

Untold Italy Episode 208: Introducing the Amazing Artisans of Venice

This is the Untold Italy Travel podcast, and you're listening to episode number 208.

Ciao a tutti and Benvenuti to Untold Italy, the travel podcast, where you go to the towns and villages, mountains and lakes, hills and coastlines of Bella Italia. Each week your host Katy Clarke takes you on a journey in search of magical landscapes of history, culture, wine, gelato, and, of course, a whole lot of pasta. If you're dreaming of Italy and planning future adventures there, you've come to the right place.

Katy

Buongiorno everyone. Today we're taking a trip back to magical Venice with my friend and let's say conspirator - Monica Cesarato! If you haven't met Monica yet, do go back to previous episodes about Venice I recorded with her - [#35](#) and [#185](#) - to catch up. In those episodes we hear about Venetian secrets and her favorite topic cicchetti, those little Venetian bites served with drinks that are the backbone of the city's food culture. They're lots of fun!

Monica is somewhat of a local celebrity having shown movie stars and what not around Venice. I certainly felt I was getting some extra special treatment when I spent the day with her last year. And the reason for that is that Monica is an absolute champion of her city. She is there making sure everyone who will listen takes note of all that is marvelous about Venice - from its art and history to its daily routines. But, today I've invited Monica onto the show to talk about the artisans of the city who preserve longstanding cultural traditions that are part of the very fabric of Venice.

Katy

Bentornata Monica. Welcome back to the Untold Italy Podcast.

Monica

Thank you so much. It's so nice to be back. I love always talking to you.

Katy

Me too. I can't wait to see you in a few months' time in person and give you a big hug. I know. But how have you been?

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Monica

I know I can't wait. I can't wait. Big things coming.

Katy

Big things coming. How have you been, Monica? I know you have some exciting news to share.

Monica

Busy, busy, busy, because finally my English version of my book on Cicchetti has been published and it's been a nightmare because, of course, it's been published. It's all over the bookshops in Venice, all over the bookshop of the Veneto region. But obviously, we had problems with Amazon. I sent a big newsletter out, Oh, my book is available, and everybody went to try to get it and they couldn't. Then the moment it was available, it went sold out in 24 hours. Now they have to wait for more time to be... Because obviously the publishers got to send you over to replenish the stocks, but it's available. If people cannot find it's called Andar Per Bacari, if they cannot find you on Amazon, they can just send me an email. I do have some copies and they can buy from me directly. That's easier. Or they book a tour and they can find it in my bag with me all the time.

Katy

Monica, auguri! Congratulations. That's so well-deserved, really. I'm so proud of you and it's just so well-deserved. For those of you who haven't met Monica yet on our podcast, she's, I think I first spoke to you in COVID times.

Monica

Yeah, long time ago. It feels so long ago. It feels like we've been talking for years.

Katy

We have been talking for a long time, but I think some people might not know you. So maybe you can just reintroduce yourself and let everyone know who you are.

Monica

Okay, so I'm a blogger from Venice. I'm a podcaster from Venice. I'm also a food guide from Venice and a social media manager, and I write books, and I think I finish it, otherwise, in

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another hour, we're still talking about me. But let's say I specialize on Venice because I live just outside there and I work most of the time there. But I was born as a blogger, and then everything else came along with everything else.

Katy

Yes. I can highly recommend going on a Cicchette tour with Monica. I had a personal, private one this year, which was fantastic. But you can join one. I'm taking my team on one next year, which I'm so excited about. But apart from being very tasty, it's a lot of fun, and it's nonstop laughs with Monica. We always have a good time. Okay, so Monica, we know that you've literally written a book on Cicchetti, and that your love for Venice knows no bounds. And you're also passionate about your city's artisans. Can you tell us a little bit about the artisan tradition in Venice and why artists have gathered there and been nurtured?

Monica

Yeah. Okay, First of all, if it's okay with you, I would like to explain where my passion for the artisans of Venice was born. It actually was born at the beginning of my blog when I was looking for blog post to write about the city and so on. I came across on social media onto this person that right now she's become probably my best friend. But it was like, must have been 2008, 2009, something like that, I can't remember. Practically, I wanted to... I found her - her name is Marisa Convento. She's an amazing artist from Venice. She does glass jewelry. And she was very good on social media promoting the glass beads of Venice. So I decided to go and interview her. I still remember the day I walked into her shop and it was like literally we clicked straight away. The passion that she had for everything that was made by hand and the importance of artisanship and crafts in Venice, she was so passionate about it that she literally made me passionate about it. And that's how it all started. I discovered so many things from her because she's so knowledgeable as well. She knows everything about artisans.

