

VENICE MAGAZINE

the city guide

15 OCTOBER .04
1 DECEMBER .04

Focus on:
THE ISLAND OF SILENCE

On show:
DALI'

Tips:
**ULTIMATE SHOPPING
USEFUL PAGE**

Preziosi nel Tempo



The Moro Zen

The Moro Zen is portrayed in the famous painting by Francesco Guardi dated 1770. The shape of the jewel reproduces the Zen coret of arms, being the aristocratic Venetian family that commissioned the painting. The head is carved in ebony, depicting the slave's colouring and wearing the pearl earring typical of the 18th century.

Il Moro Zen

Il Moro Zen è ritratto nella celebre opera pittorica di Francesco Guardi del 1770. La sagoma del gioiello riproduce lo stemma degli Zen, l'aristocratica famiglia veneziana che commissionò il dipinto. La testa, scolpita in ebano, riprende la carnagione dello schiavo con il tipico orecchino con la perla in uso nel '700.



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ADVERTISER'S INDEX

COVER: Le Zoie, Il cop. - Promovetro, III cop. - Bruno Magli, IV cop.

ART & CULTURE:
Venezia Oriente, pag.14 - Cube Gallery, pag.14 - Bugno Art gallery, pag.15 - Chorus, pag.19 - Telecom, pag.21

DINING:
Caffetteria Caffè del Doge, pag.02 - A la Vecia Cavana, pag.39 - Ristorante Carpaccio, pag.39 - Bacaro, pag.40
Aquarama, pag.40 - Muro, pag.41 - Bistrot de Venise, pag.41 - Ristorante Al Mondo Novo, pag.42 - Ristorante Al Piron,
pag.43 - Ristorante Riviera, pag.43 - Ristorante al Brindisi, pag.43 - Osteria Galileo, pag.45 - Nemesis, pag.45 - Millevini,
pag.45 - Ristorante La Colomba, pag.46 - Leon d'Oro, pag.52 - Vecia Brenta, pag.52 - Al Cason, pag.53 - Anna &
Otello, pag.53 - Dietro le quinte, pag.53

SHOPPING:
Venetia Studium, pag.01 - Tenuta Valdolini, pag.26 - Cavalin, pag.31 - Coccinelle, pag.32 - Sermoneta Gloves,
pag.33 - Beccarello, pag.36 - Solaris, pag.37 - Ganesha, pag.37

SERVICE & ENTERTAINMENT:
Venetian Navigator Internet Point, pag.48 - VeNice Internet point, pag.48 - Nethouse, pag.48 - Centro Benessere da
Tiziana, pag.49 - Venice Agency, pag.49 - Consorzio Motoscafi
Venezia, pag.55 - BBG, pag.55

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the city guide

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Self-portrait with
"L'humanité"

Autoritratto
con "l'Humanité"

© Salvador Dalí, Fundació
Gala-Salvador Dalí, 2004

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CONTENTS

table

15 Oct .04 - 1 Dec .04

4

FOCUS ON

THE ISLAND OF SILENCE
Ezra Pound, Igor and Vera Stravinskij, Sergej Diaghilev, Frederik Rolfe: many important people have wanted to remain in Venice even after death.

L' ISOLA DEL SILENZIO
Ezra Pound, Igor e Vera Stravinskij, Sergej Diaghilev, Frederick Rolfe: in molti hanno voluto rimanere a Venezia anche dopo la morte.

MOHS ON IO

DALÍ'
Until January 12th, 2005, an exhibition at Palazzo Grassi will display 350 works by the talented Catalan artist, at one hundred years from his birth.

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A cento anni dalla nascita una mostra a Palazzo Grassi propone 350 opere del geniale e sorprendente artista catalano. Fino al 12 gennaio 2005.

22

SPECIAL

SCENT OF BACCHUS
From plains of the Tagliamento to the Berici mounts the earth veneta offers its better product.

PROFUMO DI BACCO
Dalle pianure del Tagliamento ai monti Berici la terra veneta offre il suo prodotto migliore.

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8

MUSEUMS
Museums
Foundations
Art Galleries
Private Galleries

16

MUSEI
Musei
Fondazioni
Gallerie d'arte
Gallerie Private

16

CHURCHES
Churches
Scuole Grandi
Monuments

16

CHIESE
Chiese
Scuole Grandi
Monumenti

32

SHOPPING
Antiques
Jewelry & Watches
Boutique & Griffe
Handicrafts

32

SHOPPING
Antiquario
Gioiellerie
Boutique & Griffe
Artigianato

38

DINING
Restaurants
Bacari
Pizzerie
Cafés & Pastries

38

CUCINA
Ristoranti
Bacari
Pizzerie
Caffè & Dolci

50

MAINLAND ENTROTERRA
Restaurants
Bacari
Pizzerie
Cafés & Pastries
Caffè & Dolci

51

Events & Curiosity Outdoor

9

Gondola Days
Isabella Stewart
Gardner

17

Longhena's misteries

35

Special: Ultimate Shopping

40

Pasta e fagioli



L'isola del silenzio

Ezra Pound, Igor e Vera Stravinskij, Sergej Diaghilev, Frederick Rolfe: in molti hanno voluto rimanere a Venezia anche dopo la morte. Il loro spirito vaga ancora per le calli della città, il corpo è sepolto nell'isola silenziosa fatta cimitero.

The island of San Michele, protruding from water, looks as grave as a fortress surrounded by high walls. It shows only a few colours: red bricks, the intense white of the Istrian stones and the sombre green of the cypress trees. San Michele is referred to as the island of the dead, the graveyard, the island of silence. "The place where, sooner or later, you have to go", say the Venetians with sarcasm. Once you get there, you realize that you are in an unusual place, a sort of ancient sleeping garden: the silence of the lagoon, the inviolability of the place, the century-old trees, the few whispering passers-by and the multitude of signs reminding you of paying respect to a holy place. The visits to the island are made with a certain respect, a sort of fear of intruding on its peace. In San Michele there are certain places where it seems as if a group of disciples are sitting on stones listening to their philosopher. Today, those who go and visit this island, catch one of the many vaporettos directed to Murano, going through the canal connecting the Fondamente Nuove to San Michele. In the past, the spirit of those who

*D*all'acqua, San Michele appare austera come una fortezza, con mura alte che la circondano. Solo pochi colori: il mattone rosso, definito dal bianco intenso della pietra d'Istria, il verde cupo dei cipressi. San Michele è per i veneziani l'isola dei Morti, il Cimitero, l'isola del silenzio. "Il luogo dove prima o poi ci devi andare", dicono con sarcasmo i veneziani. All'arrivo, ci si accorge di essere in un ambiente atipico, una specie di antico giardino dormiente. Il silenzio della laguna, l'invioabilità del posto, gli alberi secolari, le poche persone che si aggirano sussurrando e i tanti cartelli dispersi lungo il percorso che ti ricordano del rispetto da mantenere in un luogo sacro. La visita all'isola avviene con riguardo, quasi con il timore di essere invadenti. In certi suoi angoli dà l'idea di un posto dove i discepoli si siedono sulla pietra ad ascoltare il proprio filosofo. Oggi chi arriva nell'isola percorre il canale che dalle Fondamente Nuove porta all'isola, imbarcato su uno dei tanti vaporetti diretti a Murano. L'attraversata di un tempo, in barca a remi o a

The island of silence

di Thejra Tonetto
foto di Barbara Zanon

Ezra Pound, Igor and Vera Stravinskij, Sergej Diaghilev, Frederik Rolfe: many important people have wanted to remain in Venice even after death. While their bodies are buried in the silent island, their spirit is still wandering around the streets of Venice.

had to meet the silence of the island must have been different, since they reached San Michele on a rowboat or on a black gondola, slowly sliding on the flat water of the lagoon. San Michele is a small island, it is the closest to Venice among the islands of the Northern group. It was turned to graveyard after the 1804 edict of Saint-Cloud, sanctioning the confinement of the dead to proper places, out of Venice, for hygienic reasons. Ezra Pound is in the Protestant area of the graveyard, while Igor, Vera Stravinskij and Sergej Diaghilev are in the Greek Orthodox and Russian ones, Baron Crovo (Frederik Rolfe): many have wanted to remain in Venice even after death, indissolubly exalting their love for this city. The Catholic and the Protestant areas are different:

bordo di una gondola nera scivolando lentamente sull'acqua piatta della laguna, doveva però preparare diversamente lo spirito all'incontro silenzioso con l'isola. San Michele è un'isola di piccole dimensioni, la più vicina a Venezia del gruppo settentrionale. Divenne cimitero a seguito dell'editto napoleonico di Saint Cloud del 1804, quando fu introdotta in città, come nel resto d'Europa, la decisione di confinare i morti, per questioni igieniche, a luoghi specifici, esterni alle città. Ezra Pound, nella sezione protestante del cimitero, Igor e Vera Stravinskij e Sergej Diaghilev, nella parte greco-ortodossa e russa, Baron Corvo (Frederick Rolfe): in molti hanno voluto rimanere a Venezia anche dopo la morte, esaltando, indissolubilmente, il proprio



the former is new, because it is often renewed owing to a continuous rotation, while the latter, dating back to the XIX century, is in ruins and if you look at it close to, it reminds you of the prints by Piranesi. Besides realizing that life is short, San Michele also makes you understand that usually in an island there can't be room for everybody. As a matter of fact, despite the compulsory rotation system, its space has been almost completely occupied. For this reason, considering that every year the graveyard sees 1250 to 1300 bodies, between 1997 and 1998 the Venice Municipality launched an international architecture competition for a graveyard enlargement. Two further lots were planned for: the first lot had to be of 16,000 square

metres, while the second had to be of 5 hectares, including a new island, that was to be created to the east of the existing part, with muds from the side canals of Venice. The competition was won by an English architect, David Chipperfield. His plan took into consideration the Lagoon morphology, the landscape impact and the architectural methods of the past, of which he copied the use of the materials. He had planned one of the first great interventions of the XXI century in the Venice lagoon – the artificial environment par excellence: in this world, this is perhaps the place where man has most macroscopically kept intervening without stopping, being he constantly striving to solve his wordly troubles.

circa 16.000 metri quadri, il secondo di 5 ettari che comprende una nuova isola da formarsi a est della parte esistente con fanghi dragati dai rii veneziani. Il vincitore del concorso è risultato l'architetto inglese David Chipperfield. Il suo progetto tiene conto della morfologia della laguna, dell'impatto paesaggistico e dei metodi architettonici del passato, di cui copia l'uso dei materiali. Egli progetta uno dei primi grandi interventi del XXI secolo nella laguna veneziana, ambiente artificiale per antonomasia: è questo forse il luogo del mondo dove emergono con macroscopica evidenza i continui interventi dell' Uomo, costantemente impegnato a risolvere i suoi affanni terreni.

the former is new, because it is often renewed owing to a continuous rotation, while the latter, dating back to the XIX century, is in ruins and if you look at it close to, it reminds you of the prints by Piranesi. Besides realizing that life is short, San Michele also makes you understand that usually in an island there can't be room for everybody. As a matter of fact, despite the compulsory rotation system, its space has been almost completely occupied. For this reason, considering that every year the graveyard sees 1250 to 1300 bodies, between 1997 and 1998 the Venice Municipality launched an international architecture competition for a graveyard enlargement. Two further lots were planned for: the first lot had to be of 16,000 square



SAINT MICHELE ISLAND. The islands of San Cristoforo della Pace and of San Michele di Murano were originally separated by a side canal which was filled with soil in 1839. The original island of San Michele is the closest part to Murano, once a moorage for boatmen. That is why it was called "cavana de Muran". The island of San Cristoforo is the part closest to Venice. In 1212 a convent was founded and was abolished at the beginning of the XIX century. Between 1469 and 1535 the monastery, with its Gothic cloistered court, was built. In 1469 Mauro Colussi planned the tripartite arched Renaissance front of the church, which was to become a model for all the Venetian architecture. In 1530 a hexagonal chapel – called "Emiliani" – was erected. This is the place where friar Paolo Sarpi is buried – he died in 1623. It was in the island of San Michele that political prisoners were jailed during the Austrian rule. The island was to be given back to the Franciscan Order in 1829. With the decree of 7 December 1807 the island of San Cristoforo was given to the Municipality. The burials began in 1813, while the construction of the monumental graveyard began in 1872. In 1998 an enlargement plan designed by David Chipperfield began to be implemented.



Sergej Diaghilev
Igor Stravinskij
Ezra Pound

SAN MICHELE IN ISOLA. Le isole di San Cristoforo della Pace e San Michele di Murano erano originariamente separate da un rio che viene interrato nel 1839. L'originale isola di San Michele coincide con la parte più vicina a Murano che fungeva da luogo di ormeggio dei barcaoli muranesi. Per questo era detta "cavana de Muran". L'isola di San Cristoforo è invece la parte più vicina a Venezia. Nel 1212 sull'isola viene fondato un convento, soppresso all'inizio del XIX secolo. Tra il 1469 e il 1535 viene costruito il monastero con annesso un chiostro gotico. Nel 1469 Mauro Codussi progetta la facciata rinascimentale tripartita ad archi della chiesa, che diventerà modello per tutta l'architettura veneziana. Nel 1530 viene eretta una cappella a pianta esagonale detta Emiliani, dove è attualmente sepolto fra' Paolo Sarpi, (morto nel 1623). Con la dominazione austriaca San Michele viene utilizzata come carcere per i prigionieri politici. Sarà riconsegnata all'ordine dei francescani a partire dal 1829. Con decreto del 7 dicembre 1807 l'isola di San Cristoforo viene concessa al Comune. Le sepolture iniziano dal 1813. La costruzione del cimitero monumentale inizia nel 1872. Nel 1998 è stato avviato un progetto di ampliamento studiato dall'architetto inglese David Chipperfield.

Museums guide

Museums
Theatres
Galleries
Exhibitions
City Listing

Musei
Teatri
Gallerie
Esposizioni
Listing tematico

Contents

Specials of the month:

Museo Ebraico: Luigi Rocca: "A new experience"
Biblioteca Marciana: Gondola Days

Agenda: Not to miss

Highlight: DALI'

Until January 12th, 2005, an exhibition at Palazzo Grassi will display 350 works by the talented Catalan artist, at one hundred years from his birth.

Appuntamenti del mese:

Museo Ebraico: Luigi Rocca: "A new experience"
Biblioteca Marciana: Gondola Days

Agenda: Da non perdere

Editoriale: DALI'

A cento anni dalla nascita una mostra a Palazzo Grassi propone 350 opere del geniale e sorprendente artista catalano. Fino al 12 gennaio 2005.



MUSEO EBRAICO

LUIGI ROCCA: "A NEW EXPERIENCE" - JERUSHALAIM, NEW YORK, VENEZIA
A journey to deepen and present the relation of Venice and New York with their Jewish community and Jerusalem. The artist's gradual route starts by examining the cities' urban structures from a certain distance: he first focuses on roads and squares pinpointing each object and then moves on to men, the true protagonists of the painting. The method consists in the coming closer to the Jewish world, first, through a panoramic view of the buildings that leads to a second work focusing on the protagonists, still 'anonymous' but with a clear religious identity, and finally ending with a close-up of the single subjects. New York and its point of reference, the Empire State Building; Venice, monumental, captured on the Saint Mark's basin; Jerusalem only apparently motionless. The cities reveal themselves by slowly focusing on their inhabitants of Jewish religion.

MUSEO EBRAICO
Cannaregio, 2902/b
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Until 28 February 2005



Un viaggio che l'artista compie per approfondire e rappresentare il rapporto che Venezia e New York hanno con la propria Comunità Ebraica e Gerusalemme. Un percorso graduale che parte esaminando le strutture urbane delle città da lontano: dalle strade e dalle piazze nelle quali egli entra individuando gli oggetti per poi arrivare agli esseri umani, veri protagonisti del dipinto. Il metodo usato è quello dell'avvicinamento al mondo ebraico tramite il sorvolo dapprima degli edifici, una veduta dall'alto che conduce a una seconda opera in cui si individuano i protagonisti ancora "anonimi" (ma dalla sicura identità religiosa data dai paramenti), salvo poi concludersi con la rappresentazione del soggetto singolo. Ecco New York e il suo Empire State Building, punto di riferimento e poi Venezia, monumentale e fiera, colta sull'acqua del Bacino San Marco, Gerusalemme, irrealmente immobile: entrambe si "apriranno" fino a individuare il loro abitante dal credo ebraico.



BIBLIOTECA MARCIANA
Monumental Rooms (Sansovinian Library)
Until 7 December - Info: ph. +39.041.2407241
9 am - 7 pm (until 31/10) ; 9 am 5 pm
Closing day: 25 December - 1 January

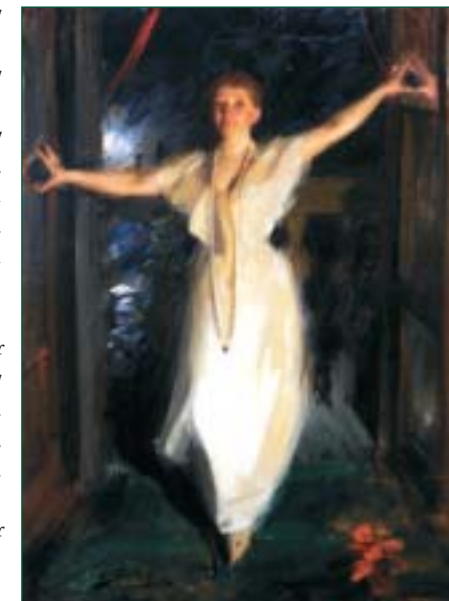
Until December 7th, the marvellous rooms of the Biblioteca Marciana – Saint Mark's library – will host 'Gondola days – Isabella Stewart Gardener and her world at Palazzo Barbaro-Curtis'. The exhibition is organised by the Biblioteca Nazionale Marciana in cooperation with the Isabella Stewart Gardener Museum of Boston. Thanks to the careful choice of paintings, watercolours, pastels, prints, drawings, photographs, letters and further pieces of information provided by visitors and guests, it presents the life of Palazzo Barbaro: the extraordinary building on the Canal Grande (close to the Accademia bridge) which at the end of the 19th century, was at the heart of an intense artistic and intellectual life. The Palace was visited by outstanding European and American artists and writers such as John Singer, who painted in the studio of his friend Ralph Curtis (where he created 'A Venetian Interior' Sargent portraying the owners), James McNeill Whistler, Anders Zorn, Henry James (who was often hosted in the palace in which he set 'The Wings of the Dove'), Robert Browning and later Claude Monet. A couple from Boston - Daniel Sargent and Ariana Wormeley Curtis – bought the palace in 1885 saving it from ruin, after having lived there since 1981 with their son Ralph, painter. It was turned into a centre of artistic and intellectual life. Since 1884, Isabella Stewart brought a new wave of enthusiasm in the lively group of artists, writers, patrons and American and European musicians who used to gather in that palace. The sumptuous elegance of its interiors and architecture deeply influenced Isabella, who rented it with his husband - Jack Gardener - during his frequent visits to Venice. One century ago, Isabelle took inspiration from that very palace for the creation of her personal museum: the Venetian style palace of Boston known as the 'Fenway Court'.

Gondola Days

Isabella Stewart Gardner

di Riccardo Bon

Fino al 7 dicembre le splendide Sale monumentali della Biblioteca Marciana ospiteranno la mostra "Gondola Days - Isabella Stewart Gardner e il suo mondo a Palazzo Barbaro-Curtis". L'esposizione, organizzata dalla Biblioteca Nazionale Marciana in collaborazione con Isabella Stewart Gardner Museum di Boston, ripropone, grazie ad una sapiente scelta di dipinti, acquerelli, pastelli, stampe e disegni, fotografie, lettere ed altre testimonianze di visitatori e ospiti, la vita di Palazzo Barbaro, il magnifico edificio che sorge sul Canal Grande a Venezia (vicino al Ponte dell'Accademia) che alla fine dell'Ottocento era al centro di un'intensa vita artistica e intellettuale. Lo frequentavano artisti e scrittori americani ed europei del calibro di John Singer, che dipingeva nello studio dell'amico Ralph Curtis (vi eseguì il dipinto A Venetian Interior Sargent, che ritrae i proprietari), James McNeill Whistler, Anders Zorn, Henry James (spesso ospite del palazzo nel quale ambientò il romanzo The Wings of the Dove), Robert Browning e più tardi Claude Monet. Il palazzo fu salvato dalla rovina da una coppia di Boston, Daniel Sargent e Ariana Wormeley Curtis, che nel 1885 lo acquistarono dopo avervi abitato come inquilini dal 1881 insieme al figlio Ralph, pittore. Ne fecero un centro di vita artistica e intellettuale. Dal 1884, Isabella Stewart Gardner animò questa vivace cerchia di artisti, scrittori, mecenati e musicisti europei e americani che lì si riunivano. La sontuosa eleganza degli interni e la raffinata architettura del palazzo ebbero grande influenza su Isabella, che assieme al marito - Jack Gardner - lo prendeva in affitto durante le frequenti visite a Venezia e che al palazzo si ispirò, un secolo fa, per la creazione del suo personale museo, il palazzo in stile veneziano di Boston, noto come Fenway Court.



