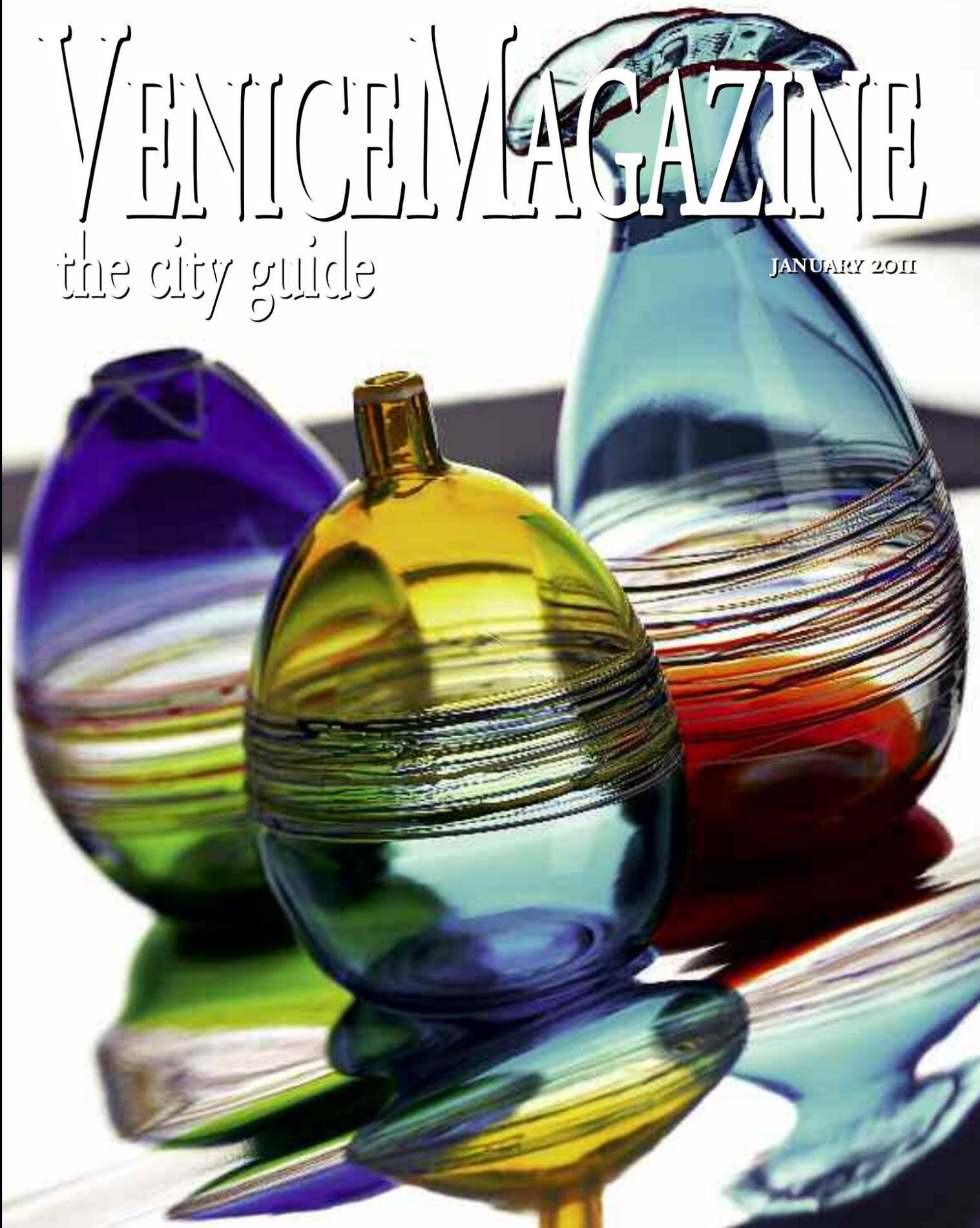


VENICE MAGAZINE

the city guide

JANUARY 2011





ULISSE NARDIN
LOCLE - SWITZERLAND, 1950 CA.

18kt rose gold and platinum
Jewel - Watch by with diamonds
and synthetic calibrated rubys.



Boucheron - Paris 1920 ca.
Platinum and diamonds ring



Cartier - Paris 1960 ca.
Platinum and diamonds earrings.
ct. 8,50 E color VVS/IF clarity



Cartier 18 kt. gold rare vintage
tank watch with deployant buckle 1920 ca. ref.
7391, movement European Watch & Clock Co.

"Form and ornament are the result of
the unconscious common work of
men who belong to a specific civilization.
Everything else is art".

"La forma e l'ornamento, sono il risultato
dell'inconscia opera comune degli uomini
che appartengono ad un certo cerchio di
civiltà. Tutto il resto è Arte".

(Adolf Loos)



Calle dei Boteri, 1566
San Polo, Venezia
tel/fax 041 2758694
www.lezoireantiqui.com



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the city guide

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WHEEL-HEADS

When the parish priest was the "owner" of water

In 1858 there were about 7,000 public wells. Today the remaining 2000 wells still found in the city.

about one tenth the estimated overall number of earlier times. In 1858 there were about 7000 public wells on Venice's islands and in the nearby fishing village of Chioggia. The people responsible for their maintenance and for checking their general order, were the "Piovani", the parish priests. Also the "capi-contrada" were involved. These men had keys and would unlock the well covers twice a day at the toll of the "wells bell". Then there were the "facchini degli stazii" or well cleaners.

The funds for building and maintaining the wells came partly from the revenues from the gondola ferries crossing the Grand Canal, which were run by the council. Between 1882 and 1884 the aqueduct was completed so the primary function of the wells of providing water to the families was lost. What remained - as it remains to this day - was their social function as meeting points. Still today business people, groups of friends and lovers make their appointments in the "campi" at the wells, with their bronze-plate "vere".

These bronze covers were made by the "Pozzeri", a subgroup of workers who depended on the stonemasons and whose trade - handed down their skills from father to son - was already acknowledged in 1200. The Venetian wells are complex structures that worked both as cisterns and as large filters for taking out the rainwater's impurities.

