



SAN GEMINI PRESERVATION STUDIES 2024

Syllabus: WVU **ARHS 455**

Professional Field Experience

Paper Media and Restoration Methods for Artworks \*

3 credit hours

SGPS: SG 206A (3 Units)

Summer Semester, 2024  
San Gemini, Italy  
Session 2 (July 29 - August 9)

Meets daily: 10:30-12:30 for lectures and 2:00-6:00 for workshop  
Location: Via delle Mura 4 classroom for both lectures and workshop  
Lead Instructor: Melania Zanetti  
Email: [melania.zanetti@unive.it](mailto:melania.zanetti@unive.it)  
Office Hours: on site TBA

Note: this is a course that can only be completed in San Gemini, Italy and not on the WVU campus or online. There are flight, meal, and program costs related to the course. Please go to the WVU Education Abroad website for current cost information.

<https://educationabroad.wvu.edu/>

**\*Must be taken with the following co-requisite:**

ARHS 456: Professional Field Experience - Handwritten and Printed Archival Materials  
Restoration Methods

**No prerequisites required**

**Catalog Description:**

This course is partly developed on the theoretical and practical bases set up in the previous module “**Handwritten and Printed Archival materials Restoration Methods**” concerning paper preservation and conservation methodology. The present module is focused on the conservation treatments suitable for printing artworks on paper.

**Additional Information:**

This course is aimed at two types of students: those planning to become restorers and those planning to manage paper-based resources in libraries, archives or museums. For those planning on a career as a restorer, this is a good introduction to the field to be followed up by further education. For those planning to manage paper-based resources, it is a good overview of the field and offers insight and experience on the safe storage and conservation of paper materials.

The activity carried out in the workshop is actual work conserving original materials and becomes part of the students’ professional curriculum.

The course includes some study visits to local libraries and archives.

**Student Learning Outcomes:**

Students who successfully complete this course will be able to:

- learn about history of printmaking
- learn about different printmaking techniques and manufacture materials
- visually identify art prints examining the graphic signs
- experience the engraving and printing process
- assess degradation processes in the originals
- plan and performed the most suitable conservation treatment to counteract degradation
- handling, mounting and housing documents and artworks for storage or exhibitions

**Recommended Reading**

See end of this document.

## **Grading:**

- Skills gained over course 35%
  - Students knowledge and skills are evaluated all along the course based on implementation of the critical approach to the conservation of cultural artifacts, identification of media, treatment proposals, application of dry and wet cleaning methods, mending techniques employed, etc. Students care for materials and tools for which they are responsible in the practical sessions are also taken into consideration.
- Participation 35%
  - Attentiveness, debating, asking and answering questions during lectures, proactive working on documents throughout the course.
- Final Exam: mixed format – quiz and essay questions. 30%

## **Grading scale:**

94-100 = A

90-93 = A-

87-89 = B+

84-86 = B

80-83 = B-

77-79 = C+

74-76 = C

70-73 = C-

67-69 = D+

64-66 = D

60-63 = D-

Below 60 = F

## **Late Assignment Policies**

Students **can** work on **more** projects simultaneously and projects may be completed in any order as there is no individual deadline for each of the projects, but ALL work must be completed by the final day of class in San Gemini, Italy. The workshop lab is dismantled the following day after the program ends and students will not have access to materials or lab space. No work is accepted after the last day of class.

## Schedule 2024

Date	Day	Morning Topic	Afternoon Workshop
7/29	Mon	<p><b>History of printmaking</b></p> <p><b>Techniques and materials in printmaking:</b></p> <ul style="list-style-type: none"> <li>• relief techniques</li> <li>• intaglio techniques</li> <li>• planar techniques</li> </ul> <p><b>Condition report for artworks</b></p>	<p><b>Filling in of losses and suturing the tears (demonstration):</b></p> <ul style="list-style-type: none"> <li>• choice of the appropriate Japanese/korean/Chinese paper</li> <li>• choice of the appropriate adhesive</li> </ul> <p><b>Individual conservation work</b> (dry cleaning) on the historic documents from SG Archive (continued from the previous week)</p> <p><b>Individual conservation work</b> (filling in of losses and suturing the tear) on the historic leaves from the private collection already washed and sized (continued from the previous week)</p>
7/30	Tues	<p><b>Traditional Japanese prints:</b></p> <ul style="list-style-type: none"> <li>• history</li> <li>• techniques</li> <li>• conservation</li> </ul> <p><b>Theoretical focus and debate on preventive activities</b> and the environment control for the long-term preservation of paper based artifacts</p>	<p><b>Individual conservation work</b> (filling in of losses and suturing the tear) on the original leaves from the private collection and on the historic documents from the San Gemini Archive.</p>
7/31	Wed	<p><b>Theoretical focus and debate on maintenance activities</b> in libraries, archives and museums:</p> <ul style="list-style-type: none"> <li>• dusting</li> <li>• housing the material (boxes, wrappers, passepartouts)</li> <li>• etc ...</li> </ul>	<p><b>Individual conservation work</b> on the historic documents from the San Gemini Archive.</p>