Top: Ralph Curtis
Scirocco, 1885.
Oil on canvas.

Left: Anders Zorn
(Swedish, 1860-1920)
Mrs. Gardner in
Venice, 1894.
Oil on canvas
91 x 66 cm.



Dalí

Until January 12th, 2005, an exhibition at Palazzo Grassi will display 350 works by the talented Catalan artist, at one hundred years from his birth.

A cento anni dalla nascita una mostra a Palazzo Grassi propone 350 opere del geniale e sorprendente artista catalano. Fino al 12 gennaio 2005.

A fish suspended in mid-air next to a pomegranate devours a tiger which in turn is swallowing up another snarling tiger. Or a famished tiger emerging from the jaws of another wild beast, as in some disquieting dream? A reinterpretation of one of Dalí's paintings, *Dream caused by the flight of a bee around a pomegranate*, this huge three-dimensional evocation surreally sectioned by white canvases and suspended in mid-air in the hall of Palazzo Grassi introduces the flabbergasted visitors to the enigmatic, frenzied world of the Catalan painter. This large retrospective exhibition, organised by Palazzo Grassi for the centenary of Salvador Dalí's birth, which

Un pesce sospeso nell'aria accanto a una melagrana, mentre si fagocita una tigre, che si sta inghiottendo un'altra tigre ruggente. Oppure una tigre famelica che esce dalle fauci di un'altra fiera, come in un sogno inquietante? E' una reinterpretazione di uno dei lavori di Dalí, "Sogno causato da un ape su una melagrana", riproposta in una gigantesca tridimensionale evocazione, scandita da tele bianche che la sezionano in modo surreale, sospesa nel vuoto dell'atrio di Palazzo Grassi a sorprendere e introdurre i visitatori nell'enigmatico e prorompente mondo del pittore catalano. È in occasione del centenario della nascita di Salvador Dalí, celebrato lo scorso 11 maggio, che Palazzo Grassi ha allestito que-

would have been celebrated on 11 May 2004, puts on show around 350 paintings, drawings, sculptures, documents and films to enable us to explore and discover the complex and multifaceted personality of this gifted and amazing artist. Starting from Salvador Dalí's last work, the *Swallow's Tail* of 1984, the exhibition retraces the painter's artistic life and oeuvre backwards to end with the works of his youth when he experimented with impressionist techniques and poetics. Between these two extremes, the exhibition reveals the full gamut of themes that Dalí addressed during his lifetime: particularly intriguing are the works in which the artist measured up to the avant-garde or to Picasso of whom he was great admirer, those that testify to his surrealist period, to the development of his paranoiac-critical method linked to psychoanalysis and the interpretation of dreams, to "my father Freud" or those on the "disintegration of matter" when he manifested his

sta grande monografica, nella quale circa 350 opere tra pitture, disegni, sculture, documenti e filmati, permettono di indagare e scoprire la complessa e multiforme personalità di questo geniale e sorprendente artista. Da "La coda della rondine", del 1984, ultima opera che Salvador Dalí ha prodotto, compiendo un cammino a ritroso lungo la vita artistica e le opere del pittore, si arriva fino ai lavori della giovinezza nei quali l'artista si cimenta ancora con la tecnica e con la poetica dell'impressionismo. Dentro questi limiti estremi stanno tantissime delle tematiche che il pittore ha voluto indagare nel suo percorso artistico: sorprendono le opere nelle quali l'artista si cimenta con la poetica dell'avanguardia, o quelle in cui si misura con il tanto ammirato Picasso, le opere che raccontano l'incontro con il movimento surrealista, e l'elaborazione del metodo paranoico-critico, legato alla psicanalisi e alla interpretazione dei sogni, di "mio padre Freud" o quelle della "disintegrazione della materia" quando manifesta il



1. Ragno di sera.....speranza! - (Daddy Longlegs of the evening. Hopel!), 1940 - olio su tela - cm 40,6 x 50,8 - St. Petersburg, FL, The Salvador Dalí Museum, Inc. - Foto di: © 2004 Gala-Salvador Dalí Foundation, Figueres (Artist Rights Society, New York / © 2004 Salvador Dalí Museum, Inc.).

2. Venere di Milo con cassetti - (Vénus de Milo aux tiroirs), 1936 - gesso, metallo, pelliccia - cm 100 x 30 - Collezione Privata.

3. Cinquanta dipinti astratti che, visti a 2 iarde di distanza si trasformano in tre Lenin travestiti da cinese e che, a 6 iarde, appaiono come la testa di una tigre reale (Fifty Abstract Paintings which as Seen from Two Yards Change into Three Lenins Masquerading as Chinese and as Seen from Six Yards Appear as the Head of a Royal Tiger) - 1962 - olio su tela - cm 200 x 229 - Figueres, Fundació Gala-Salvador Dalí - Foto di: © Salvador Dalí, Fundació Gala-Salvador Dalí, 2004

interest in rapidly advancing science. All this, through works on loan from 130 museums and collections worldwide. A key figure in Dalí's life was Gala, his friend, wife and muse. The exhibition devotes a whole section to Gala with paintings where she features as the central subject and a film clip in which Dalí himself tells about this profound, absorbing relationship that was sentimental and professional at the same time. Finally, the exhibition makes use of video to illustrate the world of Dalí: films and documentaries where Dalí was screenwriter but also often actor, and film footage testifying to how Dalí was viewed by his contemporaries in Italy. In brief, the exhibition provides several new keys to appreciate Salvador Dalí: all one has to do is go in and ... give it a try.



4

suo interesse per la scienza che avanza a grandi passi. Opere che sono state prestate per questa mostra da 130 musei e collezioni di tutto il mondo. Nella vita di Dalí ebbe un ruolo fondamentale Gala, la sua compagna, moglie e musa ispiratrice. A Gala è dedicata una intera sezione della mostra, composta di opere pittoriche nelle quali lei è la protagonista, e corredata da uno spezzone di video nel quale Dalí stesso commenta questo suo profondo e coinvolgente rapporto sentimentale e al tempo stesso professionale. La mostra permette infatti di conoscere Dalí anche attraverso i filmati di cui Dalí è sceneggiatore e spesso attore, ma anche documentari che testimoniano come l'artista fosse visto dall'Italia contemporanea. Insomma: chiunque può trovare in mostra una nuova chiave per addentrarsi nella conoscenza di Salvador Dalí: basta solo entrare e... provare.

MUSEUMS CITY LISTING

Museums
Foundations
Art Galleries
Private Galleries

Musei
Fondazioni
Gallerie d'arte
Gallerie private

The following list describes famous and interesting museums, theatres and galleries in Venice. Full of useful and detailed information.

Il seguente listing descrive famosi ed interessanti musei, teatri e gallerie della città. Completo di informazioni utili e dettagliate.

MUSEUMS

PALAZZO DUCALE
map: F5 - S.Marco, 1
ph. +39.041.2715911 - Tickets: € 11.00
Opening: 9 - 17 from 1 November



The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Tiziano, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon. Temporary exhibition: Recent restoration - a discovered Carpaccio: Madonna Adoring the Christ Child with the Infant St. John the Baptist. Until 7 November. Recent restoration - Ritratto del doge Leonardo Loredan. From 12 November to 30 January.

MUSEO CORRER
map: F5 - S.Marco, 52
ph. +39.041.2405211 - Tickets: € 11.00
Opening: 9 - 17 from 1 November



The exhibition is divided into three sections: the neo-classical part, the historical part of Venetian civilisation and the Venetian picture gallery. Visitor will discover the political, social and military history of Venice's Serenissima Republic.

Permanent exhibition: collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, la Trasfigurazione by Giovanni Bellini, statues and sketches by Canova. Temporary exhibition: Turner and Venice. From 4 September to 23 January.

MUSEO DI STORIA NATURALE
map: D3 - Fondaco dei Turchi, 1730
ph. +39.041.2750206 - Tickets: Free
Opening: 10 - 16 (Saturday - Sunday)



A partial reopening of the Venetian Museum (closed for restoration) offers visitors a chance to view the renovated hall dedicated to the historical Ligabue Expedition (1973) and, on the ground floor, a new aquarium with more than 50 species of fish and animals.

CA' REZZONICO
Museo del Settecento Veneziano
map: D5 - Dorsoduro, 3136
ph. +39.041.2410100 - Tickets: € 6.50
Opening: 10 - 17 from 1 November



This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful frescoes by Tiepolo on the ceilings of the noble floors. It is furnished with precious original furniture. Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon. Temporary exhibition: The Tiepolo - Drawings from the Museo Correr collections. Until 9 January. Ea table glass - Table glassware. Until 7 November.

MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano
map: F5 - S.Marco, 52 - Tickets: € 4.00
ph. +39.041.2405211 - Opening: 9 - 17

The museum was founded on the bequeath of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D. Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.

BIBLIOTECA NAZIONALE MARCIANA Sale Monumentali
map: F5 - Piazza S. Marco
ph. +39.041.2407211 - Tickets: € 11.00
Opening: 9 - 17 from 1 November



The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic. Permanent exhibition: La Sapienza by Tiziano and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls. Temporary exhibition: Gondola days - Isabella Stewart Gardner and her world at Palazzo Barbaro-Curtis. Until 7 December.

MUSEO DEL VETRO Art glass Museum
map: L2 - Murano, F.ta Giustinian
ph. +39.041.739586 - Opening: 10 - 16
Closing day: Wednesday - Tickets: € 4.00

Located in the palace of the Torcello Bishop, it is a typical gothic Venetian building. Important private collections were added to the ancient pieces. Permanent exhibition: unique extant copies of Murano glass, and Renaissance pieces from the collections of Correr, Moli and Cicogna.

MUSEO DEL MERLETO
Burano, Piazza Galuppi
ph. +39.041.730034 - Opening: 10 - 16
Closing day: Tuesday - Tickets: € 4.00
Museum entirely dedicated to Burano

laces and their history. It is adjacent to the school of this art. Permanent exhibition: numerous laces made by the annexed school, important designs, photographic and iconographic examples.

CASA GOLDONI
map: F4 - S.Polo, 2794
ph. +39.041.2759325 - Opening: 10 - 17
Closing day: Sunday - Tickets: € 2.50

Re-opened to the public on 27th October 2001, Palazzo Centani is the building where the famed Venetian playwright Carlo Goldoni was born. This delightful gothic palazzo today houses a sparkling new, high-tech museum devoted to the playwright's work and includes a host of documents and projections of historical theatrical performances. Permanent exhibition: Venetian theatrical relics and many texts, original manuscripts and theatrical works of several eras.

MUSEO FORTUNY
map: E5 - S. Marco, 3780
ph. +39.041.5200995 - Tickets: € 4.00
Opening: 10 - 18 Closing day: Monday



Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own atelier of photography, sets and staging. It organizes all exhibitions under the theme of visual communication. Permanent exhibition: collection, ordered for big themes (painting, light, photography, textile workers), representing the results of the artist's investigations. Temporary exhibition: Senza Posa - Quaranta immagini di Alessandra Chemollo e Fulvio Orsenigo. Until 7 November. Mariano Fortuny: Journey to Egypt - An Artist's Photographic Notebook. Until 31 December. MUSEO DIOCESANO DI ARTE SACRA map: G5 - Castello, 4312 ph. +39.041.5229166 - Opening: 11 - 19 Closing day: Monday - Tickets: free The museum contains many finds of Venetian convents and churches and is

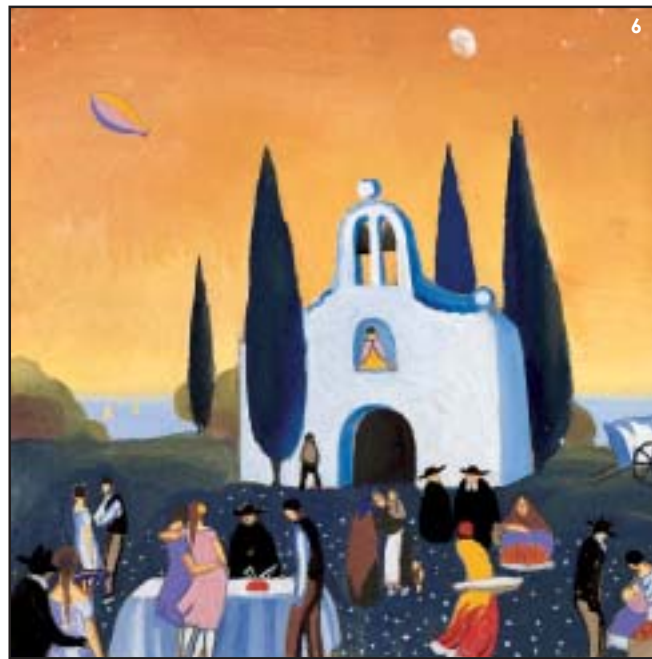


5

4. Sogno causato dal volo di un'ape intorno a una melagrana, un attimo prima del risveglio - (Dream caused by the Flight of a Bee around a Pomegranate, a Second before waking up) - 1944 - olio su tela - cm 51 x 41 - Madrid, Museo Thyssen-Bornemisza.

5. I primi giorni di primavera - (The First Days of Spring), 1922-1923 acquerello su carta - cm 20,8 x 15 - Figueres, Fundació Gala-Salvador Dalí Foto di: © Salvador Dalí, Fundació Gala-Salvador Dalí, 2004

6. Festa all'eremo (Feast at the Hermitage) - (Romeria - Pelegrinage), 1921 tempera su cartone - cm 52 x 52 - Figueres, Fundació Gala-Salvador Dalí Foto di: © Salvador Dalí, Fundació Gala-Salvador Dalí, 2004



6

located in the St. Apollonia convent (12th-13th century). A rare jewel of Romanic architecture, the cloister contains the Lapidario Marciano with Roman and Byzantine stone fragments. **Permanent exhibition:** works of art, furnishings and holy furniture. Paintings by Palma il Giovane, Pellegrini, Luca Giordano and Moretto. **Temporary exhibition:** Matt Lamb and the Carnevale Mask of Venice. Until 30 October.

MUSEO EBRAICO
map: D2 - Cannaregio, 2902/b
ph. +39.041.715359 - **Opening:** 10 - 18
Closing day: Saturday - **Tickets:** € 3.00



On strolling through Campo del Ghetto Nuovo - the site of the museum which bears witness to the constant and productive presence of the Jewish community in Venice - and Campo del Ghetto Vecchio, you will come across five synagogues, three of which are open to the public. **Permanent exhibition:** collections of furniture, texts and wedding contracts, woven of liturgical use, ornamental silvers, fabrics and curtains. **Temporary exhibition:** Luigi Rocca: a new experience: Jerusalem-New York-Venice. Until 28 February.

MUSEO DI PALAZZO MOCENIGO
Storia del tessuto e del costume
map: E3 - S. Croce, 1992
ph. +39.041.2410100 - **Opening:** 10 - 16
Closing day: Monday - **Tickets:** € 4.00
The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume. **Permanent exhibition:** a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector. **Temporary exhibition:** Le Vesti del Potere - Venezia, XIV / XVIII secolo abiti, dipinti e oggetti. From 30 October to 30 April.

FOUNDATIONS

SPAZIO CULTURALE SVIZZERO
Palazzo Trevisan degli Ulivi
map: D6 - Campo S. Agnese, 810
ph. +39.041.5225996
Opening: Mon-Fri 11-17, Sat-Sun 11-18
Closing day: Tuesday - **Tickets:** Free
A new Swiss Cultural space has been opened in Venice since February 2002. It is considered as an extension of the Swiss Institute in Rome. The multivalent hall, open to the Swiss Cultural Institutions operating in Italy, hosts artistic manifestations, expositions,

exhibits, meetings, conferences and concerts. **Temporary exhibition:** Federal Buildings. Architecture 1988-1998, district 2 - Jürg Altherr - Project for a new Accademia Bridge. Until 16 October.



A foundation that has the aim of spreading and increasing knowledge of contemporary art, it dedicates particular attention to young artists. With its main location in Saint Mark's Square, it will soon become a place for looking up books, CD-Roms and other rare material. **Temporary exhibition:** Moreno Gentili - Europe terminal. Mutazioni tecnologiche. From 10 September to 8 November. Palazzetto Tito. Emmanuel Babled - Toys, Element, Unit, Megalit. From 11 September to 8 November.

FONDAZIONE QUERINI STAMPALIA
map: F5 - Castello, 5252
ph. +39.041.2711411 - **Opening:** 10 - 18
Friday and Saturday until 22
Closing day: Monday **Tickets:** € 6.00



The Foundation was set up upon the bequeath by Earl Giovanni Querini Stampalia. This well preserved building is built in perfect and original Venetian style and contains a full library and fascinating picture gallery. **Temporary exhibition:** Stazioni. Luoghi per le città. Until 7 November.

FONDAZIONE GUGGENHEIM
map: E6 - Dorsoduro, 701
ph. +39.041.2405411
Opening: 10 - 18 **Saturday 10 - 22**
Closing day: Tuesday - **Tickets:** € 8.00



The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived

Gallery and Museums

CUBE GALLERY San Marco 1655 - **ph.** +39.041.5288135
Tuesday to Saturday 4 p.m. - 7.30 p.m.

GROUP EXHIBITION: (GUNILLA JAENICHEN – ANDREA TONIOLO – SERBAN SAVU – JUAN CUELLAR – DAMIAN GIACOV ecc.)



Open since September 27, 2002, the Cube Gallery came about with the collaboration of Massimiliano Bugno and Paolo Vincenzi, after 12 years of experience with the Bugno Art Gallery. The Cube Gallery differs from the former in its dedication for the most part to artists emerging from the Venetian scene both local and international. Its intention is to restore the relationship between young artists and private galleries, who have in the last few years given preference to established artists, with few exceptions. The aim of the gallery is also to be space of convergence and comparison between these artists who in the past have had difficulty in finding spaces in which to gather and exhibit, which meant they leaned towards a sometimes unproductive individualism.

Inaugurata il 27 settembre 2002 la Cube Gallery nasce dalla collaborazione di Massimiliano Bugno e Paolo Vincenzi e dall'esperienza maturata in dodici anni di attività nella Bugno Art Gallery, rispetto alla quale la Cube si differenzierà dedicandosi maggiormente ad artisti emergenti del panorama veneziano, nazionale ed internazionale, con l'intento di ricucire una relazione tra i giovani artisti e le gallerie private, che negli ultimi anni, salvo pochissime eccezioni, hanno privilegiato la tradizione degli artisti già storicizzati. Obiettivo della galleria é anche quello di essere luogo di confronto per gli stessi artisti, che nella difficoltà di disporre di spazi espositivi e di aggregazione hanno teso a rinserirsi in individualismi non sempre produttivi.

VENEZIA ORIENTE S. Marco - Calle dei Fabbri, 4662
ph. +39.041.5239715 - www.veneziaoriente.com



"Hotai", ca 1890, made of Satsuma porcelain (cm 45x48), Japan, portraying "one of the seven of fortune".
"Hotai", 1890 c.a. in porcellana Satsuma (cm 45x48), Giappone. Rappresenta "uno dei sette della fortuna".

OCTOBER 04
NOVEMBER da non perdere
not to be missed

BUGNO ART GALLERY S. Marco 1996 - **ph.** +39.041.5231305
Open daily 10.30 a.m. - 12.30 a.m. and 4 p.m. - 7.30 p.m. Closed Sunday morning and Monday morning

Until 20 October
Jose Olmedo Ponce
"ASIMMETRIE"
From 23 October to 7 November
Marco Bernardi
"ARMI PERDENTI"



Born in 1990 from the collaboration between Massimiliano Bugno and Davide Samuelli, the Bugno Art Gallery (formerly known as Bugno And Samuelli) can be found in the main gallery space situated in Campo S. Fantin (a few hundred meters from Piazza San Marco and exactly in front of la Fenice theater). Since 1990, works by major contemporary artists both Italian and international have been shown, from Arman to Schifano, Ben Vautier to Ugo Nespolo, Pizzinato to Guidi, giving space at the same time also to new artistic reality.

Nata nel 1990 dalla collaborazione di Massimiliano Bugno e Davide Samuelli, la Bugno Art Gallery (ex Bugno & Samuelli) ha esposto in questi anni nella sede espositiva principale sita in Campo S. Fantin (a poche centinaia di metri da Piazza S. Marco ed esattamente di fronte al Teatro La Fenice) opere dei maggiori artisti contemporanei italiani e non, da Arman a Schifano, da Ben Vautier a Ugo Nespolo, da Pizzinato a Guidi, dando spazio allo stesso tempo anche a nuove realtà artistiche.