With the rapid rise in Venice's population, the collection system proved insufficient so, to cope with the dry spells to deal with longer-term water shortages, "acquaroli" or water bringers were enlisted to top up the wells with fresh water. The bucket-carrying acquaroli were helped by the "burchie-

Oggi rimane un patrimonio d'arte costituito dagli ultimi 2000 pozzi ancora presenti in città, anche se le "vere" pubbliche tuttora esistenti sono 256, cioè circa un decimo di quelle presunte. Nel 1858 c'erano circa 7000 pozzi pubblici, Chioggia e isole comprese. Di questi, della loro manutenzione e del loro controllo, erano addetti i "Piovani", i parroci. C'erano anche i capi-contrada che custodivano le chiavi e li aprivano due volte al giorno al suono della "campana dei pozzi" e i "facchini degli stazii", che si occupavano della loro pulizia.

I fondi per la loro costruzione e manutenzione provenivano dall'appalto dei traghetti "da bezzo", cioè a pagamento, sul Canal Grande. Tra il 1882 e il 1884 fu costruito l'acquedotto: ovvio che la funzione primaria dei pozzi, l'approvvigionamento idrico per le famiglie, si perse. Rimase, e rimane, quella sociale.

Ancora oggi gli appuntamenti si fissano sui campi e su quelle "vere" ricoperte definitivamente da lastre di bronzo.

Erano i "Pozzeri" a costruirli, un sottogruppo dell'Arte dei Murieri, che esisteva già dal 1200 e che si tramandavano quest'arte da padre in figlio.

Il pozzo alla veneziana è una struttura complessa che aveva funzioni sia di cisterna, sia di grande filtro per depurare l'acqua piovana anche se presto, con l'aumentare della popolazione, la raccolta si fece insufficiente.

Per evitare la penuria dei periodi di siccità esistevano gli "acquaroli" che attraverso l'uso di secchi travasavano acqua pulita all'interno dei pozzi. Gli acquaroli quindi erano addetti al rifornimento, e i "burchieri" i quali con



POZZI

Quando il "piovano" era padrone dell' acqua

Nel 1858 erano circa 7000. Oggi rimane un patrimonio d'arte costituito dagli ultimi 2000 pozzi ancora presenti in città.

Ladies of olden times with long dresses and children pattering along barefoot under them. Chatting and gossip around a well in the "campo" or Venetian square. A daily ritual was to fetch water, a record of which can only be seen today in faded photographs. Until the end of the 1800s, for Venetians the "pozzo", or well, with its "vera", or external tower for keeping out the brine during the high tides, was a point for people to meet up at to talk about business or pleasure. Today the remaining 2000 wells still found in the city provide an artistic heritage, even if only 256 covered "vere" are in public view -

Antiche signore con gonne lunghe dentro le quali si nascondono i bambini scalzi. Chiacchiere e pettegolezzi attorno a un pozzo sul campo. Un rito quotidiano, quello di andar a prendere l'acqua, il cui ricordo rimane vivo solamente in alcune fotografie consumate. Il pozzo, con la sua "vera", il fusto esterno costruito per proteggere dall'aggressione delle acque alte, era per il popolo di Venezia, fino alla fine del 1800, un luogo di ritrovo, un collante sociale dove ci si scambiavano opinioni, dove ci si dava appuntamento.



© Archivio Ire, fondo Tomaso Filippi



ri", captains of the "burchi" (tanker wherries) equipped for this purpose. The fresh water was ferried across the lagoon from near the village of Fusina at the mouth of the Seriola, a side channel of the river Brenta that was dug out specially in the 16th century and kept clean for this purpose. The "gastaldi" (trusted persons chosen by the local government authorities to act as wardens) and the companions of the water bringers watched

grosse barche (burchi) attrezzate allo scopo, attingevano l'acqua presso Fusina dal Seriola, un canale del Brenta appositamente scavato nel XVI secolo e tenuto pulito. Erano i "gastaldi" (persone di fiducia scelte dalle Autorità di Governo con compiti di polizia) e i compagni degli acquareoli, a vigilare in modo che l'acqua dei pozzi pubblici non fosse utilizzata da barbieri, tintori, trippieri, pellicciai e da

over the public wells to ensure their water was not used by barbers, dyers, tripe sellers, tanners, traders and suchlike. They would also ensure that the water was not hauled up in washtubs and that - especially for the wells intended for the poor (at S.Geremia and S.Marcuola) - it was not sold on the streets from the "bigolo", the name given to the curved stick used to balance two buckets on shoulders.

As they were not, therefore, artesian-type wells that were filled naturally by the natural water. The necessary underground space was dug out in the form of an inverted cone, which was generally no deeper than 5 meters below the average sea level. The two-metre diameter top section of the well was called the "canna" and made of special bricks bonded by clay and sand mortar.

It had a stone slab over it which was used as the starting point for all of the works. On the ground-level part, the marble "vere" towers were built, decorated with friezes and symbols depicting St. Mark or, for the private wells, the family's coat of arms.

chiunque la usasse per i propri negozi. Ma anche che l'acqua non venisse tolta a mastelli e che, specialmente quella dei pozzi esclusivi per i poveri (a San Geremia e San Marcuola), non fosse venduta per la strada a "bigolo", come era chiamato il bastone ricurvo che si bilanciava sulle spalle per trasportare due secchi appesi alle estremità.

Quelli veneziani non erano dunque pozzi artesiani, che attingevano direttamente dalle falde del sottosuolo. Lo scavo avveniva in forma di cono rovesciato e in genere non era più profondo di 5 metri sotto il livello del "comune marino", del livello medio del mare.