Monica

She knows everybody in Venice as well. So slowly I grew this love for the arts. That is not strange considering that Venice maybe more than many other cities, is a city that was based on crafts because the city was built on guilds, associations, unions. So no matter what job you were doing, and this relates also to food. No matter what job you did, you had to belong to a union and pay taxes. This was very important. That's what actually made Venice great and wealthy and such a big, powerful country because everybody, literally, was part of these guild and co-fraternities and so on. And so you had the guilds for every little thing. You couldn't work unless you belong to a guild.

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Monica

So you're talking about there were guild for the glass beads, there were guild for the Murano glass, for the people dealing with wax, for the people dealing with the leather, the people that were dyeing the leather, the people that build the gondola, the people that make woodwork, you name it, there was a guild. And they stayed right to the end. Still now there are in the city of Venice, some associations that come from the old guilds. So it's always been parts of the city.

Monica

Paper - this is a city where printing got developed. It wasn't invented here, but it was developed here with Aldo Manuzio and so on. This is the city, of course, of Murano Glass. This is the city of Iron. There are so many things that was done with Iron in the city. You name it. We are the city in the world with the last goldbeater by hand with a big hammer of a size on inglets to make it thin, thin, thin, thin, thin. And this tradition goes back to hundreds and hundreds of years ago. So that's why.

Katy

And I guess it was such a rich republic that there were people who have money to spend, right?

Monica

Oh, yes, of course. And the difference between Venice and Florence is that while Florence - they were investing mostly on the churches and so on. And it was the rich aristocrats family in Venice. They were, yes, they were rich, but they were merchants. And we didn't have a Pope. I mean, of course, we were a Catholic, we were Christian, so on. But Venice always put itself first. We were the only independent country during the Middle Ages, never under the control of the Pope. And this allowed the city to do things that maybe in other city they couldn't. So to build in a certain way to do certain things, to have certain fashions and certain materials and certain people in the city. But in other parts of Italy, because of a church, they weren't allowed to do. That was very important. The guilds played a massive part in the wealth of the city and in all the beautiful buildings that you see nowadays. And unfortunately, we lost a lot of that because there was pride. It was when you became, I don't know, a stone mason, he was passed from father to son to son to son. And I think we lost a lot of that, unfortunately.

Katy

I can imagine. I mean, we just don't value that intricacy and level of detail anymore, I think. I remember Monica actually took me to a shop. If you don't want to spend any money in Venice, don't go with Monica.

Monica

Okay, they do say that I can sell ice to be Eskimo. That's true. Okay, but tell me, you are satisfied.

Katy

I was very satisfied. I found this beautiful sacred heart brooch. It's just a tiny, tiny, tiny mosaics, and she knows all the places to go. I think one of the other things that probably influences these artists and tradition is probably just the fact that they were merchants and they were going to different parts of the world and picking up different skills, like traveling to Constantinople and to the east.

Monica

They were always exposed to the latest fashion, to the new innovative ideas, and they were open to this as well. So that was the important part of Venice.

Monica

But one thing, going back to the shopping with me is one thing I always stress out, whenever I meet people during tours or I meet people in general or whatever. Because I've been there, I was in the same situation before I learn things. I would have been the first one that was going to try to spend as little as possible to buy cheap stuff and whatever, then I've learned. And you need to go back to value time, people time and skills. So if you go and buy a mask and it cost you €5, it's obviously going to be made in plastic and on a machine. If you go and buy a Venetian mask and it costs you €50, let's consider how long it takes. It takes a list a day to make because you go first to prepare all the bases, the paper measure, and that takes ages to prepare. Then you have to decorate it, and it takes ages again. So how come we are always so willing to pay \$100, \$200, \$300 an hour, a doctor, a solicitor, an architect. But we're not willing to do the same when it comes to an artisan. To get to the stage where an artisan can do maybe something in one hour, it took maybe 30, 40 years to get there. Because if you try to do exactly the same thing, there's no way you're going to be able to do it. So why aren't we willing anymore to pay for that? I always been of the idea that time is the same for

everybody. So whatever I spend an hour, whatever you spend an hour, why should I not be valued? Because time is time. Knowledge is knowledge.