The Eastern culture right at the heart of Venice. Lucia Zurlo, owner of the Gallery "Venezia Oriente" has been devoted to the choice of high-level Eastern antiques for 30 years. At the moment she is exhibiting a fine collection of Bronzes, Shibayama, Netsuke and Okimomo ivories, Satsuma porcelains of the Meiji period, XIX century. Khmer, Burma and India Art sculptures, Chinese and Tibetan furniture. The exhibition, organized with passion and precision, unfolds charm and history.

La cultura d'Oriente nel cuore di Venezia. Lucia Zurlo, titolare della galleria "VENEZIA ORIENTE" da 30 anni si dedica alla scelta di oggetti di alto antiquariato orientale. In questo periodo propone una collezione di Bronzi, avori Shibayama, Netsuke ed Okimomo, porcellane Satsuma del periodo Meiji (XIX secolo). Sculture di Arte Khmer, Birmania, India. Arredi cinesi e tibetani. Il fascino e la storia raccolta in una esposizione scelta con cura e passione.



for more than thirty years. **Permanent exhibition:** extensive collection of 19th century paintings. **Temporary exhibition:** William Baziotes: a review. Until 9 January.

FONDAZIONE CINI
map: G6 - Isola di S. Giorgio
ph. +39.041.2710228 - **Opening:** 10 - 18.30
Closing day: Monday - **Tickets:** € 9.50
The Giorgio Cini Foundation was instituted on 1951 by Count Vittorio Cini in memory of his son Giorgio. It hosts conferences and congresses of scientific and cultural organisations from Italy and abroad offering an unparalleled urban and monumental context. **Temporary exhibition:** Tiepolo. Irony and comedy. From 3 September to 5 December. "Good" and "Bad" Government. Representations of the arts from the Middle Ages to the twentieth century. Until 7 November.

TELECOM FUTURE CENTRE
map: F4 - San Marco, 4826
ph. +39.041.5213206 - **Opening:** 10 - 18
Closing day: Monday - **Tickets:** Free



The most advanced international research centres have reconsidered the historical and social elements of this city. Permanent exhibition.

ART GALLERIES

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO
map: E3 - Santa Croce, 2070
ph. +39.041.5240695 - **Opening:** 10 - 17
Closing day: Monday - **Tickets:** € 5.50



One of the most important international modern art galleries in Italy, it contains a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena. **Temporary exhibition:** Lina Bo Bardi architect or "recovering authenticity". Until 15 November.

GALLERIE DELL'ACCADEMIA
map: D6 - Dorsoduro, 1055
ph. +39.041.5222247 - **Opening:** 8.15-19.15
Monday 8.15-14 - Tickets: € 6.50

The Accademia picture galleries provide a very complete overview of Venetian art history through the ages. Found at

the foot of the Accademia bridge, on Tuesdays only visits can be made to the rich warehouses on the top floor of the monastery designed by Palladio. **Permanent exhibition:** paintings by Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo... **Temporary exhibition:** Sebastiano Mazzoni. Life of St. Catherine. Until 31 October.

PALAZZO GRASSI
map: E6 - San Marco, 3231
ph. 199.139.139 - **Opening:** 10 - 19
Closing day: 24.25.31 December and 1 January 2005 - **Tickets:** € 10.00



One of the most important buildings facing onto the Grand Canal. Designed in 1740 by Massari, it was restored in 1985 by the architects Gae Aulenti and Antonio Foscari. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists. **Temporary exhibition:** Dalí. From 12 September to 16 January.

GALLERIA FRANCHETTI CA' D'ORO
map: E3 - Cannaregio, 3933
ph. +39.041.5238790 - **Opening:** 8.15-19.15
Monday 8.15-14 - Tickets: € 5.00

Ca' D'oro, an enchanting gothic palazzo on the Grand Canal. It owes its name to the gold leaf which, in the past, decorated its elegant façade. **Permanent exhibition:** a wide collection of coins, medals, ceramic and many paintings by the Flemish School.

PRIVATE GALLERIES

ANTICHITÀ GIANFRANCO FOTI
map: E4 - San Polo, 412/413
ph. +39.041.2770384

BUGNO ART GALLERY
map: E5 - San Marco, 1996/d
ph. +39.041.5231305
Bugno Art Gallery has been exhibiting in these years works by the most interesting italian and foreign contemporary artists.

GALLERIA SAN MARCO 101
map: F5 - S. Marco, 101
ph. +39.041.2770151

STUDIO ARGÀ
map: E5 - S. Marco, 3659/a
ph. +39.041.2411124
info@argainc.com - ww.argainc.com

GALLERIA CA' REZZONICO
map: D5 - Dorsoduro, 2793
ph. +39.041.5280035

GALLERIA RAVAGNAN
map: F5 - San Marco, 50/a
ph. +39.041.5203021

Churches guide

Churches
Schools
Monuments
City Listing

Chiese
Scuole
Monumenti
Listing tematico



CHIESA DI S. M. DEL GIGLIO - PETER PAUL RUBENS

Contents

Special of the month:

Church of S.M. del Giglio: Peter Paul Rubens
Convento di S.Salvador: Telecom Future Centre

Highlight:

LONGHENA'S MYSTERIES

When the plague of 1630 ended, divine retribution broke off. It was immediately decided to erect another votive temple.

Appuntamento del mese:

Chiesa di S.M. del Giglio: Peter Paul Rubens
Convento di S.Salvador: Telecom Future Centre

Editoriale:

I MYSTERI DI LONGHENA

Finita la peste del 1630 il castigo divino si interruppe. Subito si pensò di innalzare un altro tempio votivo.



MADONNA WITH CHILD AND THE YOUNG SAINT JOHN THE BAPTIST

The central figures in this painting, which has been damaged by fire, are almost unanimously attributed to Rubens, while it is thought that the background was completed by another hand, perhaps a local artist. The exceptional point about this work is that it is the only one in Venice by the Flemish master. The figure of the Madonna, with a rich pink complexion, literally invades the scene: this small painting is a foretaste of the magniloquence and exuberance Rubens will display in his bigger works. Another feature of this painting is that, in many aspects, the structure still owes much to the great Italian Renaissance painters, whom Rubens began to study in Venice, Genoa and Rome in 1600.

MADONNA CON BAMBINO E SAN GIOVANNINO

Il dipinto, già danneggiato da un incendio, è quasi unanimemente attribuito al Rubens per le figure centrali, mentre si ritiene di altra mano - forse di pittore locale - il completamento dello sfondo. L'eccezionalità sta nel fatto che si tratta dell'unica opera presente a Venezia del maestro fiammingo. La figura della Madonna, dal ricco incarnato, invade letteralmente la scena, anticipando nel piccolo formato la magniloquenza e l'esuberanza che Rubens dimostrerà nelle opere di maggior formato. L'opera, peraltro, presenta un'impaginazione ancora per molti versi legata alla grande pittura della rinascenza italiana, studiata a Venezia, Genova e Roma fin dal 1600.



When the plague of 1630 ended, divine retribution broke off. It was immediately decided to erect another votive temple (the temple of the Redeemer was built on the Giudecca in 1576 to mark the end of the black death).

In January 1632, the Seminario homes near Punta della Dogana were demolished, giving rise to the screening of designs of the architects taking part in the bids. Eleven designs were put forward, including that of Baldassarre Longhena, a diminutive 26 year-old who always dressed in black, but was kind to everyone.

His maestro, Vincenzo Scamozzi, had been one of Palladio's best followers. Baldassarre was probably

Finita la peste del 1630 il castigo divino si interruppe. Subito si pensò di innalzare un altro tempio votivo (quello del Redentore fu costruito alla Giudecca nel 1576 per la fine della grande peste nera). Nel gennaio del 1632 si abbatterono le case del Seminario vicino Punta della Dogana e si diede luogo al vaglio dei progetti degli architetti che parteciparono al bando. Ne arrivarono 11 e con questi anche quello di Baldassarre Longhena, un 26-enne piccolo di statura, sempre vestito di nero, ma gentile con tutti. Il suo maestro, Vincenzo Scamozzi, era stato uno dei migliori discepoli del Palladio. Baldassarre nacque probabilmente a Brescia intorno al 1598, ma

Longhena's mysteries

I misteri di Longhena

The Venetian Senate chose the drawings of this man from Brescia as they were the most beautiful, although they were unusual for a temple dedicated to liberation from a plague.

Il Senato veneziano scelse i disegni del bresciano perché belli più degli altri, anche se insoliti per un tempio dedicato alla liberazione dalla peste.

born in Brescia around 1598, but his baptism certificate has never been found. His father was a modest mason called Melchisedech, meaning he was probably born Jewish. The life of this cordial and very cultured architect is a total mystery - he never studied regularly and he had a passion for mysticism. For those people able to read them, the basilica is a maze of thoughts, cabalistic phrases and strange symbols. The Venetian Senate chose the drawings of this man from Brescia as they were the most beautiful, although they were unusual for a temple dedicated to liberation from a plague. The tablets of the design have quite detailed dimensions which describe a squared diagonally overlapped layout with a symbolic, but explicit, reference to Venice being re-born from the water, similar to that of Venus Physizoa (the lithograph contained in the work of Francesco Colonna, Hypnerotomachia Polifili, 1499). Number 8s blatantly appear everywhere (it is octagonal), like 11s and 15s (e.g. the access steps, whose number alludes to Solomon's Temple, and the 15 mysteries of the crown of the Rosario). There are numbers, symbols and letters, such as those in the Jewish Kabbalah. Every detail has a meaning that only a careful hermeneut could discover. In the first book of Kings, the Bible states, "In the eleventh year, in the month of bul, which is the eighth, the temple was completed in all its plan and order" (Kings 6.38). The Basilica della Salute was consecrated in 1687.

non si è mai trovato il suo certificato di battesimo. Suo padre era un modesto scalpellino chiamato Melchisedech, nome cananeo, non certo cristiano. Probabilmente nacque ebreo. È tutto un mistero la vita di questo geniale e coltissimo architetto - che non fece mai studi regolari - con la passione per la mistica. Per chi li sa leggere la basilica è un dedalo di pensieri, di fraseggi cabalistici, di strani simboli. Il Senato veneziano scelse i disegni del bresciano perché belli più degli altri, anche se insoliti per un tempio dedicato alla liberazione dalla peste. Le cartelle del progetto hanno misure assai dettagliate che descrivono una pianta a quadrati sovrapposti diagonalmente e un riferimento simbolico, ma esplicito, alla Venezia che rinasce dall'acqua analogo a quello della Venere Physizoa (litografia contenuta nell'opera di Francesco Colonna, Hypnerotomachia Polifili, del 1499). Il numero 8 compare palesemente ovunque (è ottagonale) come anche l'11 e il 15 (gli scalini d'accesso, il cui numero allude al Tempio di Salomone e i 15 misteri della corona del Rosario). Numeri, simboli e lettere come nella Kabbalah ebraica. Ogni particolare aveva un significato che solo un attento ermeneuta poteva scovare. Nel primo Libro dei Re, la Bibbia dice: "Nell'anno undicesimo, nel mese di Bul, che è l'ottavo, il tempio fu condotto a termine secondo tutto il suo piano e il suo ordinamento" (i Re 6,38). La Basilica della Salute fu consacrata nel 1687, cinque anni dopo la morte di Balhasar Longinus.

CHURCHES CITY LISTING

CHURCHES

BASILICA DI SAN MARCO
map: F5 - Piazza San Marco
ph. +39.041.5225205 - Tickets: free the church, € 2,00 La Pala, € 2,50 il Tesoro.
Opening: 10.00-17.00; Sunday 14.00-17.00



The most famous Basilica or cathedral in Venice, it is one of the greatest monuments in Europe. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. All the arches of the doorway are decorated with mosaics from different artistic periods. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible. The floors are decorated with Cosmati floor mosaics. To see: La Pala d'Oro, il Tesoro.

SAN EUSTACHIO - VULGO S. STAE
map: E3 - S. Polo, Campo S. Stae
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00 - 17.00; Sunday 13.00-17.00
Founded in the 12th century, it was rebuilt during the 17th century. At the beginning of the 18th century the orientation was also modified with the construction of the façade by Domenico Rossi facing the Grand Canal. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo. To see: works by Tiepolo, Ricci, Piazzetta.

BASILICA DEI FRARI
map: D4 - S. Polo, 3072
ph. +39.041.2728611 - Tickets: € 2.00
Opening: 9.00-17.00; Sunday 13.00-17.00
This church is one of the most famous Venetian monuments because of the masterpieces and historical interest contained within. It is an example of Gothic architecture in Venice between the 14th and 15th century and is laid out in the form of a Latin cross, composed of three naves and divided by twelve huge pillars; the central

nave contains the old choir stalls for the friars, the only example of a chorus which has maintained its original position and structure. To see: the ascona Madonna di casa Pesaro and L'Assunta by Tiziano, La Vergine col bimbo by Bellini, graves of Dogi and of captains of arms, monuments dedicated to Canova and Tiziano.

SAN POLO
map: D4 - Campo San Polo
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00



This church, built in the 9th century, was renovated between the end of 1300 and the beginning of the 14th century according to late gothic models. In 1804 the church was extensively restructured under the supervision of architect Davide Rossi. These works were so costly that, after escaping the Napoleonic expropriations, the church found itself having to sell off many of its works of art. In 1930, after renovation and restoration works, the splendid wooden ceiling shaped like a ship's hull was returned to its former splendour. The possibility of comparing the works by G.B. and Giandomenico Tiepolo - father and son - is particularly interesting. To see: The Apparition of the Virgin before Saint Giovanni Nepomuceno by G.B. Tiepolo, Il ciclo della Via Crucis by Giandomenico Tiepolo.

SAN GIACOMO DALL'ORIO
map: D3 - Santa Croce
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

This church was probably built in the 9th-10th century in the area called "Luprio" from which - through various phonetic evolutions - the current name of Orio derives. The facade is Romanesque and the interior is laid out as a Latin cross with three naves and a large transept. The enchanting wooden ceiling is particularly interesting, with its ship's hull shape and decorated beams. The church contains several works belonging to various periods, bearing wit-

Thanks to:



Associazione Chiese di Venezia
The Foundation for the Churches of Venice

A short description of the important churches, schools, places of worship and city's monuments accompanied with timetables, prices and events.

Una breve descrizione di importanti chiese, scuole, luoghi di culto e monumenti della città accompagnata da orari, prezzi e manifestazioni.

ness to this building's long history. To see: La Crocifissione by Paolo Veneziano, la pala by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.

MADONNA DELL'ORTO
map: E1 - Cannaregio, 3511
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there. To see: works by J.Palma il Giovane and many prodigious works by J.Tintoretto.

SAN PIETRO DI CASTELLO
map: L5 - C.po S. Pietro di Castello
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, with one nave and two aisles and a large dome in the centre of the transept.

To see: Il Castigo dei Serpenti by Pietro Liberi and the mosaic ancona Tutti i Santi by A.Zuccato.

SANT'ALVISE
map: D1 - Cannaregio, 3282
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

It was built starting from 1388, after the miraculous appearance of St. Louis Bishop of Toulouse, called Alvise by Venetians, to a noble woman called Antonia Venier. The interior is a typical example of a convent church. It is composed of one nave with the ancient 15th century bark supported by columns and barbacans, which directly connects with the convent nuns.

To see: the ceiling entirely frescoed by Torri and P. Ricci and the Ascent to Calvary, juvenile work by Tiepolo.

S. MARIA FORMOSA
map: G4 - Castello, 5263
ph. 041.2750462 - Tickets: € 2.00
Opening: 10.00 - 17.00; Sunday 13.00-17.00

According to legend, the church was founded in 639 AD by St. Magno,

Bishop of Oderzo. It is one of the earliest of eight churches built in the lagoon during the 7th century. In the 12th century it was rebuilt in the form of a Greek cross. The shape underlines the resettlement begun in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. Codussi left it unfinished on his death. In the interior, a striking play of lights emphasises the centrality of the church and the interesting vaults and domes.

To see: the famous Politico by J. Palma il Vecchio, The Last Supper by Leandro Bassano

S. MARIA DEL GIGLIO
map: E5 - C.po S.M. Zobenigo
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00 - 17.00; Sunday 13.00 - 17.00



The façade, built from 1678 to 1682 is one of the most characteristic creations of Baroque Venetian art. The interior is composed of a single nave of a simple appearance, but it turns out to be a magnificent art shop window.

To see: Abramo che spartisce il mondo masterpiece by A.Zanchi, La Sacra Famiglia ascribed to P.P.Rubens. Remarkable are The Stations of the Via Crucis, works by several painters of the 18th century.

SANTISSIMO REDENTORE
map: E7 - Giudecca, 195
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00



One of the greatest examples of Palladio's architecture and by some considered his masterpiece. It is a votive temple, devoted to the Redeemer. It was built as a result of a motion car-

CHORUS

Museum of the city

info: +39.041.2750462

CHORUS CHURCHES:		
Santa Maria del Giglio	S. M. Gloriosa dei Frari	Madonna dell'Orto
Santo Stefano	San Polo	S. Pietro di Castello
Santa Maria Formosa	San Giacomo dall'Orio	SS. Redentore
S. Maria dei Miracoli	San Stae	Gesuari
S. G. Elemosinario	Sant'Alvise	San Sebastiano



Chorus - The foundation for the churches of Venice - invites you to visit the works of art treasures in the churches of the town. The rooms of the most incredible "museum" in Venice are now available to see you through an exciting discovery of more than one thousand years of Venetian art and history. You will be able to admire the pictorial and architectural masterpieces of the great masters such as Veronese, Titian, Tintoretto, Palladio, Codussi in the very places they had been conceived for, with common and continuous visiting hours. You will become part of an ambitious project aimed at preserving the cultural heritage of the town. The proceeds collected from the sale of the tickets will help in the restoration of the churches of Venice.

Chorus Vi invita a visitare i tesori d'arte conservati nelle chiese della città. Le sale del più incredibile "museo" di Venezia sono a Vostra disposizione per un viaggio entusiasmante alla scoperta di più di mille anni di arte e storia. I capolavori pittorici e architettonici creati dai più grandi Maestri, come Veronese, Tiziano, Tintoretto, Palladio, Codussi da ammirare nei luoghi per cui erano stati pensati. Ora queste opere, e le sedi che le custodiscono, sono facilmente visitabili con orari comuni e continuati: un ambizioso progetto che Vi renderà protagonisti di un importante recupero del patrimonio culturale della città. I proventi realizzati sono utilizzati infatti per il restauro delle chiese di Venezia.



ried by the Senate after the plague that struck Venice in 1575. The classical façade is placed at the top of a great flight of steps. The interior is very sober, but impressive and solemn.
To see: works by D. Tintoretto, F. Bassano
Events: every year, the third Sunday of July, the temple is the destination of a Venetian pilgrimage.

SANTA MARIA DEI MIRACOLI
map: F4 - Cannaregio, 6063
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00
The church was built between 1481 and 1489 by Pietro Lombardo to house the miracle-working image of the Virgin by Nicolò di Pietro venerated by Venetian people for her thaumaturgic power. The façade is covered with carefully selected coloured marbles and porphyry panels. The high altar (the only altar) is decorated with statues.
To see: the vault with its decorated caissons represents *Profeti e Patriarchi*, work by V.delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.

BASILICA DELLA SALUTE
map: E6 - Dorsoduro, 1
ph. +39.041.5225558 - Tickets: free
Opening: 9.00-12.00 / 15.00-18.00



On 22 October 1630 the Venetian Senate decreed the building of a large temple devoted to the Virgin to give thanks for the survival of Venice after the plague. The design is by B. Longhena. The church is built in the form of a central plan, dominated by a huge dome with great arches. A magnificent stairway leads up to the entrance. The polychrome marble floor converges on a central circle of five roses suggesting the decades of the rosary.
To see: *Nozze di Canaan* by J. Tintoretto, *Pentecoste* by Tiziano, *Byzantine Madonna* of the 13th century.
Events: every year on 21 November the Venetians pay homage to the Virgin who saved Venice from the plague.

DEGLI SCALZI
map: C3 - Cannaregio, 54
ph. +39.041.715115 - Tickets: free
Opening: 9.00-11.50 / 16.00-18.00



Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The church was consecrated in 1705. The façade,

made of Carrara marble, is an example of the Baroque Venetian style; the interior is composed of one nave whose beautiful vault, which collapsed in 1915 because of the explosion of an Austrian bomb, was frescoed by Gianbattista Tiepolo.
To see: sculptures, gilt and polychromatic decorations and the fine marbles.

BASILICA DEI SS. GIOVANNI E PAOLO
map: G4 - Castello, 6363
ph. +39.041.5237510 - Tickets: free
Opening: 9-12.30 / 15.30-18 Sun. 15.30 -18
It was built between the 14th and 15th centuries and is the largest church in Venice. Its particular atmosphere may be inherited from the time when it was used for the obsequies and burials of the Doges. Because of that, the church is called the Venetian Pantheon. The façade has an impressive portal; the magnificent interior space is in the form of a Latin cross, has three naves and a polygonal apse.
To see: Monumento al Doge Pietro Mocenigo by T. Lombardo.