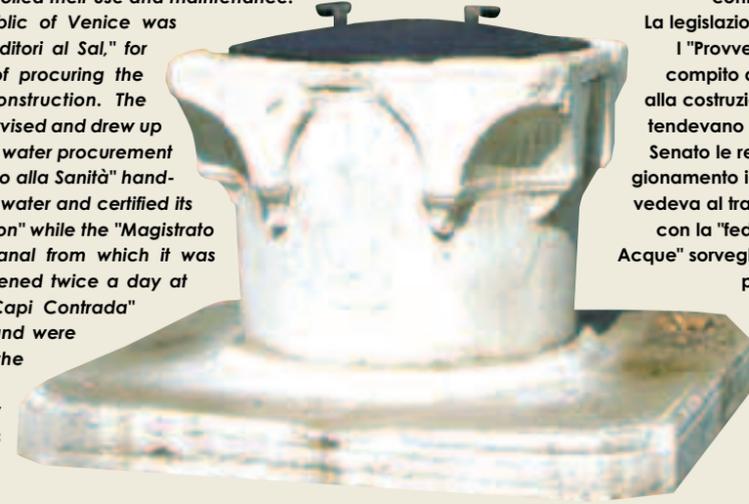
Alla fine della "canna", di circa due metri di diametro fatta con mattoni speciali uniti tra loro con cemento di argilla e sabbia, si poneva una lastra di pietra viva dalla quale si partiva con l'intero lavoro.

E poi, quello che appariva all'esterno: il luogo degli appuntamenti, con i fregi sul marmo di simboli marciani e, in quelli privati, lo stemma della famiglia.



WELLS OF THE SERENISSIMA

Most of the water wells in Venice were private property. Many of the "well-heads" bear family crests and aristocratic insignia, but the government of the Serenissima controlled their use and maintenance. The legislation of the Republic of Venice was extremely strict. The "Provveditori al Sal," for example, were in charge of procuring the necessary financing for construction. The "Provveditori di Comun" supervised and drew up the reports on the situation of water procurement for the Senate. The "Magistrato alla Sanità" handled transportation of drinking water and certified its quality with "health certification" while the "Magistrato alle Acque" oversaw the canal from which it was drawn. Public wells were opened twice a day at the tolling of a bell. The "Capi Contrada" safeguarded the well keys and were in charge of controlling the quantity and quality of water. The "piovani" of the nearby churches also exercised this type of control.



I POZZI DELLA SERENISSIMA

La gran parte dei pozzi a Venezia appartenevano ai privati. Molte "vere" riportano stemmi e simboli nobiliari, ma l'uso e la manutenzione erano controllati dal governo della Serenissima. La legislazione della Repubblica era severissima. I "Provveditori al Sal", ad esempio, avevano il compito di procurare i finanziamenti necessari alla costruzione. I "Provveditori di Comun" sovrintendevano alla costruzione e preparavano per il Senato le relazioni sulla situazione dell'approvvigionamento idrico. Il "Magistrato alla Sanità" provvedeva al trasporto dell'acqua dolce e l'attestava con la "fede di sanità" mentre il "Magistrato alle Acque" sorvegliava il canale da cui era prelevata. I pozzi pubblici si aprivano due volte al giorno al suono di una campanella. I "Capi Contrada" custodivano le chiavi e si occupavano di controllare la quantità e la qualità dell'acqua. Tale controllo veniva esercitato anche dai "piovani" delle chiese vicine.

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
S.Marco, 1 map: G6
ph. +39.041.2715911



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.
Opening: 09.00-17.00
Tickets: € 11.00

MUSEO CORRER
S.Marco, 52 map: G6
ph. +39.041.2405211

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.
Opening: 09.00-17.00
Tickets: € 11.00

MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano
S.Marco, 52 map: G6
ph. +39.041.5225978

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.
Opening: 9.00-17.00
Tickets: € 11.00

BIBLIOTECA NAZIONALE MARCIANA

Sale Monumentali
Piazza S. Marco map: G6
ph. +39.041.5208788
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.
Opening: 09.00-17.00
Tickets: € 11.00

CA' REZZONICO Museo del Settecento Veneziano e Pinacoteca Egidio Martini
Dorsoduro, 3136 map: E6
ph. +39.041.2410100



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.
Opening: 10.00-17.00
Closing day: Tuesday
Tickets: € 6.50

MUSEO DI STORIA NATURALE Fondaco dei Turchi, 1730 map: E3
ph. +39.041.2750206



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.
Opening: 10.00 - 17.00
Closing day: Monday
Tickets: Free

CASA GOLDONI S.Polo, 2794 map: E5
ph. +39.041.2440317

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.
Opening: 10.00-17.00
Closing day: Sunday
Tickets: € 2.50

MUSEO DEL VETRO Art glass Museum
Murano, F.ta Giustinian map: M2
ph. +39.041.739586

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.
Opening: 10.00-17.00
Closing day: Wednesday
Tickets: € 4.00

MUSEO DEL MERLETTO
Burano, Piazza Galuppi
ph. +39.041.730034

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.
Opening: 10.00-16.00
Closing day: Tuesday
Tickets: € 4.00

MUSEO STORICO NAVALE
Castello, 2148 map: I6
ph. +39.041.5200276

The museum contains relics from various regional navies and Italian navy history. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like Venice's marriage with the sea.
Permanent exhibition: collections of original documents, remains and models of boats of several forms and sizes.
Opening: 08.30-13.00
Closing day: Sunday, holidays
Tickets: € 1.50

MUSEO DIOCESANO DI ARTE SACRA
Castello, 4312 map: H6
ph. +39.041.5229166

The museum contains many finds of Venetian convents and churches and is 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.
Opening: 11.00-19.00
Closing day: Monday
Tickets: free

MUSEO EBRAICO
Cannaregio, 2902/b map: E2
ph. +39.041.715359

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.
Opening: 10.00-18.00
Closing day: Saturday
Tickets: € 3.00

FOUNDATIONS

FONDAZIONE BEVILACQUA LA MASA
San Marco, 71 map: G6
ph. +39.041.5207797

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.
Opening: 14.30-19.00
Closing day: Tuesday
Tickets: Free

PUNTOLAGUNA
C.po Santo Stefano 2949 map: H7
ph. +39.041.5293582

The animated atlas showing more of Venice and its lagoon. At the multi-media points: itineraries through cd roms, animated sequences, films, data banks and on-line archives / for consultation: an essential library on the lagoon / on video: films and documentaries / on request: appointments to investigate specific subjects.
Opening: 14.30-17.30
Closing day: Saturday and Sunday

