

ALL AROUND FULCO DI VERDURA
MILTON GENDEL

Cover:

28. *Fashion Icon*, Venice, 1963

ALL AROUND FULCO DI VERDURA
MILTON GENDEL

AT



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10 AM - 6 PM DAILY (CLOSED SATURDAY & SUNDAY)

THE DUKE

WARD LANDRIGAN

Duke Fulco di Verdura's career was as remarkable as his cast of friends. Born in Palermo Sicily in 1898 he inherited his ducal title in 1921. While a houseguest of Cole and Linda Porter in Venice in 1925, Fulco met one of the most significant people in his young life – Mme Coco Chanel. Coco was intrigued by the attractive young nobleman and invited him to Paris. He helped her remake the jewelry given to her by wealthy admirers and created her signature Maltese Cross Cuffs. Verdura was her jewelry designer until 1934 when the Porters lured him to New York. Fulco loved their sky-high palace in the Waldorf Towers but the rest of America beckoned. Together he and Nicky de Gunsburg bought a Packard convertible and motored to Palm Beach, then to the Paley's in Mexico and finally on to Hollywood. With his excellent introductions Verdura was soon creating bold and innovative jewelry for film stars including Joan Crawford, Marlene Dietrich, Tyrone Power, Gary Cooper and Katherine Hepburn.

In 1939 after a stint as head designer for Paul Flato in New York, backed by Vincent Astor and Cole Porter, Fulco opened his elegant suite on the fourth floor

of 712 Fifth Avenue in Cartier's original New York premises. After the *New Yorker* did a lively piece on him in 1941, his jewelry graced the cover of every leading fashion magazine for the better part of three decades. Today Verdura's influence is omnipresent and his genius acknowledged. Retiring to London in 1973 he wrote *The Happy Summer Days*, a hilarious tale of his privileged and eccentric childhood growing up with his sister in a vast ornate palazzo with pet baboons and a camel named Momo. *The Times* of London gave it a good review and when asked why he ended his tale at his 13th year Verdura said, "I don't want to write one more name-dropping memoir."

In 1985 I bought Duke Fulco di Verdura's jewelry firm. Together with his esteemed name came Fulco's vast archive of almost 10,000 jewelry designs. His friends also came; many of them appear in these intriguing photographs. At times it seemed to me that Verdura knew everybody worth knowing, a quality he shared with my friend Milton Gendel. I met Milton five years ago when Christie's Rome celebrated the publication of, *Verdura: The Life and Times of a Master Jeweler*. He generously loaned some of his arrestingly candid images of Fulco to enliven our exhibit. Last March, I saw Milton at a party in Positano and invited him to show his photography at our New York salon in 2009 to celebrate Verdura's 70 years of business. In his inimitable manner of grace and veracity, Milton said, "I

would love to do a New York show in 2009; however I'll be ninety in 2008 and don't think I should wait too long".

I am delighted and honored to host Milton Gendel's first American exhibition.

New York, 2008



AN AMERICAN PROSPERO

JOHN GUARE

In 1983, my wife, Adele Chatfield-Taylor, won the Rome Prize in design and became a fellow at the American Academy in Rome. Every aspect of Rome enchanted her. "Like what?" I'd ask. 'You'll see', she said. When I came to visit, our first destination after exploring the academy was to the Isola Tiberina, the island in the middle of the Tiber. 'Where are we going?', I asked. 'You'll see' she said. She led me to the door of an ancient structure and rang the bell. A handsome man opened the door. 'Adele!' She introduced me to Milton Gendel. An American as the soul of Rome? He welcomed us in. The sparkle from the Tiber reflecting onto the ceiling gave everything and everyone in the *salone* an impossibly beautiful glitter. I met Milton's wife, the artist Monica Incisa. There was the author of *Memoirs of an Anti-Semite*, the elegant Gregor von Rezzori and his wife, Beatrice Monti. Alexandra Schlesinger from New York – Mimi Kilgore from Houston – Lady Jean Campbell and her very young daughter Cusi [who would grow up to become a playwright]. A truly glamorous creature: Laetitia, la principessa Boncompagni. Who else have I forgotten from that day? People came and went. The languages (interchangeably Italian, French and English) carbonated the air. The food was great – the wine. The laughter. Thornton Wilder who had spent a year or two at the American Academy

had written a novel called *The Cabala* about the ancient gods and goddesses returning to live in modern day Rome. Had he written it about this moment Milton would be standing as an American Jupiter at the center of it all, making sure everyone was cared for, that everyone was being seen at his or her best. And if Milton wasn't Jupiter, he certainly qualified as an American Prospero on his island in the Tiber – as if he had conjured up this array of people from around the world and summoned us all to that spot.

In 1989 Adele became president of the American Academy in Rome and Rome became part of our bloodstream.

Becoming friends with Milton means you get to see his photographs, a small percentage of which you'll see in this show.

Andy Warhol's idea of a good picture was "one that's in focus and of a famous person". By that slender definition, Milton's photos are good. But then so would be every paparazzi's snap of the latest pop star meltdown or presidential nominee.

But these photos are more than snapshots taken in congenial and privileged social settings. They have a strange, hypnotic authority. Look at the exotic bird stopping

the Rolls. The flying *ephebe*! The boy guarding his donkey and wagon, heaped with cauliflowers. Is that the staggeringly beautiful Amazon striding across the moors and armed with a shot gun and cartridge belt Lady Antonia Fraser with Lucian Freud? Is that woman sitting in isolation in an Italian roadside café actually Princess Margaret? And that can't be kerchief-clad Queen Elizabeth preparing dinner for her brood of corgis? Surrealistic. That's the word for these weirdly intimate unlikely juxtapositions.

Milton is one of those rare people who actually knows everything about everything and relates all with a beguiling modesty. I asked Milton: "Are you now or have you ever been a Surrealist?"

Yes. It seems in 1940, André Breton, the father of surrealism, fled Vichy Paris and came to New York. With the help of benefactors like Peggy Guggenheim, Breton began a magazine called VVV. Because of wartime restrictions, only an American could run an American magazine. Breton appointed two bright young art students from Columbia University, Milton Gendel and Robert Motherwell, as co-editors.

Gendel says: "As we were in our twenties and this was our first exposure to the Great World, we felt as if we were off and flying. It didn't last long."

What happened to your friendship with the man who wrote the surrealist manifestoes of 1924 and 1929 (as if one manifesto was not enough)?

“As Christmas was approaching, Motherwell and I engraved Christmas cards and took them around to Breton’s and presented them. He hit the ceiling, screaming in French – which Bob did not understand – ‘I have fought the bourgeoisie all my life, and now like serpents in my bosom they come here with Christmas cards! Out, get out, get out of here!’ So we were fired as co-editors before the first surrealist issue appeared.”

Are you a lapsed Surrealist?

“The esthetics of surrealism appealed to me but its outlook seemed out of focus in the *Hitlerzeit*. Insulting old people in the subway – as a surrealist prank – was being outclassed in Germany and Europe. I began to find the atmosphere of the coterie stifling and decided to go into the Army. The parting of the ways with Bob Motherwell came when he shook his head over our discussion about fighting the fascists and the Japanese and said, ‘An artist is a precious vessel that should preserve itself alive’. Breton’s comment was more succinct: *‘L’armée? Je trouve ça con’*. Literally – ‘The Army? I find it fraudulent’. More accurately ‘The army? A load of crap’.”

Milton found the army, left New York, and after the war came to Italy and began his real life as Jupiter/Prospero.

I think these photographs demonstrate that the esthetics of his quondam surrealist past helped educate his eye and never left him.

Didn't Andre Breton say: "Beauty will be convulsive or not at all."

These photographs are nothing less than convulsions of beauty and joy. Does this world exist anymore? We can find satisfaction in knowing that it once did and one man has provided the gorgeous documentary evidence.