SANTO STEFANO
map: E5 - San Marco, 3825
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

This is a magnificent example of Venetian Gothic art. The 14th century façade is decorated with a splendid marble portal attributed to Bartolomeo Bon. The interior is divided into three wide longitudinal Greek marble naves, the presbytery has an interesting inlaid wooden choir stalls and the ceiling is shaped like an inverted ship's hull.
To see: *La Lavanda dei Piedi* and *Cristo nell'Orto* by J. Tintoretto, *Il Battesimo di Cristo* by Paris Bordone.

BASILICA DI S.MARIA E DONATO
map: L2 - Murano, c.po S. Donato 11
ph. +39.041.739056 - Tickets: free
Opening: 09.00-12.00 / 15.30-18.30

One of the most beautiful Venetian-Byzantine buildings of the 12th century. The exterior of the hexagonal apse is very interesting, both for its architectural beauty and the wealth of its decorative elements. Five columns of Greek marble divide the interior into three naves. The wooden ceiling looks like an overturned ship's hull.
To see: the mosaic floor with decorative patterns and symbolic pictures of animals.

LA CATTEDRALE
Isola di Torcello - ph. +39.041.730084
Tickets: € 3.00 - Opening: 10.00-17.00
An 11th-century Venetian-Byzantine building in the form of a Romanic Basilica. This is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marble and gilt mosaics.
To see: the mosaics of the small apse on the right side and of the triumphal arch.

SAN GIORGIO MAGGIORE
map: G6 - Isola di S. Giorgio
ph. +39.041.5227827 - Tickets: free
Opening: 9.30-12.30 / 14.30-18.00
It is a magnificent work of holy architecture by Andrea Palladio, built between

1566 and 1610. The interior is in the form of a Latin cross and it is laid out in three naves, a central dome, a transept, and an arched ceiling. The high altar, with the chorus behind it, is splendid and solemn.
To see: *The Lost Supper* and *Manna from Heaven* by J.Tintoretto, the ancona *La Purificazione della Vergine* by J. Palma il Giovane

S. M. DELLA PIETA' VIVALDI'S CHURCH
map: G5 - Castello, 3701
ph. +39.041.5231096
Opening: See programme

The 15th century original church was rebuilt in the middle of the 18th century by Massari. The classical façade with an impressive portal and the interior, built in the form of an oval plan, with an arched ceiling is one of the most beautiful churches of the 18th century. Thank to the cooperation of I Virtuosi dell'Ensemble di Venezia and Le Putte Veneziane di Vivaldi, the church can be used as a concert hall. Music is also the theme of the superb frescoes on the ceiling.
To see: *La Carità* sculpture by E. Marsili and, on the ceiling, *Le Virtu' Cardinali* and a beautiful fresco representing *Il Paradiso* by G.B. Tiepolo.

SAN ZACCARIA
map: G5 - Castello, 4593
ph. +39.041.5221257
Opening: 10.00-12.00 / 16.00-18.00; Sunday 16.00-18.00 - Tickets: € 2.00

The old church, which belonged to the nuns of the convent of the same name, is located near the main church, which was built by Codussi between 1480 and 1500. The new façade is a typical example of Venetian Renaissance. Columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross-vault and hemispheric dome. The stunning interior is literally covered with paintings.

SCHOOLS

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA
map: D4 - S.Polo, 2454
ph. +39.041.718234



One of the Scuole Grandi and because of its history, art and Venetian culture it is considered one of the greatest. The building is a splendid Renaissance architecture example. The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis with its carved decoration was designed by P. Lombardo.
To see: the ceiling with visions of the *Apocalisse*, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).

Events: Orchestra di Venezia concerts, in original 18th century costumes.

SCUOLA GRANDE DI S. MARCO
map: G4- San Marco, campo SS. Giovanni e Paolo

One of the Scuole Grandi and one of the most important examples of Lombard Renaissance in Venice. Almost completely destroyed by a fire in 1485, it was rebuilt, first under the direction of Pietro Lombardo and then under the architect by Mauro Codussi, who created the interior main stair and the upper part of the façade. After the additions and the enlargement of the back part, designed by J. Sansovino, the building is almost intact and today houses Venice's public hospital.

SCUOLA GRANDE DI S. MARIA DELLA CARITÀ
map: D6 - Dorsoduro, 1050

La Scuola della Carità represents one of the ancient Venetian non-denominational institutions: founded in 1260, it received the appellation Grande (formerly Scuole dei Battuti, that imposed flagellation to the faithful, were Grandi). Like all the other Scuole, this one too was closed by Napoleon's edict in 1806, when the building became the Accademia di Belle Arti (Academy of Fine Art).

SCUOLA GRANDE DI S. TEODORO
map: F4 - S. Marco, 4810
ph. +39.041.5287227 - Tickets: free
Opening: 9.30-12.00
Closing day: Saturday, Sunday

The sixth of the Scuole Grandi in Venice to be built and it was founded in 1530 by the brothers of the Confraternity of Saint Theodore, who was a Greek Saint chosen as the first patron of the city. It is a wide building with a 17th-century façade decorated by four statues: "Saint Theodore and Four Angels" by B. Falcone.
Events: cultural meetings, exhibitions and concerts.

SCUOLA GRANDE DELLA MISERICORDIA
map: E2 - F.ta della Misericordia
La Scuola della Misericordia unlike the other scuole is not near a church and it has not been restored. The imposing brick building was never completed. It was built on the other side of the Rio della Sensa. During the 20th century it began a sports building. Full restoration works currently under way will allow it to be used again.

SCUOLA GRANDE DI S.ROCCO
map: D4 - San Polo, 3054
ph. +39.041.5234864 - Tickets: € 5.00
Opening: 10.00-16.00

The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people. Saint Roch Arch confraternity's seat is still very active in the organisation of cultural meetings and concerts.
To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.
Events: cultural meetings and concerts.

A JOURNEY into the future

Un viaggio nel futuro

The Church and the Convent of San Salvador have witnessed the birth of this city, through the period of the intensive trade and commerce of the 16th century right up to today, developing into a symbol of avant-garde technological innovation. The history of the former convent of San Salvador, of its two cloisters and of the refectory that gave home to the Augustinian friars, is Venetian history. Rebuilt to its current state between 1506 and 1534, the ecclesiastic structure was completely integrated into the hustle and bustle of the city. Splendid in its architectural complex and in the interior decorations, halfway through the 1980s became a symbol for communications in the future with a set up of the new telephone exchange with digital electronic commutator. This is just a first step forward. Today, Telecom Italia Lab, located inside the two cloisters, the monumental halls, and the refectory of the former monastery has mounted the exhibition Telecom Future Centre. A gateway to the future and to the new communication technologies. The experimental frontiers and research into innovation displayed in this show use theme itineraries to help the visitors open a 'new' gateway to this magnificent city.

La chiesa e il convento di S. Salvador hanno visto crescere la città, l'hanno seguita nel periodo degli intensi traffici commerciali del '500 e ora sono diventati il simbolo dell'innovazione tecnologica. Quella dell'ex convento di San Salvador, dei suoi due chiostri e del refettorio che ospitava i Canonici regolari di Sant' Agostino, è la storia di Venezia. Ricostruito come lo si vede fra il 1506 e il 1534 il complesso ecclesiastico è completamente inserito nelle dinamiche cittadine. Splendido nel suo disegno architettonico e nei decori interni, il convento di San Salvador è diventato, a metà degli anni Ottanta, un simbolo della comunicazione del futuro con l'inserimento della nuova centrale telefonica numerica con commutatore digitale elettronico. Solo un primo passo. Oggi Telecom Italia, all'interno dei due chiostri, delle sale e del refettorio dell'ex convento ha allestito Telecom Future Centre. Una porta sul futuro, sulle nuove tecnologie della comunicazione. Frontiere sperimentali e ricerche sull'innovazione espone in questa mostra che, attraverso percorsi tematici, aiutano il visitatore ad aprire una "nuova" porta di questa città.



Exhibition Space - Gli Spazi Espositivi

VENETIAN ITINERARIES - ITINERARI VENEZIANI
With brief virtually animated films in 3D on real backgrounds, 15 of the main Venetian characters for customs, and art in Venice, tell their stories.
Attraverso dei brevi filmati di animazione virtuale in 3D su sfondi reali, 15 personaggi tra i più famosi della storia, del costume e dell'arte a Venezia, raccontano le loro vicende.

SPACE FOR GAMES - SPAZI DI GIOCO
Telecom future Centre offers a play space where one can experiment freely with new games, participating and exchanging ideas using the fixed and mobile telecommunication systems.
Telecom Future Centre offre uno spazio ludico dove sperimentare liberamente i nuovi giochi, che le telecomunicazioni fisse e mobili rendono partecipativi e scambievoli.

CALL THE VOICES - LE VIE DELLA VOCE
The visitor can speak to a modern oracle that can foresee the day ahead. A place where famous people such as Einstein can be interviewed or one can sail the trimarano with Giovanni Soldini.
Il visitatore può parlare con un oracolo contemporaneo: una postazione che permette di intervistare personalità come Albert Einstein o di guidare il trimarano di Giovanni Soldini.

WATER SHOW - TEATRO DELL'ACQUA
An amazing water display to stimulate emotions and reflect on the value of water itself set up by Stefano Boeri.
Una installazione di Stefano Boeri, che alterna paesaggi acquatici in rapida e cangiante successione.

THE COFFEE SHOP - LA BOTTEGA DEL CAFFE'
A space for new technology inserted in a typical Venetian context. From the 8th. century "café veneziano" to the internet café.
Uno spazio per le nuove tecnologie inserito in un contesto tipicamente veneziano. Dal settecentesco caffè veneziano all'internet café.

TWO STRIDES INTO THE FUTURE - DUE PASSI NEL DOMANI
The apparatus allows one to draw without ink on a surface with a digital pen or again do some shopping by touching products virtually.
Apparati consentono di disegnare senza inchiostro con una penna digitale, fare la spesa toccando oggetti virtuali e riconoscere gli oggetti attraverso una mano artificiale.

THE "CENACOLO" (Dining hall) - IL CENACOLO
The themes in object are: Developing an intelligent home, mobility trends, and tourism.
I temi trattati sono: "Gli sviluppi della casa intelligente", "Le tendenze della mobilità", "Il turismo".



San Marco, 4826
Campo San Salvador
30124 Venezia
Opening: 10 am - 6 pm
Closing Day: Monday
Free Entrance

SAN SALVADOR'S TALKS

Philippe Daverio will conduct the three meetings of the autumn cycle. The various aspects of technological change will be dealt with through the experiences of characters from the print word, entertainment, enterprises and research. **October 20th** "Rapidità and slowness", **November 3rd** "The era of technology", **November 17th** "The technological man: hypothesis of life in the future".



Scent of Bacchus

di S. C.

From the Tagliamento flatlands to the Berici mountains, Veneto's soil offers its better product. The Doge's city and the consumption of wine are linked by an ancient love story.

Profumo di Bacco

Dalle pianure del Tagliamento ai monti Berici la terra veneta offre il suo prodotto migliore. Un'antica storia d'amore lega la città dei dogi al consumo del vino.

A millenary relationship, a daily and dynamic affection lived in dark, quiet places signalled by tired and hidden signs. Yet the bond linking Venice and its wine is as powerful and intense as the scent of the lands where it comes to light. In 1317 the 'Great Council' – government of the city – ordered that the 'osterie' in the city had to be no more than sixteen. In 1908 however, there was an osteria every sixty-nine inhabi-

Un rapporto millenario. Un amore quotidiano, dinamico, che si consuma in luoghi scuri, poco appariscenti, dalle insegne stanche e nascoste. Eppure quello di Venezia e il suo vino è un rapporto forte, denso, come il profumo delle terre da cui nasce. Nel 1317 il Gran Consiglio ordinava che le osterie in città fossero 16, ma nel 1908 solo nel sestiere di San Marco esisteva una

tants only in the "Sestiere di San Marco" – district of Saint Mark. Two years later there were 1276 stores selling alcoholic drinks in Venice.

The importance and the large number of "osterie", "malvasie" – local bars selling the wine of the Peloponnese – and stores was and still is not only a sign of the propensity for the consumption of wine. Venice is an isolated city, where people move on foot and meet other people.

It is in those dark and often hidden places that revolutions have been organized, books written and pictures painted. In the shade of chalices new thoughts have been invented, political projects organized and discussions on art and science carried out.

Stendahl, Richard Wagner, Carlo Goldoni, only to mention a few names, spent part of their Venetian winters in one of those osterias of the city. The "osti" – osteria tenders – were witnesses and sometimes protagonists of those events, so that in 1355 they grouped together and formed a corporation which had its seat in "Riva del Vin" – literally the wine shore-, a few steps from Rialto.

Thus wine in Venice takes on a different, more profound meaning. It acts as a bond for a lively sociality inclined to thought. The noble fruit was already cultivated in 42 B.C. when the Roman colony Julia Concordia – now Concordia Sagittaria – was born. In the thirteenth century, the entire Venetian countryside abounded in vineyards. There were rows

mescita ogni 69 abitanti e, due anni dopo, si registravano in città ben 1276 spacci di bevande alcoliche. Ma l'importanza e la quantità delle osterie, di malvasie (che vendevano il vino del Peloponneso), di spacci non era (e non è) solamente indice della propensione al consumo di vino. Venezia è città chiusa, dove la gente si muove a piedi e incontra gente.

In questi luoghi, scuri e spesso nascosti, si sono organizzate e consumate rivoluzioni, si sono scritti libri, si sono dipinti quadri. All'ombra di calici si sono inventati pensieri, costruito disegni politici, discusso d'arte e di scienza.

Stendhal, Richard Wagner, Carlo Goldoni, solo per fare alcuni nomi, passarono parte dei loro inverni veneziani chiusi fra le mura di qualche osteria. E di tutto questo gli osti della città furono testimoni e a volte protagonisti, tanto che nel 1355 si raggrupparono in corporazione con sede in Riva del Vin, appunto, a pochi passi da Rialto. Il vino, dunque, a Venezia assume un valore diverso, più profondo. Un collante per una socialità vivace e incline al pensiero. Già nel 42 a.C., quando nacque Julia Concordia, l'attuale Concordia Sagittaria, si coltivava il nobile grappolo. Nel Duecento i vigneti erano prosperi in tutta la campagna veneta. C'erano filari in pianura, in collina, perfino in piazza San Marco.



Veneto Wine in figures

500.000.000

Exports amount in euro of the past years
Valore in euro delle esportazioni negli ultimi anni

8.000.000

Land productive capacity in hectoliters
Capacità produttiva del territorio in ettolitri

7.000.000

Hectoliters of wine produced in the last two years
Ettolitri di vino prodotti nelle ultime due annate

74.000

Hectares cultivated
Ettari coltivati

70.000

Farms
Aziende viticole

35.000

Hectares of vineyards members of D.O.C.G. - D.O.C. associations
Ettari coltivati a vite iscritti nell'album delle D.O.C.G. - D.O.C.

1.100

Farms producing wine
Aziende che vinificano

of vines in the flatlands, hills and even in Saint Mark's square. Today, there are no vineyards in the shade of the Basilica but the cult of wine is still alive and is expressed in different forms.

A large number of "bacari" – small wine bars serving also food - which were common in the first part of the last century, have recently gained a new impulse. Young bartenders have refurbished ancient osterias, and disused shops and revived desolate parts of the city. The result is: wine bars, high quality wine shops and extremely well-stocked cellars, glasses of prestigious wine for delicate palates. Not only a new fashion, but also a new way of considering the pleasures of life. A return to old traditions which is deeply linked to its land and products.

Italians use the English term "wellness" to describe the pleasure of taking care of oneself. The land of Veneto, not too far from Saint Mark, is a rich one. Saint Mark's Lion still flies over these wide vineyards extending between the Livenza and Tagliamento rivers, the Verona and Treviso hills, over the flatlands and piedmont, the sea and the mountains of Belluno. The grapes of Veneto reflect the taste of a kaleidoscopic land.

They are marked by the tonalities that the sun has offered to these different and well-defined landscapes.

It is now up to you to choose and to discover the new tastes of a long-standing tradition.

Oggi all'ombra della basilica non ci sono vigneti, ma è rimasto il culto del vino che ritorna in questi ultimi anni in forma diversa. Molti dei "bacari" (piccole mescite con uso di cucina) così frequenti nella prima metà dello scorso secolo, hanno riscoperto un nuovo impulso. Giovani osti hanno rinnovato antichi locali, restaurato esercizi commerciali ormai in disuso, rivitalizzato zone della città quasi desolate.

Wine bar, mescite di pregio, cantine fornitissime: bicchieri sempre più impegnativi per palati ancor più raffinati. Non solo una moda, ma un nuovo modo di considerare il piacere della vita. Un ritorno alle proprie radici che non può prescindere dal legame con la terra e i suoi prodotti.

Wellness, dicono gli anglosassoni: il piacere di prendersi cura di sé. Una terra ricca quella veneta, a pochi passi da Piazza San Marco. Il leone marciano vola ancora su queste estese vigne, chiuse fra il Livenza e il Tagliamento e i colli veronesi, quelli del trevigiano. Le pianure e la pedemontana, il mare e le nevi del Bellunese. Le uve venete prendono il gusto di una terra caleidoscopica. Si colorano delle tonalità che il sole ha voluto offrire a questi paesaggi così diversi, così distintamente delineati. Resta solo la volontà di assecondare il proprio gusto. Di scoprire i sapori nuovi di tradizioni antiche.

The Doge's Vineyards

I vigneti del Doge

Lison di Pramaggiore: at the border of the Serenissima Republic

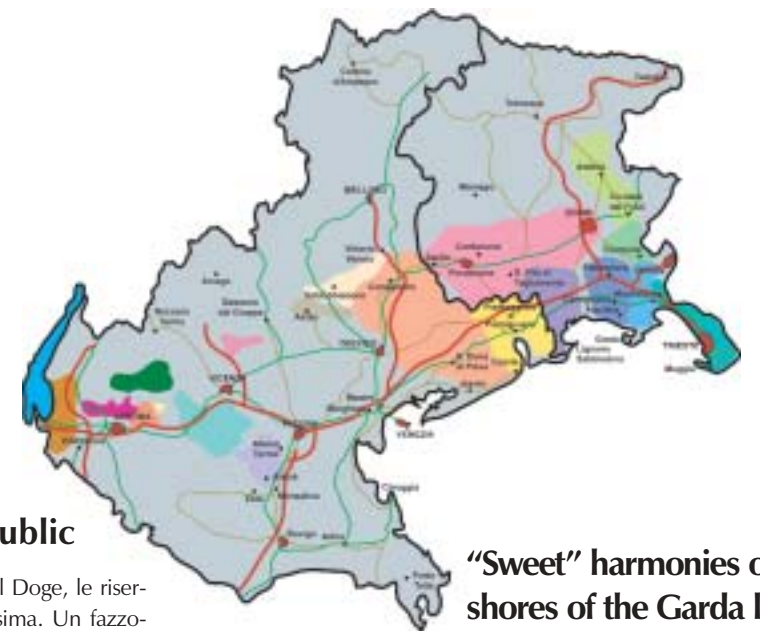
They are the vines of the Doge, the reservoir of the Serenissima. A plot of the Veneto region stretching from the most eastern part of the province of Venice to Treviso and on to Pordenone, at the border of Friuli. It is from these flatlands between the Livenza and Tagliamento rivers that the Doc Lison-Pramaggiore is produced. The wines of this particular area are characterized by the richness of their aroma and by their strong character deriving from the nature of the clayey-limy terrain. The Pinot Grigio, Chardonnay, Merlot, Pinot Bianco and Verduzzo are only some of the prestigious types of wine abundantly produced by the cellars of this region.

Sono i vitigni del Doge, le riserve della Serenissima. Un fazzoletto di Veneto che dalla parte più orientale della provincia di Venezia si estende fino a Treviso e ancor più lontano nel Pordenonese, ai confini col Friuli. È da queste pianure fra il Livenza e il Tagliamento, che nasce il Doc Lison-Pramaggiore. I vini prodotti si caratterizzano per l'intensità dei profumi e per la spiccata personalità regalata, anche, dalla natura dei terreni argilloso-calcarei. Il Pinot Grigio, lo Chardonnay, il Merlot, il Pinot Bianco e il Verduzzo sono solo alcune delle prestigiose uve che le cantine di questa terra producono in abbondanza.