FONDAZIONE QUERINI STAMPALIA
Castello, 5252 map: H5
ph. +39.041.2711411



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.
Opening: 10.00-18.00
Friday and Saturday until 22.00
Closing day: Monday
Tickets: € 6.00

FONDAZIONE GUGGENHEIM
Dorsoduro, 701 map: F7
ph. +39.041.2405411

The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived for more than thirty years.
Permanent exhibition: extensive collection of 19th century paintings. You can see paintings by Kandinsky, Pollock, Picasso, De Chirico, Vedova, Marini, Severini.
Opening: 10.00-18.00
Saturday 10.00 - 22.00
Closing day: Tuesday
Tickets: € 8.00

ART GALLERIES

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO
Santa Croce, 2070 map: F4
ph. +39.041.5240695



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.
Opening: 10.00-18.00
Closing day: Monday
Tickets: € 5.50

GALLERIA DELL'ACCADEMIA
Dorsoduro, 1055 map: E6
ph. +39.041.5222247

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 ...
Opening: 8.15-19.15 - Monday
8.15-14.00
Tickets: € 6.50

GALLERIA FRANCHETTI CA' D'ORO
Cannaregio, 3933 map: F4
ph. +39.041.5238790

Ca' D'oro, an enchanting gothic palace 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.
Opening: 08.15-19.15
Monday 8.15-14.00
Tickets: € 5.00

PALAZZO GRASSI
San Marco, 3231 map: E6
ph. +39.041.5231680



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.
Opening: 10.00-19.00
Closing day: 24,25,31
December and 1 January
Tickets: € 8.50

THEATRES

PALAFENICE
Isola del Tronchetto
ph. +39.041.786511

TEATRO MALIBRAN
Cannaregio map: G4
ph. +39.041.786601

PRIVATE GALLERIES

SEGUSO VIRO GLASS GALLERY
map: L2 - F.ta Venier, 29 - Murano
ph. +39.041.5275353
Exhibition of contemporary glass art, unique and limited editions.

GALLERIA REGINA
map: L2 - Riva Longa, 25/a Murano
ph. +39.041.739202

GIANFRANCO MEGGIATO ART GALLERY
map: D5 - San Marco, 3151
ph. +39.041.2413369 - Open daily
9.30am - 1.30pm / 2.30pm - 6.30pm
The venetian sculptor Gianfranco Meggiato recently opened his personal art gallery at Salizada San Samuele (close to Palazzo Grassi) on september 2006.

HOLLY SNAPP GALLERY
map: E5 - C.ile delle Botteghe - S. Marco
ph. +39.041.5210030

DANIELE LUCHETTA
S. Marco, 2513/a map: F6
ph. +39.041.5285092
Glass sculptures made from original sketches by contemporary artists.

GALLERIA SAN MARCO 101
S. Marco, 101 map: G5
Ph. +39.041.2770151
In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dali, Chagall and glasswork by Seguso.

GALLERIA TRAGHETTO
San Marco, 2543 map: F5
ph. +39.041.5221188
Works on paper, paintings and sculptures by contemporary Italian artists.

FLORA BIGAI
S. Marco, 1652 map: G5
ph. +39.041.5212208
Where you can admire works of "arte povera" and transavanguardia artists.

GALLERIA RAVAGNAN
San Marco, 50/a map: G5
ph. +39.041.5203021
The gallery was founded in 1967 in St Mark's square and it is one of the most prestigious contemporary art galleries in Venice.

L'OCCHIO
Dorsoduro, 181 map: F6
ph. +39.041.5226550
The gallery is located about a hundred yards from the Guggenheim museum and displays the works of Tobia Ravà, David Dalla Venezia and Claudio Missaggia.

GALLERIA DEL LEONE
Giudecca, 597 map: D7
ph. +39.041.5288001
Works on paper, paintings and sculptures by living artists. Limited editions, fine BW prints. Artist books.

BUGNO ART GALLERY
map: E5 - San Marco, 1996/d
ph. +39.041.5231305



Churches guide

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CHURCHES CITY LISTING

Thanks to:



Associazione Chiese di Venezia
The Foundation for the
Churches of Venice

CHURCHES

BASILICA DI SAN MARCO
map: F5 - Piazza San Marco
ph. +39.041.5225205 - Tickets: free the church, € 3.00 La Pala, € 3.00 il Tesoro.
9.30am - 5pm, Sunday 2pm - 4pm



The most famous Basilica in Venice. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible.
To see: La Pala d'Oro, il Tesoro.

SAN STAE
map: E3 - S. Croce, Campo S. Stae
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

Founded in the 12th century, this church was rebuilt during the 17th century and, at the beginning of the 18th century, it was modified also its aspect, facing now the Grand Canal: the new façade made by the architect Domenico Rossi. 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: € 2.50
9am - 6pm, Sunday 1pm - 6pm

It is an example of Gothic architecture in Venice built between the 14th and 15th century and laid out in the form of a Latin cross: it is composed of three naves divided by twelve huge pillars.
To see: the altar-piece "Madonna di casa Pesaro" and "L'Assunta" by Tiziano, "La Vergine col bimbo" by Bellini, graves of Doges and of captains of arms, monuments dedicated to Canova and Tiziano.

SAN GIACOMO DALL'ORIO
map: D3 - Santa Croce
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm
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 façade is Romanesque and the interior is built on a Latin cross pattern with three naves and a large transept.
To see: "La Crocifissione" by Paolo Veneziano, the altar-piece by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.

SAN POLO
map: D4 - Campo San Polo
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm



The church has Byzantine origins, but very few remains of the ancient building, modified during the XV century and then restored at the beginning of the XIX by the architect Davide Rossi. He perfectly harmonized his Neo-Classical choices with the original late Gothic structure.
To see: "L'apparizione della Vergine innanzi a S. Giovanni Nepomuceno" by G.B. Tiepolo, the "Via Crucis" by Giandomenico Tiepolo.