Katy

Absolutely. I think that just comes down to everything, whether it's.. I was at an interior design company the other day, and I was asking the young woman the same thing, is like, Do you often get asked for advice for free? And she said, Oh, yes. It happens to me too, and I'm sure it happens to you too, but you're so right. Everyone needs to value everyone else's time and the effort and the expertise that they have. And if you are prepared to pay for it, the value that you get back is so much more. And you get a beautiful thing that you can look at. I know Monica showed me where to go to get my masks for my children, and we got these beautiful rabbit ones. We got a rabbit and a fox. But they're absolutely stunning. And you can tell the difference and you can see the craftsmanship that's gone into it. What was your favorite mask shop in Venice, Monica?

Monica

I've got a few. Well, first of all, the one that I'm pretty sure I sent you to Peter Pan, and now he's changed his name anyway. I can never remember what name I changed it to, but it's in Campo S.Maria. In Mater Domini. Mater Domini, I think it's called. I really love them. I really love also Ca 'Macana, the masks where they make a Ca 'Macana. To be honest with this many, and they're all very good. As long as you see the mask maker, they are making the mask. That's it. They are all different ones. So if you buy a mask from a souvenir shop, it's a souvenir shop, they're not going to be handmade. You want to see a real mask, you need to see the guy or the girl there doing the job and then you know it's handmade. Then you know and then also you know from the prices anyway. It's not going to be cheap, obviously.

Katy

Yeah, it's so true.

Monica

I always say if you come into Venice to buy cheap souvenir, don't bother, go and buy food, bring back food. That's fine. Then it will be cheap and it will be fine. If you want to bring back something lasting, a good memory, then be ready to invest. Buy less, but buy better. As we say, less is better. Less is more is exactly the same from the handmade and most of all for the 'made in Italy'.

Katy

Yes, absolutely. And the mask is from the tradition of the...

Monica

Of the carnival, yes. People don't realize actually the idea of Carnivale. Obviously, we had the idea of Carnivale since Roman times, but it was actually in Venice that we have the first signs. The Venice carnival dates back at least of the first signs because obviously probably it was before the official dates are around the year 1000. So we're talking about a long time. And it was the idea that the Venetians that wanted a certain period of time to celebrate with eating a lot of meat and so on before Lent. And he started with a period of time that went from January to the beginning of Lent. And then it got bigger and bigger and bigger until in Venice, he got to the point that it nearly reached over 200 days of carnival. And it got to the point where everybody was really... The richer the city went, the more they wanted to show it. And this carnival got bigger and bigger until it turned into something that wasn't a carnival anymore. It was more of a, sorry, I got to say this, but it was more of an orgy. Okay, and it was.

Monica

But back to the story, Venice was a city that was divided in classes. It had a very strong social class system. And during Carnivale, it was possible for all the social classes to mix because everybody was wearing a mask. And because everybody was wearing a mask, you could be a farmer talking to a Duke or something like that, somebody very important. And that's the only time they were allowed to. That's why it got bigger and bigger and bigger until at one point it just got so crazy that the Austrians decided, No, no, no, no, no, no. Stop it. This went on until the 1970s when it finally was revived. And from then on, we had this, I think, the best times were the '80s and the 90s. Now it's gone back to being a commercial kind of thing. The masks comes from there because originally there was only one certain type of mask or a couple, and then they develop more and more and more and more.

Monica

And what's interesting is that I only found this out recently and this still happens nowadays. Back in the days, they used to have women preparing the masks, but they were housewives. They will give them the jobs all over the city of Venice to do. Then there was one person

collecting what was done. It's really funny because in a way, it's still happening today. So it's interesting.

Katy

Masks are a very important symbol of Venice, and people would know to seek out masks. But what are some of the other crafts and traditions that you have in the city?

Monica

Oh, my God. Okay, so let's start. Well, I was mentioning before, Murano Glass, I think is the most famous. Everybody knows about the Murano Glass furnaces, but I don't think I need to go too much into that because I think everybody knows about them. What I want to go back instead is the glass beads, because a lot of people don't actually realize that Venetian glass beads are a part of UNESCO. I think it was two years ago, they were enlisted as an intangible good, together with the French ones. It was a long process. It took them about twelve years to get there. So it was a lot of work on the part of Marisa and everybody else. And people don't realize that actually the glass beads have been around for probably even longer than the Murano glass makers or more or less at the same time because glass beads have been making, you know - we've got glass beads since they invented glass really. They discovered how to make it.

