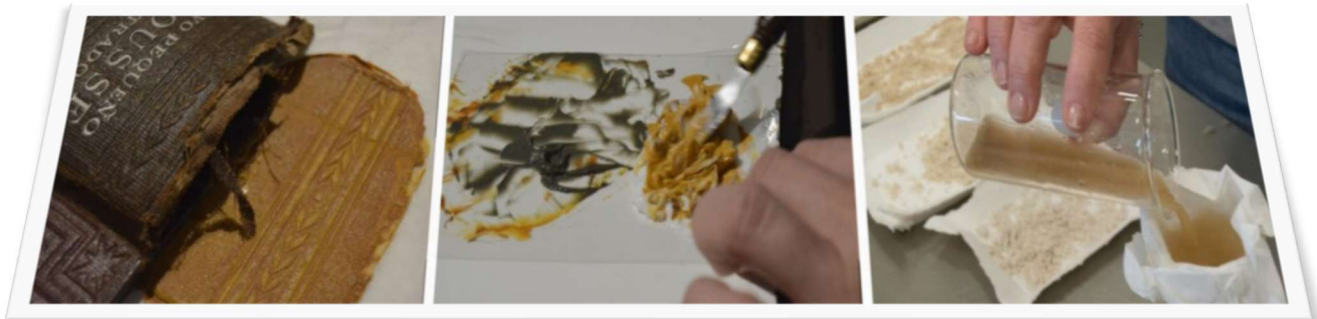


Continuing Education

Inpainting & Loss Compensation on Paper Conservation

From Monday Sept. 30th to Wednesday October 2nd, 2019



Introduction

Can you match the colour but not the surface texture? Can you match the surface sheen but not the colour? Do you struggle with both? Do you never know what dyes to use? If you want to acquire a wider range of inpainting techniques, this is your course. Held by knowledgeable professionals, it goes deeper into the tools, materials, techniques and tricks. The goal is to infill and in-paint the most challenging losses with confidence and success.

A 3-day workshop (20 hours) for paper conservators with emphasis on those working in the private practice area or conservation studios where inpainting is very much demanded. Since 2016, this course has been held no more than 8 times with great success.

Treated subjects

Infilling and Inpainting techniques ▪ Infilling and Inpainting ▪ Paper pulp (and leafcasting) ▪ Powdered micro-cellulose: gap filler ▪ sprayed films and paper sheets, tampered and drops for covering stains ▪ Mould casting for textures (acrylic and cellulose based) ▪ Parchment infilling ▪ Japanese paper mendings... suitability?

Suitability of powdered cellulose ▪ Ageing tests ▪ Conclusions

Materials and tools ▪ Brushes: types and care ▪ Artists colours vs designers colors ▪ Modifying paint, water and other tips and tricks ▪ New products and materials

Lighting ▪ Colour temperature ▪ CRI: Chromatic Reproduction Index ▪ Metamerism ▪ Lamps.

Colour theory ▪ History ▪ Munsell, Farnsworth-Munsell test. ▪ CIE lab colour space ▪ RGB, CMYK ▪ Matching colour

Dyes and colourants ▪ Classification ▪ Natural and synthetic ▪ Ionic, reactive and direct/substantive dyes ▪ Fixatives.

Inpainting techniques/criteria ▪ Abstention ▪ Neutral colour ▪ Aqua sporca ▪ Low level ▪ Pointillism ▪ Tratteggio ▪ Mimetic, deceptive or invisible.

Inpainting discolorations and "unpainting"

Criteria and ethics of Inpainting ▪ Study cases and examples. Controversial inpaintings.

Digital technology ▪ Digital retouching ▪ Use of inkjet printers for digital inpainting

Practice

Although both tools and practicing samples/documents will be supplied, participants are welcome to bring their own tools in case they want to achieve a much similar experience to their workspace. They are also encouraged to bring samples and/or documents they would like to practice with.

Program

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|----------------|------------|-----------------|---|
| 1st day | Filling | ▪ 9:00 - 10:30 | Welcome and introduction to the course. Filling: Ethics and Criteria. Colour matching with micro & macro cellulose pulp |
| | | ▪ 10:50 - 13:00 | Filling: Materials and techniques. Samples preparation practice |
| | | ▪ 14:00 - 17:00 | Filling workshop with cellulose |
| 2nd day | Inpainting | ▪ 9:00 - 10:30 | Inpainting: Ethics and Criteria. Pigments & dyes (types, techniques) |
| | | ▪ 10:50 - 13:00 | Inpainting: Samples practice |
| | | ▪ 14:00 - 17:00 | Inpainting workshop |
| 3rd day | Practice | ▪ 9:00 - 10:30 | Practice on originals with prepared samples |
| | | ▪ 10:50 - 13:00 | Workshop |
| | | ▪ 14:00 - 16:00 | Inpainting workshop |

Teachers

Rita Udina, paper & books conservator-restorer, Barcelona (Spain)

Rita Udina studied conservation at the ESCRBCC (Escola Superior de Conservació i Restauració de Béns Culturals de Catalunya) and opened her own studio in 1999. Since then, she has been working for institutions, corporations and private collectors.

Her specialty is documentary and graphic paperwork in all its aspects. A wide experience gives her the perspective required to adapt to the needs of each project. She is also organizing and leading a wide range of paper conservation courses for professional conservators and managing a very lively blog.

She likes being up-to-date with the latest advances in restoration and heading courses or conferences. She emphasizes working under the standards of conservation and preservation of the reference institutions (ICOM, IIC...).

Amparo Escolano, senior conservator papers and objects, West Palm Beach, Florida (USA)

Amparo Escolano has been working in the conservation field since 1979. She moved to Florida and opened a private practice art conservation and restoration studio in 2003, located in West Palm Beach where she still works today. College trained and museum educated, she has a strong specialization in papers and objects conservation and restoration.

She holds a Bachelor of Arts in Conservation and Restoration, a Master of Arts in Fine Arts with specialization in Conservation and Restoration, as well as a Research Proficiency Certificate after attending a Doctoral program in Conservation of Fine Arts.

She has performed conservation and restoration treatments on artworks by Durer, Rembrandt, Audubon, Renoir, Signac, Matisse, Picasso, Gleizes, Braque, Dalí, Miró, Dufy, Leger, Schiele, Calder, Warhol, and many others.

Language English (some translation in french, german or Italian also possible)

Place Atelier pour le papier, rue Neuve 2, 1400 Yverdon-les-Bains (CH)

Cost CHF 735.-

Registration Florane Gindroz Iseli florane@atelierpapier.ch
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Enrollment is limited to 11 participants