Prosecco: the sweet breeze of the Treviso area

Sixty-five million years ago, the hills of the Treviso area, from Valdobbiadene to Conegliano, where covered by the sea. The lovers of the Prosecco wine only need to smell the scent coming from the terrain. The production area of the Prosecco DOC stretches over the hilly area slowly shelving from the southern versant of the Prealps of the Treviso area towards the middle of the course of the Piave river. The hills dividing the Marca Trevigiana – the Treviso territory - from the Piave valley between Belluno and Feltre are lively and at the same time gentle. The Prealps chain filters the cold North-Northeast winds, whereas in the South the Conegliano-Valdobbiadene hills are always exposed to the sun.

Forse interessa poco sapere che queste colline, da Valdobbiadene a Conegliano, 65 milioni di anni fa erano ancora ricoperte dal mare. A chi ama il Prosecco basta sentire il profumo che dalla terra sale al naso. La zona di produzione del Prosecco D.O.C., si estende sulla fascia collinare che lentamente digrada dai versanti meridionali delle Prealpi trevigiane verso il medio corso del fiume Piave. Colline ora dolci, ora vivaci che dividono la Marca Trevigiana dalla vallata del Piave tra Belluno e Feltre. La presenza della catena prealpina filtra i venti freddi da Nord-Nordest, mentre a Sud le colline di Conegliano-Valdobbiadene sono sempre esposte al sole.



"Sweet" harmonies on the shores of the Garda lake.

At the eastern end of the Colli Lessini in the Verona province, in the valleys of Mezzane, Illasi and d'Alpone, two special and autochthonous vineyards are cultivated: the Garganega and the local version of the Trebbiano vineyard. The result is the Soave, defined by many as the Italian white wine par excellence, only slightly similar to the traditional Chardonnay or Sauvignon. The hills of the area between Soave and Monteforte offer an interesting and diverse spectrum of terrains where the vineyards can perform all their value.

L'estremità orientale dei Colli Lessini della provincia di Verona, le valli di Mezzane, Illasi e d'Alpone: è qui che si coltivano due vitigni speciali e autoctoni, la Garganega e la versione locale del vitigno Trebbiano. Ed è subito Soave, considerato da molti il vino bianco italiano per eccellenza, lontano, ma non troppo, dai tradizionali Chardonnay o Sauvignon. Le colline della zona Classica tra Soave e Monteforte propongono uno spettro di terreni davvero diverso e interessante dove i vitigni possono mostrare tutto il loro valore.

The eastern hills of Friuli: north-eastern lands

Situated between the Alps and the Adriatic Sea, the lands of the Friuli region, from Giulio Cesare to the sway of the Serenissima Republic, have always finely expressed their vocation for wine. The cultivation of vines and the production of world-wide famous wines gave rise in the past years, to a period of expansion, adding to the traditional cultivations new local species of vines, which is the case of the Picolit Nero, Scjaglin, Cjanorie, Ucelut, Forgiarin, and Cividin. These vines, cultivated by the cellars of the eastern hills of the Friuli region, offer a unique product.

Tra le Alpi e l'Adriatico, le terre del Friuli, da Giulio Cesare alla dominazione della Serenissima, hanno sempre espresso magnificamente la loro vocazione enoica. La coltivazione della vite e la produzione di vini famosi in tutto il mondo hanno negli ultimi anni avviato un fecondo periodo di espansione, recuperando, oltre alle tradizionali offerte, anche vitigni caratteristici e autoctoni. È il caso del Picolit nero, lo Scjaglin, il Cjanorie, l'Ucelut, il Forgiarin e il Cividin. Vitigni coltivati dalle cantine dei colli orientali del Friuli che offrono un prodotto unico e singolare.

The pleasure of simplicity

An ancient glass-maker family of Murano, the passion for wine and for the products of the land: these are the main ingredients of the Valdomini farm in Attimis, a medieval village one hour from Venice, among the eastern hills of the Friuli region, a DOC area. Guests of the Mian family, owner of "Formia" -Murano artistic furnace-, are offered dreamlike stays in their farm, in the shade of the very vines that made the "Picolit" -extraordinary wine with amber tinges and an intense aroma.

The farm and the wine

Recently established, the Valdomini farm -50 hectares, 8 of which are cultivated with vineyards- is situated close to the ancient castle of Partistagno. In its marls, it produces the wine that has made the denomination "Colli Orientali del Friuli" -eastern hills of the Friuli region- famous world-wide.

The vines of the Valdomini farm produce four outstanding types of wine: the Picolit, Verduzzo, Pinot Grigio and the dry Moscato.



Un'antica famiglia di vetrai muranesi, la passione per il vino, l'amore per i sapori della terra: sono gli ingredienti della tenuta Valdomini ad Attimis, borgo medievale a un'ora da Venezia, fra i dolci Colli Orientali del Friuli, zona Doc. La famiglia Mian, titolare di Formia, fornace artistica di Murano, offre agli ospiti della sua tenuta soggiorni da sogno all'ombra dei vitigni che hanno reso famoso il Picolit, vino dalle ambrate sfumature e dai sapori intensi.

La tenuta e i vini

Di recente costituzione, la Tenuta Valdomini, 50 ettari di cui 8 coltivati a vigneto, si staglia nei pressi del castello millenario di Partistagno e produce nelle marne di Attimis, i vini che hanno reso famosa nel mondo la denominazione Colli Orientali del Friuli.

I vitigni della Tenuta Valdomini producono quattro vini di notevole caratura: Picolit, Verduzzo, Pinot Grigio e Moscato secco.



PICOLIT Riserva
PINOT Grigio
MOSCATO Secco
VERDUZZO Friulano

Borgo Piccoli
31020 - Attimis Udine, 1
ph./fax +39.0432.789889
e-mail: info@valdomini.com
www.valdomini.com

To place your order or to receive any further information and a complete brochure please contact:
www.valdomini.com - ph. +39.0432.789889

The wine etiquette

The often forgotten art of serving and being served. Here are, in a few rules, the procedures that each sommelier perfectly knows. Because in the wine ceremony, style is all too important.

Servire ed essere serviti: un'arte spesso dimenticata. In poche regole la liturgia che ogni sommelier conosce a perfezione. Perché la forma, nella cerimonia del vino, conta. Eccome.

1. The bottle of wine requested by the client has to be cleaned and brought to the table by carrying it from the bottom with the left arm, using a linen napkin.
2. Once the bottle has been showed to the client, describe the label: name, denomination, cellar, vintage and alcoholic proof.
3. You then return to the guéridon, where the bottle has to be placed keeping the label on the client's side.
4. The bottle, which does not have to be shaken, has to be cut horizontally, just under the bottle-neck, first clockwise and then anticlockwise. The next cut has to be vertical. You can now remove the metal cap and place it on a small service plate or on the front pocket of your apron.
5. Clean the bottleneck with the linen napkin.
6. Place the corkscrew at the centre of the cork and insert it with a rotation.
7. Start drawing the cork by using the first lever and then the second one.
8. Try to avoid the not too elegant "bang".
9. Smell the cork to assess the wine quality which is often undermined by the cork itself. Place the cork on the service plate without directly touching it with your hands.
10. With an end of the linen napkin clean the bottle-head from remaining bits of cork. Pour some wine into your tasting glass, and if the wine is satisfying, it can be served to the customer.
11. Wine has to be served from the right holding the bottle from the bottom or with your fingers slightly at the centre of the bottle. Pour some wine to the host and wait for his remark.
12. The first to be served are the older women guests, then the younger ones until you come back to the host, who will be the last person to be served. Exception made for a guest of honour or a prelate who should be served first.
13. The serving procedure has to be clockwise. To avoid that drips fall on the table or on the client's clothes, twist the bottle slightly as you tilt it upright and clean it with the linen napkin.
14. At this point, go back to the side-table - or guéridon - where you will place the bottle with the label facing the client's table. You can now take the cork out of the corkscrew by using the linen napkin to avoid that aromas and odours remain on your hands, thus undermining the taste of the following wine.

1. La bottiglia richiesta dal cliente viene pulita e si conduce al tavolo tenendola dal basso, con il braccio sinistro, usando un tovagliolo.
2. Dopo averla mostrata si enuncia l'etichetta: nome, denominazione, cantina, annata, gradazione alcolica.
3. Si torna quindi al tavolo di servizio (guéridon) dove si depone la bottiglia avendo cura di lasciare l'etichetta sempre rivolta verso il cliente.
4. La bottiglia, che non deve essere mai mossa, si incide in senso orizzontale appena al di sotto la nervatura in cima al collo, prima in senso orario e poi antiorario. Si incide nuovamente ma questa volta in senso verticale e si rimuove la capsula di stagno-la deponendola sul piattino di servizio o nella tasca frontale del proprio grembiule.
5. Mediante il tovagliolo si pulisce il collo della bottiglia.
6. Con il cavatappi si punta la spirale al centro del tappo e si inserisce con una rotazione.
7. Si inizia quindi a tirare usando la prima leva del cavatappi poi, a fine corsa, si passa al secondo ancoraggio.
8. Si eviterà con cura di fare il poco elegante "bòtto".
9. Si annusa il tappo per valutare la bontà del vino che talvolta viene corrotto proprio dal sughero, dopodiché lo si poggia sul piattino senza toccarlo con le mani.
10. Con un'estremità del torciolo si pulisce il becco dai residui di sughero e si versa poco vino nel bicchiere da degustazione: se l'assaggio risulta buono il vino è pronto per essere servito.
11. Il vino si serve da destra prendendo la bottiglia da sotto oppure con le dita leggermente sulla pancia. Se ne versa un po' al referente in attesa del suo okay.
12. Si parte dalla donna più anziana e via via si procede con le più giovani fino a ritornare al referente, il quale riceve per ultimo. Un'eccezione può essere costituita nell'ordine da un festeggiato oppure da un eventuale prelati, che andrebbero serviti per primi.
13. La procedura di servizio si effettua in senso orario. Quando si serve, per evitare la caduta di gocce sul tavolo o sui vestiti, nel momento in cui si verticalizza la bottiglia la si ruota leggermente e si pulisce con il torciolo.
14. A questo punto si torna al tavolo di servizio dove si lascia l'etichetta rivolta verso il tavolo del cliente, sempre ben visibile. Si può finalmente togliere il tappo dal cavatappi utilizzando il torciolo, così non si impregna di aromi e odori per il vino successivo.

The Right Glass



Red Wine
Vini Rossi



White Wine
Vini Bianchi



Sweet - Raisin Wine
Vini Passiti - Liqueurisi



Champagne
Proseccchi



Distillates
Distillati - Grappe

“Four” feathers in the North-East’s cap

The magnifier focuses on the vineyards of the North-East, on the lands of the Veneto and Friuli region that have been for years the reservoir of the tables of both the rich and poor people of Venice. Today, those very lands keep providing Venice with the best fruits and the most pleasant tastes. Washed by the Adriatic Sea, curbed by the mountains and cleaved by the rivers of the Po valley, this extraordinary area of Italy offers, in all modesty, the major and best quality wine products in the world. Venice Magazine has chosen four areas among the most characteristic and prolific ones, focusing on four major products, on our opinion the most outstanding ones of the oenological panorama. The ‘top four’ wines that Venice guests cannot deprive themselves of.



Quattro fiori all’occhiello

La lente di ingrandimento si posa sulle vigne del Nord Est, su quelle terre venete e friulane che per molti anni furono il serbatoio delle tavole di signori e popolo di Venezia. Quelle che, ancora oggi, non mancano di dare alla città i frutti più buoni, i sapori più entusiasmanti. Bagnata dall’Adriatico, frenata dalle montagne, solcata dai fiumi della Pianura Padana, questa splendida parte d’Italia dona con vigore le migliori e più qualificate produzioni di vini al mondo. Parlando senza modestia, ovviamente. Abbiamo scelto quattro zone, fra le più caratteristiche e prolifiche e, su queste, la lente di Venice Magazine, si è posata su quattro prodotti di rilievo. I più significativi, a nostro avviso, del panorama enologico di riferimento. I nostri “top four”, per intenderci, dei quali gli ospiti di Venezia non possono privarsi.

Prosecco

PRODUCTION AREA
Identified in the hilly area of the province of Treviso.

MAIN FEATURES
Colour: straw-yellow with various intensities.
Bouquet: vinous, slightly fruity, especially in amabile-sweet wines.
Taste: pleasantly bitter, only slightly full-bodied the dry types and sweet and fruity the amabile-sweet ones (the residual sugar content cannot be higher than 6%)

SERVING MODALITIES
Uncork the bottle just before serving: serve at 8°c.

MAXIMUM TASTE PERFORMANCE
From 1 to 2 years. 1 year ideal ripening.

GASTRONOMIC SUGGESTIONS
Wine for all meals. The “amabile” and sweet ones are indicated for desserts. Dry sparkling wines are perfect for the whole meal.



ZONE DI PRODUZIONE
E' identificata nella zona collinare della provincia di Treviso.

CARATTERISTICHE
Colore: giallo paglierino piu' o meno carico.
Profumo: vinoso, caratteristico con leggero profumo di fruttato, particolarmente nei tipi amabili-dolci.
Sapore: gradevolmente amarognolo e non molto corposo nel tipo secco, amabile o dolce e fruttato nei tipi amabili-dolci (il cui contenuto in zuccheri residui non deve superare il 6%).

MODALITA' DI SERVIZIO
Stappare la bottiglia al momento. Servire a 8 gradi.

PERIODO MASSIMO RENDIMENTO GUSTATIVO
Da 1 a 2 anni. Maturazione ottimale 1 anno.

ACCOSTAMENTI
Sono vini da tutto pasto. L'amabile ed il dolce sono da fine pasto/dessert. Il frizzante e lo spumante sono ottimi da tutto pasto nel tipo secco.

Picolit

PRODUCTION AREA
Eastern hills of the Friuli region.

MAIN FEATURES
Colour: golden yellow.
Bouquet: intense, extremely delicate, fruity and flowery, sophisticated.
Taste: sweet, velvety and balanced on the palate, a light tinge of vanilla in the aftertaste.

SERVING MODALITIES
Serve at 12-14° c.

MAXIMUM TASTE PERFORMANCE
It can bear 3-4 years ageing.

GASTRONOMIC SUGGESTIONS
Wine perfect for mediation, to be drunk in intimate occasions preferably, goes perfectly with ripe and parsley-green cheeses with a small knob of acacia honey.



ZONE DI PRODUZIONE
Colli orientali del Friuli

CARATTERISTICHE
Colore: giallo dorato
Profumo: intenso e molto fine, fruttato e floreale di grande complessità.
Sapore: al palato risulta dolce, vellutato ed armonico, come retrogusto una lieve sensazione di vaniglia.

MODALITA' DI SERVIZIO
Servire a 12-14° C.

PERIODO MASSIMO RENDIMENTO GUSTATIVO
Sopporta bene un moderato invecchiamento di 3-4 anni.

ACCOSTAMENTI
Vino da meditazione da bere preferibilmente in dolce compagnia, da abbinare anche con formaggi stagionati ed erborinati con una piccola noce di miele di acacia

Pinot Grigio

PRODUCTION AREA
Produced in the provinces of Venice, Treviso, Vicenza, Verona.

MAIN FEATURES
Colour: from straw yellow to auburn yellow.
Bouquet: fruity if young, then intense when mature.
Taste: velvety, dry or soft, harmonic.

SERVING MODALITIES
Uncork the bottle just before serving. Serve at 7-9° c.

MAXIMUM TASTE PERFORMANCE
From 1 to 2 years. 1 year ideal ripening.

GASTRONOMIC SUGGESTIONS
Can be well coupled with both fresh and salt water fish boiled or steam-cooked with sauces, with boiled poultry, with egg-based dishes, with starters in general. It is appreciate also as aperitif.



ZONE DI PRODUZIONE
Prodotto nelle province di Venezia, Treviso, Vicenza e Verona.

CARATTERISTICHE
Colore: dal giallo paglierino al giallo ramato.
Profumo: fruttato da giovane, poi intenso, caratteristico.
Sapore: vellutato, secco o morbido, armonico.

MODALITA' DI SERVIZIO
Stappare la bottiglia al momento. Servire a 7-9 gradi.

PERIODO MASSIMO RENDIMENTO GUSTATIVO
Da 1 a 2 anni. Maturazione ottimale un anno.

ACCOSTAMENTI
Si presta a svariati abbinamenti, è ottimo con il pesce di mare o d'acqua dolce al vapore o bollito con salse, con i lessi di pollame, con piatti a base di uova, con gli antipasti. Viene apprezzato anche come aperitivo.

Cabernet

PRODUCTION AREA
Provinces of Venice, Treviso, Padua, Vicenza and Verona.

MAIN FEATURE
Colour: ruby red, slightly tending to orange, brick red, garnet red with ageing.
Bouquet: deeply vinous (herbaceous), pleasant and intense.
Taste: dry, dense, perfectly bitter and tannic.

SERVING MODALITIES
Uncork the bottle a few minutes beforehand. Serve at 18 c.

MAXIMUM TASTE PERFORMANCE
From 2 to 6 years. 4 to 5 years ideal ripening.

GASTRONOMIC SUGGESTIONS
Ideal for roast and braised meet, fowl, game birds and furred game.



ZONE DI PRODUZIONE
Province di Venezia, Treviso, Padova, Vicenza e Verona.

CARATTERISTICHE
Colore: rosso rubino piu' o meno tendente con l'invecchiamento all'arancione, al mattone, al granato.
Profumo: vinoso intenso (erbaceo), gradevole e caratteristico.
Sapore: asciutto, pieno, giustamente acido e tannico, caratteristico.

MODALITA' DI SERVIZIO
Stappare la bottiglia qualche minuto prima. Servire a 18 gradi.

PERIODO MASSIMO RENDIMENTO GUSTATIVO
Da 2 a 6 anni. Maturazione ottimale da 4 a 5 anni.

ACCOSTAMENTI
Si accompagna a carni glassate o al forno, cacciagione tanto da piuma che da pelo, pollame nobile, brasati.

The wine alchemy

It is produced in small private houses or in large distilling casks, this alchemic practice is carried out with the same principle. Nowadays grappa still keeps its noble and genuine characteristics.



L'alchimia dell'uva

Prodotta in piccole fucine casalinghe o in grandi botti di distillazione, il principio con cui si esegue questa pratica alchemica è identica. La grappa continua a mantenere le sue caratteristiche di genuinità e fierezza.

© Archivio Cavalin

Stills, fumes and spirits. The aroma is given by the fruit, the flower and even by the root. Alcohol does the rest by nourishing and cocooning the whole like an amniotic fluid. The result is “grappa”, the Italian aqua vitae distilled from the marc – the skin of the grape once it has been separated either from must or wine – where the vine’s aromas are mostly concentrated.

The time in which farmers used to produce home-made aqua vitae in the “malgas” of the Belluno area or the in rustic cottages of the Po valley is fortunately not too long past. Today, grappa is no longer conceived as a product of the poor, it is recognized as a high quality brandy still preserving its noble and genuine characteristics. According to statistics of the financial administration of the Italian government – that imposes a high excise duty on grappa – in the past years the production of grappa roughly amounts to 40 million bottles (0.7 litres at 40% alcohol volume), which is why small distillation laboratories have been gradually replaced by the more controlled and organic industrial production.

However, be it produced in small private houses or in large distilling casks, this alchemic practice is carried out with the same principle. The origin of alcoholic distillation dates back to the V century B.C., even if, at the time, vapour condensation was used for beauty treatments.

Its history starts with the studies of the “Scuola Medica Salernitana” that codified the rules of alcohol concentration through distillation and prescribed its use to treat various human diseases, thus guaranteeing distillates an everlasting success. The first evidence about the study on marc distillation, however, goes back to 1600 and is linked to the Jesuits, above all to the name of Francesco Terzi Lana. Until the XIX century, there is no clear technological distinction between the various types of alcoholic distillates. From then on, the Italian grappa was produced on the basis of specific methods which made this drink unique.

Alambicchi, fumi, spiriti. Il frutto, il fiore, addirittura la radice, darà l'aroma. Il resto lo fa l'alcool che, come un liquido amniotico, nutre e avvolge tutto. È la grappa, l'acquavite italiana ricavata dalle vinacce (le bucce degli acini d'uva una volta separate dal mosto o dal vino) sulle quali la vite accumula maggiormente le sostanze aromatiche. È lontano, ma per fortuna non abbastanza, il tempo in cui nelle malghe del Bellunese e nei casolari della pianura padana i contadini si producevano le acquaviti “di casada”. Si è sciolta oramai quell'idea da “prodotto dei poveri” che aleggiava sui bar delle province. Ora la grappa ha trovato la dimensione di distillato di pregio mantenendo le sue caratteristiche di genuinità e fierezza. Secondo le statistiche dell'amministrazione finanziaria dello Stato – che sulla grappa impone un'accisa elevata – negli ultimi anni la produzione di grappa oscilla intorno ai 40 milioni di bottiglie equivalenti (da 0,7 litri al 40% volume di alcol). È questa la ragione per cui pian piano sono spariti i piccoli laboratori di distillazione, che hanno lasciato il posto a una ben più controllata e organica produzione industriale. Ma, da sempre, che sia prodotta in piccole fucine casalinghe o in grandi botti di distillazione, il principio con cui si esegue questa pratica alchemica è identica. È possibile trovare gli inizi della distillazione alcolica nel V secolo avanti Cristo anche se allora la condensazione del vapore serviva alla cosmesi. La sua storia si fa risalire nell'ambito degli studi della Scuola Medica Salernitana che, intorno all'anno Mille, codificò le regole della concentrazione dell'alcool attraverso la distillazione e ne prescrisse l'impiego per svariate patologie umane garantendo ai distillati un imperituro successo. Le prime testimonianze dello studio sulla distillazione delle vinacce risalgono però al 1600 e sono dovute ai Gesuiti, tra i quali va ricordato il bresciano Francesco Terzi Lana. Fino agli inizi del XIX secolo non vi è una distinzione tecnologica netta tra i distillati alcolici, poi l'Italia della grappa scelse una propria strada che portò alla creazione di una bevanda con caratteristiche uniche e irripetibili.

