

# FORGOTTEN PROFESSIONS



## Bath Attendant

Bath attendant worked in public baths. He prepared baths and was responsible for heating the water. He also added and exchanged water if it was necessary. Additionally he was a barber and a sort of a medic. His task was to: massage, treat various illnesses with cupping glasses, pull out people's teeth, drain blood and remove corns. In some cities he had to look after beggars



Bath Attendant

## Cyrulik (the Barber)

Have you ever wondered how life looked like many years ago? How people got dressed, behaved and took care of their hygiene?

Today I will describe you the work of Cyrulik. It is the equivalent of today's hair stylist, but his job required a little more time and dedication. The main job of Cyrulik was to: shave, bathe, clean people's teeth AND ears. He also dropped blood before simple operations and treating of light illnesses. It was quite demanding and thankless occupation in my opinion.

## Miodowar

Miodowar is a person who makes drinking honey. It is a drink made with honey and hop. Miodowar's job was very famous in the XVth century. West European countries savoured polish beverage. In those days honey was the main liquor. You could meet honey on noble and royal tables.

Unfortunately, the development of economy didn't last long. Because of the wine, which was cheaper, honey lost its value and popularity in the XIX century. The popularity of honey hasn't been brought back so far. The miodowar's job was forgotten. We hope we reminded you this job to some degree.



Miodowar

## Pipe maker

Pipe maker was a person who was making pipes and accessories using many materials such as wood, clay or porcelain. After the adaption order he was designing a pipe and deciding which material he will use. After that he could make beautiful designs on them using chisels. This profession was performed mainly in the 19th century because the pipes were commonly used. Nowadays, such work has been replaced by machines.

## The weeper

The weepers were the women who were hired to mourn over the death of somebody, after and during the funeral ceremony. They also composed mourning songs. Their task was to show the feelings of their relatives, to help them come to terms with their loss. What's more, the dead weren't usually close relatives to them. That profession was mostly done by women, who were over 60 years old. In the Near East's culture, it was claimed that the weepers haunted the graves and they got blessing from dead souls.



## Bell-founder

Bell-founder - a craftsman that used to work with bronze and brass, mostly to create such things as candlesticks, scones and bells. The job became popular in XIII century, however in Poland bell-founders came from XVI and XVII century. But with time, the job of bell-founder changed its usage from daily into art. So, in the XIX century the bell-founders disappeared and metallurgic industry was found better and easier. Nowadays bell-founders are making bells for churches or molds for decorative ashtrays, scones or candlesticks. In Poland bell-founding is known as a part of cultural heritage. In Taciszów, there is a work place for bell-founders that has existed since 1808!

## A fuller

A fuller, is a craftsman who was fulling the fabric. He was fagging out clothes, underwear and thick cloth. He formed them in the machines which were used to keep cloth to be straight. He also intertwined straw hats and cleaned dirty clothes. We can also meet the word "fuller" in the Bible. We can state that this profession has already occurred in ancient times. It occurred in the Old and New Testament.

In the Middle Ages wool was the main product exported to England. There were many sheep and thanks to them there was wool. Because there was a lot of wool, fullers had a lot of work. They sewed clothes for knights, bishops and squires. Their task was also to collect urine, which was not the most pleasant work.



## A beekeeper

A beekeeper was making beehives in old trees hollows. Making beehives was the hardest beekeeper's job. Bees were making their nests in beehives. They were set from 2 - 20 meters high, in living trees. That trees were 100 - 300 years old. Beekeeper's job was popular in 14th century. Beehives, which we know now, gained in popularity in 19th and 20th century. We can associate beekeeper's job with Winnie the Pooh. He was climbing the trees to get some honey.

## Lacing

Lacing was a work done mainly by women. They were hand – made laces. They appeared in Poland along with queen Bona and they could be seen as an ornament of an outfit and interior. Many years later, there were a lot of factories which produced laces. It was also very important to set up new lace schools and earn money.

