



Summer 2016

Florence and Southern Italy RESTORATION WORKSHOP

This Summer Workshop provides an exciting opportunity for people of varying ages and backgrounds to deepen their personal cultural experience and creative skills. This workshop, offered twice, in June and in July, consists of a month-long hands-on exploration of restoration and conservation, along with related historical, religious and cultural insights, balancing studio instruction on the LdM premises in Florence with field work in an inspiring Italian location.

4-Week Program
90 Contact Hours
6 Credits

SUMMER SESSION I, 2016

May 31 – July 1, 2016

SUMMER SESSION II, 2016

July 7 – August 5, 2016

General Program Details

- Minimum number of participants required to open the workshop: **5**
- Please bear in mind the following: the stay in **Florence** consists of regular attendance at the LdM Institute, where the participants follow scheduled daily classes in the school's premises and around the city (if pertinent), whereas the '**field week**' consists of full day activities spent at the scheduled location, where the participants will be involved full-time with educational activities balanced with recreational activities.

The Tuition Fee INCLUDES

- The entire course for a total of 90 contact hours and 6 credits.
- Accommodation (*agriturismo*, B&B, hostel) and full board (breakfast, lunch bags, dinner) at the scheduled field location.
- Transportation from Florence to the field location and back.

The Tuition Fee DOES NOT INCLUDE

- Accommodation and board in Florence.
- Beverages (to be paid for on site).
- Required personal materials (to be brought from home and/or purchased in Florence).
- Lab fee (if any - to be paid on site).
- Any minor transportation by public bus.

Further details and suggestions about expenses will be given during enrollment and the first classes.

Transportation

- The trip to the field location is organized by LdM and will be outlined through a mandatory pre-departure orientation session.
- The departure usually takes place on a Sunday, and arrival back in Florence is planned for Saturday. Exact details on meeting point/time will be given in class.
- Transportation from Florence to the field location and back will be by private bus or public transportation (bus, train, etc.) arranged by LdM.
- Participants who are late for personal reasons will be required to make their own private arrangements for transportation and no refund will be made for this expense.

Accommodation and Board

- **Field week**, the participants will be hosted in selected hotels, *agriturismo*, B&Bs, where they will enjoy full board (breakfast, lunch, dinner). The group will be accommodated in double/triple/quad rooms. Single rooms are generally NOT available. The rooms will be assigned to the participants according to roommate requests, common program, and gender. The available accommodation and further details will be given during enrollment.
- **Florence**: The cost for accommodation and board for the weeks planned in **Florence** is NOT included in the tuition fee, and may vary according to the type of accommodation. The accommodation in Florence can be arranged through the LdM housing service. Further details will be given during enrollment.

Application

- Prospective applicants must contact the e-mail address below for further details about the program and how to apply.
- **Deadlines for application**
 - ❖ **Summer Session I**: April 15th, 2016
 - ❖ **Summer Session II**: May 15th, 2016



Lorenzo De' Medici - The Italian International Institute

Via Faenza 43, 50123 - Florence, Italy

info@lorenzodemedi.it

Phone +39-055.28.73.60 / +39-055.28.72.03 / fax: +39-055.23.98.920

Tentative Course Syllabus

FLORENCE AND SOUTHERN ITALY RESTORATION WORKSHOP in WOOD AND POLYCHROME SCULPTURE

RES 225 F

Summer 2016

Summer Session I

Check in: Tuesday May 31

Class starts: Monday June 6

Field week: Sun June 12 – Sat June 18

Class ends: Thursday June 30

Check out: Friday July 1

Summer Session II

Check in: Thursday July 7

Class starts: Monday July 11

Field week: Sunday July 17-Saturday July 23

Class ends: Thursday August 4

Check out: Friday August 5

Instructor: **Prof. Lorenzo Casamenti**

Contact hours: **90**

Credit hours: **6**

Location: regular classes in **Florence (Tuscany)**; field week at **Rocca Imperiale (Calabria)**

Class Hours: regular classes in Florence: typically MON-THUR 1:15 - 3:45 PM;

field week in Southern Italy: typically MON-FRI full day

Find exact schedule on the last pages

Additional costs: approx 50 Euro (see paragraph 10)

1. DESCRIPTION

Participants will acquire confidence and practical knowledge in working with authentic and antique works of art, through a true hands-on approach to restoration and conservation.