Van Gogh said: "A good picture is equivalent to a good deed."

Thank you, Milton Gendel.

New York, 2008

1. COMPANIONABLE CREATIVITY

Close friend of Cecil and Anna Laetitia Pecci Blunt, Fulco di Verdura usually joined the party of friends and celebrities they gathered every year at their summer showplace, the historic Royal Villa of Marlia. A complex of sixteenth- and seventeenth-century houses and gardens, it was put together by Napoleon's sister, Elisa Baciocchi, when he named her Princess of Lucca and Piombino.

The Pecci Blunts, who acquired the property in 1923, restored it and added all modern comforts, including the novelty of a swimming pool.

During his stays at Marlia Fulco would absent himself from the social rounds for several hours every day, often in the company of Camilla Pecci Blunt (subsequently Mrs. Earl McGrath), to repair to the Yellow Room on the ground floor of the Orologio ("Clock House"), a four-story eighteenth-century annex to the main house. There, while Camilla organized her photo albums, Fulco would paint or draw designs for his jewels.

Camilla was an exceptional photographer, who took after her mother, Anna Laetitia, whose many gifts and talents included masterly still and film photography. Like her, Camilla chronicled the yearly flow of guests at the Villa Reale di Marlia. Her gallery of portraits might be titled *Darlings and Geniuses of the Twentieth Century*.

Marlia, 1960



2. VINTAGE VEHICLES

Friendly highway policemen stopped to chat and give directions. There were few cars on the roads in Sicily in 1950 and on the impoverished island, not yet recovered from the war, a silver Fiat Balilla Supersport upholstered in yellow leather, though superannuated, appeared luxurious and glamorous.

The author was driving Marjorie Collins on a tour of the housing, roads, bridges and dams she had been commissioned to photograph as achievements of the Marshall Plan, the American program launched to put war-torn Europe back on its feet.

Sicily, 1950



3. ROMAN COUNTESS

Anna Laetitia Pecci Blunt, or Mimì, as her friends called her, liked to describe herself as a self-made woman. The niece of Pope Leo XIII, she was brought up in a castle near Perugia and well educated. She could speak, read and write Spanish, French, English and German, besides Italian, and could play the piano, paint and write poetry.

She spliced names with her American husband who was given the title of count by Pius XI and, aided by his modest fortune, she made their palace in Rome, their house in Paris and their villa in Marlia international show places that attracted artists, writers, composers and notables from all over.

Unique among her peers in Rome before World War II, she established a contemporary art gallery called La Cometa. She gave the same name – a comet figures in her family crest – to a bandbox theater she had built adjoining her palazzo after the war. When it went up in flames she remarked philosophically that it had flashed away in a fiery coda true to its name.

Marlia, 1967



4. SELF PROJECTION

The Via Appia Antica, Queen of Highways, which goes from Rome to Brindisi, paved the imperial way to the East. It has been preserved in its urban stretch as an archeological park and when negotiated today in a car the bumping over the basalt blocks of the roadbed reproduces what it was like to jolt along in a cart in ancient times.

The road is lined with the ruins of the imposing tombs built by the wealthy, while the commonality were crowded into the catacombs that also lie here, as burials in ancient Rome took place outside the city limits, just as they do today.

On this atmospheric landscape with ruins, recalling the paintings of Yves Tanguy, the photographer projected his shadow, to add to the surrealistic effect.

Rome, 1950



5. VESTIBULE OF ROME

The vast space of the Piazza del Popolo opens up before those who arrive in Rome from the north, along the Flaminian Way.

The twin seventeenth-century churches, Santa Maria dei Miracoli and Santa Maria di Montesanto, mark the beginning of the Trident, the three main arteries of baroque Rome, Via Babuino, the Corso and Via Ripetta.

The square itself, actually an oval, was designed early in the nineteenth century by Giuseppe Valadier, who admirably combined the prevailing neoclassical style with a grandeur that is baroque in inspiration.

As a consequence of the Italian Miracle (economic) of the 1960s, the few vintage cars in the photo were followed by an avalanche of vehicles that turned the Piazza into a parking lot. The centuries-old aspect of the place was recovered recently when cars were banned.

Rome, 1954



6. PLODDING HOMEWARD

Small holders living in farm houses on the land were not the rule in Sicily. The land was generally worked by farm hands trudging or riding donkeys at dawn from the towns and villages.

At dusk they would trek back, accompanied by their goats or other grazing animals, to spend the night in their more or less urban homes.

There, over the centuries, they were safer from pirates, slavers and marauders — the “Turks” of the Barbary Coast and the islands and shores of the eastern Mediterranean.

Borgo G. Sciara, 1950



7. THEME PARK IN STONE

Before its *mise en valeur* as a tourist attraction several decades ago, the fantastic theme park at Bomarzo was ignored by the guidebooks. It was familiar, however, to the *conoscenti* by word of mouth, and was visited occasionally by notables in the know, like Salvador Dalí.

For art historians it was, and is, an outstanding multiple monument of Mannerist fantasy created by Vicino Orsini, lord of the manor, and the all-around artist Pirro Ligorio, in the second half of the sixteenth century.

In the photo the art historian Margaret Koons is about to enter the monstrous face of the Ogre, whose upper lip is inscribed with *Ogni pensiero vola*, meaning that all care is wafted away. The light take-off, and reversal, of the inscription over the mouth of hell in Dante's *Inferno*, where those who enter are warned that all hope must be abandoned, is typical of the knowing and playful inventiveness displayed throughout the park.

The invitation to be carefree leads to a cool retreat, suitable for picnics, with benches lining the Ogre's mouth and his tongue acting as a table.

Bomarzo, 1950



8. A ROLLS AND A GOOSE

An aquatic bird waddles across the gravel in front of a mechanical marvel sitting in the driveway of an English country house.

Since the goose, related to the duck and the swan, has featured among domestic poultry since prehistory, it is no surprise to see a graylag, *Anser anser*, at home in the English countryside.

Nor is it unusual for a Rolls Royce to sidle up confidently to a house in the country if the owners or their guests are fortunate enough to own one.

The creators of “the best car in the world”, as they stated their intention, were the Honourable Charles Stewart Rolls and Frederick Henry Royce, who met in 1904 at the Midland Hotel in Manchester and decided to go into manufacturing automobiles. Since then the world has tended to agree that they achieved their aim.

The impressive vehicle comes on with a radiator that recalls the facade of a Greek temple. This is surmounted by a figure in silver-plated brass called the *Spirit of Ecstasy*. It was sculpted by Charles Sykes in 1911, using as his model the secretary of Lord Montagu of Beaulieu, a prominent Rolls owner, who wanted her to figure as his mascot.

Hertfordshire House, 1969



9. PROPS FOR THE LEANING TOWER

On an excursion to Pisa from the Villa Reale di Marlia with other guests of the Pecci Blunts, Fulco di Verdura and party enact the classical tourist cliché. For the camera they lift their arms to prop up the Leaning Tower to keep it from keeling over.

So likely!

It has been leaning since early in its construction, which started in 1173, at the height of Pisa's prosperity as a city state. It is the best known feature of the group constituting the Piazza dei Miracoli, including the cathedral – for which it was the bell tower – the baptistery and the cemetery. The cluster of marvelous monuments is recognized as a World Heritage Site.

In the building for two centuries – the bell chamber was added in 1372 – the white marble tower is eight stories high with 296 steps on the interior. In the nineteenth century the inclination increased by about a foot, to almost four degrees.

To prevent any more leaning, from 1990 to 2001 the tower was closed to the public while major work to reinforce the foundations was carried out.

Pisa, 1975



10. ON THE ROAD

As a public figure, one of Princess Margaret's great pleasures was to achieve anonymity on occasion. This was not the Haroun el Rashid device to see what goes on among the people in the street, but a genuine desire to have respite from public exposure.