MADONNA DELL'ORTO
map: E1 - Cannaregio, 3511
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

Built in the middle of 1300, this church changed its original name (San Cristoforo) in Madonna dell'Orto when an image of the Virgin, found in a garden nearby, was brought in the church itself. It is a typical Venetian Gothic religious buildings. It was Tintoretto's parish church and he is buried with his family in the chapel to the right of the high altar.
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: € 2.50
10am - 5pm, Sunday 1pm - 5pm
Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The façade is by Smeraldi; the interior is built in a

Latin cross pattern, with one nave and two aisles and a large dome in the centre of the transept.
To see: "Il castigo dei Serpenti" by Pietro Liberio and the mosaic altar-piece "Tutti i Santi" by A. Zuccato.

BASILICA DELLA SALUTE
map: E6 - Dorsoduro, 1
ph. +39.041.5225558 - Tickets: free
9am - 12pm, 3pm - 6pm



In the middle of the 17th century, Venice was struck by a terrible plague; in order to free the city, the Republic of Venice's Senate decided that a church should have been built, dedicated to the Virgin, asking her for Health (salute). Between eleven plans presented, it was chosen the one by Baldassarre Longhena and works started in 1631. He designed a temple having a central area on an octagonal plan, dominated by a huge dome with great arches.

To see: "Nozze di Caanan" by J. Tintoretto, "Pentecoste" by Tiziano, "La Madonna Bizantina" work from the 13th-century Greek-Byzantine school.
Events: every year on November 21 the inhabitants process to the Salute for a service of thanksgiving for deliverance from the plague.

S. MARIA FORMOSA
map: G4 - Castello, 5263
ph. 041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

According to the legend, this is one of the eight churches founded by St. Magno, Bishop of Oderzo, in the VII century, and dedicated to the Virgin who appeared in a dream to the Bishop. However, the church, as we can see it nowadays, was built in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. The building has a Greek cross pattern, with three naves and the roof in the shape of a cross vault.
To see: the famous "Polittico" by J. Palma il Vecchio, "The Last Supper" by Leandro Bassano.

SANTA MARIA DEI MIRACOLI
map: F4 - Cannaregio, 6063
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm



The church was built between 1481 and 1489 by Pietro Lombardo to

house the miracle-working image of the "Vergine tra due Santi", work by Nicolò di Pietro, worshipped by the inhabitants of Venice for her thaumaturgic power. The interior has only one nave and a barrel vaulted roof.
To see: works by V. delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.

SANTISSIMO REDENTORE
map: E7 - Giudecca, 195
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

One of the greatest examples of Palladio's architecture, and by some considered his masterpiece, this church was built as a result of a motion carried by the Senate after the plague that struck Venice in 1576.

It is a votive temple dedicated to the Redeemer.
To see: works by D. Tintoretto, F. Bassano
Events: every year, on the third Sunday of July, the temple is the destination of a pilgrimage.

BASILICA DEI SS. GIOVANNI E PAOLO
map: G4 - Castello, 6363
ph. +39.041.5237510 - Tickets: € 2.50
9.30am - 6pm; Sunday 12pm - 6pm

It was built between the 14th and the 15th centuries and it is the largest church in Venice. After S. Marco, this was considered an "official" temple: it was used for the solemn obsequies of the dead Doges. The magnificent interior is in the form of a Latin cross, it has three naves with a cross vault and a polygonal apse.
To see: the monument to the Doge Pietro Mocenigo by T. Lombardo.

DEGLI SCALZI
map: C3 - Cannaregio, 54
ph. +39.041.715115 - Tickets: free
9am - 11.50am, 4pm - 6pm



Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The façade, made of Carrara marble, is an example of the Venetian Baroque style. Once there was also a marvellous vault frescoed by G.B. Tiepolo; unfortunately, in 1915 it was destroyed by Austrian bombs.
To see: sculptures, gilt and polychromatic decorations and the fine marbles.

LA CATTEDRALE
Isola di Torcello - ph. +39.041.730084
10.30am - 6pm - Tickets: € 3.00

This is an 11th century Venetian-Byzantine building in the form of a Romanic Basilica. It is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marbles and gilt mosaics.
To see: the mosaics of the small apse on the right side and of the triumphal arch.

THE CHURCH OF SAN GIORGIO DEI GRECI di Nicoletta Consentino

TO SEE

On the iconostasis on the left hand side of the Door there's a marvellous half-length Christ Creator, blessing and luminous. That is the most outstanding work of the collection and dates back to the XIV century.

Sull'iconostasi a sinistra della Porta c'è un bellissimo Cristo Creatore a mezzo busto, benedicente e luminoso. E' l'opera più importante della collezione, e risale al XIV secolo.

San Giorgio dei Greci, the most ancient and most famous church in the West, testifies to the relationship that Venice had with the Greek community. There has always been a conspicuous presence of Greeks in Venice, but only after the fall of Constantinople (1453) did they build a brotherhood in the city. Venetians looked favourably on it, given the valour shown by the Greek light cavalry during the battle. For that reason, the Consiglio dei dieci (Council of the Ten) accepted the request for the building of a church for the Orthodox rite dedicated to San Giorgio, patron saint of servicemen. The church was built between 1587 and 1573 and decorated thanks to donations and bequests of the Venetian aristocracy which cultivated business and friendly relations with the community. It is simple and imposing, with a sloped tower bell built between 1587 and 1603 and decorated on the outside with a mosaic of Christ the Saviour. Its interior is adorned with works by the most outstanding Greek painters of the time, notable the ones on the iconostasis, the wall in front of the altar that, with its "regal doors", represents the transition from the profane (the area of believers) to the sacred (the area of the altar) that are united thanks to the icons, the sacred images of saints, prophets but above all of Christ and of the Virgin Mary.