During the three weeks in the **Florence Restoration Department of the LdM Institute** the participants will have the chance to work exclusively on authentic: furniture, wooden sculptures, gilded artifacts, fresco and paintings. Based on artifact availability.

One week will take place in the vicinity of **Rocca Imperiale**, a characteristic medieval hill town located in the region of Calabria, on the Taranto Gulf, 4 km from the sea, and topped by a medieval fortress. The region is of extraordinary historical, cultural and archaeological value: it was a flourishing ancient Greek settlement due to its fertile ground and strategic position.

In Calabria participants will have the opportunity to work on the restoration of a life-size polychrome wooden sculpture from the 16th century. They will also participate in the inspection and evaluation of various other wooden sculptures; previously restored and treated in past summers by LdM students that are in need of monitoring for wood worms and other possible threats.

These inspections will occur in the churches of Rocca Imperiale, Canna, Nocara, in the Museo degli Antropici (Nocara) and the Museo di San Francesco (Rocca Imperiale).

Cultural and recreational activities in the Calabria stay may include some or all of the following: meeting the town's mayor who will present the opportunity to experience the culture and traditions of the town; a visit to a typical southern Italian farmhouse; a dinner to taste local food and traditional dishes; a swim in the crystal-clear Mediterranean Sea.

2. OBJECTIVES, GOALS and OUTCOMES

By the end of the course a student will have gained a basic level of

- Working with an object of artistic value
- Evaluating the problems and methods that are presented to a restorer

- Applying required restoration and conservation techniques
- Bringing artwork back to a stable state while respecting the original

3. PREREQUISITES

There are no academic or physical requirements for this course. The ability to “see” colors is of vital importance during the phases of aesthetic in-painting. Guidance from the instructor will enable participants with no artistic background to understand what the task of a restorer entails. Classes also require, at times, the students work on scaffolds, or may need to lift heavy objects. Walking tours and visits may also be scheduled.

4. METHOD

The course will be conducted through lectures, site visits, laboratory work under the instructor’s supervision, and practical on-site restoration work.

5. ASSESSMENT

Students are evaluated on overall lab work, participation, effort, technical ability, improvement, technical and artistic skills. Throughout the course various hand-on exercises will be done, and various projects completed.

6. EXAMS

There are major evaluations halfway through the course and at the end. The final exam includes (a) the instructor’s evaluation of work completed (technical and artistic results and improvement) as well as (b) a brief essay (related to activities and to theory presented in lectures and handouts).

7. EVALUATION and GRADING SYSTEM

The final grade is made up of the following:

- 20% Attendance and class participation
- 25% On-site effort, mid-course evaluation
- 10% Additional projects, assignments, tests
- 20% Lab, participation, effort, technical ability, improvement
- 25% Final projects, final result, technical/ artistic evaluation

Evaluation will consider the following grading scale:

A = 100 – 93%, **A-** = 92 – 90%, **B+** = 89 – 87%, **B** = 86 – 83%, **B-** = 82 – 80%,
C+ = 79 – 77%, **C-** = 76 – 73%, **C-** = 72 – 70%, **D** = 69 – 60%, **F** = 59 – 0%

8. ATTENDANCE and BEHAVIOR

Mandatory attendance is a primary requirement for a responsible learning experience at Idm. Please note that:

- If **THREE** classes are missed, the **Final grade** will be lowered by one full letter grade.
- If **FOUR** or more classes are missed, the final grade will be an “**F**” and **NO credits** will be given for this course.

Punctuality is mandatory. Students must arrive in class on time:

- Any lateness, leaving class during the lesson without notice, not showing up on time after the break, or leaving earlier, will impact the participation grade and the Final Grade. In addition:
- Three late arrivals or equivalent (10 to 20 minutes) result in one absence in the attendance count.
- Missing more than 20 minutes will be considered as one full absence.

