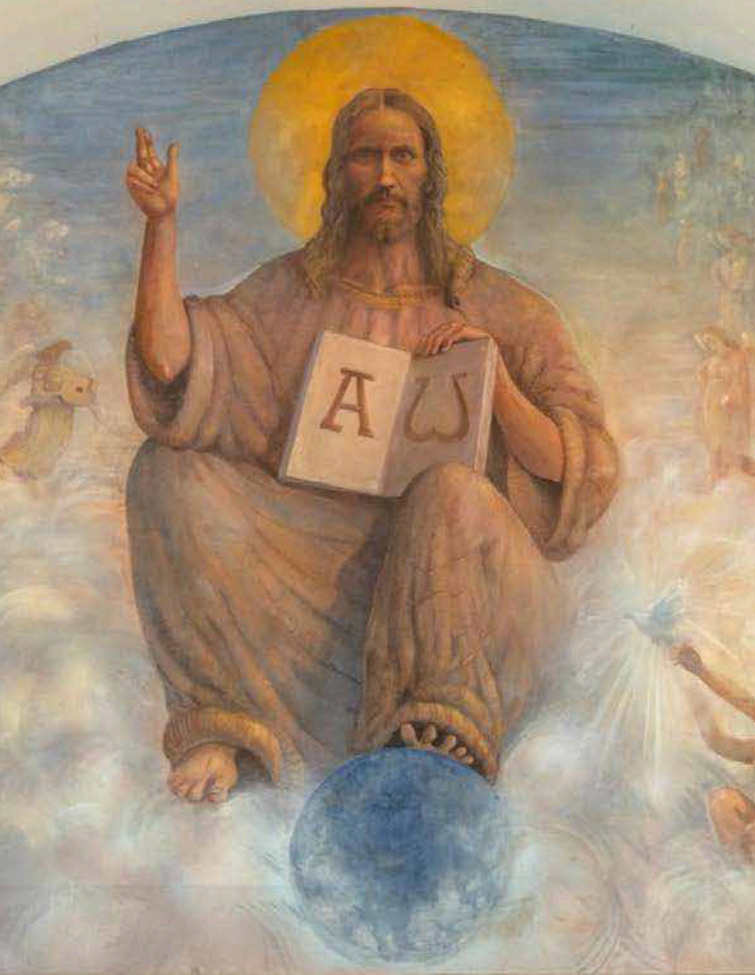


ADVANCED COURSE ON THE “AFFRESCO” TECHNIQUE

BY MAESTRO MASSIMO CALLOSI
FLORENCE



FLORENCE ACADEMY
OF AFFRESCO

L'AFFRESCO

"Grassello di calce" (slaked lime aged for at least 18 months), **sand**, **water**, and **pigments** (various oxides) are the primary base materials used for fresco. As per ancient Roman methodology, all the materials (including the brushes) are exclusively natural: the entire fresco technique is inherently environmentally sustainable. The "intonaco" (the plaster mix of slaked lime and sand) and the **mineral pigments**, both available in Florence, will be supplied by the Academy. It is only via the exclusive use of these natural materials, free of chemical, vinyl, acrylic, or synthetic additives, that the Art of Fresco can be executed in the Roman and Renaissance manner. "Retouching" the completed work will likewise follow historical practice, using only natural materials such as egg, casein and organic & plant-based glues once the plaster has fully set.



Head study of Saint Peter for a Last Supper fresco. Fresco on an "embrice" (flat roof tile).

The November 2026 sessions will take place at **Palazzo Corsini al Parione**, Florence. Fresco must be prepared in a cool, humid place, so that the lime sets as slowly as possible.

The course is divided into four consecutive modules, each lasting two weeks:

1° 16–28 November 2026

2° 16–28 November 2026 (the first module is repeated in parallel)

3° 2027

4° 2027 (the first module is repeated as well)

The modules are consecutive: admission to each subsequent module is subject to successfully completing the one before. Please note that the November modules take place in Florence's **low tourist season**, when living costs are lower. The **cost** of each module will be communicated upon acceptance by Maestro Callossi.

The premises, fresco supports, brushes, and colours will be provided by the Academy, whilst travel, food, and lodging are the responsibility of the students. The Academy is happy to assist students in looking for accommodation, however securing accommodation remains the students' responsibility.