On her annual visits to Italy she refused to have motorcycle escorts and would not allow the police to use their sirens to fend their way through traffic, when the local authorities insisted on escorting her despite her protest that the visit was private.

She liked to stay with Sir Harold Acton in his Villa La Pietra, Florence, and radiate out from there on tours of the Tuscan towns, under his knowledgeable guidance. Here they have paused at a roadside bar and are sitting anonymously in a corner, Sir Harold, the princess and one of her many goddaughters, ignored by the other patrons.

Florence, 1974



11. TRIPLE MUG SHOT

The white on the soles of the photographer's shoes was the fallout from painting the walls of his studio. In a trattoria in Rome that evening, where he had gone to dine with Alexander Calder, he happened to cross his legs, displaying the shoe soles.

Calder took a pencil out of his pocket, leaned over and drew a full-face portrait of the sitter on one sole and his profile on the other.

After the meal, as they left the restaurant, the subject removed his shoes, held them in his hands and walked out along the street. Calder, a large burly man, ran after him, shouting, "Put your shoes back on. It's winter. You'll catch a cold. I'll give you another drawing."

The appeal, as can be seen, was ignored.

Later on, for an exhibition at the Civic Museum of Spoleto, the photographer portrayed himself in reflection on the framed shoes, an effect that seems to show him reclining feet first.

Rome, 2006



12. PIONEERING AND LETTERS

A prominent figure on the international scene, Iris Origo was a literary light, rare in her prismatic combination of Anglo-American and Italian inspiration and her humanist overview of personalities and events past and present. She wrote notable books like *Leopardi*, *The Merchant of Prato* and *War in the Val d'Orcia* which have remained classics of their kind.

But she was also an indomitable pioneer in reclaiming the land that she and her husband farmed and gardened in Tuscany.

During World War II she was an unassuming heroine who gave shelter to a considerable number of people. Admirable in presence, talent, style and kindness she left no doubt that she was on the side of the angels. And the odd ectoplasm trailing across the photo seems to suggest otherworldly connections.

Rome, 1979



13. CRY THE STREET

At the center of the vignette of Palermo street life half a century ago an eight-year-old vegetable vendor stands beside his cart loaded with fresh cauliflowers and drawn by a patient, diminutive donkey wearing a bandana to fend off the sun. An aproned housewife goes by. Laundry hangs across the street

Ambulatory vendors and tradesmen, like knife and scissors sharpeners, cried their goods and services along the streets and served customers who came by or called from their windows.

Palermo, 1950



14. MADAMA LUCREZIA

The goddess has come down in the world, but is still with us as the presence of a twentieth-century car shows. The car, a Fiat 500 Topolino, is itself semi-vintage, but the statue is ancient Roman. It represents the Egyptian goddess Isis and undoubtedly came from the temple dedicated to her cult that stood nearby in the Campo Marzio.

The white marble figure, the upper half of a colossal statue, is recognizable as Isis by the fringed shawl knotted on her breast. She has stood in the corner of a wing of Palazzo Venezia since the fifteenth century, and was called Madama Lucrezia probably after a neighboring street by that name. She was a constant in Roman folklore as one of the talking statues. Pasquino, another battered Roman statue, the first of the talkers, was the source of the pasquinades, barbed witty comments on life and politics that were pinned to the base of the figure. A memorable pasquinade concerning the removal of the bronze tiles from the roof of the Pantheon said: "*Quod non fecerunt barbari fecerunt Barberini*", ("What the barbarians did not do the Barberini did"). Pasquino dialogued by these notes with Madama Lucrezia, Marforio, Babuino and the Abbot Luigi, all Roman statuary here and there in the city.

Rome, 1983



15. MARLIA OLYMPICS

With more than sixty guests at Marlia in the summer of 1960 the Contessa Pecci Blunt decided to organize them into teams for competitive games, the Marlia Olympics, in a jovial parody of the Olympic Games in Rome that year.

Fulco di Verdura wore a cap to indicate his status as a referee. His longtime partner, Tom Parr, the interior designer, and the Baronessa Lo Monaco, the American widow of a Sicilian nobleman, were assigned to the Cuba Team. Parr carried the team's banner, while the Baronessa, known for some reason as La Moffa, headed the team in the guise of Fidel Castro. She wore a beard and carried a plastic machine gun that fired sparks.

That evening, back in mufti, La Moffa complained about her team mate. "You know", she told the company, "I always travel with my beard box, in case there is some dressing-up occasion. Well, when Tom Parr joined me on the Cuba Team I lent him a beard so he could play the part of a revolutionary barbudos. And now he has gone and lost it. I am so annoyed. It was one of my best beards."

The Baronessa achieved some celebrity subsequently in Rome when, a nonogenerian, she took lessons and became an accomplished Twist dancer. "It's simple", she'd say. "You move your bottom as if you are toweling it after a shower."

Marlia, 1960



16. CECIL BEATON PORTRAIT PAINTER

Photographer, set and costume designer, as well as rather waspish diarist, Cecil Beaton was never idle in pursuing his way among the visual arts.

Spetsai, the Greek island, hard by Niarchos' Spetsapoula, was a favorite resort of Michael and Anne Tree, who would take the house of Madame Bouboulis for the summer. Since the sociability and the talk among the members of the house party were notable, Spetsai was known in the jargon of the intimates as Yobbers' Island.

As a guest there Beaton varied the talk with painting portraits, like that of Michael Tree, and exploring the local sights and modest museum.

Spetsai, 1961



17. PIVOTAL PAINTER

William Stanley Hayter, Bill to the world, represented a turning point in the art of the twentieth century. His engraving studio, Atelier 17, in Paris from 1927, then New York during the war years, and back to Paris afterwards, was a meeting place for most of the major artists of the time and a center of diffusion of the vanguard in abstraction and surrealism. His extraordinary technical and inspirational skills in painting and engraving were accompanied by an unpretentious, smiling manner, a combination that attracted and influenced generations of the best artists.

His methodical know-how was rooted in the habit of scientific thought, as he had started his working life as a chemist with British Petroleum in Iran. But his portraits and views were a sellout at an exhibition of his early efforts, and he found himself in line with his Hayter forebears who had been artists. Notable among them was Sir George Hayter, court painter to Queen Victoria, until dismissed for "conspicuous fornication". He had not been caught in the act in a palace corridor: the phrase meant simply that he was known to be living with a woman without the benefit of marriage.

Though the bohemian life was not necessarily an atavistic vocation, Bill Hayter's style of living was generally to make do, as in his makeshift kitchen in a vacation house at Alba la Romaine in Provence.

Alba la Romaine, 1964



18. ROYAL REPOSE

Balmoral Castle, the extensive Deeside estate in Aberdeenshire, was acquired by Prince Albert and Queen Victoria in the mid-nineteenth century. They rebuilt the fifteenth-century castle in 1852, in the "Scottish baronial style", and since then it has been a vacation home for the Royal Family, where they retire during the summer for a respite from their public duties.

One of the diversions during these holidays is the organization of shooting parties. Aside from beaters and loaders, the "guns", as the hunters are called, need not go hungry or thirsty during their exertions out on the moors. A team of servants appears at lunchtime with an opulent buffet on wheels. The guests help themselves and picnic on the ground.

The figure lying supine amidst the trees is the Queen's consort, styled Prince Philip, Duke of Edinburgh. Though unScottish, having been, before his marriage, Prince Philippos of Greece and Denmark, as a bow to the constituent country of the United Kingdom he wears a suitable Royal Stewart tartan kilt.

Balmoral, 1976



19. LIKE A MEMBER OF THE FAMILY

A favorite of Cecil and Mimì Pecci Blunt, Fulco di Verdura over the years also became a friend of the second and third generations of the family.

He was particularly close to Camilla, who married the jovial American cultural entrepreneur and gallerist, Earl McGrath. He shared an interest in the arts – and the world – with Camilla, and they often worked together in the spacious studio in the Orologio annex of the Villa Reale di Marlia.