We can see different types of laces. The first one is called crochet – the most popular among housewives and the other ones are called: the shuttle lace, mesh lace and the last one is called bobbin lace.



Lacing

## Hosiery repairer

Hosiery repairer dealt with the repairing tights. He repaired tights, stockings and socks with his hands. This occupation was popular in Poland in the postwar period. To repair tights, the hosiery repairer used a special needle. Repairing tights was successful until late eighties. The prices of tights were high, that's why people preferred repairing laddered tights to buying new ones. Unfortunately, nowadays the profession is forgotten. The prices of tights, stockings and socks are cheap, so the job of hosiery repairer has faded into oblivion.



## Parasolnik

Parasolnik is a person that used to make umbrellas. This job in many countries, including Poland, is almost forgotten, because there are big factories and most of the umbrellas are imported. The best years for polish umbrellamen were between 60's and 70's, when Maria Koterbska sang her first song about an umbrella. Even though, the quality of handmade umbrellas is high, they are not easily sold, because people change their mind concerning their look. Now, many of last umbrellamen prefer to fix umbrellas rather than create new ones. Young people, who are going into crafting choose more popular professions such as: a varnisher, an umbrellaman or a potter. If someone has already chosen it, as I wrote earlier, they fix or make umbrellas for shows, theatres and film - making. For me, it's very important to support town industry like this, not only because of the sake of the memory of last decades, but I also think, it's not fair to bury professions that were able to survive...

The first information concerning umbrellas came from ancient Egypt and China. Later on, in history Chinese, umbrellas became very exclusive, expensive and a very wanted product. People used to use them to protect themselves from the sun, snow and rain. They also used them to show their personal status or richness.

English writers, in the times of popularity of umbrellas, wrote that they were very gentlemen things to wear. But, of course, the look of umbrellas changed, from small Chinese ones to bigger ones that were able to move. The last ones appeared in 1715!



## The Barber

Many people think the ancient barbers were only hairdressers. But back in history we can see that barbers used to do the doctor's and dentist's tasks because both professions didn't exist at that time.

Later on doctors and dentists appeared as specialized professions and barbers only cut beard and hair.

Today there are unisex hairdresser salons and the word "barber" isn't really used today, being substituted by the word.

## Pottery

Pottery is the craft of making ceramic material into pots using mud. The place where they make pots is called pottery.

This kind of job is one of the oldest human inventions, originating before Neolithic period. Pottery is made by forming a ceramic body into required objects. Pots are after being shape put in hot ovens to increase their strength. Hand - built pots are most known and they have highest price than machine built ones. To decorate pots potters still use technique of hand painting but there are also new techniques like carving or decoration with pure gold.



## The copyist

The copyist was a man who copied books by hand – made papers in the Middle Ages. This man was able to copy and write properly. He was taught to write in a monastery, where he culture and education was given. The copyist wrote a complete book which took several months to copy. When the print was invented in the 16<sup>th</sup> century, he copyist profession disappeared.

## Shoemaking

Shoemaking is one of the oldest crafts. In the past almost every shoe was handmade. The oldest surviving shoes are about 10 000 years old, but people believe that humans may have begun wearing shoes around 40 000 years ago. If you want your shoes to be good quality you need to find a good shoemaker and good quality fabric for your shoes.

Shoemakers use different techniques for making shoes, some of them glue the fabric to the sole and others use other old techniques. Now more and more shoes are made in factories and there are less and less shoemakers because of that.



## Candyman

Candyman is an artisen from the group of old crafts who makes and sells candy. Candyman were usually making candy out of sugar and sometimes they would add colours and extracts for the flavour. The most popular candies were sugar candy, minty (green) candy, „silk candy“ etc. You could also get any flavour on the stick, in a form of special lollipop (luša or lulica). In the past candyman were selling candy in their shops named Candymas shop (Bombondžiska radnja). During the market day or a fair candyman would come outside with a basket (or a moving stand) and sell his products in his town (or nerby towns).