An advertisement for Casanova Grappa. The background is a dark, textured portrait of a man's face. In the top right corner, the brand name "Casanova®" is written in a white, elegant script. On the right side, a bottle of Casanova Grappa is shown, filled with a golden liquid and featuring a label with a portrait of a man. The text "Lo Spirito della Seduzione" is written in a white, serif font to the left of the bottle. In the bottom left corner, there is a logo for "Cavalin SINCE 1959" with four small icons above it. At the bottom right, the text "I.V.L.A. Distillati S. Martino di Lupari (Italy) tel. +39 (0)49 9469191 www.viadistillati.com" is printed.

SHOPPING guide

Accessories
Antiques
Jeweller's shops
Boutiques & Griffes
Handicraft
Foot wear

COCCINELLE



Venezia

Mercerie San Marco, 4958
tel. 041.2770658

Verona

Via Mazzini, 56
tel. 045.592051

Milano

Via Manzoni, ang. via Bigli
tel. 02.76028161

London

13, Duke of York Square
tel. 020.77307657

Paris

326, Rue St. Honoré
tel. 01.44553211

Singapore

Paragon # 03-02
tel. 068.874947

Singapore

Raffles City - 1F
tel. 063.396214

Tokyo

Shin-Kokusai Building 1F, 3-4-1,
Marunouchi, Chiyoda-ku
tel. 03.34783003

shopping info

Opening hours: 10 a.m. - 7.30 p.m.
The listing proposes a directory of the best and original stores, organized in product categories. It is a complete list, edited by the VM staff, able to satisfy all your requirements.

ACCESSORIES

BORSALINO
Calle del Lovo - San Marco, 4822
map: F4 - ph. +39.041.2411945

COCCINELLE
Mercerie - San Marco, 4958
map: F4 - ph. +39.041.2770658



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FRUTTAEVERDURA
C.po SS.Apostoli - Cannaregio, 4451
map: F3 - ph. +39.041.2411572
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I negozi sono aperti dalle 10 a.m. alle 7.30 p.m. Segue una selezione dei migliori e particolari esercizi commerciali divisi per categoria merceologica. Una vasta panoramica in grado di rispondere a qualsiasi esigenza: il tutto garantito da VM.

FURLA
San Salvador - San Marco, 4833
map: F4 - ph. +39.041.2770460

PAXOS
C.llo S.Rocco - S. Polo, 3124
map: D4 - ph. +39.041.5227719

ANTIQUES

ANTICHITA' CESANA
Calle XXII Marzo - S.Marco, 2070
map: E5 - ph. +39.041.5227789

PIETRO SCARPA
Calle Gambarà - Dorsoduro, 1023
map: D6 - ph. +39.041.5239700

GLASS ART

PALESA GALLERY
Piazza San Marco, 145
map: F5 - ph. +39.041.5229338
At Palesa galleries you will find a wide collection of original products of the ancient Murano traditions.

ARS CENEDESE MURANO
Piazza S. Marco, 40
map: F5 - ph. +39.041.5225487

BAROVIER & TOSO
Fondamenta Vetrai, 28 - Murano
map: L3 - ph. +39.041.739049

BISANZIO
Calle Paradiso, 22 - Murano
map: L2 - ph. +39.041.739228

SEGUSO VIRO
Piazza San Marco, 289-305
map: F5 - ph. +39.041.2770739
Exhibition of contemporary art glass works, unique and limited editions.

MAZZEGA
F.ta da Mula, 147 - Murano
map: L2 - ph. +39.041.736888

NASON & MORETTI
Fondamenta Serenella, 12 - Murano
map: L3 - ph. +39.041.739878

SALVIATI
Calle XXII Marzo - S. Marco, 2088
map: E5 - ph. +39.041.5231191

SEGUSO GIANNI
F.ta Serenella, 3 - Murano
map: L3 - ph. +39.041.739005

VENINI
Piazza San Marco, 314
map: F5 - ph. +39.041.5224045

VIVARINI
F.ta Serenella, 5/6 - Murano
map: L3 - ph. +39.041.736077

BOOKS & MUSIC

LIBRERIA FILIPPI
Casselleria - Castello, 5284
map: F4 - ph. +39.041.5235635
Thematic bookshop: History, Culture and Traditions of Venice.

VIVALDI STORE
F. dei Tedeschi - S. Marco, 5537/40
map: F4 - ph. +39.041.5221343

CLOTHING

AL DUCA D'AOSTA
Mercerie - S. Marco, 4945/46
map: F5 - ph. +39.041.5220733

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AMINA-MI
Calle dei Fuseri - San Marco, 4459
map: E5 - ph. +39.041.5221414

BLACK WATCH
Calle del Forno - San Marco, 4594
map: E5 - ph. +39.041.5231945

CAMICERIA S. MARCO
Calle Vallaresso - S. Marco, 1340
map: F5 - ph. +39.041.5221432

CERIELLO
Campo SS.Filippo e Giacomo, 4275
map: G5 - ph. +39.041.5222062

SERMONETA GLOVES
Calle XXII Marzo - S.Marco, 2400/a
map: E5 - ph. +39.041.2777852

IORELLA GALLERY
Campo S. Stefano - S. Marco, 2806
map: E5 - ph. +39.041.5209228

H.C. INTERNATIONAL
Calle dei Fabbri - San Marco, 1066
map: F5 - ph. +39.041.5227156

HIBISCUS
Calle de l'Ogio - San Polo, 1060
map: E4 - ph. +39.041.5208989
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LA COUPOLE
Calle XXII Marzo - S.Marco, 2366
map: E5 - ph. +39.041.5224243

LA TOUR
Calle Larga S. Marco, 287
map: F5 - ph. +39.041.5225147

POT POURRI'
Ramo dei Fuseri - S. Marco, 1811/m
map: F6 - ph. +39.041.2410990

VOGINI STYLE / LORO PIANA
C. de l'Ascension - S. Marco, 1257/A
map: F5 - ph. +39.041.5222573

BOUTIQUE - GRIFFE

ARMANI JEANS
Calle Goldoni - S. Marco, 4485
map: E5 - ph. +39.041.5236948

BLUMARINE
Frezzeria - S. Marco, 1674
map: F5 - ph. +39.041.5206063

BRUNO MAGLI
Frezzeria - S. Marco, 1583/85
map: F5 - ph. +39.041.5223472

BRUNO MAGLI
S. Marco, 1302
map: F5 - ph. +39.041.5227210

BRUNO MAGLI
Calle XXII Marzo - S. Marco, 2288
map: E5 - ph. +39.041.5208280

CALVIN KLEIN JEANS
Calle Goldoni - San Marco, 4599
map: E5 - ph. +39.041.5202164

DIESEL STORE
Salizada Pio X - San Marco, 5315/6
map: F4 - ph. +39.041.2411937

DOLCE & GABBANA
Mercerie - San Marco, 223/226
map: F5 - ph. +39.041.5287933

EMPORIO ARMANI
Calle dei Fabbri - S. Marco, 989
map: F5 - ph. +39.041.5237808

FENDI
S. Marco, 1474
map: F5 - ph. +39.041.2778532

GIORGIO ARMANI
Calle Goldoni - S. Marco, 4412
map: E5 - ph. +39.041.5234758

GUCCI
Mercerie - San Marco, 258
map: F5 - ph. +39.041.5229119

HENRY COTTON'S
Campo S. Luca - S. Marco, 4574
map: E5 - ph. +39.041.5228485



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tel. 39 02 76318303
fax. 39 02 76318993

www.sermonetagloves.com

Venetian HANDICRAFT

FEI TOSO - When handicraft becomes art



From outside, the artistic engraving studio "Fei Toso", seems simply a beautiful house facing the 'Ramo Conterie'. However the window engravings reveal the real activity lying behind mere appearance. For sixty years, the Fei Toso family has produced marvellous objects that show how handicraft can become art. Vases, glasses, bonbonnières, Venetian bottles engraved with traditional techniques, and the restoration and production of antique mirrors make clear how any object is not only unique, but a true work of art.

Visto da fuori, lo studio di incisione artistica Fei Toso, a Murano, sembrerebbe una delle belle case che si affacciano su Ramo Conterie, se le incisioni alle finestre non rivelassero l'attività che si svolge tra le mura. Una forma d'artigianato che diventa arte, attraverso le opere che escono da sessant'anni dalle mani della famiglia Fei Toso: i vasi, i bicchieri, le bomboniere, i flaconi veneziani incisi con le tecniche tradizionali, uniti all'attività di restauro e produzione di specchi antichi, rendono ogni oggetto molto più che unico. Lo rendono un'opera d'arte. (Ramo de le Conterie 3, Murano - ph. +39.041.739431).



VENETIA STUDIUM

www.venetiastudium.com

Comparable to a jewelry box where its precious things are kept and guarded, Venetia Studium is a Company whose activities move from the exclusive production of the original Fortuny lamps to a vast range of furnishing and fashion products. Inside the showroom, situated in the heart of Venice, it is possible to admire the entire collection of items in pleated silk and silk velvet made with strictly artisan procedures: cushions, handkerchieves, evening pouches, scarves and gowns. Here it is in fact possible to find the famous Delphos tunic, a kind of universal gown whose unique pieces are created only on comission in the workrooms of Venetia Studium.



Venetia Studium è un azienda la cui attività spazia dalla produzione esclusiva delle lampade originali Fortuny alla creazione di una vasta gamma di oggetti d'arredo e di abbigliamento. All'interno dello show room situato nel cuore di Venezia, è possibile ammirare l'intera collezione degli articoli in seta plissettata e in velluto damascato di seta, realizzati con procedimenti rigorosamente artigianali: cuscini, borsette, mantiglie, abiti. Qui è infatti possibile trovare la celebre tunica "Delphos" una sorta di abito universale, i cui pezzi unici vengono realizzati solo su ordinazione nei laboratori Venetia Studium. (San Marco 2425 - ph. +39.041.5236953).

HERMES

Procuratie Vecchie - S. Marco, 127
map: F5 - ph. +39.041.5210117

KENZO

Ramo dei Fuseri - S. Marco, 1814
map: E5 - ph. +39.041.5205733

KRIZIA

Mercerie - San Marco, 4948
map: F5 - ph. +39.041.5212762

LACOSTE

Mercerie - San Marco, 218
map: F5 - ph. +39.041.5237678

LOUIS VUITTON

C. L. de l'Ascension - S. Marco, 1255
map: F5 - ph. +39.041.5224500

LUISA SPAGNOLI

Mercerie - San Marco, 741
map: F5 - ph. +39.041.5237728

MALO

C. delle Ostreghe - S. Marco, 2359
map: E5 - ph. +39.041.5232162

MAX MARA

Mercerie - San Marco, 268
map: F5 - ph. +39.041.5226688

MAX & CO

Mercerie - San Marco, 5028
map: F4 - ph. +39.041.5230817

MISSONI

Calle Vallaresso - S. Marco, 1312/N
map: F5 - ph. +39.041.5205733

PAL ZILERI

Mercerie - San Marco, 4928
map: F5 - ph. +39.041.5229020

PRADA STORE

Campo S. Moisè - S. Marco, 1469
map: F5 - ph. +39.041.5283966

ROBERTO CAVALLI

Calle Vallaresso - S. Marco, 1316
map: F5 - ph. +39.041.5205733

SALVATORE FERRAGAMO

Calle XXII Marzo - S. Marco, 2098
map: E5 - ph. +39.041.2778509

TRUSSARDI UOMO DONNA

Spadaria - San Marco, 695
map: F5 - ph. +39.041.5285757

VALENTINO

Corte Foscara - S. Marco, 1473
map: F5 - ph. +39.041.5205733

VERSUS

Frezzeria - S. Marco, 1725
map: F5 - ph. +39.041.5289319

JEWELLERS

BULGARI

Calle XXII Marzo - S. Marco, 2282
map: E5 - ph. +39.041.2410553

GIOIELLERIA BONCOMPAGNI

Piazza San Marco, 131/132
map: F5 - ph. +39.041.5224563

CARTIER

Campo S. Zulian - S. Marco, 606
map: F5 - ph. +39.041.5222071

GIOIELLERIA CHIMENTO

Campo S. Moisè - S. Marco, 1460
map: F5 - ph. +39.041.5236010

GIOIELLERIA CODOGNATO

San Marco, 1295
map: F5 - ph. +39.041.5225042

LE ZOIE

Calle dei Botteri - S. Polo, 1566
map: E4 - ph. +39.041.2758694

GANESHA

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Piazza San Marco, 125
map: F5 - ph. +39.041.5224464

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Mercerie - San Marco, 5022
map: F4 - ph. +39.041.5230609

SWATCH STORE

Mercerie - San Marco, 4947
map: F5 - ph. +39.041.5228532

EYEWEAR

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HANDICRAFTS

ARRAS

Cam. Ilo Squellini, 3234
map: D5 - ph. +39.041.5226460

ATELIER FLAVIA

Campo S. Lio - Castello, 5630
map: F4 - ph. +39.041.5287429

CARTA ALTA

Calle Bevilacqua - Dorsoduro, 1737
map: C6 - ph. +39.041.2771132

ART PANTHEON

C.po S. Geremia, Cannaregio 291
map: D2 - ph. +39.041.5246524

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Mercerie 4958, S. Marco - Venezia



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S. Marco, 1302 - Venezia



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PALESA GALLERY

Piazza San Marco 145, S. Marco - Venezia

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Legend has it that once, in Piazza San Marco, there was a wine banquet that during the summer moved after the shade of the bell's tower. Each of the glasses sold could not contain less than 100ml. This is the origin of the name "ombra" under which all Venetians call even today a glass of wine. A tradition reflecting the nature and the scent of this marvellous and unique city. Today, in the Doges' city 50,000 'ombre' are drunk everyday. A substantial figure for a city of no more than 75,000 inhabitants. L'ombra di Venezia is a homage to the long-standing Venetian tradition. In front of a glass of wine new friendships are formed and old ones are reinforced, deals are clinched and communicating becomes easier. Venice, its nature, history, the character of its inhabitants are centred on this rite. L'ombra di Venezia enshrines all these characteristics. The Pinot Grigio, preserved here, is 100% Venetian because is produced, in limited quantity, with a true Venetian passion in the same earth that provided wine for the Palazzo Ducale centuries ago. Its essence is characterized by the scents of Italy. Its colour is the result of the sun that has ripened the grapes. Thanks to this extraordinary wine, you can breath the cordiality and friendship which can still be found today on the shades of the Campanile. With L'ombra di Venezia you can savour the true Venetian tastes, experience the atmosphere, history and tradition of an almost imaginary city. Holding your own bottle of wine and drinking it from your own glasses means possessing a tiny part of that wonder. Indeed, bottles and glasses are created by a famous master glassmaker of Murano. Unique and matchless pieces produced in a limited edition of 999 samples each different from one another.

The glass

The bottle of "L'ombra di Venezia", made of Murano glass, has been created with the ancient technique of the mosaic melted at high temperature. The sand has been given its shape and colour by the fire. While the rest, the soul of this type of Murano glass, derives from the technique and experience of the master glassmaker who has created it by blowing on the shapeless amalgam. This particular glass has been therefore created out of that blow, out of the technique enshrined in the inviolable secrets of the furnace. Unique and inimitable. The origin certificate and the 'murrina' set in the glass guarantee its quality and originality.

The wine

The Pinot Grigio "L'ombra di Venezia" is produced in the Italian farm 'La Vigna del Cason Brusà' and is the result of an accurate analysis of the "terroir" carried out in cooperation with the 'Istituto Sperimentale' of Conegliano. Different clones of Pinot Grigio- from two to five - have been planted in the same vineyard, so as to emphasize their best characteristics. The harvested product, unique in its characteristics, undergoes a treatment which respects both the tradition and the quality of the grapes. A hard and intense process for a unique top quality. "L'ombra di Venezia" - 'ombra' meaning glass of wine in the Venetian dialect - reflects the professional ability of the enterprise renowned in Italy and abroad.

PINOT GRIGIO igt Veneto

Organoleptic description: white coppery bright colour with delicate and definite scents, fluid, rich in salts, a wine famous for its delicacy.

Analytic data: alcohol 12% vol., acidity 6,7-7,5‰ ca

Gastronomic suggestions: ideal for fish starters, white meat, delicate recipes.

Service: 10° in Murano glasses

Refinement: in stainless steel casks and in bottles.

Average quality rise: 2 years



For details: +39.335.5622535

STUDIO D'ARTE VIO

Calle della Mandola - S.Marco, 3729
map: E5 - www.vioarte.com
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VENETIA STUDIUM

Calle XXII Marzo - S. Marco, 2403
map: E5 - ph. +39.041.5236953



Through an alert resilience, here is an extraordinary collection comes from the artistic patrimony left by Fortuny.

JALLITS

S. Croce, 2268/a
map: E4 - ph. +39.041.713751

Easily reachable from Rialto's bridge, Jallits means handicraft from all over the world; particular gift ideas, alternative fashion accessories, shop fitting and interior decoration.

PAOLO OLBI

Calle d. Mandola - S. Marco, 3653
map: E5 - ph. +39.041.5285025

Olbi may justly be described as a craftsman who has devoted his entire life to binding.

ATTOMBRI

Sottoportego dei Orefici - S. Polo, 74
map: F4 - ph. +39.041.5212524

MATISSE

Sottoportego de Rialto, S. Polo 53
map: F4 - ph. +39.041.2770799

IL CANOVACCIO

Castello, 5369/70
map: F4 - ph. +39.041.5210393

ATELIER MAREGA

F.ta dell'Osmarin - Castello, 4968
map: G5 - ph. +39.041.5223036

LA BOTTEGA DEI MASCARERI

San Polo, 80
map: E4 - ph. +39.041.5223857

BLUE MOON

Campo S.Lio - Dorsoduro, 2312
map: F4 - ph. +39.041.715175

HOME WARE

DOMUS

Calle dei Fabbri - S. Marco, 4746
map: F4 - ph. +39.041.5226259

JESURUM

Piazza San Marco 60/61
map: F5 - ph. +39.041.5229864

FRETTE

Calle XXII Marzo - S. Marco, 2070/A
map: E5 - ph. +39.041.5224914

LUIGI BEVILACQUA

C.llo de la Comare, S. Croce, 1320
map: D3 - ph. +39.041.721566

RUBELLI

San Marco, 3877
map: E5 - ph. +39.041.5236110

FOOT WEAR

CALZATURIFICIO MAGLI

Calle XXII Marzo - S. Marco, 2288
map: E5 - ph. +39.041.5208280

CALZATURE ZECCHI

Mercerie - S. Marco, 300
map: F5 - ph. +39.041.5232090

F.LLI ROSSETTI

Calle Larga Mazzini - S. Marco, 4800
map: F4 - ph. +39.041.5230571

FOOT LOCKER

Mercerie - San Marco, 4944
map: F4 - ph. +39.041.5220803

GEOX SHOP

San Marco, 4943
map: F5 - ph. +39.041.2413182

LA PARIGINA

Mercerie - S. Marco, 727
map: F5 - ph. +39.041.5226743

POLLINI

Mercerie - San Marco, 186
map: F5 - ph. +39.041.5237480

TIMBERLAND

Calle dei Fuseri - S. Marco, 4336
map: F4 - ph. +39.041.5231827

TOD'S CALZATURE

Calle XXII Marzo - S. Marco, 2251
map: E5 - ph. +39.041.5206603

SILVIA

Salizada S.Lio, 5540
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FLORISTS

AL BOCCOLO

Cannaregio, 1382
map: D2 - ph. +39.041.718077

FANTIN FIORI

San Marco, 4805
map: F4 - ph. +39.041.5226808

PERFUMERS & MAKEUP

COIN PROFUMI

San Marco, 4546
map: F5 - ph. +39.041.5238444

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Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing



BACARO LOUNGE - San Marco, 1345



The clarity of the lines, the shafts of light, the perfection of the design. The true atmospheres of the Venetian tradition are enshrined, however, in the name. 'Bacaro Lounge bar & ristorante' is an innovative space in the heart of an ancient world. The new designed restaurant, a few steps from Saint Mark's square, has brought a wind of change exalting the metropolitan nature of its city and transforming its habits. Stefano, Michele and Romano, the owners of this new 'concept hall', have succeeded in filling a gap in the Serenissima city by permeating an ancient disused cinema with a host of new ideas. The cuisine recalls the peculiarities of the lagoon gastronomy, whereas the warm welcome and table-serving reveal the mark of innovation, especially in the opening hours. Indeed, this is one of the few restaurants of the city centre serving food until 1.30 a.m.. The choice of high-quality wines – displayed as works of art – is extremely wide-ranging; the menu is simple but sophisticated. The typical 'Big Apple' atmosphere is further enhanced by the presence of the 'Libreria Mondadori' – an outstanding Italian publishing firm – welcoming customers in an international environment.