San Giorgio dei Greci, la chiesa greca più antica e famosa in Occidente, testimonia il rapporto che Venezia ebbe con questa comunità. La presenza di mercanti greci a Venezia fu sempre cospicua, ma solo dopo la caduta di Costantinopoli (1453) i Greci costituirono in città una Confraternita. I veneziani la consideravano benevolmente, visto il valore dimostrato in battaglia dai corpi di cavalleria leggera greci, e per questo il Consiglio dei X accolse la richiesta di edificare una chiesa per il rito ortodosso dedicata a San Giorgio, patrono dei combattenti. La chiesa fu costruita tra il 1539 e il 1573 e abbellita grazie anche a donazioni e lasciti dell'aristocrazia veneziana, che coltivava rapporti d'affari e d'amicizia con la comunità. E' semplice ed imponente, dotata di un pittoresco campanile inclinato costruito tra il 1587 e il 1603, e decorata all'esterno da un mosaico con il Cristo Salvatore. L'interno è adornato con opere dei più importanti pittori greci dell'epoca: notevoli sono le opere sull'iconostasi, la paratia di fronte all'altare che con le sue "porte regali" rappresenta il passaggio dal profano (lo spazio dei fedeli) al sacro (lo spazio dell'altare) e li unisce grazie alle icone, le sacre immagini dei santi, dei profeti, ma soprattutto di Cristo e della Madonna.

Misteriose Personalità

La tradizione, il costume, la cultura. Venezia riscopre la sua storia attraverso la maschera. Un'arte che riporta all'antica scuola dei maschereri, ripresa e rivisitata oggi nelle botteghe artigiane del centro storico.

The origins of the Venice Carnival are lost in the mists of time. The Carnival was an enchanted moment involving the whole City, a symbol of liberty and "transgression" against all the rules imposed by the "Repubblica Serenissima", reflecting humanity's timeless need to get caught up in the games and intoxication of celebration. It was a great illusion involving both the aristocracy and the poor alike, allowing people to disguise their identity, their sex and social class. In this celebratory atmosphere the mask represented the only way in which everyone could be considered equal. For Venetians masked in dominoes or dressed in one of the multitude of different disguises available to them, it was a time when life could be lived to the full. Nobles opened the courtyards of their palaces to the festivities. In the streets, on the canals and on the not-to-be-missed trip to "Liston" (where the most sumptuous masks in the City were to be found) the standard greeting was "Good Day to you, Madam Mask", individual identity, sex and social class had ceased to exist, all were able to participate in the great illusion that was the Carnival. Carnival was once a magic moment that enveloped the whole city, standing for liberty and transgression against the regulations imposed by the Most Serene Republic until the end of the eighteenth century. Yet masked costume was worn for six months of the year. It was used by gentlemen in the cafés and gambling places and

Le origini del Carnevale di Venezia si perdono nel tempo. Il Carnevale era un momento magico che coinvolgeva tutta la città, il segno della libertà e della "trasgressione" a tutte le regole imposte dalla Repubblica Serenissima, il bisogno tipico dell'uomo di abbandonarsi al gioco e all'ebbrezza della festa. Una grande illusione che coinvolgeva ceti nobili e poveri, che attraverso la sue forme celava l'identità personale, il sesso, la classe sociale. In questo clima di festa la maschera rappresentava l'unica possibilità di essere considerati tutti uguali. Mascherati in bauta o in uno dei tanti fantasiosi travestimenti i veneziani vivevano intensamente questo periodo. Le corti dei palazzi si aprivano alle feste. In tutti i campi, spettacoli e musica rallegravano i giorni e le notti. Lungo le calli, per i canali o nel passeggio d'obbligo al "liston", dove venivano sfoggiate le maschere più sontuose della città, il saluto era "buongiorno siora maschera": l'identità personale, il sesso, la classe sociale non esistevano più, si entrava a far parte della grande illusione del Carnevale. Ma in realtà la maschera era usata per sei mesi l'anno. Portata dai signori, nei caffè,



MYSTERIOUS CHARACTERS

Tradition, costume, culture. Venice rediscovers its history through costume. Costume creation is an art that takes us back to the ancient school of mask makers, taken up again and to be seen a new in the craft shops in the historic centre.



by the ladies at the innumerable parties in the palaces of the Venetian aristocracy. Costume was also worn by the ordinary people, so that they could merge into the crowd. An air of mystery descended over the city in those times. The famous tabari, black Venetian cloaks and the white baute, white robes, made their wearers look enigmatic. The mask, in fact, made everyone the same: tumblers, prostitutes, noblemen and charlatans. But it was also a tool, like the mask with the long nose used by the industrious physician, the plague doctor who covered his face not to be detected by the people, who would have avoided him. It must have been a torture to wear the muta, a ladies' mask, usually black, held over the face by means of a mouthpiece that had to be clenched between the teeth. Masks underwent a process of change during the course of history: first they were dress accessories, then they were used on all occasions, and then they took on the form of Commedia dell'Arte characters for Carnival occasions. One way or the other, the mystery remains intact in time.

nei "ridotti" della città, dalle dame alle numerose feste di palazzo dell'aristocrazia veneziana. Serviva anche al popolo, per poter confondersi fra la folla. Calava un'atmosfera di mistero in quel tempo. Mantelli neri, i famosi "tabari", e bianche baute che davano alla figura un'aura di mistero. La maschera, insomma, rendeva tutti uguali. Saltimbanchi, prostitute, nobiluomini e ciarlatani. Ma era anche strumento di lavoro. Come quella a "naso lungo" usata dal "medico industrioso": il medico della peste che si copriva il volto per non farsi riconoscere dal popolo che lo avrebbe evitato. Una tortura deve essere stato indossare la "muta", una maschera, solitamente nera, portata dalle signore e che si reggeva in volto attraverso un "boccaglio" da serrare fra i denti. Nel corso della storia la maschera subisce una evoluzione. Prima è accessoria al vestito, poi, nelle occasioni carnevalesche, prende le forme della commedia dell'Arte. In un modo o nell'altro il mistero resta intatto nel tempo.



The pictures of the service, taken by Francis Glorieus and drawn from the book "Venezia. Il carnevale", have been kindly provided by Edizioni Grafiche Vianello / VianelloLibri.

