



ITALIAN ART ACADEMY
LEONARDO DA VINCI
ART COURSES IN FLORENCE
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One day Art Workshops a day – 3-hour lessons

The Leonardo Academy of Art offers the opportunity to attend a 3-hour workshop that includes theoretical demonstration and practice of one of the artistic techniques proposed. At the end of the workshop the participant will receive a certificate of participation and will take away the work done. The course takes place in the morning from 9 to 12 am, Monday through Friday, and can be booked in advance for any date. The price, which includes materials and certification, is 160 € per participant.



Laboratory of Drawing Indoors

In the past drawing was intended as “foundation of the art” and artists (painters, sculptors, decorators) always began their works trying to draw on paper the images that formed in their minds. The study of drawing included not only the technique of strokes, but developed through various disciplines such as geometry, perspective, anatomy, architecture, the study of light and colour. Since the



Middle Age, it was necessary to be a great designer to become an artist because drawing was the basis of artistic creativity. Michelangelo, Leonardo da Vinci, Donatello, Botticelli and others were first of all great designers. The participants can choose if they want to study a still life or a subject of their choice. The detailed program: includes the study of the composition, lines, shapes, proportions, the use of graphite (pencil) and the technique of chiaroscuro, the composition of sketches with charcoal and red chalk.

This workshop represents an introduction to drawing. At the end of the course the participant will have made a sketch to go.

Laboratory of Drawing Outdoors

The course takes place with the same program and the same modes of the Drawing Indoors, the difference is that the workshop takes place outside, in the streets and squares of the city and the subject that the student has to draw is a national monument or a particular architecture of a building or a Renaissance church. The subject is chosen on the basis of the teacher’s suggestion or indicated by the student after the teacher will have confirmed the feasibility. Clearly this laboratory also depends on the weather!



Laboratory of Egg Tempera

The egg tempera was the technique used in the Middle Ages and the Renaissance to paint on wooden boards. It is a very steady painting medium, made of colored pigment mixed with a watersoluble binding material (usually a glutinous substance such as egg yolk). It dries fast and is very long lasting. There are art pieces painted in egg tempera dating back more than 2000 years ago. Egg tempera was the most widely used method of painting until after 1500 when it was superseded by the introduction of oil painting. The techniques used in the demonstration workshop come from the famous “Art Book” of Cennino Cennini of XV century

The lesson includes: theoretical introduction; creating a sketch and “spolvero”; observation technique to mix colors; realization of the first color layer. Then the participant will try to realize a small egg tempera painting on a wooden board.



Laboratory of Gilding (Gold Leaf technique)

The gilding has a long history since ancient Egyptian times. The use of gold was something very noble and prestigious. During the Renaissance, the rich bourgeoisie commissioned golden objects to demonstrate their wealth. The most common systems of gilding in the Middle Ages and the Renaissance were those methods “gouache” and “mission”. The workshop consists of a theoretical demonstration and practice to achieve a perfect gilding mission and gouache. The course includes; Bolus application on prepared table; Bolus drafting; Application of gold leaf, silver and / or copper is “a mission” that “gouache”.

This meeting is a small demonstration of how to make the gilding. At the end of the course students will have built a small gilded board to take away.

Laboratory of Fresco

The fresco is one of the most popular painting techniques and the ancient art history. Being a very resistant technical there are still many examples of frescoes of paleo-Christian times, medieval and Renaissance. The fresco living the moment of greatest spread with the Renaissance, Florence still meet important frescoes by artists such as Masaccio, Giotto and Ghirlandaio.

The fresco painting, commonly known as fresco, is so named because it derives from the adjective fresh Italian “fresco” and you are running on a wet plaster, that is just lying and then saturated with water. The water allows the color pigments to penetrate into the plaster (usually a wall, but we will use a panel of about 30x30 cm) and be fully incorporated, creating a whole. In fact the plaster, consists of sand, lime and milk, drying, is combined with the carbon dioxide and form calcium carbonate, purchasing, particularly resistance to water and time.



In fresco painting, the artist does not have much time to work because since the plaster immediately absorbs the color, can work only as long as the mortar is fresh, otherwise the colors are not absorbed properly. The processing should therefore be performed quickly and without errors, because you can not make corrections or adjustments, if not dry, ie to dry plaster. To overcome this problem, normally the work is carried out in small portions, providing from time to time to apply the plaster on the part that has to paint (the so-called “days”).

The fresco layers are two: the “scratch coat” and ‘ “curl”. When participants arrive at the workshop will support the rendering already stretched from the day before. The scratch coat does indeed need a day of time to dry. The rough coat has a basic function and is prepared with a layer of fat mortar and sand, which must dry at least a day before we could apply over the next layer. is very rough and coarse features to allow a good adhesion to the next layer. This layer has the function of making the wall regular and homogeneous. During the workshop you will observe and try out a small fresco. The lesson includes: theoretical introduction; drafting of the mortar on the support; creating a sketch; preparing the substrate; rough coat, curl, plaster, plaster; “spolvero” and painting on the surface.

This is a small description of the various stages of implementation of a fresco. At the end of the course students will have realized a small fresco to take away.



PITTURA E DISEGNO

PITTURA CON TECNICHE ANTICHE

PITTURA CON TECNICHE CONTEMPORANEE

CORSI PER L'UNIVERSITÀ

SCULTURA

MOSAICO

GIOIELLERIA

RESTAURO

STORIA DELL'ARTE

CUCINA ITALIANA

CORSI DI GRUPPO

AFFRESCO

DISEGNO DI MODA

INTERIOR DESIGN

FOTOGRAFIA

ARTI VISIVE

CORSI DI ITALIANO

ONE DAY WORKSHOP



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