Some recognizable candyman products were also sugar panels (šecerne table), Turkish delight (ratluk), caramels and many others. Today there is not many candymas left. Before the Word war II there were about 100 Candymas shops in Belgrade, but now there is only one.



## Goldsmith

Goldsmith is a metalworker who specializes in working with gold and other precious metals. Historically, goldsmiths also have made silverware, platters, ceremonial or religious items.

Goldsmiths for their work use the various types of precious stones. Earlier, they used the simple tools and work was carried out mainly by hand.

In recent years it used modern technology for processing materials and making ornaments.

The most common products of goldsmiths are: rings, earrings, pins, necklaces, bracelets and other jewelry and items.



## Wood carving

The decorative wooden objects found in excavations in Central Asia show that the Turkish art of woodcarving dates back to the distant past. As in other branches of art, animal motifs with legendary and religious significance were frequently used in the decoration of wooden objects. This tradition known as the "animal style", was gradually abandoned and replaced by vegetal and geometric motifs after the Turks adopted Islam.

Extant everyday objects used over the lengthy time segment encompassing both the Seljuk and Ottoman periods are so few as to be practically non-existent. In contrast, architectural accessories of religious structures dating from the Seljuk period, as well as objects used in these buildings, are sufficient in number to give a good idea of Turkish woodcarving. Doors and window shutters, pulpits of mosques, sarcophagi in mausoleums, Koran stands and lecterns display highly advanced woodcarving. Although rare, carvings of animal figures on such objects are interesting as an illustration of the continuity of this tradition.

Architectural elements in certain mosques in Anatolia provide considerable information on woodcarving in principalities during the post-Seljuk period. The columns and capitals as well as beams of these mosques, most of which date from the 13th century, exhibit distinct woodcarving. Pulpits of mosques in particular tended to be almost exclusively constructed out of wood.

It is a fact that woodcarving developed following the migration of the Turks to Anatolia, a phenomenon in which the influence of geography and the cultural milieu cannot be denied. Syria and Egypt in particular demonstrated development in this art parallel to that in Anatolia in terms of the techniques employed. In this connection, it is important to remember that at the time Anatolia was very rich.

The bulk of extant wooden objects from the Seljuk and Ottoman periods are housed in the Ankara Ethnographical Museum and the Istanbul Museum of Turkish and Islamic Antiquities. They consist primarily of such architectural elements as mihrabs (prayer niches), mosque and cabinet doors and display a truly superior level of workmanship. The signatures of the craftsmen even appear on some of the objects.

The wealth of decoration seen on the woodcarving used in Seljuk architecture developed parallel to the architecture of that period. In this regard, it is necessary to remember the highly ornamental facades of mosques, especially during that period. A similar development cannot be traced to the Ottoman period, which is an interesting fact in itself. Apart from a few exceptions, a new simplicity gradually came to predominate wooden architectural elements during the reign of the Ottomans. Although certain new techniques, such as mother-of-pearl inlay, did emerge in the meantime, they did not actually contradict the new trend towards simplification both because they only indirectly represented woodcarving and because they did not produce the same effect for the viewer. In fact, wooden architectural elements in the Ottoman period, with their more stark and simple appearance, took on a more basic and functional air, and more specifically aesthetic elements thereby replaced the exaggerated ornamentation of the Seljuks.

Wooden houses constitute a little known aspect of Turkish architecture. The facades, eaves and ceiling decorations of traditional Turkish wooden houses constitute fascinating examples of carving and the false inlay technique and exhibit a variety of styles from period to period.

A new approach that gradually gained acceptance in the Ottoman period was painting on wood. From the 15th century onwards, decorations began to be painted on architectural elements as well as on smaller wooden objects. Interesting examples date to the 18th and 19th centuries in the secular architecture of Topkapı Palace and of such urban centers as Edirne and Bursa.

Among these examples, the large cabinets, corner cupboards and niches were influenced by the forms of their counterparts made of marble in the great palaces. Edirne was an important center of woodcarving, and the technique of painting on wood known as Edirnekari spread to İstanbul and other regions throughout the Empire. Using this painting technique, in which green was predominant as a background color, various articles of everyday use such as drawers, boxes and chairs were produced, some of which were lacquered.