Monica

But Venetian glass beads are very important because during the period when Venice was at its most famous apex, the glass beads were used as a coin, as a bargaining coin, as a chip.

Monica

The story goes that New York, before it was called New York and was called New Amsterdam, was bought from the Indians with Venetian glass beads. Okay, so that shows you in Africa, most of Africa, most of the tribes were bargaining and trading and exchanging beads for goods. Venetians were bringing back goods, were bringing even the beads, the mazzai. Most of the little beads that are known as the Masai, not now anymore, but back in the days, they used to be from Venice. Venetian glass beads were known all over the world until obviously the new cheaper versions came along, plastic or made with machine and so on.

Monica

It's a very interesting to meet people like Alessia Fuga, another very good friend of mine where you can go to her studio and she does glasses as well, where you actually can try to make a glass bead. Trust me, you got to be very dextrous because you need to do completely two different movements with one hand and the other. After that, I was doing that for about an hour, two hours, I was clenching my mouth so much that when I finished, all I was hurting was here because I was like...

Monica

Because you got to turn and at the same time you got to be careful because the particular thing of a Murano glass is that is a soft glass. So it melts very quickly, but also hardens very quickly. So when you're standing there doing this movement to try not to get the bead to solidify or to drop. It's not easy because at the same time you got to do other things. But I recommend it. Totally, totally recommend it.

Katy

Oh, absolutely. I was actually very lucky for my birthday to get a piece from Alessia Fuga. It's very precious to me and it was a very thoughtful gift someone who has been on this podcast a lot.

Monica

She's amazing. She's one of my favorite people in the world, not just because how good she is because she's a great teacher, I got to say. I used to teach myself languages and I do cooking classes as well. So she's an amazing teacher. She's got so much patience. It's just unbelievable. She's very, very, very meticulous, so very detailed in her work. That's why she's famous in the city as well and appreciated in the city as an artist for that reason. I'm talking about appreciated by the big masters.

Monica

She's got big masters like Seguso, like Tagliapietra, people like that. We're talking about big people that really consider one of the best glass beam makers ever because she's so detailed. She makes us to do this little tiny little things. It's like, How do you do that? That's because she's very meticulous.

Monica

Another craft that I think is very interesting for Venice and for people coming to Venice is to go and see, obviously. To me, they're obvious and maybe to people that have been to Venice are obvious, but maybe for those that never came to Venice are not, is to go and see not just the gondola makers because that's very interesting as well. There aren't that many left. It's very interesting. But also the people that do the oarlocks. Of those there, I think there are only three or four left. My favorite is Piero Dri because he's young, he's fun, and we know each other for a long time. And he's very passionate about Venice. He's an activist as well. He's always organizing cleanup of a lagoon and less fight for this, less fight for that. But he's an amazing artisan. And he's the first one that one morning woke up when he started doing these crafts and decided that, Oh, okay, the oarlock. The oarlock wasn't used just for the gondola, it's used for all of the Venetian boats. But of course, there are less and less boats because there are less and less Venetians. And he realized that the oarlocks makes a great ornament. So he start turning them not just as something that can be used, but also lamps, statues, and earrings as well. He made them in the size of earrings. And he's somebody that really knows a lot about his craft and the history of his crafts. I love talking to him when we're talking about artisans and stuff because he always gives me ideas.

Monica

He likes to connect with other people and work with other people. He totally understood that this is the time to do a lot of networking amongst themselves. Because I think that's the problem a little bit with the Venetian old school. And that comes from the way Venetians were, each craft trying to keep it with the closed doors. That's what happened with Murano. A lot of old masters died and they didn't leave anything written. So the secret recipes of how to make certain shades of glass and so on have gone lost because they didn't write it down and they didn't pass it on to them. And that is the problem, I think, with what's happening in Venice. The artisans are slowly, slowly less and less because young people don't want to do manual jobs and we are losing their craft.

Monica

Oh, somebody else that I really love is also she's probably one of the first artisans I ever interviewed we're talking about nearly 15 years ago. And when she started, she was right at the beginning. It's Arianna from Plum Plum. She's near the ghetto and she does etching. Etching, again, is very important for the city of Venice. Now, there's only three or four of them left, but back in the days, it's a way that people used to decorate books. Since printing

was massive in Venice, most of the books were printed in Venice. Etching was one of the main industries in the city. And then, of course, as everything became industrialized, less and less.