8/01	Thurs	<p><b>Special seminar with visiting professor Elisa Pellizzari, Master of the art of printmaking</b></p> <p>Identifying artistic techniques in original works of art on paper (observation of a small collection):</p> <ul style="list-style-type: none"> <li>• morphology of the graphic sign</li> <li>• examination of the plates</li> <li>• examination of the manufacture materials</li> </ul>	<p><b>Practical workshop to exercise at least one printing technique.</b> Students realize their own sketch, and reproduce it on the plate.</p> <p><b>Demonstration of the inking and printing process</b></p>
8/02	Fri	<p><b>Special seminar with visiting professor Elisa Pellizzari, Master of the art of printmaking</b></p> <p>Student are assisted to experience the inking and printing process of their own plate</p>	<p><b>Conservation of artworks.</b></p> <p>Each student:</p> <ul style="list-style-type: none"> <li>• starts examination of an original work of art</li> <li>• identifies degradation issues</li> <li>• makes a treatment plan to be submitted to the class</li> </ul>
<b>8/03</b>	<b>Sat</b>	<b>No class</b>	<b>No class</b>
<b>8/04</b>	<b>Sun</b>	<b>No class</b>	<b>No class</b>
8/05	Mon	<p><b>Conservation treatment: focus on paper acidity neutralization</b> with respect to</p> <ul style="list-style-type: none"> <li>• theoretical approach</li> <li>• pH evaluation</li> <li>• materials and methods</li> </ul>	<p><b>Paper conservation projects (continued):</b></p> <p>individual assisted practice on the historic document and on the works of art (students' projects and timelines vary for the remainder of the course depending upon specific object.</p>
8/06	Tue	<p><b>Theoretical synthesis and debate about restoration:</b></p> <ul style="list-style-type: none"> <li>• multidisciplinary approach</li> <li>• decision make process</li> <li>• results</li> </ul>	<p><b>Paper conservation projects (continued):</b></p> <p>individual assisted practice on the historic documents and on the works of art)</p>

8/07	Wed	Final evaluation test School program evaluation  Verification of the interventions carried out by the students: what goes well, what needs to be improved	<b>Paper conservation projects (continued):</b>  individual assisted practice on the historic documents and on the works of art)
8/08	Thur	<b>Paper conservation projects (continued):</b>	<b>Paper conservation projects (continued):</b> <ul style="list-style-type: none"> <li>• photographic documentation after conservation treatment</li> <li>• making folders and sleeves</li> </ul>
8/09	Fri	<b>Preparing the originals per la riconsegna in archivio</b>	<b>Consegna dei materiali originali all'archivio, saluti riordino del laboratorio</b>

**For all WVU Academic Policies and Syllabus Statements Please go to:** <https://tlcommons.wvu.edu/syllabus-policies-and-statements>

**Suggested Bibliography and useful links** (more readings will be eventually recommended by the instructor during lectures):

1. Hunter, D. *Papermaking, the history and technique of an ancient craft*. New York: Dover Publication, 1947, reprint 1978
2. Barrett, T. «European Papermaking Techniques 1300–1800». *Paper through Time: Nondestructive Analysis of 14th- through 19th-Century Papers*. The University of Iowa. Last modified November 11, 2021; <http://paper.lib.uiowa.edu/european.php>
3. Bloom, J. M. *Paper before print. The history and impact of paper in the Islamic world*. New Haven and London: Yale University Press, 2001.
4. Gaiscogne, B. *How to identify prints. A complete guide to manual and mechanical processes from woodcut to ink-jet*. Thames and Hudson, 1998.
5. Harvey R., Mahard M. R. *The preservation managements handbook: a 21<sup>st</sup> century guide for libraries, archives and museums*. New York: Rowman & Littlefield, 2020 (second edition).
6. *Guide for the storage and exhibition of archival materials. Recommendations for the storage and exhibition of archival documents*. London: British Standards Institution, (2012).

7. Kosek, J. M. *Conservation mounting for prints and drawings*. Archetype Publications, 2004.
8. Murray P., Humenuck L., Bennet W., Moon-Schott L. *Contemporary Issues in Book and Paper Conservation*. Archetype Publications, 2022.
9. Daniels, V., Donnithorne, A., Smith, P. *Works of Art on Paper, Books, Documents and Photographs-Techniques and Conservation*. Archetype Publications, IIC 2002 Baltimore Congress.
10. Baglioni, P., Chelazzi, D., Rodorico G. (2015). *Nanotechnologies in the conservation of cultural heritage. A compendium of materials and techniques* (in particular Chapter 1 and Chapter 5). Springer Netherlands.
11. Appelbaum, B. (2007). *Conservation treatment methodology*. Oxford: Butterworth-Heinemann/Elsevier. Reprint 2011.
12. Udina, R. (2021). «Reversibility and the right conservation treatment». *INTACH Heritage India - Conservation Insights 2020' Lectures*, 201-210.  
<https://doi.org/10.13140/RG.2.2.26130.58560>
13. **Library of Congress** [*Basic information and simple steps to take for the good care, handling, and storage of collections*] <https://www.loc.gov/preservation/care/index.html>
14. **American Institute for Conservation** [*All about conservation*] [https://www.conservaion-wiki.com/wiki/Book\\_and\\_Paper\\_Group\\_Wiki](https://www.conservaion-wiki.com/wiki/Book_and_Paper_Group_Wiki);
15. **British Library** [*Care for books, manuscripts, documents and ephemera for current and future users*] <https://www.bl.uk/conservation>
16. **National Archives** [*Preservation*] <https://www.archives.gov/preservation>
17. **IADA - International Association of Book and Paper Conservators** <https://iada-home.org/>
18. **IIC - International Institute for Conservation of Historic and Artistic Works** <https://www.iiconservation.org/>
19. **ICCROM - International Centre for the Study of the Preservation and Restoration of Cultural Property** <https://www.iccrom.org>