It is the responsibility of the student to catch up on any **missed work** and to keep track of his or her absences and cases of tardiness.

Missed in-class activities (including, but not limited to, quizzes, tests, etc.) cannot be made up. Be informed in advance on how to submit assignments in case of absence.

Make-up classes are always mandatory since they are part of the course program.

Scheduling conflicts: If on occasion a class creates a scheduling conflict with another class (due to a clashing make-up, class trip, etc.), the student is **required to inform both instructors IN ADVANCE**, allowing the two instructors to share a written excuse for the class that is going to be missed. Even though an absence may be excused, students must be aware that there will be **no possibility** to make up any assessed in-class activities they may have missed (including, but not limited to, quizzes, tests, etc.) and **no refund** can be given for pre-paid visit/fieldtrip fees. Keep this in mind in order to make a responsible decision about which class to attend.

Class visits: Visits are considered regular classes in all respects: The same absence or lateness rules will be applied as for lessons that meet in class, without excuses.

All students are requested to **be 5 to 10 minutes early** at the meeting point, so that the class can promptly enter at the specified entry time. If a student is late, **the class cannot wait** for him/her and the student will be responsible for paying for his/her entry.

Please be aware of any **changes** to visit location/time/day; get to know the meeting point and any relevant details before the class.

Proper behavior and **dress code** must be observed in class and during visits. For example, no food or drinking is allowed in museums; **shoulders and knees must be covered in religious places**.

Lab policies: students are required to **behave properly** within the laboratory. The specific **studio rules** must be understood prior to starting to work, and be fully respected, especially during open-studio time.

Always use **safety goggles, gloves, and appropriate clothing** when working in the lab. Follow the teacher's instructions and use equipment and tools with care and responsibly. Irresponsible behavior can harm you and others, and compromise other courses in this room.

Students must **take proper care** of the available equipment and materials and promptly report any damage or loss. It is essential that original ancient objects, some very delicate, be handled with extreme care. Materials, tools and any other supplies available in the lab **cannot be taken out**.

Drinking/eating in the lab is not allowed. Electronic devices (cell phones, Blackberry, iPod, laptop computers, etc.) must be switched off during class, unless otherwise instructed.

No visitors are accepted in the lab at any time.

Behavior and safety policies are extended to any outdoor or on-site activities.

Academic Dishonesty:

Instructors who find that a student's behavior is inappropriate will seek to talk with him/her promptly; if the issue continues, the instructor is required to contact the relevant LdM authority.

Should issues of academic dishonesty arise, the faculty member will adhere to the relevant LdM policy and report suspected instances to the LdM Dean of Students for disciplinary review. According to the LdM Rules of Conduct, "Violations include cheating on tests, plagiarism, inadequate citation, recycled work, unauthorized assistance, or similar actions not explicitly mentioned".

Assignments and projects are specific to individual courses; presenting the same work in two different courses (including previous courses) is considered recycling and is unacceptable.

Students with **learning disabilities** are required to contact their LdM Advisor or LdM Dean of Students.

9. READINGS and SOURCES

Required readings given in class are to be studied meticulously. Notes must be taken during lectures and visits. These materials are key references for the instruction delivered, for lab work, and for the contents of the exams. The selected bibliography below is offered at the LDM Institute Library (Via dell'Alloro, 14) to facilitate any further research students may wish to pursue; consult instructor for further bibliography and resources.

The handouts includes the following **required readings:**

1. *Phases of Painting Restoration: The cleaning and the remounting of a damaged canvas.* (outline prepared by Prof. Casamenti).