Katy

Does she do mainly restoration work?

Monica

No, she actually does etching. Aquaforte and so on and also paintings and stuff. Right now she does her own and it's very nice. She does classes as well. That's what I like about many of these artisans that at least those that I'm friends with, they embrace the idea of, Okay, we cannot have people working for us as friendships and stuff like that. Okay, let's give classes. Let's show people what making by hand means. And it's nice. Not everybody's good because you need to have passion and you need to know how to teach. Just because you know how to do a job doesn't mean you can teach it.

Katy

No.

Monica

I remember when I was in England, everybody wanted me to teach Italian and I could do it. That's fine, it's no problem. But when we came back and my ex-husband was with me and he was British, everybody asked him to teach English. Well, he couldn't because he wasn't good at teaching - simple as that. Just because he was mother tongue doesn't mean he can teach you. It's the same thing. Just because you know a craft doesn't mean you're good at teaching. It's very important that I think, this.

Katy

But I feel like it's really going to be important not just to teach visitors, but to keep the traditions alive by teaching other people. Hopefully, there are young people coming through with those passions. I mean, it's not as part of the daily life anymore, I guess, but it is something special. I know just before I had my children, there was a barista at the coffee shop (everything leads back to coffee or food, Monica, as you know)

Monica

Oh, yeah, of course.

Katy

He told me that he'd just come back from Venice on a restoration project, and he was just passionate about that. It was mainly paintings, but there's also the gold leaf restoration because there's so much gold leaf.

Monica

Yeah, there's mosaics. I don't know their names. I mean, I got a few people that I discover through people who come to Venice to visit because sometimes there are the usual known, the usual suspect. But there are some people that maybe they just starting as in promoting themselves. Maybe they've been working for years, but they never were on social media and so on. I discovered there are a few mosaic artists that are very do classes and very good. I'm going to try to interview them pretty soon on my podcast about it for that reason because, as you know, my podcast is about Venetians.

Monica

Yeah, I think it's a problem. I don't think it's a problem just in Venice. I think it's a problem worldwide to find young people. Young people, unfortunately, the people that are listening to us, they're not young. Wish they were.

Katy

Hang on a minute, Monica. It's all age groups. We welcome all definitely.

Monica

Okay. Okay. Okay. To the young people listening, there isn't just TikTok. There is a lot in the world. And you will be surprised sometimes. I think it happens that way. You are in the right place at the right time and all of a sudden sparks and you understand that's what you want to do. And that's, I think, what young people need to do again is get off their phones, get off their PC. We're talking about somebody that spends hours in front of a PC, but you need to go back. But we have experienced the world before. I think that's the difference.

Katy

But maybe that we need to meet them a little bit halfway. So maybe if we show these things on TikTok, then they can be inspired.

Monica

Oh, yeah, of course. I always say that the biggest problem that the city of Venice has is that they got an on-tapped mine. They got a mine that is full of things for people to do when they come to Venice that is not going to San Mark Square, and they are not using it. They are full of famous people coming to the city and talking about the city, but they're not using them in the right way. If all the influencers, all the actors, all the famous VIP that come to Venice, even just every time we come, one went into one of these shops, can you imagine how many people will get to know about these artisans?

Katy

Yeah, I think sometimes they like to keep it to themselves, but maybe they shouldn't really, because

Katy

it's very important, supply and demand. If people see the demand for something, then they will invest the time to learn that craft maybe. Another place that you took me to was on the Rialto Bridge, and I was like, Oh, Monica, what's this? We're going on the Rialto Bridge - come on.

Monica

Yes, you're talking about the Cameo your shop, yes? Yes. Yeah, right. Actually, we interviewed him the other day, finally, after years. I mean, we've been friends years and we worked together for many years, but it took me so long to convince him to talk on the podcast. Yes, it's the Eredi Jovon. I love to talk with Marco because he really embraces the made in Italy idea. His shop has been there since 1934, so it's one of historic shops of Venice. It was opened by his grandad, but his dad who developed it. Even though let's admit, cameos and corals are not from Venice. We're not debating there. We all know they come from south of Italy, Positano, and all over area, whatever. We're not debating on that. But he has developed such a network of artists and working with him and he does them as well, promoting the made in Italy. I mean, he doesn't touch anything unless it is from certified that he knows exactly where he comes from. So his corals must be Italian corals, only Italian corals, cameos. And

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when you walk in there, you don't buy something. You just get like an hour history because him and his family are very passionate about this.

