



IKONOS



Malta Centre for Restoration
Incorporating the Institute for Conservation and Restoration Studies

Subject	INTRODUCTION TO CONSERVATION & RESTORATION
Type	Lecture (Theory)
Contact hours	Two
Lecturer/s*	Mr Joseph Schirò
Course Description	
<p>This two-hour introduction to conservation and restoration provides a brief exposure to particular terminology as well as a presentation of ethical issues and approaches that the conscientious conservator is expected to foster and adopt when faced with a work of art. By way of illustrated examples, this lecture is primarily intended to draw students' attention to the need for aptitude, a sense of caution and dexterity in the field of conservation.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
Not applicable	
Essential Bibliography	
<ul style="list-style-type: none"> □ Oddy, Andrew (ed.), <i>The Art of the Conservator</i>, British Museum Press, London, 1992. □ Price, Nicholas Stanley et al (eds), <i>Historical and Philosophical Issues in the Conservation of Cultural Heritage</i>, The Getty Conservation Institute, Los Angeles, 1996. 	
Entrance Exam Assessment*	
Not included	

* Subject to change

Subject	INTRODUCTION TO CONSERVATION SCIENCE
Type	Lecture (Theory)
Code	CRS0001
Credit Value	1
Contact hours	Five
Lecturer/s*	Mr Daniel Vella Dr Christian Degrigny
Course Description	
<p>This study unit aims to introduce the students to the role of science and the conservation scientist in conservation. Science is seen as a vital component in the holistic approach to conservation and restoration encompassing aspects from the humanities and artistic sections. Students are guided to discover the specific materials involved in the preservation of cultural heritage and the various scientific methodologies used for their identification. Attention is focused to invasive and non-invasive techniques used both in preliminary in situ investigations and diagnostic analysis carried out in laboratory. The importance and the aims of chemical, physical and biological approach to intervention are underline. An introduction to causes and effects of deterioration processes of materials in relation to external environment is given and preservation criteria are discussed.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
Not applicable	
Essential Bibliography	
<ul style="list-style-type: none"> □ M. Matteini, A. Moles, "La Chimica nel restauro, I materiali dell' arte pittorica"Nardini ed., Italy, 1989 □ M. Matteini, A. Moles, "Scienza e restauro, Metodi di indagine "Nardini ed., Italy, 1984 □ J.B.Lambert, "Traces of the past, Unraveling the secrets of Archaeology through Chemistry", Addison-Wesley ed., 1997 □ Burgess,D. Chemical Science & Conservation Macmillan Education Ltd, London 1990 □ Ferretti,M. Scientific Investigations of Works of Art ICCROM, Rome 1993 □ Torraca,G. Porous Building Materials – Materials Science for Architectural Conservation, ICCROM, Rome 1982 □ Wheatcroft,A.(ed.) Science for Conservators – An Introduction to Materials. Vol.1 Pg.7-106 The Conservation Unit of the Museums and Galleries Commission, London 	
Entrance Exam Assessment*	
<p>One one-hour paper divided into two sections: Section A: One compulsory question with illustration/s Section B: Candidate is expected to answer one essay question from a choice of three questions.</p>	

* Subject to change

Subject	HISTORY OF ART FOR CONSERVATION
Type	Lecture (Theory)
Code	CRS0002
Credit Value	1
Contact hours	Eight
Lecturer/s*	Dr Martina Caruana
Course Description	
<p>This set of eight hours of lectures on art history for conservation are aimed at introducing certain general principles of aesthetics that will also permit an introduction to terminology used in the field of history of art. It will outline the role of the art historian within an interdisciplinary conservation team. The resultant exchange of information and expertise will be treated during the lectures. Case studies from Malta and other parts of the Mediterranean world will be used to illustrate the subject.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
Not applicable	
Essential Bibliography	
<ul style="list-style-type: none"> ❑ Gombrich E.H., <i>The Story of Art</i>, Phaidon Press, UK, (16th Edition), 1995. ❑ Price, Nicholas Stanley et al (eds), <i>Historical and Philosophical Issues in the Conservation of Cultural Heritage</i>, The Getty Conservation Institute, Los Angeles, 1996. ❑ Vella, Theresa M. (ed.), <i>The Return of Caravaggio's 'The Beheading of the Baptist'</i>, Malta, 1999. 	
Entrance Exam Assessment*	
<p>A one-hour paper in which the candidate is expected to answer one essay question from a choice of three questions.</p>	