Fulco has stopped to chat with the group seated on the garden steps of the main house. Camilla, in the middle, is on the right of her twin sister, Graziella, wife of Count Henri de Beaumont, who was the nephew and heir of the Parisian vanguard patron Étienne de Beaumont. The young woman on her right is her niece, Francesca Antinori, daughter of Laetitia Boncompagni – eldest of the Pecci Blunts' children – and wife of Piero Antinori, the noted Florentine wine producer.

Marlia, 1975



20. GRACING THE SCENE

Born Grace Maria Kolin of Dubrovnik, Dalmatia, by dint of looks, brains and charm she has figured internationally, first as Princess Radziwill, wife of the Polish prince, Stanislas, or Stash; then as the British Countess of Dudley, third wife and widow of Eric, the third earl.

She stands in the symmetrically Georgian grounds of Westwood, the estate near London that was the Dudleys' last residence in England, before they moved to the Bahamas.

Since then Grace Dudley has lived in Switzerland and the United States. At present her home is in New York, where her companion for many years has been Robert Silvers, the creator and editor of *The New York Review of Books*.

For more than four decades this landmark innovation in the world of periodicals and publishing has been the voice of liberal American intellectuals. Its nine hundred odd issues constitute a history of contemporary culture.

Westwood, 1962



21. COLLECTING ON THE GRAND CANAL

Famous as an art collector, commemorated in the eponymous collection in Venice, Peggy Guggenheim also collected, or at least attracted, a flow of friends and acquaintances.

A constant succession of artists, writers and notables called on her at the Palazzo Venier dei Leoni, her Venetian home.

On balmy days she often entertained her guests on the landing in front of the palace. Here, on the Grand Canal, having drinks with some friends, she appears with her hair still black. Subsequently, when she renounced any amorous interests, she let it go white.

Venice, 1952



22. BOY AND FOX

The boy with his pet fox appeared on the road by a village on the Bussento in Campania, near Palinuro.

Until the mid-twentieth century the animal protection movement, often goaded by Italophile, or possibly Italophobe, Englishwomen, militated for the welfare of donkeys, horses, dogs, cats and birds.

Since the boom in the 1960s piously known as the Italian Miracle, legions of Italians have become pet fanciers and owners, and not just of the familiar domestic species but of chameleons, monkeys, parrots, ferrets, boa constrictors and even tigers and lions.

A wild-life enthusiast who kept a leopard on a roof in Rome was attacked and killed by his pet. The newspapers often report the startling presence of escaped exotic animals in the streets of Rome. Recent examples include a small kangaroo, an armadillo, a black panther and an assortment of iguanas and large snakes.

Freed parakeets from South America have colonized cypress trees in the Villa Borghese and Doria Pamphilj parks.

Bussento, 1973



23. SWIMMING IN HISTORY

Windsor Castle, the largest, oldest inhabited castle in the world, has 900 rooms and a permanent staff of 400 to run it.

At the heart of British history for some thousand years, it is used for state and official occasions. For the Royal Family it is also their home and does not lack intimate amenities, such as a swimming pool. This, per force, also has its historic context, as it has been installed in the eighteenth-century Orangery. The modern concept of a household pool is brought up to date in this one, as it is heated by solar energy.

Windsor Castle, 1990



24. PANIC CALM

The leafy, peaceable setting is the ivy-clad wall of the Grotto of Pan in the park of the Villa Reale di Marlia.

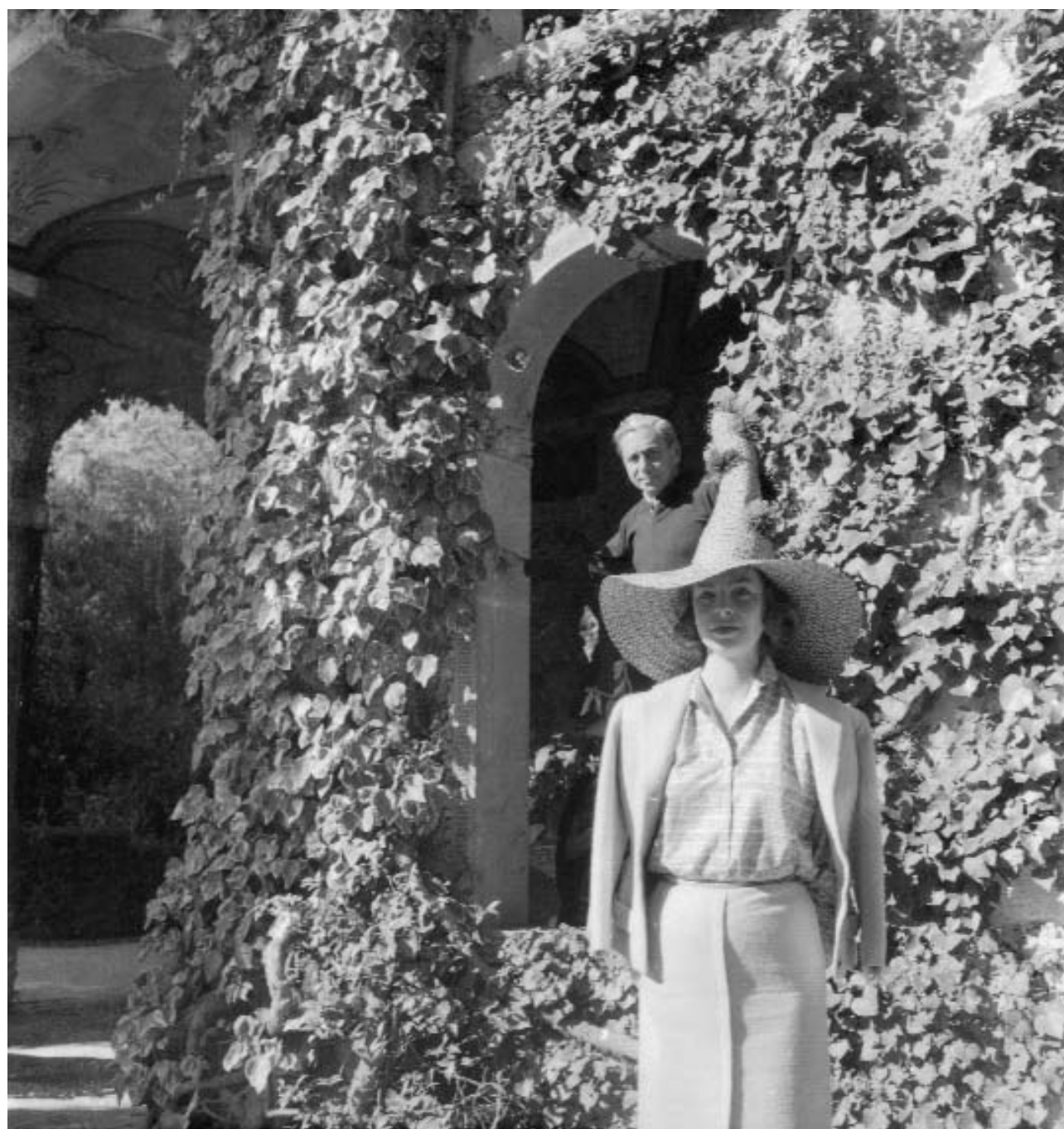
Gaea Pallavicini stands in the foreground, her first name felicitously appropriate to the background, being that of the ancient Greek Mother Earth goddess, and in fact goddess of the entire creation. Fulco di Verdura looks on benignly from an arch of the Grotto.

A music buff, noted in Rome for her hospitable salon, Gaea Pallavicini counted among her friends a legion of international, interclass and intellectual notables, including Fulco of course.