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Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing



RISTORANTE - PIZZERIA AL BRINDISI - Cannaregio, 307

Quality is a goal to be achieved day by day. In 100 years of activity, the passion for cuisine, the attention to detail, the affection for customers have guided three generations of the Rossi family in the fond running of the ristorante "Al Brindisi". From an "osteria" specialized in wines from the Puglia region (with its ancient name "Osteria al Brindisi") to a restaurant offering a rethought Venetian cuisine. The two rooms of the restaurant are characterized by a welcoming and suggestive atmosphere with works of art by contemporary artists on its walls and an elegant forecourt looking onto Campo San Geremia. The Chef Bruno Bagnolo reinterprets in an innovative way the great traditional cuisine that has its roots in the recipes of the Serenissima of the "cicheti" and creates dishes that follow the course of seasons and exalt the original quality of the ingredients. The canteen, with its tradition, is also renewed and constantly expanded in order to acquire the finest wines of Italy.

La qualità è un traguardo che si conquista giorno per giorno. In cento anni di attività la passione per la cucina, la cura dei dettagli, la dedizione al cliente hanno guidato tre generazioni della famiglia Rossi nell'amorevole cura del ristorante "Al Brindisi". Da osteria specializzata in vini pugliesi (da cui l'antico nome "Osteria al Brindisi") a ristorante che rielabora con creatività la cucina veneziana. L'atmosfera nelle due sale del locale è accogliente e suggestiva con opere d'arte di artisti contemporanei alle pareti ed un elegante dehor che si affaccia su Campo San Geremia. In cucina lo chef Bruno Bagnolo reinterpreta in chiave moderna e innovativa la grande tradizione che affonda le radici nelle ricette della Serenissima dei "cicheti", realizzando piattiche seguono il ritmo delle stagioni ed esaltano la qualità originaria degli ingredienti. Altra tradizione che si rinnova è quella della cantina, in continuo ampliamento, per acquisire i vini più pregiati d'Italia.



Serenissimi Sapori

Asparagus reappears on the table. You can trace asparagus back to the Eastern Orient where it grew in the wild. Originally from Asia (most probably Mesopotamia) it was soon introduced to the Egyptians (who even put some in the tomb of Queen Nefertiti), to the Greeks (who held it in high esteem for its aphrodisiac powers) and to the Romans. For a long time asparagus has been a delicacy in Italian cuisine, widely used. The areas most highly esteemed for its growth are those in the Veneto (Chioggia and Bassano del Grappa), Emilia Romagna and from Piemonte.

The harvesting starts at the end of March and continues through all of June.

Clean well, scraping carefully away all the earthy residue from the stems and then trim them gently. A tall saucepan is ideal in which to cook it, placing the asparagus tips pointing upwards and about 10cm out of the water. Boiled, asparagus is delicious as an "antipasto", as a vegetable side dish or simply as a meal in itself. It can be served with hot or cold sauces, egg, either boiled or scrambled, or a little butter, hot and dripping with a dusting of grated parmesan. Alternatively cover the asparagus with a good white sauce and grill in the oven.

THE RECIPE

TIMBALE WITH GARDEN VEGETABLES

Ingredients for four people:
280 grams rise of the "vialone nano" type
white asparagus from Giare
a handful peas, 2 courgettes, 2 carrots
1 artichoke heart, 1 white onion
1 a piece of yellow pepper, white wine
1 litres of vegetal or chicken broth
1 knob of butter, Grana Padano cheese

Wash and chop the vegetables. Cook the carrots, peas and courgettes in a frying-pan with a bit of butter and do the same with the rest of the vegetables in another pan. In the mean time fry the chopped onions in a casserole without browning them. Add some wine and let it evaporate. Then add the rise, salt it and cook it by continuously adding boiling broth bit by bit. When the rise is almost done add the previously cooked vegetables. Cream with the grated Grana Padano. Turn the cooker off and stir the rise with a knob of butter. Serve after a few minutes.



ASPARAGUS

Delicacies in bunches

ASPARAGI
Delizie legate a mazzi

Sulla tavola torna l'asparago. La sua è una storia assai lunga che si può far risalire alla terra d'Oriente dove nasceva spontaneo e selvatico. Ebbe origine nelle zone temperate dell'Asia (probabilmente in Mesopotamia), e in breve tempo fu noto agli Egizi (che fra l'altro lo ponevano fra i doni che accompagnavano Nefertiti nel regno delle ombre), ai Greci (che gli attribuivano proprietà afrodisiache) e ai Latini. Da sempre osannato come una vera prelibatezza, in Italia l'asparago è pianta molto diffusa. Le coltivazioni più pregiate sono quelle del Veneto (i terreni sabbiosi del Chioggio e del Bassanese dettan legge), dell'Emilia Romagna e del Piemonte. Il periodo di raccolta comincia verso la fine di marzo per continuare fino a tutto giugno. Vanno puliti assai bene, raschiando accuratamente i gambi dai residui di terra e spuntandoli leggermente. Per la cottura è adatta una pentola alta e stretta in cui gli asparagi vanno collocati in mazzo e con le punte rivolte verso l'alto, emergenti dall'acqua per una decina di centimetri. Lessati, gli asparagi sono apprezzati sia come antipasto sia come contorno, ma anche come piatto unico. Si può accompagnarli con salse calde e fredde o con uova sode, al burro o strapazzate; passarli nel burro e servirli

caldissimi e ben sgocciolati
con una spolverata di parmigiano grattugiato, oppure coprirl

LA RICETTA

TIMBALLO DELL'ORTOLANO

Ingredienti per quattro persone:
280 grammi di riso violone nano
asparagi bianchi di Giare
una manciata di piselli
2 zucchine, 2 carote
1 fondo di carciofo, 1 cipolla bianca
1 pezzo di peperone giallo
1 litro di brodo vegetale
1 noce di burro, Grana Padano, vino bianco

Mondare, lavare le verdure e tagliarle a pezzettini. Farle cuocere in una padella con poco burro, ciascuna separatamente, mettendo insieme solo carote, piselli e zucchine. Intanto far rosolare in una casseruola la cipolla tritata, senza farle prendere colore. Bagnare con vino, farlo evaporare. Posare il riso, salarlo e portarlo a cottura tenendolo sempre bagnato con il brodo molto caldo. Quasi a fine cottura inserire le verdure già cotte e il Grana Padano grattugiato. Mantecare con una noce di burro a fuoco spento e servire dopo qualche minuto.