* Subject to change

Subject	ARCHAEOLOGY FOR CONSERVATION
Type	Lecture (Theory)
Code	CRS0003
Credit Value	1
Contact hours	Eight
Lecturer/s*	Ms Vanessa Ciantar Ms Joanne Mallia
Course Description	
<p>These lectures are intended to serve as a general introduction to archaeology – its theory, principles and practice. The course will take the students through the various stages in archaeological research, from discovery to display. Emphasis shall be placed on the role of archaeology in the present – the current value of the cultural heritage; its relevance to conservation; the ethical issues that archaeologists and conservators face and the conflicts between the archaeologists and conservators themselves.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
Not applicable	
Essential Bibliography	
<ul style="list-style-type: none"> □ Bahn, P., <i>The Cambridge Illustrated History of Archaeology</i>, Cambridge University Press, 1996. □ Bahn, P. & Renfrew, C., <i>Archaeology, Theories, Methods and Practice</i>, Thames & Hudson, London, 2000 (3rd Edition). □ Vitelli, K., <i>Archaeological Ethics</i>, London: Altamira Press, 1996 □ Barker, P., <i>Understanding Archaeological Excavation</i>, London: Routledge, 1986 	
Entrance Exam Assessment*	
<p>A one-hour paper in which the candidate is expected to answer one essay question from a choice of three questions.</p>	

* Subject to change

Subject	ARCHITECTURE FOR CONSERVATION
Type	Lecture (Theory)
Code	CRS0004
Credit Value	1
Contact hours	Eight
Lecturer/s*	Architect Mr Jevon Vella
Course Description	
<p>This course of lectures aims to; introduce the chronological development of architecture; and to indicate the tools that make a critical appreciation of architecture possible. The course will therefore, be divided in two complimentary sections. The first group of lectures will present the meaning of the term <i>architecture</i>. The philosophical concepts of <i>significance</i> and why buildings become <i>monuments</i>; what determines <i>value</i> and <i>merit</i> in architecture; and how these definitions and processes vary according to culture, religion, tradition and technological developments, will be discussed. The second part of the lectures will introduce the historical periods of architecture in a chronological order, and in particular as developed, understood and established in the Western world. The various traditions, orders, styles and movements will be presented.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
Not applicable	
Essential Bibliography	
<p>Basic and essential reading:</p> <ul style="list-style-type: none"> □ Ballantyne, Andrew, <i>Architecture A very Short Introduction</i>, Oxford University Press Inc., New York, 2002. □ Glancy, Jonathan, <i>The Story of Architecture</i>, Dorling Kindersley, 2000. □ Gypmel, Jan, <i>The Story of Architecture from Antiquity to the Present</i>, Könemann, 1996. <p>Further reading and reference:</p> <ul style="list-style-type: none"> □ Fletcher, Sir Bannister, <i>A History of Architecture, 20th Ed.</i>, Butterworth's, London, 1996. □ Furneaux Jordan, R., <i>Western Architecture</i>, Thames & Hudson World of Art, □ Pevsner, Nikolaus, <i>An Outline of European Architecture</i>, Penguin Art and Architecture, 1990. □ Sutton, Ian, <i>Western Architecture: A Survey from Ancient Greece to the Present</i>, Thames & Hudson World of Art, 2000. 	
Entrance Exam Assessment*	
A one-hour paper in which the candidate is expected to answer one essay question from a choice of three questions.	