The Grotto of the Great God Pan is a curious garden feature of the Villa, particularly since this monument to the panic, phallic, goat-hoofed deity was originally part of the villa of the Bishop of Lucca (annexed to the Villa Reale by Elisa Baciocchi).

The Grotto contains water jokes that pranksters can activate from concealed levers to drench unsuspecting visitors, yesterday the guests of the prelate and since then any of the unwary, even today.

Marlia, 1960



25. MORE GLASS THAN WALL

Tom Hess, editor of *Art News*, visits Philip Johnson in his airy transparent Glass House. Built in New Canaan, Connecticut, as the architect's dwelling and studio, it was one of the most influential architectonic creations of its time, establishing its author as a leading modernist.

Johnson, after graduating from Harvard, started out more as a theoretician than a practitioner. At twenty-six he became the head of the architecture department of the Museum of Modern Art in New York. Subsequently he founded *The International Style* review which publicized the architecture of the Bauhaus, Le Corbusier, Gropius and Mies van der Rohe.

His first important work as an architect was his collaboration with van der Rohe on the Seagram Building in New York. In the course of his long life – he died at ninety-eight in 2005 – he made his mark with such monuments to his creative talent as the AT&T, now the Sony, Building in New York, the Crystal Cathedral – more glass! – in Garden Grove, California, the Republic Bank in Houston, Texas, and the Playhouse in Cleveland, Ohio.

New Canaan, 1976



26. AN ENGLISH ROSE

The English beauty, Liz von Hofmannsthal, seen on holiday in Venice, was the daughter of the Earl of Anglesey, and before her marriage was known as Lady Elizabeth Hester Mary Paget. In 1939 she married Raimund von Hofmannsthal, the smart jet setter, son of the Austrian poet and dramatist, Hugo von Hofmannsthal, who wrote the librettos for Richard Strauss' operas, including *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos*, *Arabella* and *Die Frau ohne Schatten*. In memory of the distinguished forebear, Raimund and Liz named their two children Octavian and Arabella after personages in the operas.

Henry Luce, taken with Raimund and his global social and political knowhow, put him on the *Time* payroll in London as an idea and connections man. The attractive couple were hospitable and had a constant flow of international guests and visitors, including of course Fulco di Verdura.

They entertained with spirit and grace at their house in London and in Austria at the castle of Prielau at Zell am See.

An accomplished pianist, Liz was also fond of a minor musical feature of her household. This was a parakeet that could sing and speak. Liz claimed that when it was in full voice the little bird could declaim: "If music be the food of love, play on!"

Venice, 1962



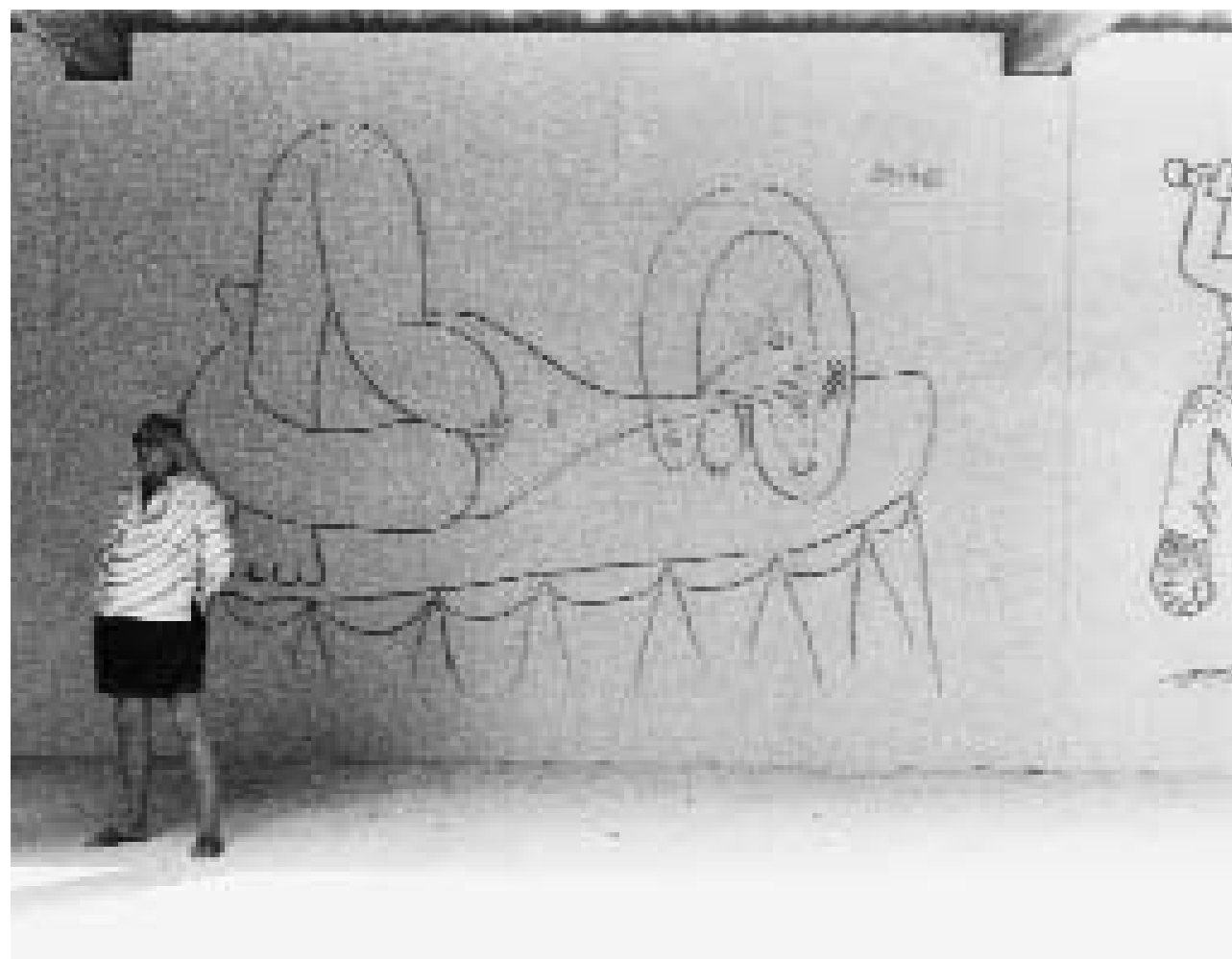
27. SWIMMING POOL WITH PICASSOS

Douglas Cooper's eighteenth-century Chateau de Castile in Provence was a veritable gallery of twentieth-century art, containing his astute collection of works by Picasso, Braque, Gris, Leger and others.

Close friend and fervent admirer of Picasso, he had several of his drawings blown up as a mural on a wall overlooking his swimming pool.

The story of Cooper's life as a collector, historian and apologist of contemporary art in his time is vividly and compellingly told in *The Sorcerer's Apprentice* by John Richardson, who lived with him for many years and endured the oscillations of his irascible temper.

Chateau de Castile, 1964



28. FASHION ICON

Mr and Mrs William S. Paley – Bill and Babe – met their old friend Fulco di Verdura in Rome for a holiday. They discussed where they might go for an excursion. Marakesh? Moscow? Istanbul? Babe exclaimed to her husband, "Darling, I told you to bring the jet!" Paley was the president of CBS, the Columbia Broadcasting System. Babe, nickname for Barbara, was the most fashionable of the three glamorous daughters of the distinguished doctor Harvey Williams Cushing.

In the event a jet proved unnecessary as they settled for a trip on land, by car, to good old, familiar Venice.

There Babe sits in the shady cabin of a motor launch on the Grand Canal.

She wears a bracelet designed by Fulco, and he is seen through a window, standing on a jetty in the background.

Venice, 1963



29. PICNIC EVELYN WAUGH STYLE

In the old days, when the Villa Doria Pamphilj was still private property and Filippo Doria let Georgina Masson have a splendid stable to live in with her dog at a grace and favor rent, she turned the place into a livable cottage with a lush garden.

