



DATE: Dec 18th – Dec 20th 2017

LOCATION: Rita Udina Conservation Laboratory – C. Sant Pere, 24. 08330 – Premià de Mar (Barcelona, SPAIN).

INFORMATION: info@ritaudina.com
+34 649 694 899

CERTIFICATE: A certificate of attendance will be given after completing at least 80% of the course workload.

LANGUAGE: English.

APPLICATION DEADLINE: October 20th 2017.

MAX. NUMBER OF PARTICIPANTS: 10



TARGET AUDIENCE: Tailored for Paper Conservators with emphasis on those working in the private practice area or conservation studios where inpainting is very much demanded. International character of the course is encouraged. An e-mail with the accepted participants will be sent not later than November 10th.



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.

Registration Fee: 490 €

Registration fee includes hand outs, working tools and materials necessary for the workshop. Lodging and meals are not included.

If you are interested in participating, please, fill in and submit the application form before October 20th.

(<http://wp.me/P4zghb-Yo>)

workshop
(2nd Edition)

INPAINTING



LOSS

COMPENSATION



PAPER
CONSERVATION

Instructors :
Amparo Escolano
and
Rita Udina





CONTENTS:

CRITERIA:

Ethical considerations.
Private practice vs. Museums
and Institutions.



TECHNIQUES:

Chromatic Selection vs.
Chromatic abstraction.
Rigatino vs. tratteggio
Underleveled.
Neutral color field.
Mimetic.



MATERIALS:

Light and color phenomena. Lamps.
Brushes, typology and care.
Filling agents/fillers: powdered cellulose,
paper pulp, Japanese paper, Tradicional papers
Modifying the appearance and texture of Jap-
anese paper.
Inpainting media and toning systems: syn-
thetic resins, watercolor/gouache, pen-
cils/pastels, dry pigments, dyes and other co-
louring agents.
Modifiers : glossing, matting, saturating
agents.



PROGRAM:

DECEMBER, 18 (MON.) LOSS COMPENSATION: FILLING.

9:00 – 10:30 WELCOME AND INTRODUC-
TION TO THE COURSE (HANDOUTS, CONSERVATION
LAB, TOOLS...). FILLING: ETHICS AND CRITERIA.
COLOUR MATCHING WITH MICRO & MACRO CELLU-
LOSE PULP.

10:30 – 10:50 COFFEE BREAK.

10:50 – 13:00 FILLING: MATERIALS AND
TECHNIQUES. SAMPLES PREPARATION PRACTICE.

13:00 – 14:00 LUNCH BREAK.

14:00 – 17:00 FILLING WORKSHOP WITH
CELLULOSE.



DECEMBER, 19 (TUE.) LOSS COMPENSATION: INPAINTING.

9:00 – 10:30 INPAINTING: ETHICS AND
CRITERIA. PIGMENTS & DYES (TYPES, TECHNIQUES).

10:30 – 10:50 COFFEE BREAK.

10:50 – 13:00 INPAINTING: SAMPLES PRACTICE.

13:00 – 14:00 LUNCH BREAK.

14:00 – 17:00 INPAINTING WORKSHOP



DECEMBER, 20 (WED.) PRACTICE.

9:00 – 10:30 PRACTICE ON ORIGINALS WITH
PREPARED SAMPLES.

10:30 – 10:50 COFFEE BREAK.

10:50 – 13:00 WORKSHOP.

13:00 – 14:00 LUNCH BREAK.

14:00 – 16:00 FINAL WORKSHOP.



ALTHOUGH BOTH TOOLS AND PRACTISING SAM-
PLES/DOCUMENTS WILL BE SUPPLIED AT THE WORK-
SHOPS, PARTICIPANTS ARE WELCOME TO BRING THEIR
OWN TOOLS, IN CASE THEY WANT TO ACHIEVE A
MUCH SIMILAR EXPERIENCE TO THEIR WORKSPACE.

PARTICIPANTS ARE ALSO ENCOURAGED TO BRING
SAMPLES AND/OR DOCUMENTS* THEY WOULD LIKE TO
PRACTICE WITH.* THE PRACTICE WILL BE GUIDED AND
SUPERVISED, BUT THE EXERCISES ON ORIGINAL DOCU-
MENTS WILL BE UNDER THE PARTICIPANTS'
RESPONSIBILITY.