* Subject to change

Subject	ARTISTIC TECHNIQUES: AREA A/B/C/D
Type	Lecture (Theory)
Code	CRS0005
Credit Value	1
Contact hours	Eight
Lecturer/s*	Ms Rachel Rivenc Ms Georgina Garrett Ms Claire Bonavia Mr Joseph Schirò
Course Description	
<p>Area A: This two-hour lecture is intended to provide an introduction to the manufacturing techniques of paintings. The first part of the lecture is dedicated to the importance of identifying the manufacturing technique of a painting for conservation purposes. The main means of identification of the manufacturing techniques are also introduced, while an emphasis is placed on the primary sources, such as the treatises by Cennino Cennini (1437) and Giorgio Vasari (1550). The second part of the lecture provides the basic vocabulary related to the manufacturing techniques, as well as the basic steps involved in the manufacture of a painting on wall, panel and canvas.</p> <p>Area B: An introduction to the materials covered by Area B, namely ceramics, glass, metals and stone. Emphasis will be on basic technological definitions of the material and its production from raw materials followed by a wider discussion of the way each material is worked and formed into an artefact. The lecture aim is to show the broad range of object types that can come under Area B's speciality and also to try and show the connection between materials science and art history, that is, that the nature of the material has the most important influence on eventual function and form.</p> <p>Area C: The two-hour theory lecture shall at first introduce the persona of the professional textile conservator, focusing on his theoretical, ethical and practical development. Subsequently the emphasis will shift to the different materials treated by the textile conservator and the different techniques, which make up this class of artefacts, that is, fabrics, costumes, lace, embroidery, tapestries and carpets among others.</p> <p>Area D: This brief two-hour course focuses on the causes and aspects of deterioration in paper, books and archival documents. It also provides an overview of printing techniques, mainly relief printing, intaglio printing, planographic printing and serigraphy. Aspects of codicology, parchment-making and illumination are also referred to.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
Not applicable	

Essential Bibliography

Area A

- Bomford, D., Dunkerton, J., Dillian, G., Roy, A., *Art in the Making: Italian Painting Before 1400*, National Gallery, London, 1989, pp. 1-51.
- Cennini, C., *The Craftsman's Handbook – 'Il Libro dell'Arte'*, Translation by D. V. Thompson, Jr., Dover Publications, New York, 1960.
- Merrifield, M.P., *Original Treatises on the Arts of Painting*, 1849, London, John Murray
- Mora, P., Mora, L., Philippot, P., *Conservation of Wall Paintings*, Butterworth, London, 1984.
- Vasari, G., *Vasari on Technique*, Translation by L. S. Maclehorse, Dover Publications, New York, 1960.
- National Gallery Technical Bulletins.

Area B

- H. Hodges. *Artifacts: An introduction to Early Materials and Technology*, Ronald P Frye and Co, 1988
- Pottery Analysis – A Sourcebook, Prudence M Rice, University of Chicago Press, 1987.
- The Elements of Archaeological Conservation, J M Cronyn, Routledge, 1990
- The Materials and Methods of Sculpture Jack.C. Rich, Dover Publications 1988
- The Conservation of Glass, Sandra Davison, Butterworths

Area C

- Barty, P., *Tapestry*, London, 1994.
- Bremer-David, C., *French Tapestries & Textiles in the Paul Getty Museum*, Los Angeles, 1997.
- Delmarcel, G., *Flemish Tapestry*, London, 1994.
- Flury-Lemberg, M., *Textile Conservation and Research*, Abegg-Stiftung, Bern, 1988.
- Harris, J. (ed.), *5000 Years of Textiles*, London, 1995.

Area D

- Avrin, L., *Scribes, Scripts and Books*, The British Library, London, 1991.
- Collings, T., Milner, D., "A New Chronology of Papermaking Technology", *The Paper Conservator*, Vol. 14, 1990, pp. 58-62.
- Greenfield, J., *ABC of Bookbinding*, Oak Knoll Press, Delaware, 1998.
- Hunter, D., *Papermaking: The History and Technique of an Ancient Craft*, Dover Publications, New York, 1974.
- Levarie, N., *The History and Art of Books*, The British Library, London, 1995.
- Middleton, B., *The Restoration of Leather Bindings*, Oak Knoll Press, Delaware, 1998.
- Rudin, B., *Making Paper: A Look into the History of an Ancient Craft*, Rudins, Sweden, 1990.
- Turner, S., *The Book of Fine Paper*, Thames and Hudson, London, 1998.
- Twyman, M., *The British Library Guide to Printing History and Techniques*, The British Library, London, 1998.