La pulizia delle linee, la forma della luce. La perfezione del design. Ma è nel nome che si ritrovano le vere atmosfere della tradizione veneziana: Bacaro Lounge bar & ristorante è uno spazio innovativo al centro di un mondo antico. A due passi da Piazza San Marco il locale, di nuova concezione e fattura, ha spaccato le consuetudini. Ha esaltato le brezze metropolitane della città e ne ha cambiato le prospettive. Stefano, Michele, Romano, i titolari di questo nuovo concept hall sono riusciti a colmare un vuoto nella Serenissima città riempiendo di idee un vecchio e storico cinema dismesso. La cucina richiama le particolarità tipiche della gastronomia lagunare, mentre l'accoglienza e l'offerta ai tavoli mostrano il segno dell'innovazione, anche negli orari: il Bacaro è uno dei pochissimi locali del centro che tiene aperta la cucina fino alle 1.30 del mattino. Ottima e completa la scelta dei vini (esposti come sculture), intriganti e, finalmente, essenziali i piatti. Le atmosfere da Grande Mela sono esaltate dalla presenza della Libreria Mondadori che accoglie gli avventori donando all'ambiente un sapore ancor più internazionale.

DINING CITY LISTING

Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries

A list, edited by the VM staff, of suggestions for gourmets: a careful selection of original and best appreciated restaurants, bacari, pizzerias and wine bars in town. Each listing gives useful information for an appropriate choice.

Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffé & Pasticcerie

La guida per i buongustai: una accurata selezione, proposta dalla redazione di VM, dei più originali e apprezzati ristoranti, bacari, pizzerie ed enoteche dell'isola. Ogni scheda è corredata dalle informazioni utili a una scelta azzeccata.

TRADITIONAL CUISINE

CARPACCIO

map: G5 - Castello, 4088/4089
ph. +39.041.5289615 - Open daily

Along the riva Schiavoni, situated in the heart of Venice. An elegant retreat with a terrace and two inner dining rooms with a splendid view of the S. Mark's basin.

AL GRASPO DE UA

map: F4 - S. Marco, 5094
ph. +39.041.5200150 - Closed Mondays



A historical Italian restaurant located short walk from the Rialto Bridge, it offers traditional Venetian dishes.

RISTORANTE DA IVO

map: E5 - San Marco, 1809
ph. +39.041.5285004 - Closed Sundays

A LA VECIA CAVANA

map: F3 - Rio Terà SS. Apostoli, 4264
ph. +39.041.5287106 - Closed Mondays

Brand new management in an historical restaurant located five minutes walk from Rialto bridge. Guests will sample a classy venetian and typical cuisine. Amazing wine and spirits list.

DE PISIS

map: F5 - S. Marco, 1459
ph. +39.041.5207022 - Open daily

Our Gourmet restaurant De Pisis, recently rated as one the best restaurants in Venice, has become a world-renowned destination for Venetians as well as for visitors.

LA COLOMBA

map: F5 - S. Marco, 1665
ph. +39.041.5221175 - Open daily



An "artistic" meeting place for over fifty years, home of the prize for painting in post-war Italy in 1946. The refined and stimulating artistic and cultural company of the restaurant is on the same level as its gastronomic art, with the dual proposal of exquisitely local cuisine and international class.

DO' FORNI

map: F5 - S. Marco, 457
ph. +39.041.5232148 - Open daily

Do Forni restaurant is located in the historical heart of Venice. It features traditional Venetian cuisine: different kinds of fish, mussels and shellfish from the Adriatic Sea.

LA RIVISTA

map: E5 - San Marco, 2398
ph. +39.041.2401425 - Closed Mondays

Design restaurant with Depero original painting. Modern cuisine with some Venetian dishes. Carefully selected Italian wines.

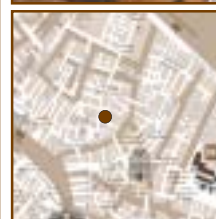
BOCCADORO

map: F3 - Cannaregio, 5405/a
ph. +39.041.5211021 - Open daily

The tavern is located in the beautiful Campo Widmann. Under the ancient bower, you will taste excellent food and wine and listen to good music. The exquisite simplicity of the dishes exalts the taste of the fish coming

Ristorante

a la Vecia Cavana



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DORSODURO, 1414 - PH./FAX +39.041.5206601



Pasta e fagioli

di A. Heinrich

di A. Heinrich

For a city on the water, which has always been deeply linked to the mainland, nothing can be more natural than having a cuisine characterized by the use of the best-quality products of the earth. The classic “pasta e fagioli” (pasta and beans soup), belonging to the traditional Venetian cuisine, is of rural origin and is the most popular Venetian soup. It is well known that the best legume used to prepare this soup is the “Lamon” kidney-bean. According to historical researches, between 1528 and 1532 this legume, after being introduced in Spain by the Latin America “conquistadores” at the beginning of the XVI century, appeared on the Lamon plain – an upland plain near Belluno, 600 metres above sea level – after Pope Clement VII had given a certain quantity of it to the humanist friar Pietro Valeriano, on the condition that he began growing it. This dish has always been very popular and appreciated in Venice. It can be served in any season and eaten hot, warm or even cold. Such a tasty soup is very easy to prepare: soak dried beans in water for a whole night, then pour them into a kettle with cold water and a ham bone – if it is summer – or with fresh pork bones – if it is winter. Once the beans are cooked, add some lard, onion, salt and pepper. Finally, add pasta – for this soup the most appropriate kinds of pasta are the “ditalini” or the “tagliatelle” –; it would be best if pasta is home made. From the enological point of view, the best wines to accompany this dish with are a good Cabernet or a Raboso di Piave.

THE RECIPE

BEANS SOUP WITH MUSSELS

Ingredients for 8/10 people

800 g. of dried Lamons beans – 2 heads of celery – 1 carrot – 1 onion – 2 potatoes – 2 cloves of garlic pressed with their peel – 200g. of pig lard with pigskin – 1 sprig of rosemary – 10 black peppercorns – one sprig of mixed spices – 1 garlic clove chopped parsley – 800g. of cleaned mussels – white wine – milled pepper – lake Garda olive oil grated parmesan

Soak the beans overnight. Clean the vegetables and chop them in large pieces. Put the Lamon beans, the vegetables, the lard, the sprig of rosemary and the black pepper corns in a saucepan and generously cover with cold water. Cook without salt till the beans are ready. Remove the scum whilst the soup is cooking. Put 1/3 of the cooked beans aside and add to the rest a bit of water, the sprig of mixed spices and boil again until the beans have become extremely tender. Take out the lard and mash the rest of the soup. Add salt if necessary and cover. The result will be a thick and light soup. Brown the garlic in a pan with seed oil, add the mussels and sprinkle with parsley. Add the wine and cook until the mussels have opened. Then, put the mussels aside. Ladle the thick beans soup into the soup-plates, add the whole beans you have previously put aside and the broth of the cooked mussels. Dust with parmesan cheese and add a drizzle of oil.



Serenissimi Sapor

Non v'è nulla di più naturale per una città nata sull'acqua, ma che ha sempre mantenuto legami profondi con l'entroterra, di caratterizzare la propria cucina con l'utilizzo dei migliori prodotti dei campi. La classica pasta e fagioli, gran regina delle minestre e piatto di origine contadina, appartiene a tutta la tradizione della cucina veneta. Inutile ricordare che il miglior legume da utilizzarsi nella preparazione risulta essere il fagiolo borlotto di Lamon: dalle ricerche storiche risulta che questo legume, dopo essere stato introdotto in Spagna agli inizi del 1500 dai conquistadores dell'America Latina, fece la sua comparsa nella piana di Lamon (un altopiano bellunese che si staglia a seicento metri di quota) tra il 1528 e il 1532 dopo che Papa Clemente VII ne aveva donato una certa quantità al frate umanista Pietro Valeriano con il patto che questi ne avviasse la coltivazione. Da sempre molto apprezzato e diffuso a Venezia, è un piatto che si presta a ogni stagionalità, mangiato bollente, tiepido o freddo. La preparazione è molto semplice: bisognerà mettere a bagno per un'intera notte i fagioli secchi. Al momento della cottura versarli in pentola assieme ad acqua fredda e a un osso di prosciutto in estate oppure con ossa fresche di maiale in inverno. Una volta ultimata la cottura dei legumi, andrà aggiunto un battuto di lardo, cipolla, sale e pepe. Al termine si aggiungerà la pasta (azzeccati i "subiotini" o le tagliatelle) meglio se fresca e fatta in casa. Con i fagioli l'abbinamento enologico raccomanda un buon Cabernet o un Raboso del Piave.

LA RICETTA

FASIOI IN BRODO COI PEOCI

Ingredienti per 8/10 persone

800g. Fagioli secchi di Lamon - 2 coste di sedano
1 carota - 1 cipolla - 2 patate - 2 spicchi aglio
schiacciati con la buccia - 200g di lardo di maiale
con cotenna - 1 rametto rosmarino - n°10 pepe
nero in grani - 1 mazzetto profumi misti - prezzemolo tritato - 800g. peoci puliti e lavati - vino bianco - pepe al mulinello - olio oliva del garda
formaggio grana grattugiato

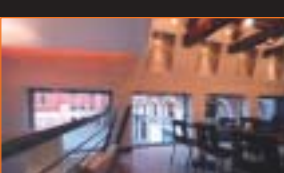
Mettere a bagno i fagioli per una notte. Pulire, lavare le verdure e tagliarle a pezzettoni. In una casseruola versare i fagioli, le verdure, il pezzo di lardo, il rametto di rosmarino ed il pepe in grani, coprire con abbondante acqua fredda. Cuocere il tutto senza salare sino a quando i fagioli sono cotti. Schiumare durante la cottura. Togliere e mettere da parte 1/3 di fagioli, aggiungere un pò d'acqua il mazzetto di profumi e far ribollire sino a quando i fagioli non siano tenerissimi. Eliminare il lardo e passare il tutto nel passaverdure, correggere di sale e tenere al caldo, deve risultare un brodo denso e magro. In una padella rosolare in olio di semi l'aglio, versare le cozze, spolverare di prezzemolo, bagnare con il vino bianco sino ad aprirle. Metterle da parte. Versare la crema di fagioli nei piatti fondi, aggiungere i fagioli interi, l'acqua delle cozze. Spolverare con il formaggio grana, condire con un filo di olio di oliva.



MURO

Restaurant & Bar

Venezia
Rialto S. Polo 222
ph. +39.041.5237495



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cucina**

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Ristorante *“Bistrot de Venise”* Enoteca
Cucina & Vino - Arte & Cultura



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October - November 2004

Free admission

WINE & MORE 21 Oct '04 - 4 pm
Amarone...a great venetian wine.

WINE & MORE 26 Oct '04 - 4 pm
Raboso del Piave: "Taming of the scoundrel".

WINE & MORE 4 Nov '04 - 4 pm
To be good, a wine must be real.

WINE & MORE 11 Nov '04 - 4 pm
Common certifications.

WINE & MORE 23 Nov '04 - 4 pm
The Barbera grapes of Francesco Battuello.

POETRY & LITERATURE 30 Nov '04 - 5 pm
 Erotic readings with Catherine Dufлот.

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LA FELUCA
map: E5 - S. Marco, 3648
ph. +39.041.5235678 - Open daily

FIASCHETTERIA TOSCANA
map: F4 - Cannaregio, 5719
ph. +39.041.5285281
Closed Mondays and Tuesday noons

TRATTORIA DA LELE
map: L2 - C.po S.Stefano, 3 - Murano
ph. +39.041.739662 - Open daily

LA CARAVELLA
map: E5 - Via XXII Marzo, 2398
ph. +39.041.5208901 - Open daily

BACARO LOUNGE BAR
map: F5 - S.Marco, 1345
ph. +39.041.2960687 - Open daily

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RISTORANTE AL BRINDISI
map: D2 - Cannaregio, 307
ph. +39.041.716968 - Open daily



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RISTORANTE RIVIERA
map: C6 - Dorsoduro, 1473
ph. +39.041.5227621 - Closed Mondays

On the Zattere, near to S. Basilio, Monica and Luca will be delighted to serve to you specially prepared dishes from their kitchen. Their pasta is home-made and the great menu includes fish specialties in addition to an excellent wine list. Outdoors, at this intimate and elegant locale, customers enjoy a view towards the horizon and the wide terraces of the Giudecca Canal.

AL PIRON
www.residenzacannaregio.it
map: D1 - Cannaregio, 3217
ph. +39.041.5244029 - Open daily

LOCAL CUISINE

AL MASCARON
map: G4 - Castello, S. M. Formosa 5225
ph. +39.041.5225995 - Closed Sundays

AQUARAMA REST & COFFEE LOUNGE
map: C6 - Dorsoduro, 1414
ph. +39.041.5206601 - Closed Tuesdays
Former paper-store now brilliantly transformed into a modern restaurant-bar with a lovely Venetian touch. Its mezzanine-floor gives warm and welcoming feeling while maintaining an elegant atmosphere.

AL MONDO NOVO
map: F4 - Castello, 5409
ph. +39.041.5286252 - Open daily



Restaurant in the ancient historical centre of Venice. Tasteful and intimate premises, in which you can admire paintings of Italian and foreign artists. Venetian cooking with preference for fish of Adriatic sea. A wine list of great prestige. Outside a fine garden with over 60 seats.

ANTICHE CARAMPANE
map: D4 - Rio terà Carampane 1911
ph. +39.041.5240165
Closed on Sun. afternoon and Mon.



Warm and intimate "trattoria", the enticing menu is based on classic cuisine blend to create a truly memorable dining experience. The restaurant's gracious outdoor terrace provides the opportunity to dine under the stars when weather permits.

LE BISTROT DE VENISE
map: F5 - S.Marco, 4685
ph. +39.041.5236651 - Open daily



The Restaurant-Bar à Vins offers its patrons carefully recreated ancient recipes from the last six centuries of Venetian cuisine and Venetian folk cuisine and a highly-selective wine list featuring top grapes from Veneto region. Open for late night dinner or drinks only.

MURO RESTAURANT & BAR
map: E4 - S. Polo, 222
ph. +39.041.5237495 - Closed Sundays

Located between the fish and the vegetable market. Exclusively fresh ingredients for a quality cuisine: only home made pasta & desserts. Venetian and Italian recipes featuring fish or meat. More than 50 labels of Italian wines. Water and service charge off your bill.

LA PISCINA
map: D6 - Dorsoduro, 780-782
ph. +39.041.2413889 - Closed Mondays



Magic place with magnificent view over the Giudecca canal. Tea room with home made biscuits and cakes. Freshly prepared snacks, sandwiches, salads and fruit options. This intimate restaurant offers simple and traditional mediterranean cuisine.

DA POGGI
map: E2 - Cannaregio, 2103
ph. +39.041.721199 - Open daily



Just 2 mins walk from Venice Casino towards S.Lucia station. Typical Venetian cuisine lovely served by chef Stefano. Home-made pasta, desserts and unmissable fish dishes accompanied by a classy wine list. Booking appreciated.

AVOGARIA
map: C5 - Dorsoduro, 1629
ph. +39.041.2960491 - Closed Tuesdays

SAN GIORGIO
map: H5 - Castello, 2185
ph. +39.041.5231993 - Open daily

RISTORANTE AL BUSO
map: F4 - S. Marco, 5338
ph. +39.041.5289078 - Open daily

A unique chance to sample Venetian cuisine just by the water under the Rialto's bridge shadow. Selected fresh fish prepared according to the oldest Venetian tradition.

AL GATTO NERO
Burano, Fond.ta Giudecca 88
ph. +39.041.730120 - Closed Mondays
It is a restaurant located in Burano island. It is well-known for the creativity of its dishes and for the collection of paintings on the walls.

AL COLOMBO
map: F4 - San Marco, 4619
ph. +39.041.5222627 - Open daily

ETHNIC CUISINE

Chinese
IL GIARDINO DI GIADA
map: E3 - San Polo, 1659
ph. +39.041.721673 - Open daily

Arabian
FRARY'S
map: D4 - San Polo 2558
ph. +39.041.720050 - Closed Tue. evenings

Chinese
NANCHINO
map: F5 - Calle dei Fabbri 1016
ph. +39.041.5223753 - Closed Mondays

Kosher
GAM GAM
map: D2 - Cannaregio, 1122
ph. +39.041.715284
Closed Friday evenings and Saturdays

Indian
SHRI GANESH
map: D4 - San Polo, 2426
ph. +39.041.719804 - Closed Wednesdays

Japanese
MIRAI
map: C3 - Cannaregio, 227
ph. +39.041.2206517 - Open daily

Mexican
IGUANA
map: E2 - Cannaregio, 2515
ph. +39.041.713561 - Closed Mondays

Syrian and Egyptian
SAHARA
map: E2 - Cannaregio 2519
ph. +39.041.721077 - Open daily

BACARI & HOSTARIE

AL PARADISO PERDUTO
map: D2 - Cannaregio, 2640
ph. +39.041.720581
Closed Wednesdays, Tuesdays

ALLA BOTTE
map: F4 - San Marco, 5482
ph. +39.041.5209775 - Closed Thursdays

OSTERIA AL PORTEGO
map: F4 - San Lio, 6015
ph. +39.041.5229038 - Open daily

OSTERIA AL PANTALON
map: D5 - Dorsoduro, 3958
ph. +39.041.710849 - Open daily

OSTERIA LA PATATINA
map: D4 - San Polo, 2741/a
ph. +39.041.5237238 - Open daily

HOSTARIA GALILEO
map: E5 - C.po S.Angelo 3593
ph. +39.041.5206393 - Closed Tuesdays



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BACARO JAZZ
map: F4 - San Marco, 5546
ph. +39.041.5285249 - Closed Wednesdays

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Al Brindisi

Cannaregio, 307 Campo San Geremia - 30121 Venezia
tel. 041.716968 fax 041.795585 www.albrindisi.it info@albrindisi.it

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Locale intimo e raffinato, all'esterno i clienti possono godersi il tramonto nell'ampia terrazza sul Canale della Giudecca.

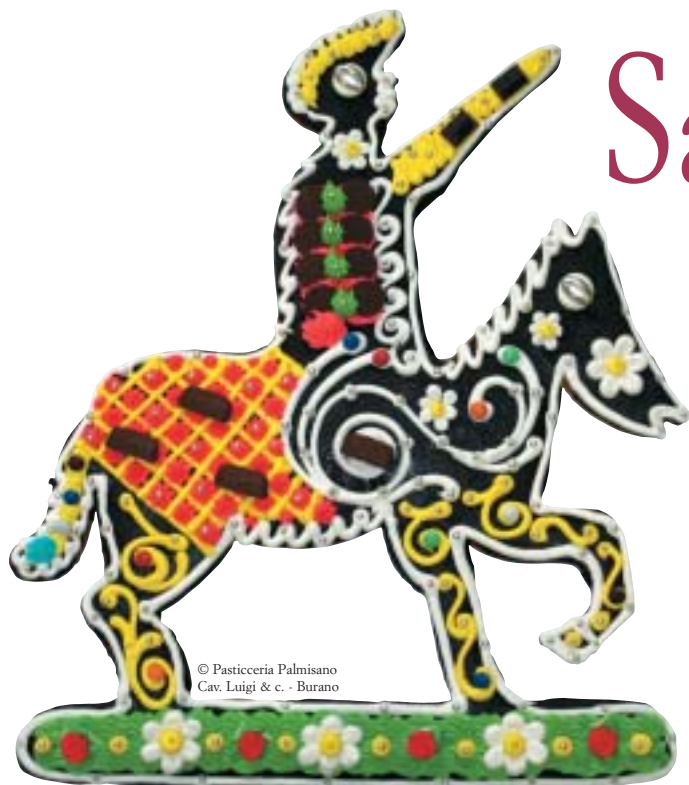
Dorsoduro, 1473 Zattere - Tel. 041.5227621

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San Martino

That piece of cloak Quel pezzo di mantello

Every year on November 11th, the city of Venice celebrates the 'San Martino' festivity, the meaning of which can be understood by recalling the life of the saint and the famous legend linked to his name. Martino was born in 316 in Pannonia, today Hungary. Son of a Roman officer, he was part of the Roman Guard until 15 years of age. He came into touch with the Christian religion by secretly participating in Christian gatherings. He was described by the chronicles as an extraordinarily humble and charitable man. Indeed, the legends on his life are based on those very qualities. San Martino was the first patron saint of France. The legend has it that several centuries ago, on a cold rainy 11th November, Martino was riding his horse covered with a long, close-fitting cloak, when he met an old dodderly and cold man dressed in rags. Martino wanted to help him and since he had nothing to give him, he cut part of his cloak with his sword and gave it to the old man. As he resumed his journey, he was amazed to notice that a warm and radiant sun began to shine. This legend gave birth to the expression 'the San Martino summer' with which the sunny November days are usually referred to. That very night, Jesus appeared to Martino to thank him for the merciful deed. In Venice, the San Martino festivity is usually celebrated by children, gluttons and confectioners. The smallest revive the old tradition by going Venice roundabout - cheaply dressed as knights, 'armed' with paper swords and ragged mantles - by banging pot lids and other noisy objects and singing rhymes hoping to receive a few coins by shopkeepers or passers-by. On the other hand, bakers and confectioners bake hundreds of 'San Martino's': a delicious and traditional Venetian sweet with the shape of the saint on the horse with his cloak and sword. It is made of short pastry, garnished with chocolate, icing and multicoloured pralines.