Monica

And I think that's what makes it different maybe from any other jewelry shop around there. And the selection, oh, my God, it's got so much stuff and so much vintage stuff as well because I think it's one of the biggest collection of vintage cameos, definitely in Venice, if not in Italy. The other day he said to me he actually opened a box but totally forgot about it. He found it somewhere hidden in the shop. He opened it and it was a box from his dad and there must have been like 500, 600 cameos in there. But we're talking about if it was from his dad, you're talking about like 60, 70 years ago and those were already old when his dad got them. It's amazing. Maybe you.

Katy

Can explain what a cameo is because some people might not know.

Monica

Okay, well, cameos have been long since man has been around because literally it's depicting something on stone. Let's talk about the primitives that they used to draw on the walls - that is in a way a cameo. Cameos actually got developed mainly during the Greek and Roman times. And is when they carved onto stones or onto shell, turquoise, coral, Cornelian shell, you carve a face or a picture or something. Back in the days of Roman times, it would have been the gods, anything mythology. Then during the Middle Ages, it would have been portraits of people. During the 1800s, it was something that became very big from Italy. So during the Grand Tour, you couldn't say you went to a Grand Tour of Italy unless you went back with a cameo. And the cameo had to be beautiful and the bigger, the better. Then I think it died down in the 1900s. It wasn't so much. And now there is a rebirth. It's very interesting. But you can find cameos on shells. You can even find them carved on glass. And I think that's very interesting because this obviously is a very particular technique. But it's very interesting because one thing that Marco does, and I love particularly about him, is that you can have your own cameo, as in you send him a picture of what you want and then you have your own special cameo.

Monica

But he's very strict on the number of cameos he does. I think he limits it to about 100 per year because it takes about a few days to make one. I went down to... When I was down to Sorrento, I went down to have a look at some of his artisans. I went in one of the best artisan shops there, and I sat there with him watching him. It takes a long time. It is a complicated process. I mean, he made it look easy, but trust me, it wasn't.

Katy

Yeah, because it's very thin, isn't it? The shell or the... If you make a wrong move, you can crack it.

Monica

Very easily. Si. Because what they do is they take it whenever they want to carve, they draw it first. But the drawing, obviously, is not 3D, it's 2D. From there, you have to bring it out. It's not easy. I think it takes years to become an amazing carver.

Katy

Yeah. If you want to get your own Venetian selfie, you can send your picture to Marco and he'll make you a cameo.

Monica

That is so much better, isn't it? It's so much better. Or your family, or your pets and stuff

Katy

yeah, and children. I saw a lot of ones of children when I was there and that shop. It was beautiful. Were there any other particular crafts that you like?

Monica

Oh, my God. I told you I got a massive list. Okay, now. Okay, very quickly. So if you go to Burano, you got to go to one of the shops sell lace because again, lace is one of the oldest crafts from the city of Venice. The problem is you got to be careful, of course, because there is real Burano and of course, not real Burano, like of everything. If it's cheap, it ain't because just to make one little... I'm not kidding, something like that.

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Katy

It's about the size of a euro coin she's showing me.

Monica

It can take a whole day to a lady to make. That's 12 hours for something like that. One great shop I think is one of the best is well-known because also they have a little lace museum upstairs. You go to the Lace Museum in Burano, but they go their own collection upstairs and it's called Martina Vidal. It's right at the beginning, when you arrive in Burano, it's one of the first shop you see, it's really big and they're very well known. They always have a lady sitting there making the lace.

Monica

Another great place that I was mentioning my thing is my friend Stefania Janicci, Paper Owl, because she makes everything with paper. I remember during an interview, I said she can build the world with paper. I mean, you mention it, she will make it. And she does amazing jewelry, paper jewelry. It's amazing, first, how light they are. You can keep it all day long, long, long, long necklace and it doesn't weigh nothing. The details and it's so different from other type of paper jewelry. I think that would be very interesting.

Monica

Another great place is to go, where I took you that is in the Ghetto, Antichita al Ghetto, to see the old crafts because they are specialized in micro mosaics, that Murano micro mosaics that are not around anymore. Everything is vintage, very, of course, and antique. And also in Judeics, so anything to do with the Jewish religion, they usually have it, but they also got a lot of other antiques, and it's beautiful, beautiful place. You've been with me, so you know how nice it was.