Entrance Exam Assessment*

This appears as 'Section A' in the one-hour paper on Artistic Techniques: Areas A – D. If this section is chosen, the candidate is expected to answer one essay question out of a choice of three questions.

* Subject to change

Subject	LINE DRAWING & INTRODUCTION TO DOCUMENTATION THEORY
Type	Practical session
Code	CRS0006
Credit Value	1
Contact hours	Ten
Lecturer/s*	Mr Ray Spiteri Architect Mr Claude Borg
Course Description	
<p>These lessons are intended to introduce and explain a manual way to enlarge drawings and Line Drawing technique.</p> <p>The students will be shown how to enlarge an image of an object correctly. They will also be shown how to reproduce this image as a line drawing. They will be shown the various types of lines to be used to create form and volume.</p> <p>Two drawings will be done during the lessons. The other two drawings are to be done by the students in their own time.</p> <p>As far a documentation theory goes, this one-hour lecture introduces students to the importance of documentation. Purposes of recording, objectives of recording, occasions for recording, approaches and techniques: dimensioned sketches and site notes, hand measurement, photography shall be mentioned. By way of illustrated examples, this lecture will draw the students' attention to the need for line drawings as a documentation tool. Included in the case examples are: a painting, a book, a tapestry using ACAD and line drawing techniques.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR ○ Handout as an introduction sheet ○ A gridded plastic transparency ○ Photographic reproduction ➤ One HB pencil ➤ One 2B pencil ➤ 50-cm ruler ➤ One white soft eraser ➤ Self-adhesive tape or masking tape ➤ A3 drawing book 	
Essential Bibliography	
<ul style="list-style-type: none"> □ Mc Corquodale, Charles, <i>The Renaissance – European painting 1400 – 1600</i>. Chapter 2, London: Studio Editions Ltd, 1994. ISBN 1 85170 892 8 □ Edwards, Betty, <i>Drawing on the right side of the brain</i>. London: Harper Collins Publishers, 1993. ISBN 0 00 638 1146 □ ICOMOS, <i>Guide to Recording Historic Buildings</i>, Cambridge 1990. □ De Angelis D'Ossat G., <i>Guide to the Methodical Study of Monuments & Causes of their Deterioration</i>, 1974. 	

□ Feilden, B.M. Conservation of Historic Buildings, London: Butterworth Scientific 1982.

Entrance Exam Assessment*

A six-hour session during which the candidate is given an A4 size black-and-white photographic reproduction that he/she is expected to enlarge to fit into an A3 format by means of the grid. The candidate copies the illustration onto the A3 sheet of paper by means of line only.

* Subject to change

Subject	AREA A: Colour
Type	Practical session
Code	CRS0007
Credit Value	1
Contact hours	Ten
Lecturer/s*	Mr Paul Muscat Ms Erika Falzon
Course Description	
<p>This ten-hour session aims at giving students an overview of the theory of colour and an understanding of how this applies practically to paintings and paintings conservation. The students will carry out a colour wheel, that is a scale of the colours of the spectrum showing complementary colours opposite each other, and will be taught how to use this wheel.</p> <p>The session will be divided as follows:</p> <ul style="list-style-type: none"> ▪ Explanation of the theory of colour with practical demonstrations: primary, secondary and tertiary colour; complementary colours; white and grey. ▪ Design of the wheel; laying of the primary colours. ▪ Secondary and complementary colours. ▪ Experimentation with tertiary colours. ▪ Experimentation with grey, construction of a neutral grey and gradations of different colours. 	
Course Materials (for practical sessions only)	
<p>Material provided by student:</p> <ul style="list-style-type: none"> ▪ 1 Palette, flat brushes (Windsor & Newton), 3 glass container or jars for water, rubber, 1 2B pencil, 1 ruler, tissue paper or absorbent paper napkins, set of gouache primary colours, black and white (Windsor & Newton) <p>Material provided by MCR:</p> <ul style="list-style-type: none"> ▪ Cardboard, spare rulers, compass, pencil, masking tape 	
Essential Bibliography	
Not applicable	
Entrance Exam Assessment	
A nine-hour session during which the candidate is given a board on which he is expected to complete a colour wheel.	