Mr Wu and Mrs Stitch, as they affectionately called each other, came there for a picnic one Easter when Wu, who was the writer Evelyn Waugh, arrived in Rome to do his devotions as an ardent Catholic convert.

Mrs Stitch, so-called in Waugh's novel *Scoop*, was Diana Cooper, then staying in Rome and writing her memoirs.

Georgina Masson felt that Waugh was not playing the game when he would not sit on the grass during the picnic but insisted on having a table and chair for his meal.

Rome, 1963



30. SOFT WATCHES AND HARD SELL

Salvador Dalí decided early in his career that to make a mark it helps to go against the main stream. Accordingly, when he arrived in Paris in 1925 at the age of twenty-one, after a brilliant start in Madrid as an academic and eclectic painter, he joined the surrealist group.

Images he created, such as the melting watches and the crippled furniture supported on crutches, became the icons of surrealism. He added surreal touches to his style of life, made off with Gala, wife of Éluard, a fellow surrealist, and lived mainly between Paris and New York, with frequent stays in Spain.

Through his painting, writing, voluble talk and movies – collaboraton with Buñuel on *Le Chien Andalou* and *L'Age d'Or* – and determined self-promotion, aided by Gala, he became an international celebrity.

His success irritated André Breton, the surrealist leader, who derided him as a money grubber, turned his name into the anagram Avida Dollars and expelled him from the movement.

He was in fact an anomaly for a vanguard artist, as he favored Franco and monarchy and affected dandified dress, gold-headed canes and a spirited waxed moustache with turned-up ends.

Paris, 1970



31. ROYAL PRAGMATISM

The royal mystique in England is tempered by an everyday domestic ordinariness that may take the form of the Queen herself feeding discarded documents into the shredding machine at her office in Buckingham Palace.

Or she may be seen taking the wheel of a Land Rover and driving it with bravura, swiftly and efficiently, over the twisting, hilly roads in Scotland. She was an apt pupil in her youth of an army instructor in handling on-the-road and off-the-road vehicles.

At Balmoral she saddles and unsaddles her horse when she goes out for a ride, and sees to it herself when it is time to feed her corgis.

Balmoral, 1976



32. CRANE VERSUS CHIHUAHUA

At Throope House near Salisbury Lord Head, sometime High Commissioner in Nigeria, kept live souvenirs of his tour of duty, a pair of African crowned cranes, the Nigerian national bird.

They were devoted to him and followed him closely, with their stately pace, whenever he appeared in the garden.

They resented, however, any other creature that might distract his attention. When Lady Diana Cooper arrived as a guest, with her little chihuahua lapdog, one of the cranes took exception to its presence and attacked, wings spread and beak forward.

The crane was fended off and the cowering pet saved from being skewered..

Salisbury, 1969



33. THE CAFÉ AS OBSERVATORY

For drinks and fast food, as a meeting place and vantage point for observing the passing scene, the café — in Italy spelled *caffè* — is central to European social life. Some of the best known cafés in the world are those in Venice, at its heart in the Piazza San Marco.

The porticoes of St. Mark's Square are lined with smart shops and sidewalk cafés from which the view culminates in the glittering backdrop of the Byzantinizing church and the great belltower. The tower collapsed on itself in 1902 and, financed by Rockefeller, it was reconstructed as it had been.

Favorite rallying points of the international set, the Venetian cafés were frequented innumerable times by Fulco di Verdura. Here, as he takes in the life going by, he himself is observed by a small passerby.

Venice, 1963



34. LAMBTON PICNIC IN CHIGI SETTING

When Lord Lambton established his Sansouci abroad, he chose the elegant seventeenth-century hunting lodge and grounds built and arranged by the Chigis, the family of Pope Alexander VII, at Cetinale, near Siena. In time off from writing his distinctive histories and stories, he turned his hand to elaborating the gardens and baroque park known as the *Tebaide*.

A generous host, the grand villa he created housed a constant succession of guests. A traditional pastime of the household was picnicking in the grounds. Here the convivial party includes Tony and Ned Lambton; Claire, Alexander and Tracy Ward; and Sapo Matteucci.

Cetinale, 1979



35. CULTIVATED HIGHFLYERS

Paragons of the age-old tradition of privilege abetting culture – often unobserved these days – the Herreras, of Caracas, New York and the wide world, born to wealth and prominence, have made their mark by their own efforts in the communications media and in high fashion.

Here they are on holiday, sunning on the beach of the Villa Mercedes at Formentor, Majorca. The villa was named after the wife of the owner, “Ben” Benacerraf, Venezuelan banker and architect, who is seen in the background. Mercedes Herrera, his wife, is a cousin of Reinaldo.

Carolina Herrera, listed for years among the Best Dressed Women, turned her hand to dressing others, among them Jackie Kennedy Onassis, and, starting as a stylist, has become a tycoon with a vast chain of boutiques and the production of a lifestyle brand, CH Carolina Herrera. Besides her entrepreneurial activity, she serves as goodwill ambassador for the intergovernmental commission that campaigns against the malnutrition of children.

Reinaldo Herrera has had a notable career as a television personality, and at present is an editor of *Vanity Fair*.

Formentor, 1976



36. FLYING EPHEBE

One of the four bronze figures of youths is hoisted aloft to be replaced, after restoration, on the Tortoise Fountain at the center of Piazza Mattei. Designed by the inventive Mannerist architect, Giacomo della Porta, in collaboration with the Florentine sculptor, Taddeo Landini, the fountain is one of the outstanding monuments of late sixteenth-century Rome. A century later, under Pope Alexander VII, the marble basins were altered, probably by Bernini.

Much admired over the generations, the fountain has often been replicated, notably in a full-scale copy in San Francisco and a plethora of small versions as decorative objects, such as table centers.

Rome, 1979



37. SUCCESS STORIES

On a holiday in Venice, arranged by the Paleys for their old friend Fulco di Verdura, Bill Paley and Fulco companionably tour the canals on board a motor launch.

The privilege of enjoying leisure in so desirable a setting came for them at the height of their remarkable careers.

William S. Paley, then the president of the Columbia Broadcasting System, was launched in communications when he acquired radio stations in the course of placing advertisements for his family's cigar business in Philadelphia. He developed a flair for gauging the public's interest in the news and its appetite for entertainment. Responding to both, while maintaining a high standard of quality, he created and presided over CBS, the major broadcasting company.

Fulco di Verdura, Sicilian duke, who expatriated as a youth, started his rise to celebrity in Paris, designing jewelry for Chanel. A time in Hollywood followed, then New York and an international reputation as a designer and painter, while in private life he was prized as a cultivated conversationalist and wit.

Venice, 1963



38. CLOWNING AT THE TOP

Sir Cecil Beaton, born in 1904 into an ordinary British middleclass family, was ennobled for his extraordinary accomplishments as a photographer, designer, diarist and painter. Fame and fortune came to him for such set and costume designs as those he did for the Broadway productions of *My Fair Lady* (1956) and *Coco* (1969).

He had already made a name for himself, however, as a portraitist of celebrities. His photograph of Audrey Hepburn as an amiable vamp in a slinky gown, with a long cigarette holder in her hand, is a durable icon that still occurs in ads in the media.

For the British royal family he was the court photographer and portrayed most of them formally in their official guise. With Princess Margaret he also had an informal friendship and liked to entertain her in his London house or at his place in the country, where – in the photo – he is welcoming her with a pitcher of drink while crowned by an odd piece of headgear.

Broadchalk, 1965



39. ISLAND EDEN

When Colin Tennant – later Lord Glenconner – decided not to devote himself to merchant banking, in the family tradition, he applied his entrepreneurial skills to the dream of a tropical paradise.