Drapery study, mixed technique on board transferred onto canvas.

Applicants must demonstrate **prior knowledge of drawing** and submit a portfolio of work together with their application. Admission will be reviewed personally by Maestro Callossi; only the most deserving students will be admitted.

The sessions will be held in Italian and English, with simultaneous translation provided. At the end of the course participants will receive a certificate of participation signed by Maestro Callossi.

For information and registration, please contact:

info@accademiafiorentinadiffresco.it

FIRST MODULE (16 to 28

November 2026)

Making 31 cm × 41 cm embrice (flat roof tile) frescoes, several per student: 10 lessons (2 weeks), held from 9:00 to 13:00. Afternoons are dedicated to independent study. Module structure:

- *introductory lecture (brief history of fresco);*
- *visit to Renaissance and modern Florentine frescoes: Masaccio's frescoes in the Brancacci Chapel will be analysed for perspective principles in wall painting;*
- *a lecture on Renaissance frescoes;*
- *producing the "cartoni per affresco" (full-size cartoons) using charcoal and casein tempera; each student chooses a subject together with the Maestro;*
- *preparing the "sinopia" or preliminary drawing;*
- *preparing the "spolveri", the pouncing technique for transferring the cartoon;*
- *preparing the "mestiche", the colour palette of the cartoon's main tonal values;*
- *applying the first layer of "arriccio" (lime putty and sand) on the embrice, then delineating the sinopia on the dry arriccio;*
- *applying the "velo" or final plaster layer and executing the fresco on the same day;*
- *visit to frescoes outside Florence (the Church of Ponte Buggianese) with a concluding lecture. The Academy will organise transportation.*

Between autumn 2026 and 2027, the following additional modules will be held, each of **12 lessons** (detailed programmes to follow), structured like the first.

SECOND MODULE (16 to 28

November 2026)

Producing small wall frescoes measuring **130 cm × 100 cm on easel**. The first module is repeated in parallel. Preliminary structure:

- *introductory lecture;*
- *preparing the "cartone", subjects agreed with the Maestro, significantly larger than*

before (concept sketch, enlargement, spolvero), maximum size 130 × 100 cm;

- *producing the "sinopia";*
- *subdividing the fresco into 2–3 "giornate" (working days);*
- *preparing the "mestiche" palette and executing the frescoes;*
- *visit to frescoes outside Florence, possibly Etruscan and Roman. Transportation organised by the Academy.*

THIRD MODULE (2027)

Producing a fresco on a large existing wall (measurements to be confirmed). Preliminary structure:

- *introductory lecture;*
- *developing the wall project and subdividing it into "giornate";*
- *organising the wall into workable sections and determining the intonaco required;*
- *identifying site requirements and logistics;*
- *executing the fresco in one or more "giornate";*
- *visit to frescoes outside Florence. Transportation organised by the Academy.*

At the end of the third module, selected students will be invited to collaborate on a real-life project. Details to be confirmed by the Academy.

FOURTH MODULE (2027)

Technique for stripping frescoes off a wall ("**strappo**"). The first module is repeated as well.





Maestro **MASSIMO CALLOSSI** was born in 1955 in San Giovanni Valdarno. His father, a “Magister Operis” (master builder), introduced him from an early age to the ancient art of building and traditional materials. It was along the river Ema, celebrated by Dante, that Callossi had his first encounter with art as a child.

This experience instilled in him the importance of mastering traditional techniques at a time when the arts were moving toward conceptual approaches. He attended by day the few remaining traditional workshops in Florence and the Institute of Arts in the evenings. In 1969 he met Maestro Pietro Annigoni, a decisive moment: he became his pupil and attended his studio in Borgo degli Albizi. It was Annigoni himself who sent him to Maestro Romano Stefanelli, Annigoni's pupil and collaborator, and the two formed a life-long bond. With Stefanelli he painted frescoes for decades, from the choir vault of the Abbey of Montecassino to Assisi, where they completed a cycle based on an old Annigoni design in the former reliquary hall of the Sacro Convento. Today his frescoes, carried out according to the ancient “rules of art”, can be found throughout Italy. One of the last living pupils of Annigoni, he now teaches in Florence the fresco of the Florentine tradition, the line that runs from Giotto to Michelangelo and Raphael. To see him at work and learn from him is truly a unique experience.

Accademia Fiorentina di Affresco

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