Among the wooden transport vehicles used by the Palace and the upper classes there are examples of woodcarving that may be regarded as masterpieces in their genre. The caiques and carriages produced in İstanbul fall into separate categories of large-scale wooden objects. The imperial caiques and carriages preserved at present in various museums have special value since they constitute examples of carving and painting techniques. The same can be said of the thrones in Topkapı Palace, which, with their decorations in gold, silver and precious stones, also represent the jeweler's art.

Another genre of Ottoman woodcarving was the simultaneous use of metal applique and metal plaques. The wood used for objects of this genre was not highly decorative in itself, the emphasis being rather on the metal accessories. Metal put on doors, window shutters and cabinet doors had existed since the Seljuk period. Plaques of various metals, mainly silver, displaying motifs worked in the repousse technique were mounted on everyday wooden objects such as chests, clogs and dustpans from the 16th century on. This technique was widespread.

Close relations existed between the masters who crafted the wooden elements used in architecture (neccar) and the architects, which was especially evident in the Ottoman period when many architects were former carpenters and masters of intarsia. Mehmet Agha, for example, the architect of Sultanahmet Mosque, was a master of mother-of-pearl inlay.

These craftsmen who worked in inlay were experts at applying substances like mother-of-pearl and tortoise shell on wood. Doors and window shutters, cabinets, drawers, stools and Koran stands were often decorated in this way. The inlay work of Damascus differed from that of İstanbul. Of all the sultans, Abdülhamid II (1842-1918) probably appreciated woodcarving the most. During his reign, he worked in his own carpentry shop and a distinctive Palace style began to take shape.

Local woodcarving survives today in some parts of southeastern Anatolia. Diyarbakır, for example, has long been known for its damascene canes and Kahramanmaraş for its elaborately carved furniture.

### **Motifs**

Vegetal motifs and geometric designs were frequently used in combination on wooden doors and window shutters.

The diversity of motifs employed varied with the period, the region and the technique used. A parallelism is observable, for example, between the rich architectural decorations of the Seljuk period and the ornamentation seen on metal objects during the same period. Be it the vegetal Rumi and Hatayi motifs or the inscriptions and the interlocking geometric patterns, they all bear a strong resemblance to each other. Geometric designs carved in interlocking patterns are stunning. Mother-of-pearl, which because of its hardness and dimensions was not suitable for three-dimensional work, was often used to create wood inlays with geometric motifs.

### **Technique**

The materials most frequently used in decorative carving are walnut, apple, pear, cedar, ivory and rose. Anatolia was always self-sufficient when it came to wood and even exported this

"Kündekari" or tongue-and-groove joining, is the name given to the technique of placing small pieces of wood side by side to form a design. This technique, was first seen in Islamic art in the 12th century. It was employed both by the Seljuks and Ottomans, who enriched it with innovative and more advanced methods. Special attention should be drawn here to the fact that the creation of interlocking patterns in wood is much more difficult than the application of similar patterns on books and metals because such woodcarving is an entirely plastic art.

Kündekari, which was employed more often on the backboards of pulpits and on doors, falls into two categories: genuine "kündekari" and imitation "kündekari". In genuine "kündekari" pieces of wood of various geometric shapes decorated with vegetal motifs are skillfully placed side by side. The joining of these pieces without any nails or glue requires a high degree of expertise. They are joined in such a way that even if the wood dries up and shrinks the pieces will not fall out.

On the other hand, in imitation "kündekari", a variety of techniques utilizing relief carving in combination with glue and nails, or sometimes using relief alone, were employed to create the appearance of "kündekari" with only a single piece, or very few pieces of wood.

The Ottomans used plain pieces of wood in place of geometric shapes. The mid-sections of double doors, which were traditionally divided into three sections, were often decorated with tiny mirrors surmounted by an inscription in the topmost section.