Katy

But those mosaics are incredible. We're talking about the dot of a pen, the size of if you just have a pen dot on a piece of paper, that's how big the squares are.

Monica

You need a magnifying glass to look at them, otherwise you cannot understand. You look at it, you think, Oh, okay. And then you start looking at it with a... Oh, my God. And they stop doing those in the '80s when they stop producing the tassels. Anything there is at least 50-year-old, at least.

Monica

Another great place to go is costume making, of course. You cannot go to Venice and not go and see the beautiful carnival costumes. One of my favorite, well, I got three ones that I really like, Atelier Pietro Longhi, they are more about historic costumes. So if you go there and you're looking for a real historic costumes, that's the place to go. Then another one that I was talking about before is Ca'macana, they do beautiful dresses as well. And the last one is instead, if you want something a bit more princess-like, and it is Atelier Nicolao, that's in Cannaregio, that is amazing they do. Atelier Nicolao does a lot also for theater and for film productions. Most of the film production that comes to the city, if it's costumes, they will go to them. At the back they've got an immense

Katy

collection?

Monica

...area. We've all discussed this. It's amazing. That is a great... It's artisanship because it's all tailoring, handmade.

Monica

And food. Food. You need to go and have chocolates. You need to go have homemade chocolates. And that's the only place to do that is Vizio Virtù.

Katy

Oh, Monica, as you know, you're always welcome on this podcast and you'll always be back. But let's just say our listeners can't wait until they hear you next on Untold Italy or until they see you in Venice. How can they stay in touch with you and what you're doing to support your city?

Monica

Okay, so they can find me on my blog. That is www.monicesesarato.com. They can find me with my podcast on any podcast platform called Venice Talks. And I only talk about Venice, so you know. They can find me on Amazon now with my book. I used to feel so good to say that, *Andar Per Bacari*, where I talk about how to eat in Venice, about Cicchetti, about wine, I talk about, but it's also a cookbook, so there are recipes as well. And I got to say thank you to everybody that's been listening to you all these years and have been booking my tours and coming. And I honestly got to say nine out of ten inquiries I get, or let's say, nine out of ten tours I get, there are people saying to me, Oh, we heard you, Katy. Oh, we heard you. And I go like, Okay. I'm very happy about them. And I'm happy because I like the fact that the podcasts are working, that are showing, I think, the people, the passion that we have, because you can write, but I think it's only when you hear somebody that you actually... Many people say to me, by the time they come and meet me, it's like they really know me. So it makes my life even easier when I do the tours.

Katy

It's true. Monica, I'm so happy to hear that. It's just been an absolute pleasure to use my platform to give people a voice. We hope to keep doing that and doing that for a very long time to come. So, Grazie Mille, I can't wait to see you in Venice very soon.

Monica

I got to say, you do an amazing job and I'm so happy you started something like this because really, I think this is the way that we all should go to promote tourism. You giving us, people like me, voice. I can't thank you enough.

Katy

I don't know if I'm giving you a voice. Your voice is pretty good anyway, but I'm glad we found each other.

Monica

Extra voice. I can't wait to see you in March.

Katy

Hooray. Exciting. Yeah, it's going to be great. Thank you, Monica.

Monica

Ciao ciao, everybody.

Katy

Ciao ciao.

Katy

I wonder what I am going to buy when I'm in Venice in a few weeks. Thanks to Monica (best salesperson ever!) I am fast amassing a collection of treasures to covet for a very long time. Heirloom pieces I call them!

The traditions of Venice and the artisans behind them add such a beautiful richness to the city. What is a city without art anyway? I think you'll find it's dull and depressing. So thank goodness for the enduring art and artisans of Venice. Let's make sure we support their work so young people are inspired to pursue these crafts for many generations to come

If you want to know the names and places that Monica mentioned, join her on a food tour or buy her book - highly recommended, then go to our show notes at untolditaly.com/208 where you'll find all the information neatly laid out for you.

thank you for all your support of Untold Italy and your enthusiastic messages and reviews. It means the world to us that so many people from countries around the world tune in each and every week to listen to the show. If you do enjoy it, it would be incredible if you took a few moments to write a quick review or give us a rating on your favorite podcast app. Grazie mille in advance! We appreciate you!

Next week on Untold Italy we're going to find out what it's like to spend time in Tuscany in winter.

But until then it's "ciao for now".