THE GLASS-MAKING ISLAND

L'isola dei vetrai

The photographs of this article, taken from "Murano. L'isola dei Vetrai" belong to Norbert Heyl. The book is published by Vianello Libri.

Le foto del servizio, tratte da "Murano. L'isola dei Vetrai", sono di Norbert Heyl. Il libro è edito da Vianello Libri.



The art of glassblowing was to be practiced only within the Murano Island, where it was transferred from Venice several centuries ago and where it can be better treasured and watched over. This is, more or less, what the "Mariegole della arte dei verieri de Muran" (rules of the art of Murano glassworkers) ordered in 1441. Glass had to be created only in Murano.

L'arte dei verieri non deve aver altro recinto ove poter esercitarsi che la sola isola di Muran, in cui è stata da Venezia già da vari secoli trasportata, e dove, prossima da per tutto a se stessa, e senza dispersioni di Maestranze né di Fornaci, può più facilmente essere custodita ed osservata". Così imponeva la "Mariegole della arte dei verieri de Muran" nel 1441: tutti i vetri si dovranno fare esclusivamente a Murano.



Wheel-engraved goblet (Cenedese Ars)
Alzata incisa a rotina (Cenedese Ars).
The prestige show room of the Barbini glassworks in the renaissance Palazzotto Correr, with its baroque stucco work.
Il prestigioso show room della vetreria Barbini nel rinascimentale Palazzotto Correr, con stucchi barocchi.
Blown-glass goblets worked with reticello filigree technique in plychrom glass (Giuliano Ballarin).
Calici soffiati a mano lavorati in filigrana a reticello in vetro policromo (Giuliano Ballarin).

Thin transparent polychrome vase and bottles (Vetreria Gino Cenedese).

Vaso e bottiglie in sottile vetro trasparente policromo (Vetreria Gino Cenedese).



Transparent blown-glass vases with polychrome threads applied hot (Vetreria Gino Cenedese).

Vasi in vetro soffiato trasparente con fili policromi applicati a caldo (Vetreria Gino Cenedese).

On the San Donato canal, the Gothic Palazzo Foscari and, at the end of the canal, a large 16th century building that used to be a convent of Agostinian nuns.

Lungo il Canale di san Donato, il gotico palazzo Foscari e, all'estremità, grande costruzione del XVII secolo, già convento delle Agostiniane.





USEFUL page

ESSENTIAL INFORMATION FOR GETTING AROUND
RIFERIMENTI UTILI PER DESTREGGIARSI IN CITTA'

USEFUL NUMBERS

Police Emergency	113
Carabinieri	112
Fire Department	115
Accident and Emergency	118
Breakdown Service	116
Road Police	+39.041.2692311
Harbour Office	+39.041.5205600
Customs	+39.041.5287866
Airport info	+39.041.2609260
Railway info	848.888.088

CONSULATES

USA	+39.02.290351
Austria	+39.041.5240556
Belgium	+39.041.5224124
Brazil	+39.041.976439
Chile	+39.041.5093062
Cipro	+39.041.2911911
Czech Republic	+39.041.5210383

Denmark	+39.041.5200822
Finland	+39.041.5260930
France	+39.041.5224319
Germany	+39.041.5237675
Greece	+39.041.5237260
Hungary	+39.041.5239408
Lithuania	+39.041.5241131
Malta	+39.041.5222644
Netherlands	+39.041.5283416
Norway	+39.041.5231345
Panama	+39.041.2750788
Portugal	+39.041.5223446
Russia	+39.041.5232548
Slovenia	+39.040.307855
Spain	+39.041.5233254
Sweden	+39.041.5227049
Switzerland	+39.041.5225996
South Africa	+39.041.5241599
United Kingdom	+39.041.5230707

HOSPITALS	
Civile - Venezia	+39.041.5294111
Fatebenefratelli	+39.041.7831111
Umberto I - Mestre	+39.041.2607111

A.C.T.V. WATER TRANSPORT

Call center	+39.041.2424
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RADIOTAXI

P.le Roma	+39.041.5237774
Lido di Venezia	+39.041.5265974
Mestre	+39.041.936222
Marcon	+39.041.5952080
Aeroporto Marco Polo	+39.041.5416363

TOURIST INFORMATION

APT Tourist Board	+39.041.5298711
Dolo Highway	+39.041.413995
Hotels Association VE	+39.041.5228004
Hotels Association Lido	+39.041.5261700

WATER TAXI

Consorzio Motoscafi Venezia Airport	+39.041.5222303
	+39.041.5415084

PORTERAGE

Piazzale Roma	+39.041.5223590
Train Station	+39.041.715272

TAX FREE SHOPPING

Foreigners are entitled to receive back the value added tax that they paid if their purchases are above.

CREDIT CARDS

Credit card usage is widespread in Italy and most stores and restaurants accept several major credit cards.

DRINKING & DRIVING - AUTOMOBILE SPEED LIMITS

Allowable alcohol quantity in blood while driving an automobile is 0.5 g/kg.
Highway: 130 km/h, Main Roads: 90 km/h, Populated Areas: 50 km/h.

INTERNATIONAL CODE NUMBER

Australia	0061	Malta	00356
Austria	0043	Mexico	0052
Belgio	0032	Monaco	00377
Brasile	0055	Holland	0031
Canada	001	Polonia	0048
Danimarca	0045	Portogallo	00351
Francia	0033	Rep. Ceca	00420
Germania	0049	Romania	0040
Giappone	0081	Spagna	0034
Gran Bretagna	0044	Sudafrica	0027
Grecia	0030	Svezia	0046
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