### **Relief Carving**

This technique was widely used to decorate doors, window shutters, chests and other objects used in everyday life. Some of the varieties employed include deep incising of flat and curved surfaces, and carving in two planes. In the case of the latter, an inscription would be added in a second plane over another carved surface decorated with vegetal motifs.

### **Lattice Technique**

This is a technique of combining pieces of wood to create a lattice. Sometimes polygonal or star-shaped metal plaques were added as fillings between the cross-pieces. An ajour or openwork effect could also be created by carving out motifs here and there on the surface of the wood.

### **Marquetry**

First observed in the 14th and 15th centuries, this technique became very widespread among the Ottomans. It consisted of applying in thin plates substances such as mother-of-pearl, ivory or tortoise shell on wood. The edges of the plates were decorated with narrow, raised bands. Such plates can also be applied by first carving out the surface of the wood and then gluing the pieces in place like a mosaic, as in intarsia. The Turks rank first among the various Islamic peoples in their expertise in applying this technique.

Widely used until this century on such furniture as chairs, stools and mirror frames, this art is still practiced today.

### **Painting**

Painting, which first came into use as a decorative architectural element among the Seljuks, underwent extensive development under the Ottomans in the 17th and 18th centuries. At that time, triangular, polygonal and star-shaped plaques painted with vegetal motifs were used on doors and pulpits to give the appearance of "kündekari". After the 18th century, painted fruit and floral designs of European origin were frequently employed as decorative elements in secular architecture.

Three-dimensional carving is observable in Ottoman woodcarving. This style of carving, which was generally used to decorate the ceilings of libraries, is as valuable aesthetically as it is technically, and an attempt is being made to keep it alive today.

## Basket Weaving

Sardinia, thanks to the abundance of raw materials, such as asphodel, rush, dwarf palm and straw, is an ideal land for interlacing and weaving all types of rustic containers. Since the days of prehistory, this work has been one of the main activities of man, both for ease of material retrieval and for the required technical engagement.

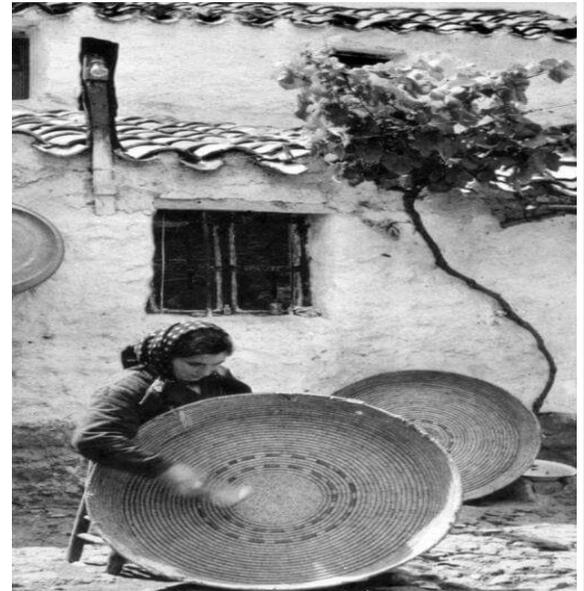


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It starts with a spiral weave, around which the stem is stitched and stitched, point by point, the wheat straw, still using the iron needles, as the ancient Sardinian manufacturing tradition prescribes.



The shape and design of the baskets vary according to their intended use. The colours used mainly are those that span between the different shades of red, black, blue and green.



Within the rustic life of Sardinia, the shepherds, peasants and craftsmen's homes were extremely poor in furniture, but rich in baskets of mixed sizes. These containers, indispensable for different uses and for various food storage and processing operations, were hung on the walls or put on shelves.

The construction of the chairs began with the shaping then the carving and finally in the bonding or joining the wooden rods. The material used was wood and the straw of the chairs was found in the rivers.



Caterina Pili

### Cane Chair Weaving

The straw of the chairs cut green, dried in the sun, and at the time of use it was necessary to wet it and the work of the top of the chair was started. The craftsman had imagination and patience, in fact, there were many geometric motifs he created.