2. *Approaches to Cleaning and Restoration*, in David Bomford, *Conservation of Paintings*, London: National Gallery Publications, 1997. [REST 24]
3. *Types of Damage and how they are Caused,* in: Knut Nicolaus, *The Restoration of Paintings*, Cologne: Könemann, 1999. pg. 80-89. [REST 2]
4. *General Restoration Operations*, *Ibid.*, pg. 90-104 [REST 2]

Selected bibliography:

- James Beck, Michael Daley, *Art restoration: the culture, the business and the scandal*, London: John Murray, 1993. [REST 1]
- Knut Nicolaus, *The Restoration of Paintings*, Cologne: Könemann, 1999. [REST 2]
- Conservation Unit of the Museums & Galleries Commission, *Science for conservators: cleaning*, London & New York : Routledge, 1992. [REST 7a]
- V. Dorge, F.Carey Howlett (ed.) *Painted wood: history & conservation*, Symposium Proceedings, American Institute for Conservation of Historic and Artistic Works, Wooden Artifacts Group, 11-14 November 1994. Los Angeles: Getty Conservation Institute, 1998. [REST 9]
- Mark Leonard (ed.), *Personal viewpoints: thoughts about paintings conservation*, a seminar organized by The J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute at the Getty Center, Los Angeles, June 21-22, 2001, Los Angeles: Getty Conservation Institute, 2003. [REST 12]
- Caroline Villers (ed.), *Lining paintings: papers from the Greenwich Conference on Comparative Lining Techniques*, Papers from the Greenwich Conference on Comparative Lining Techniques, London : Archetype in association with the National Maritime Museum, 2003. [REST 14]
- W. Stanley Taft Jr., James W. Mayer, *The science of paintings*, New York: Springer, 2000. [REST 15]
- David Bomford, *Conservation of paintings*, London: National Gallery Publications, 1997. [REST 24]
- A.P. Laurie, *The painter's methods & materials*, New York: Dover Publications, 1967. [REST 25]
- A. Conti, *History of the restoration and conservation of works of art*, Butterworth-Heinemann, 2007. [REST 28]
- David Bomford, Mark Leonard (ed.), *Issues in the conservation of paintings*, Los Angeles: Getty Conservation Institute, 2004. [REST 41]
- Christine Sitwell, Sarah Staniforth, *Studies in the history of painting restoration*, London: Archetype Publications Ltd: National Trust, 1998. [REST 44]
- Cesare Brandi, *Theory of restoration*, Roma: Istituto centrale per il restauro & Florence: Nardini, 2005. [REST 46]

10. ADDITIONAL COSTS

A **lab fee of 50 Euro** is required to cover the materials, pigments and tools to be found and shared in class (see. list of materials at point 12). Note: if these items are bought individually/for individual use, the cost is almost doubled.

Approx 1.50 Euro for each bus ride in Florence (required for some visits).

11. VISITS and TRIPS

There will be one or two visits, to be determined during the class, either to a museum, monastery, church, studio or other which will help enlighten the techniques and historical background learned in class.

- Such visits will be announced at latest one week earlier and will generally take place during regular class time.
- For such visits generally only the bus ride is to be paid by each student (1.20 Euro each).
- Always make sure you know the exact meeting points each week (usually in classroom) and how to reach the place; be aware that there might be changes in the schedule.
- Please don't be late if there is a meeting point as the class cannot wait for you to start the visit and you will also have to pay entrance if you are late. A late show will be treated as absent. If you know you will be absent, notify your professor the week before, if possible.
- Make sure you always have your map with you and know where you are going so you learn your way around.

12. MATERIALS

During the course each student will deal with a series of tools and materials as listed below, which will

be available directly in class and for in-class use only (i.e. NOT to be taken home). Only brushes (marked *) and other few tools will belong to the participants for personal use.

The number and amount of materials indicated is estimated according to an average use by each student and on the work load.

Full details of these items will be given during the first lesson, as materials vary depending on project availability. These materials will be available though the payment of the **lab fee of 50 Euro**. (NOTE: if these items are bought individually and for individual use, the cost is almost twice as much).