L'11 novembre la città di Venezia celebra San Martino. Per comprendere quest'antica festa bisogna ricordare la vita del santo e la famosa leggenda che si lega al suo nome. Martino nasce in Pannonia, l'odierna Ungheria, nel 316. Figlio di un ufficiale romano fa parte della Guardia Romana fino a 15 anni. Martino conosce il cristianesimo frequentando di nascosto le assemblee dei cristiani. Le cronache lo raffigurano uomo di straordinaria umiltà e carità, doti che saranno poi alla base delle leggende che si raccontano sulla sua vita. In Francia San Martino è il primo patrono della nazione. La leggenda narra che, secoli orsono, in un piovoso e freddo 11 novembre Martino galoppava sul suo cavallo ricoperto da un lungo e fasciante mantello. Incrociato un vecchio coperto di pochi stracci, barcollante e infreddolito, Martino volle aiutarlo ma non possedendo alcunché recise con la spada il mantello che lo copriva, donandone la metà al poveretto. Ripreso il suo viaggio, notò con stupore l'apparire di un caldo e radioso sole (di qui "l'Estate di San Martino", nome con il quale vengono citate le belle giornate di metà novembre). Durante la notte a Martino apparve in sogno Gesù che lo ringraziava per il compassionevole gesto. La festa in Venezia viene principalmente celebrata da bimbi, ghiotti e pasticceri. I più piccini rinverdiscono l'antica tradizione di girare per Venezia bardati da cavalieri a basso prezzo, armati di spade cartonate e mantelli di cencio, sbattendo coperchi di pentole e altre cose che fanno chiasso, e cantando per l'occasione una filastrocca al fin di chiedere qualche spicciolo ai passanti e ai negozianti. Fornai e pasticceri, dal canto loro, fabbricano centinaia di San Martino, un delizioso e caratteristico dolce della venezianità a forma di santo a cavallo armato di cappa e spada: è a base di pasta frolla, guarnito con cioccolato, glassa di zucchero e variopinte praline.

He was described by the chronicles as an extraordinarily humble and charitable man. Indeed, the legends on his life are based on those very qualities.

Le cronache lo raffigurano uomo di straordinaria umiltà e carità, doti che saranno poi alla base delle leggende che si raccontano sulla sua vita.

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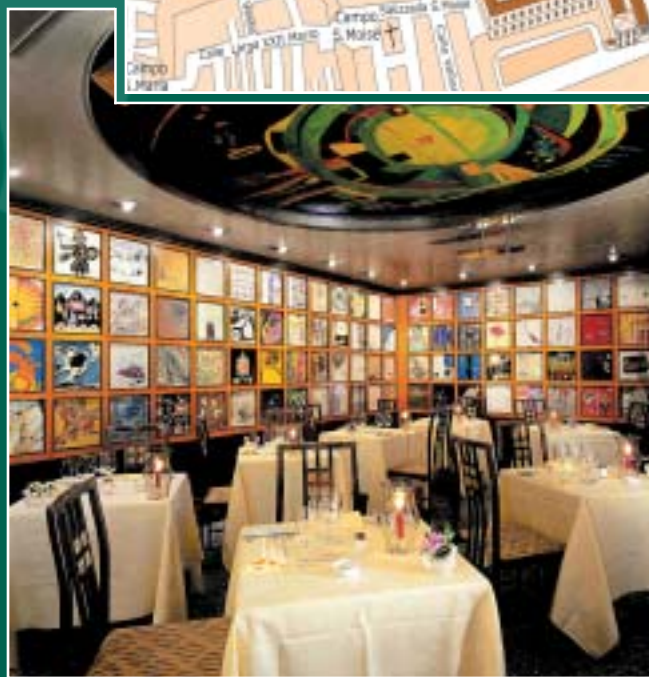
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Venetian Tales

LEGGENDE VENEZIANE

di Alberto Toso Fei

THE CRYING SKULL OF THE DECEIVED SERVANT

Tradition has it that in the XVIII century, the beautiful house resembling a small castle situated in the Carmini area, at the end of Fondamenta Gerardini, was inhabited by Grimano Grimani. He was a noble merchant who had long lived in Morea - a Greek city which had been under the Venetians for a long time - and returned with a servant of that country. Soon after having followed his master to Venice, however, the servant was hit by a serious disease and a little before dying he asked Grimani to be buried in his native country. The noble did not maintain the promise made and the servant was buried in a small cemetery which was once situated close to the church of the Carmini. Since the very first night, blood-curdling cries began coming out from the grave. The skull had to be exhumed at once so as to restore peace. Once it was taken back in the house, the skull stopped producing sounds. Thus, the skull remained in the Grimani house for several years and nobody had ever the courage to take it away from the house. About ten years later, one of the merchant's nephews, who did not believe to the legend, took it away from the house but he soon had to bring it back because the terrifying cries began coming out of it again. Since then, although the skull was never taken away from the house, it disappeared. Rumour has it that the skull was embedded in the wall of an inner staircase. What is sure is that it was never heard screaming again.



© Vito Vecellio

IL TESCHIO URLANTE DEL SERVO INGANNATO

Secondo la tradizione, nella bella casa simile ad un piccolo castello che nella zona dei Carmini chiude da un lato fondamenta Gerardini, viveva durante il XVIII secolo Grimano Grimani, un mercante di famiglia nobile che aveva a lungo abitato in Morea, località della Grecia a lungo in mano ai veneziani, da dove era tornato con un servitore originario di quei luoghi. Poco tempo dopo aver seguito il padrone a Venezia, però, una grave malattia colpì il servo, che pochi istanti prima di morire strappò al Grimani la promessa di essere seppellito nella sua terra natale. Il nobile però non mantenne la promessa, e l'uomo fu sepolto nel piccolo cimitero allora esistente a ridosso della vicina chiesa dei Carmini. Già dalla prima notte, urla agghiaccianti cominciarono ad uscire dalla fossa. Si dovette esumare il cranio in fretta e furia, per ottenere che ritornasse la pace. Una volta fatto rientrare in casa, infatti, dal teschio non uscì più alcun suono. Il cranio rimase così nella dimora dei Grimani per molti anni, e nessuno ebbe coraggio di spostarlo dalla casa. Ci provò un nipote del mercante che non credeva alla leggenda, qualche decina d'anni dopo, ma dovette precipitosamente riportare il teschio nella dimora a causa delle terribili urla che iniziarono ad uscirne. Da allora, malgrado non sia stato più spostato dalla casa, il cranio sparì, e c'è chi dice sia stato murato lungo la parete di una scala interna. Di sicuro, non è mai più stato sentito urlare.

Alberto Toso Fei, from Murano, was born in Venice in 1966. Traveller and journalist, he comes from one of the oldest glass blowing families on the island.



Alberto Toso Fei, muranese, è nato a Venezia nel 1966. Viaggiatore e giornalista, discende da una delle antiche famiglie di vetrai dell'isola. "Leggende veneziane e storie di fantasmi" e "Venezia-Enigma" sono i suoi due libri dati alle stampe. Appassionato studioso di storia e costume locale, ha attivato un sito internet (www.venetianlegends.it) dove chiunque può contribuire alla scoperta e diffusione di leggende nascoste. Il libro è tradotto in varie lingue.

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Mainland guide



GUIDA ALLA TERRAFERMA

and the city listing

Mestre
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FROM MIRA TO WHITSTABLE: A GASTRONOMIC BRIDGE FOR ENGLAND

The spirit of the Venetian cuisine visits England. The Kent region will host the savours, products and tradition of the Doge's land. From November 10th, for three days, the city of Whitstable – one hour from London – will breathe the air of Venice. A highly cultural initiative conceived by the Girotto family – owner of the restaurant 'Vecia Brenta' in Mira, a small town in the Venice mainland, and of the cuisine school 'L'alchimista a tavola' –, in cooperation with the Rotary of Canterbury – in the Herne Bay district – and Creativity Travel. With an enthusiastic will to stimulate new "emotional experiences", as Raffaele Girotto, chef and teacher of the cuisine school calls them, the organizers of this event will bring the products of the Venetian tradition in the British city famous for its oysters: from the 'risotto' with fish to the extraordinary wines of the Veneto hills and the typical products of the Lagoon. Wednesday 10th will see a practical cooking demonstration, in which guests will have the opportunity to see how dishes are prepared, seize the chef's secrets and taste the savours of the Venetian products. This cultural bridge comes on at the Herne bay Kings Hall, where is scheduled a charity dinner, organized by the 'Strode parking Foundation' – foundation supporting disabled people –, in which will be offered typical dishes. On the following day, in Wye, close to Ashford, the 1650 pub 'The Tickled Trout' will introduce guests to the tradition of the Venetian "bacaro" – typical osteria.

Lo spirito della cucina veneziana vola in Inghilterra. Sarà la regione del Kent ad ospitare i profumi della terra dei Dogi, i suoi prodotti, la sua tradizione. Dal dieci novembre, per tre giorni, la città di Whitstable, ad un'ora da Londra, respirerà l'aria di Venezia. Un'esperienza di alto livello culturale, quella organizzata dalla famiglia Girotto, titolare del ristorante Vecia Brenta di Mira (Venezia) e della scuola di cucina "L'alchimista a Tavola", in collaborazione con il Rotary di Canterbury, distretto di Herne Bay, e Creativity Travel. Pronti a suscitare nuove "esperienze emozionali", come le chiama Raffaele Girotto, chef ed insegnante della scuola, gli organizzatori dell'evento porteranno nella località inglese, famosa per le sue ostriche, i prodotti della terra veneziana: dal risotto al pesce, dal favoloso vino delle colline venete, ai prodotti tipici della Laguna. Si comincerà mercoledì 10 con una lezione dimostrativa di cucina: gli ospiti potranno seguire la maestria nella preparazione dei piatti, potranno carpire i segreti degli chef e potranno sentire il gusto della terra veneta. Il "ponte" culturale prosegue alla Kings Hall di Herne bay, dove giovedì 11 è prevista una cena di beneficenza organizzata con la fondazione assistenza disabili (Strode parking Foundation), nella quale saranno offerti i piatti classici della cucina veneziana. E infine a Wye, nei pressi di Ashford, il giorno successivo sarà replicata la tradizione del "bacaro" veneziano (l'osteria tipica) al The Tickled Trout, un tipico pub del 1650.



Events and Curiosity OUTDOOR

oct 04 - nov 04

OTTOCENTO VENETO: IL TRIONFO DEL COLORE. TREVISO, CASA DEI CARRARESI. 15.10.04 - 27.02.05



The exhibition aims at providing a complete overview of the outstanding contribution given to modernity by artists from Venice and from the entire Veneto region, in the period between the Italian Reunification and the first Biennale exhibitions. It will comprise works of art coming from various Italian and foreign museums, as well as from noteworthy private collections of influential representatives of the "scuola veneta", or Venetian school of painting. The second half of the 19th century sees Venice on the one hand, and its countryside on the other, as main protagonists of the Venetian painting. The sense of reality, the value of everyday life through work, enjoyment, pain and joy powerfully emerge from the paintings on display. (Info +39.0422.513161)

L'esposizione si propone di fornire un esteso panorama del contributo eccezionale che gli artisti veneziani e veneti hanno dato alla modernità nel periodo che va dall'Unità d'Italia alle prime Biennali. La mostra comprende opere provenienti da musei italiani e stranieri e da importanti collezioni private dei maggiori rappresentanti della scuola veneta. Nomi che si impongono per capacità pittoriche spesso stupefacenti, e che già elevano la loro statura al più smagliante livello europeo. Venezia da una parte e la campagna veneta dall'altra diventano i protagonisti della pittura veneta del secondo Ottocento; emerge con forza nei dipinti che saranno esposti il senso della realtà e con esso l'importanza della vita quotidiana - il lavoro, il divertimento, il dolore, la gioia. (Info +39.0422.513161)

CANGRANDE I DELLA SCALA. VERONA, MUSEO DI CASTELVECCHIO. 23.10.04 - 23.01.05

The life of Cangrande della Scala, extraordinary protagonist of the European Middle Eve, celebrated by Dante who offered him shelter in his court, is imbued with enigmas. Two years on the last exhibition in Verona, his clothes, codici miniati - liturgical codex -, his military uniform and a 14th century codex of the Divina Commedia are once again on display. A description of Cangrande in history and poetry provides an introduction to the virtual but suggestive filmed encounter with the mummified body of the prince found in the sarcophagus and the mystic one with the carved tomb. (Info +39.045.8062611)

Molti interrogativi riecheggiano dal passato intorno alla vicenda di Cangrande della Scala, lo straordinario protagonista del medio Evo Europeo, celebrato da Dante che alla sua corte trovò rifugio. A distanza di vent'anni dall'ultima esposizione veronese, si avrà l'opportunità di rivedere, fra l'altro, le stoffe del signore, i codici miniati, il corredo militare e un codice trecentesco della Divina Commedia. Il racconto di Cangrande nella storia e nella poesia preparerà all'incontro virtuale ma suggestivo con il corpo del principe, quello fisico, mummificato, trovato nel sarcofago ampiamente documentato con un video filmato, e quello mistico, del cerimoniale e della tomba scolpita. (Info +39.045.8062611)



LE IMMAGINI DELLA FANTASIA. SARMEDE (TV), MUNICIPIO. 23.10 - 19.12

The XXII edition of the Sarmede exhibition, in Treviso, is a homage to Peter Pan and offers the best illustrations published in the past two years and extraordinary original plates from all over the world providing a clear example of the lively, fanciful and unique nature of the art of illustration. These remarkable works are hosted by the town hall of Sarmede, which in the world of illustrators is described as the 'Cappella degli Scrovegni of the world of fantasy'. The protagonists of this artistic world, spellbound by the Treviso hills, have left their mark on the walls of a large number of houses transforming Sarmede into the 'Fairy tale town'.

Accanto all'omaggio a Peter Pan, la XXII edizione della Mostra di Sarmede (Treviso) propone il meglio delle illustrazioni pubblicate negli ultimi due anni, con meravigliose tavole originali provenienti da tutto il mondo che ben testimoniano come l'illustrazione sia un'arte viva e fantasiosa come poche. A contenere le ricchissime proposte espositive è il Municipio di Sarmede, edificio che nell'ambiente degli illustratori viene definito come "la Cappella degli Scrovegni della fantasia". Calamitati da queste colline, i protagonisti dell'illustrazione hanno lasciato il loro segno sulle pareti di molte case della zona, trasformando Sarmede nel "Paese della fiaba".






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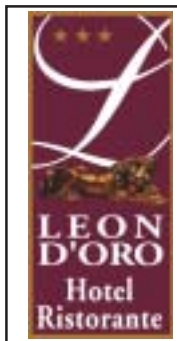
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Located by the city theatre, the restaurant offers Venetian cuisine, Veneto and national delicatessen, selected meat and quality Italian wines. Particularly appreciated since the 80's by theatre companies. Open until 1 a.m.

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PANBISCOTTO
Piazza XXVII Ottobre, 40 - Mestre
ph. +39.041.953399 - Closed Mondays
www.panbiscotto.it

Venetian and international cuisine, unmissable fish dishes appaired with a high standard wine list is main temptation at Panbiscotto. Pizza available at brunch time also. Warm but essential design has made this place been appreciated by VIP since last few years.

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It is the ideal place for those who appreciate good Venetian cooking. Its positions

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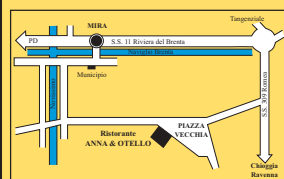
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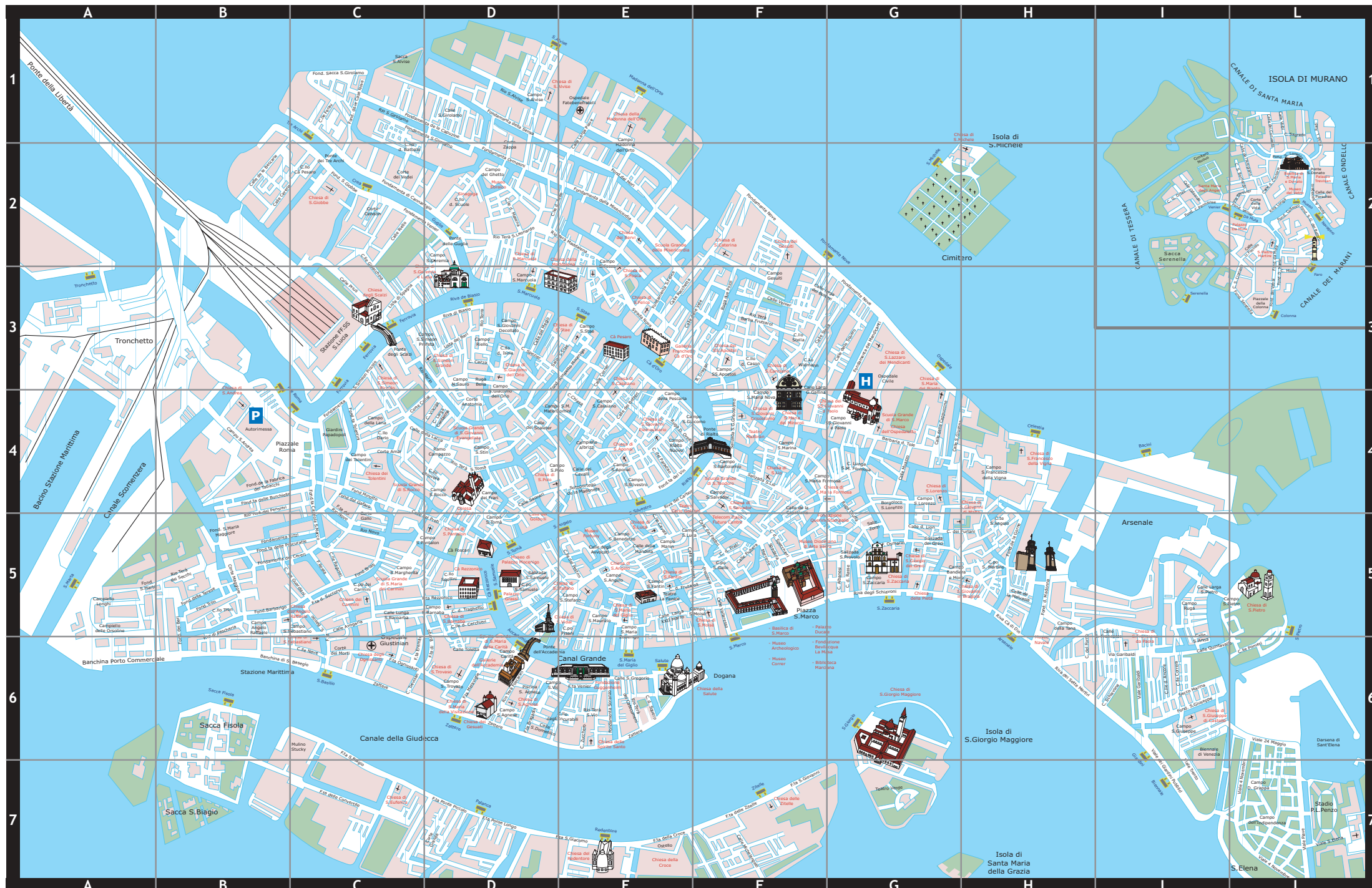
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