## Is piccioccus de crobi (The basket kids)

### Lost but not forgotten 1.

There were once trades that no longer exist: today's life has made them useless or changed them so much that they have become something else, most of the time they have lost their allure.

Their job essentially was to help women and men bring home their shopping using a large flat basket (their only possession). They waited outside markets and stores.



Nobody ever protested about the lack of something from the baskets. Coming from poor households (or orphans), they were often dressed in rags, hungry, and usually slept outdoors.

To communicate with each other they used a very special jargon, a sort of Sardinian-Italian slang, sometimes incomprehensible to others.



## Saddlers

“Su sedderi”, as it was called in Sardinia, was an important figure in the past, because the most common means of transport was the animal traction – horse or donkey – and the work of the saddler consisted in the production of a whole range of accessories connected to the making of saddles. “Su sedderi”, as it was called in Sardinia, was an important figure in the past, because the most common means of transport was the animal traction – horse or donkey – and the work of the saddler consisted in the production of a whole range of accessories connected to the making of saddles.

With nervousness and apprehension, the apprentice began to prepare the stuff for the master, kept the shop clean, supplied raw materials, and so on. It was also his task to prepare the “muscatas”, various types of pendants (they could be made of leather or wool) that the animal used to get rid of insects.

The saddle was prepared by first assembling a skeleton made up of wood. The size was indicated with a number. Leather was crucial, too. Padding, its resistance, softness as well as strength, were fundamental. In fact, continuous contact with the skin of the animal could give rise to rubbing, which could cause problems.

Sometimes the teacher’s reproached the apprentice, but at the end of the training he could finally prepare “sa collana”, or the collar that was imposed on the beasts, a piece of the utmost importance both for agricultural jobs and for transport. **Alessandra Patta**



## Coppersmiths

In the area where we live, in Sardinia, coppersmiths were very well- considered. It was a hard craft to learn and you could either learn from family members or you could go to old coppersmiths and work as an apprentice.



It was a difficult and sometimes exhausting job. Everything had to be done by hand. Pounding with a hammer, accompanied by the sound of it to a particular rhythm meant to give pauses when they were needed.



In the second half of the twentieth century, new materials caused a slow but steady abandonment of the objects in copper. So, another old and impressive tradition has been abandoned. Nowadays, the demand comes from interior designers and concerns fireplaces, kitchen tops, panels. But that's a completely different story .



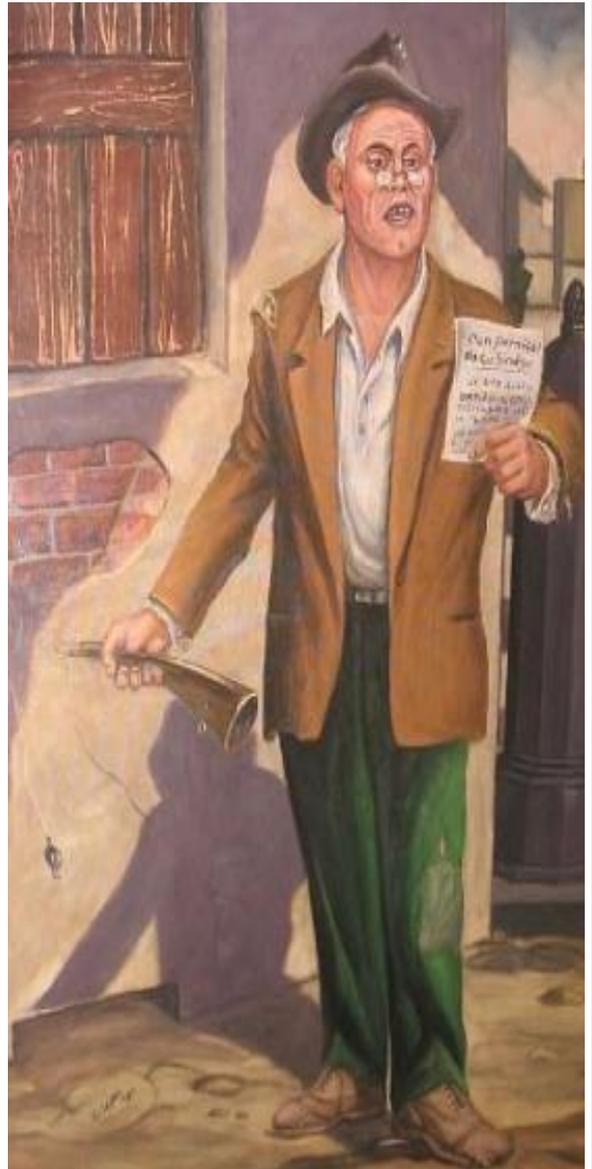
## Su Bandidori (the town crier)