For £45,000 he bought Mustique, an island measuring one and a half by three miles, in the northern Grenadines. Out of sentiment and with an eye to the future, in 1959 he gave Princess Margaret ten acres as a wedding present. Her annual stays in *Les Jolies Eaux*, as she called her house, attracted a number of international figures, so that the local Caribbean population of 500 saw the construction of 89 luxurious private villas for the leisure set.

As the founding father has always combined fantasy with enterprise, before he sold out to the Mustique Company he brought over a marble pavilion, in numbered pieces, from India. He acquired as well a young elephant, with a trousseau of rich trappings, but housed it on the more spacious island of Saint Lucia, where he also took up residence.

Mustique, 1988



40. LAWYER IN NAME ONLY

Giovanni Agnelli was known by antonomasia in Italy as L'Avvocato, the lawyer, though he never practised the profession.

After a carefree, not to say scapegrace, youth he efficiently took over command of his inheritance, the largest industrial empire in Italy: FIAT or Fabbrica Italiana Automobili Torino.

Suave and elegant, he and his family were often likened to royalty – in the Italian Republic.

In politics however he subscribed to the Partito Repubblicano Italiano, and in his late years he was appointed a lifetime Senator.

Impatient, he varied his life as a captain of industry, publisher and patron of the arts with sudden excursions by yacht, plane or helicopter.

He liked to drop in – by chopper – on his Caracciolo brothers-in-law at their country place in Tuscany. As he has just done in the photo.

Garavicchio, 1983



4.1. EXPLORING THE VENETO

On a tour of Venice and the Veneto, Fulco di Verdura called on an old friend, Marina Lulling Buschetti. The daughter of Count Volpi di Misurata, the entrepreneur who made his fortune between the two world wars, under Fascism, and founded the Venice film festival, her father had put her in charge of one of his major historic properties. This was the Villa Barbaro at Maser, in the province of Treviso.

Built by Andrea Palladio and frescoed by Paolo Veronese, it is one of the notable monuments of the arts in Italy.

On a terrace in the garden, Fulco chats with Marina, while Babe Paley plays with the little dogs of the house. They show that Marina was a dog lover regardless of size, as she was celebrated for the importation of Irish wolfhounds in Italy.

Maser, 1963



4.2. ART AND LETTERS

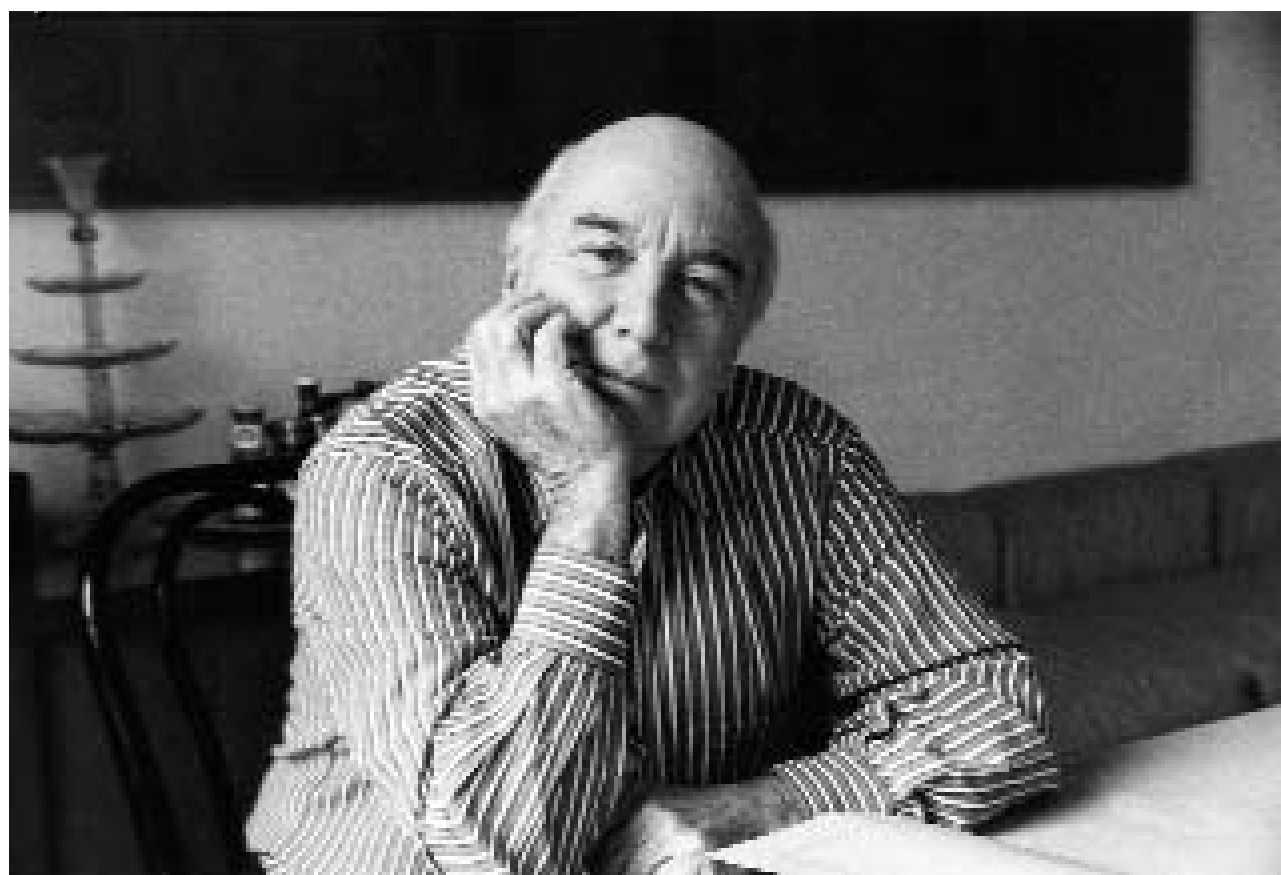
Toti Scialoja, class of 1914, was a born intellectual with a marked gift for literature, criticism and the theater, as well as an equal pull towards painting. In his twenties, he was drawn into the Scuola Romana in its tonalism phase. He painted portraits, nudes and still lifes in diaphanous colors full of tenuous gradations. And taught theater-set design at the Fine Arts Academy.

After World War II he stayed for a time in Paris, then discovered the New York School and became a friend, along with Afro, Burri, Melotti and others, of De Kooning, Motherwell and Rothko. He did tumultuous abstractions in an Action Painting vein and would shout and howl as he sloshed away at vast canvases laid out on the floor of his studio.

In the nineties his literary bent emerged along with his painting, and he produced engaging books of poetry in nonsense verse like that of Lewis Carroll and Edward Lear.

He died at the age of eighty-four in 1998.

Rome, 1991



43. RARE TOP MODELS

When *Vogue* sent André Leon Talley and Lord Snowdon to Rome to cover the Fendi line of fur coats for 1987, the Fendi sisters obtained the use of the splendid courtyard of the seventeenth-century Ruspoli Palace as a setting for the display of their models.

It was not in their plans, however, to have their best numbers spoofed in an extemporaneous fashion show by the writer and the photographer who, they assumed, had appeared on the scene to celebrate the glamour of their creations. Neither furs nor jokes provoked the reaction of the Roman animal activists at the time.

Rome, 1987



4.4. GRACE AT THE PEAK

Pedigreed features, swan neck and impeccable manner, Marella Agnelli is seen with a marble statue of her great-grandfather Nicola Caracciolo, as a young boy. The family resemblance is marked, and with the décolleté shirt and the kilt the figure might also be taken as feminine.

Marella née Caracciolo di Castagneto studied in Florence and at the Académie des Beaux Arts in Paris. She then thought to be a photographer and went to New York to serve an apprenticeship with the celebrated Erwin Blumenfeld. When she married Gianni Agnelli, heir to Italy's major industry, FIAT, she did not limit herself to the role of a tycoon's wife but worked as a professional fabric designer and then combined her skills as a photographer and gardener in books about Ninfa and her own garden at Villar Perosa.