- Subject to change

Subject	AREA B: SCULPTURE INTEGRATION
Type	Practical session
Code	CRS0008
Credit Value	1
Contact hours	Ten
Lecturer/s*	Mr Francis Chetcuti Mr Robert Cassar
Course Description	
<p>The practical sessions cover two main skills used in 3D objects conservation - joining fragments and filling voids. In this case a sculpted ceramic tile will be given to each student and they will be taught how to make neat and effective joins with adhesives. The tile has a section missing, each student will be instructed on filling voids and shaping the fills to replicate missing parts.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
<ul style="list-style-type: none"> • One set of modelling tools • One apron or overall • Any ordinary plastic bags • A small bottle of acetone • Tube UHU hart adhesive • Cotton wool • Masking tape • Clay for modelling • Reliefs provided as models for students to work from and copy • Long kebab sticks 	
Essential Bibliography	
Not applicable	
Entrance Exam Assessment*	
<p>A six-hour practical exam during which the candidate is expected to fill in the two or three <i>lacunae</i> of the relief he/she is given. Candidates are provided with the complete version of the relief as well as a photographic illustration of the same in order to produce infills that should be as faithful to the original as possible.</p>	

* Subject to change

Subject	AREA C: PATTERN WEAVING
Type	Practical session
Code	CRS0009
Credit Value	1
Contact hours	Ten
Lecturer/s*	Ms Claire Bonavia
Course Description	
<p>During the practical session, students should acquire the basic skills involved in simple tapestry weaving specifically to be in a position to practise on their own. The practical session is organised in the following manner:</p> <ul style="list-style-type: none"> ▪ Preparation of a weaving frame ▪ Preparation of the warp (use of cotton thread) ▪ Application of basic tabby weave (creation of weft using wool) ▪ Execution of weaving technique and pattern ▪ Finishing touches of the weaving sample ▪ The last two hours will be dedicated to techniques of stitching and the different types of stitches 	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> • Material provided by student • Material provided by MCR 	
<ul style="list-style-type: none"> • One ordinary fork • One pair of flat sewing scissors • One needle for thick wool • One needle for cotton thread • One reel of coloured cotton thread • One piece of cotton material (23cm x 30 cm) • Six drawing pins • Different coloured wool • Wooden frames used as small-scale looms • Cotton thread 	
Essential Bibliography	
Not applicable	
Entrance Exam Assessment*	
<p>A nine-hour practical exam during which the candidate is expected to prepare the warp on a small-scale loom, followed by the weaving and completion of a simple geometric pattern, measuring cm by cm, using two contrasting colours of wool. The design of the pattern is to the discretion of the candidate.</p>	

* Subject to change

Subject	AREA D: PAPER INTEGRATION
Type	Practical session
Code	CRS0010
Credit Value	1
Contact hours	Six
Lecturer/s*	Mr Joseph Schirò
Course Description	
<p>This six-hour practical session includes paper exercises in cutting, fitting and gluing paper shapes on a cardboard surface. This session is intended to make students aware of the importance of acquiring the skills in cutting precision, gluing uniformity, cleanliness and precision fitting.</p>	
Course Materials (for practical sessions only)	
<ul style="list-style-type: none"> ➤ Material provided by student ○ Material provided by MCR 	
<ul style="list-style-type: none"> • A4 cardboard sheets • A4 sheet with various shapes (for cutting and re-pasting) • Adhesive • Rough paper • One scalpel handle: either no. 3 or no. 4 • One packet of blades: for scalpel handle no. 3, blade no. should be 10A or 11 or E11 or 15A; for scalpel handle no. 4, blade no. should be 25A or 26 • One 30-cm steel ruler • One 2cm or 3cm flat brush • Two containers (one for water, the other for the adhesive) • One apron • A piece of cotton cloth to wipe your hands with 	
Essential Bibliography	
Not applicable	
Entrance Exam Assessment*	
<p>A three-hour practical exam during which the candidate is asked to cut out a number of colour-printed geometrical shapes from the A4 sheet provided. This sheet is adhered in an inverted way onto the cardboard surface provided. Candidates are then expected to paste and fit the cut-out geometrical shapes precisely within the negative spaces of the adhered paper sheet.</p>	

* Subject to change