**Lost but not forgotten 2.** The figure of the town crier, a person who made public announcements, among the traditional professions is certainly one of the most characteristic, and one of the many that have completely disappeared.

Until the 1970s in many Sardinian villages it was possible to listen to the call of this curious character who generally divulged the ordinances of the Mayor, or advertised and exhorted people to purchase goods.

It was therefore frequent to find on the street a town crier who, by ringing its instrument, a horn, attracted the attention of the population, who until the beginning of the 20th century recorded a large number of illiterates.

The town crier, basically, was equivalent to today's newspaper or the newsletter for those who listened to the local radio, in short, the country's radio journal.



Maria Grazia Cancedda & Marta Cuccu



## Travelling copper-sellers

Itinerant vendors of copper objects were an important part of the economy of the time. Copper objects were made for the locals who used them to cook food or make cheese. However, in order to sell their objects elsewhere in Sardinia peddlers travelled with their cart.

They had to be good at selling, knew and probably helped each other, shared a particular language different from Sardinian language. The origins of “s’arromanisca” or “arbaresca”, their idiom, are uncertain. For some time it was wrongly thought that gypsies might have spread it. It wasn’t either connected with that specific trade as words related to buying and selling were just a few.



Until a few decades ago they travelled all year round with a horse-drawn cart. Their life was miserable and precarious. They were often considered outcasts. They sold copper objects, textiles, and also tinning (lining) copper pots. Besides, even if copper came from mines, the most part of it was collected and melted to make new objects.



## Weavers

Weaving in Isili became quite popular as a source of income soon after WW2. There had already been a long tradition. However, the increasing demand encouraged the making of highly innovative items.



Sardinian wool was dyed using natural herbs, so that it was possible to get a wide range of colours. In addition new materials were used such as threads of copper, leather and so on.



Most of the weavers in Isili, a place famous for this type of handicraft, started learning at home. A small loom was made for them. As they grew older they created at first bedspreads, “bertulas”, sort of saddlebags, some items of clothing; later rugs, tapestries, handbags and other things.

It was a great achievement. Training schools followed, products started being advertised and sold in Sardinia and in the whole peninsula.

If young women didn't want to become weavers they could go to work as servants for some well-off families. Obviously, being able to work at home and earn gave them financial independence, something they were very proud of.



## Charcoal burners

A Charcoal burner is someone whose occupation is to make charcoal. Traditionally this is achieved by burning wood in a charcoal pile or kiln. As an occupation it has almost died out in the first world countries. Since ancient times, high temperatures have had to be produced for iron smelting, for glassmaking and for the working of precious metal. Charcoal had been used to do this, besides cooking and heating houses, for centuries and, in order to produce it, entire forests were cut.