Beides her fame as a hostess and protagonist of the international social scene, she has promoted a series of worthy, socially useful organizations such as the Italian Committee for the United World Colleges, the World Parkinson's Disease Association and other medical organizations. She sponsored Niki de Saint Phalle's Tarot Garden and is honored as a patron of the arts in the name of the Pinacoteca Giovanni e Marella Agnelli, at the Lingotto in Turin.

A rose has been named after her, symbolically summing up her attributes and qualities.

Garavicchio, 1975



45. PATRICIAN STYLIST

Among Emilio Pucci's several claims to fame is his recovery of one of the four panels Botticelli painted for the wedding of Pucci's ancestor, Giannozzo, to Lucrezia Bini in 1483. The paintings of the story of Nastagio degli Onesti remained in Palazzo Pucci, via dei Pucci, Florence, until 1868 when they were sold to an English collector. Three wound up in the Prado, Madrid, after passing through various collections; the fourth came home when Emilio Pucci bought it back at a London sale. The family heirloom bears the crests of the Pucci, the Bini and the Medici, as Lorenzo the Magnificent, the uncle of the bride, had commissioned the panels as a wedding present.

Slated for diplomacy and politics, Pucci became on the side an ace skier and designed the outfits for the varsity ski team while studying at Reed College in Oregon. That first essay as a stylist eventually led, in 1950, to his setting up in Capri and Florence as a designer of sports clothes and large patterned, brilliantly colored print dresses. His international success has had continuity over the decades to the present, in the creations his fashion house produces under the Pucci trade mark.

He is seen here with his wife Cristina and their guest, Peggy d'Aremberg, on board the Pucci yacht during a cruise to Majorca.

Majorca, 1976



46. TABLEAU VIVANT

Contessa Pecci Blunt ran the Villa Reale di Marlia with verve and imagination. Besides organizing major events, like the 1960 Marlia Olympics, she would amuse herself and her guests, for instance, by having lunch served in different places around the grounds.

One day it might be at the Bishop's Palace, another at the Grotto of the Great God Pan or the pavilion by the swimming pool.

Of an evening, a ball would have interludes featuring tableaux vivants.

On one occasion Fulco di Verdura and Judy Montagu got themselves up like a couple of gisants, simulating a pair of Etruscan tomb figures, though unnaturally wide-eyed and alert.

Marlia, 1962



47. NOBLESSE OBLIGE

On the terrace of Petworth House Lady Egremont, Pamela to her intimates, dressed in the fashion of the early 1960s, feeds bread to a few fallow deer. The vast park of the most Frenchified of the great English country houses accomodates the largest herd of such deer in England.

Petworth has an important collection of sculpture and paintings. There are works by Bronzino, Holbein, Van Dyke and no less than twenty by Turner. The artist stayed there so often from 1830 to 1837 that the Lord Egremont of the time arranged a large studio for him in the house. There he painted his famous views of the park, which had been landscaped by Capability Brown in the eighteenth century.

The Wyndhams, owners of the place for several centuries, have generally been cultivated and public spirited, so the park is open to the public. The house, run by the National Trust, is also open to visitors at appointed times, while the family lives in the south wing.

The son of Lady Egremont, now head of the family, is the writer known as Max Egremont, though he is fully styled John Max Henry Scawen Wyndham, 2nd Baron Egremont and 7th Baron Leconfield.

Petworth, 1969



48. SCOTTISH BARONIAL CASTLE

The Glen, near Innerleithen, is a stately home built in the nineteenth century in the Scottish baronial style by the architect David Brice. It belonged to Sir Charles Tennant, who was created the Baron Glenconner in 1911.

The third Baron, seen here at The Glen as Sir Colin Tennant before he succeeded his father in 1983, gave up a career in the City, in line with his merchant prince forebears, for more romantic enterprises, like launching the island of Mustique as a fashionable resort and providing school houses in Africa.

Innerleithen, 1971



49. SEDUCTIVE INTELLECTUAL

Close friend of Fulco di Verdura, Princess Maria Laudomia del Drago – Domietta or even Dom to her intimates – provided him with a home away from home at her family's Palazzo del Drago whenever he came to Rome.

Known for her beauty, intellect and eye for authenticity and esthetic effect, she was assistant to Luchino Visconti in the filming of the *Gattopardo* ("The Leopard"). A voracious reader like Fulco, she may have been amused by his oneupmanship during the time that the book which inspired the movie was a bestseller. He would cite *I Vicerè* ("The Viceroy's") by Federico De Roberto as a work that anticipated the spirit and substance of *The Leopard* and had not been a bestseller. Later it too was the basis for a film by Roberto Faenza.

In the photo Domietta is seen breakfasting in the house of Madame Bouboulis on the island of Spetsai, Greece, a comfortable vintage house taken summers by Michael and Anne Tree, where Domietta and Fulco were often guests.

Spetsai, 1961



50. LIFE OF THE PARTY

Popular as a life-enhancing guest in various parts of the world, Fulco di Verdura often stayed with Minnie Fosburgh at her place in Katonah, New York.

He was also in demand, as were his jewels, for parties at her sisters' country houses on Long Island.

Minnie, born Mary Benedict Cushing, was the eldest of the three daughters of the distinguished doctor Harvey Williams Cushing, all of whom married rich and prominent trophy husbands twice over.

Minnie was first the wife of Vincent Astor, then of the painter James Whitney Fosburgh. Her sister Betsey married James Roosevelt and subsequently John Hay Whitney, called Jock. The youngest sister Barbara, known as Babe, was first Mrs. Stanley Grafton Mortimer, then Mrs. William S. Paley.

Minnie is seen at Katonah, looking on as Fulco and Anna Gendel provoke each other with feral looks and gestures.

In her will, Minnie left Anna the Swan Pin designed by Fulco.

Katonah, 1972



BIOGRAPHICAL NOTES

Milton Gendel was born in New York City in December 1918 and has lived in Rome since 1950.

Member of the Foreign Press Association in Italy

Correspondent of *Art News*

Consulting Editor for *Art in America*

Consultant, cultural and international relations, for the Olivetti company

Press and foreign relations consultant for Alitalia

Member of the editorial board for Alitalia publications

Editor of the *Illustrated History of Italy*, Weidenfeld & Nicolson and Rizzoli

Editor of the 25-volume series *Wonders of Man*, Newsweek and Mondadori

Commissioner at the Venice Biennale

Member of the Ghi Foundation jury

Member of the Committee for the Memmo Foundation

Member of the Scholars Committee of the Tiber Island History Museum, Rome

International Coordinator for the Italian, American and British associations in support of the Tiber Island History Museum

Member of the Society of Fellows, American Academy in Rome

Photographic Exhibitions

1977 Galleria Marlborough, Rome

1977 Galleria Barozzi, Venice

1981 American Academy in Rome, Rome

1983 Galleria Il Ponte, Rome

1988 Museo Civico di Gibellina, Sicily

1993 Galleria 2RC, Rome

1995 Galleria Carlo Virgilio, Rome

2004 Trinity Fine Art Ltd, London

2005 Galleria Carlo Orsi, Milan

2006 Galleria Civica d'Arte Moderna, Spoleto

2006 Galleria Francesca Antonacci, Rome

www.miltongendel.it

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3. <i>Roman Countess</i>	Mimì Pecci Blunt
4. <i>Self Projection</i>	Via Appia, Rome
5. <i>Vestibule of Rome</i>	Piazza del Popolo, Rome
6. <i>Plodding Homeward</i>	Sicily
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23. <i>Swimming in History</i>	Windsor Castle, England
24. <i>Panic Calm</i>	Gaea Pallavicini, Fulco di Verdura, Marlia
25. <i>More Glass than Wall</i>	Tom Hess and Philip Johnson, New Canaan, USA

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