- 3 brushes for restoration No. 1,2,3 (*)
- A complete surgical scalpel
- ½ liter oil of turpentine
- Alcohol
- ½ liter Damar varnish
- 500 grams gold plaster
- 200 grams rabbit skin glue
- 150 grams fish glue
- Water colors (the basic range)
- Tempera paints: yellow, red, blue, brown, white and black (each tube for 4 Participants)
- Varnish color (used for two lessons at the end of the course, each tube for 6/7 Participants)
- Solvent “Solvente Forte per Restauro”
- Fixative spray
- 200 grams neutral wax
- Plastic palette
- 1 roll of masking tape (1 roll for 4 Participants)

For the Calabria stay:

For the field-week we suggest bringing adequate **clothing** (among which a light sweater for cool evenings) and other personal supplies such as:

- Strong comfortable walking/hiking shoes
- Good walking socks
- Comfortable clothes (t-shirts, cotton pants, jeans, cotton shirts, polo shirts, shorts etc.) and a set of clothes for work.
- Fleecy sweater/cotton sweater
- Rain jacket
- Hat/cap
- A small backpack
- Sunglasses
- Swimsuit
- Slippers/flip flops
- Flashlight
- Mosquito repellent
- Sunscreen
- Any generic or subscription medicine that you may need (allergy, headache, aspirin...)

Lab materials and working tools will be provided on site.

13. CLASS SCHEDULE for SUMMER SESSION I

Activities on individual days are subject to change with notice.

Tuesday May 31
Wednesday June 1

Arrival/housing check-in
Orientation/welcome meeting

WEEK 1 – Florence

Class 1) Mon June 6

Introduction and description of the course structure

Class 2) Tue June 7

The pictorial technique of ancient painting

Class 3) Wed June 8

Cleaning an ancient painting

Class 4) Thu June 9

Cleaning an ancient painting
Information on trip, organization of stay and restoration work in Rocca Imperiale

Sunday June 12

Transfer to Calabria

WEEK 2 – Southern Italy

Classes 5-9) June 13-17

Monday–Friday full day restoration work and afternoon/evening activities

Saturday June 18

Return to Florence

WEEK 3 – Florence

Class //) Mon June 20

BREAK

Class 10) Tue June 21

Calabria de-briefing.
Preparation of the different kinds of plaster for infilling cracks in paintings. Gessoing the painting.

Class 11) Wed June 22

Restoration (in-painting techniques) and Refining work

Class 12) Thu June 23

Introduction to Fresco. Creating a fresco.

WEEK 4 – Florence

Class 13) Mon June 27

Detachment technique for fresco and re-attachment onto a canvas

Class 14) Tue June 28

Separating the canvases and begin restoration on frescoes

Class 15) Wed June 29

Restoring missing color on fresco paintings

Class 16) Thu June 30

FINAL EXAM and conclusion of the course

Friday July 1

Housing check-out

ALTERNATIVE LESSON

Should the instructor be indisposed or otherwise unable to attend, a substitute teacher will jump in.

13. CLASS SCHEDULE for SUMMER SESSION II

Activities on individual days are subject to change with notice.

Thursday July 7
Friday July 8

Arrival/housing check-in
Orientation/welcome meeting

WEEK 1 – Florence

Class 1) Mon July 11

Introduction and description of the course structure

Class 2) Tue July 12

The pictorial technique of ancient painting I

Class 3) Wed July 13

The pictorial technique of ancient painting II

Class 4) Thu July 14

Cleaning an ancient painting
Information on trip, organization of stay and restoration work in Rocca Imperiale

Sunday July 17

Transfer to Calabria

WEEK 2 – Southern Italy

Classes 5-9) July 18-22

Monday–Friday full day restoration work and afternoon/evening activities

Saturday July 23

Return to Florence

WEEK 3 – Florence

Class //) Mon July 25

BREAK

Class 10) Tue July 26

Calabria de-briefing.
Preparation of the different kinds of plaster for infilling cracks in paintings. Gessoing the painting.

Class 11) Wed July 27

Restoration (in-painting techniques) and refining work

Class 12) Thu July 28

Introduction to Fresco. Creating a fresco.

WEEK 4 – Florence

Class 13) Mon August 1

Finish painting fresco.

Class 14) Tue August 2

Separating the canvases, begin restoration on frescoes

Class 15) Wed August 3

Demonstration of detachment technique for fresco and re-attachment onto a canvas

Class 16) Thu August 4

Restoring missing color on fresco paintings, **FINAL EXAM** and conclusion of the course

Friday August 5

Housing check-out

ALTERNATIVE LESSON

Should the instructor be indisposed or otherwise unable to attend, a substitute teacher will hold class.