In Sardinia and all over the world, charcoal was made in kilns. Logs were arranged in a conical heap, a fire shaft was made using brushwood and covered with an layer of grass, moss and earth. The pile was ignited inside and the carbonization process began. The process took six to eight days - or several weeks - during which time the charcoal burner had to control carefully the draught. By observing the colour of the smoke exiting the kiln, the charcoal burner knew that if the smoke was thick and gray, the wood was still raw; thin, blue smoke indicated good carbonization. (<https://it.wikipedia.org/wiki/>) Charcoal burners' job was hard, deprived and poor. When the coal was ready, it was put into sacks and uploaded on carts pulled by mules and horses. Then, the coal was sent abroad or to the major cities of Sardinia, namely Cagliari and Oristano. Just out of curiosity, the poorest charcoal burners arrived at the woods together with the lumberjacks. In groups of three or four, sometimes from the same family, they first of all built a hut to live in and, if they had no shoes, and that was quite common, they made some fig wood, because of its resistance to heat. Not all coal was the same, blacksmiths were very demanding and to make coal for them was particularly difficult. Heather was used.

In earlier times, charcoal burners led a lonely life. They usually had to live in huts. During the Middle Ages, charcoal burners were ostracized and frequently accused of evil practices. In some places - such as medieval England charcoal burners virtually formed a separate caste. We don't know if that happened in Italy /Sardinia too as we're talking about quite a long time ago. We know for sure that until a few decades ago only poverty-stricken people could be employed in such a job, which was smelly, dangerous and needed a lot of experience.

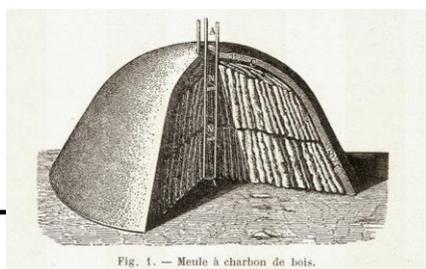


Fig. 1. — Meule à charbon de bois.

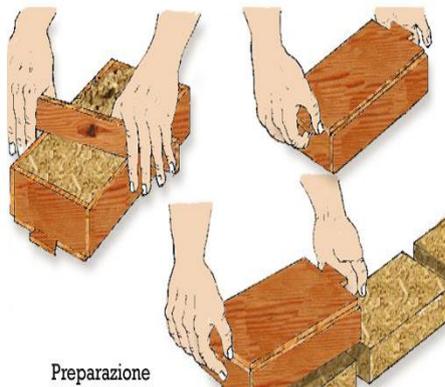
## Cob brick builders



In Sardinia, where we live, especially in some areas, there are a lot of houses made in "ladiri", a mud brick. The brick was used in construction until 1940-1955. It was made on site and it was strengthened with natural fibers, normally hay. Cob is a mixture of three materials: clay, sand or crushed rock (river sand is sharp, beach sand is smooth), straw. The key is to learn how to identify the soil and then to build test bricks to see if they are strong. To make a test brick, you just mix up a few different cob mixtures with different parts of clay/sand/straw. Leave them to dry in the sun but out of the rain.

Clay soil makes a building material used for thousands of years to create beautiful and lasting structures. The sand gives strength and the straw stability and resistance. All of the ingredients are non-toxic and ways of mixing them and building with cob are extremely easy to learn. Cob is fireproof, resistant and inexpensive.

Nowadays, after quite a long time, this eco-friendly building material is becoming popular again.



## The cooper

The cooper is the one who made the barrels for the wine.



The materials are used to build the barrels were:

the wood (oak and chestnut for large barrels, juniper for small barrels);  
 the circles (the wooden circles were used - iron circles came later on);  
 the staves (used for woodworking). The actual fabrication began with the choice of slatted loaves made from seasoned plates. To facilitate the "bending" phase, the slats were slightly rounded and the inner one slightly tapered. The slats were assembled one by one on the assembly circle, forming the rose that will then become the final shape of the stem. After this phase, it followed the delicate moment of curvature: the slats were placed around a small brazier, undergoing the so-called roasting process.



In some places, a cooper made wooden vessels, bound together with hoops and possessing flat ends, casks, barrels, buckets, while a *hooper* was the man who fitted the metal hoops around the barrels or buckets that the cooper had made, basically an assistant to the cooper. We don't really know if in Sardinia there was such a division in the workplace.

