SVEUČILIŠTE
U DUBROVNIKU
UNIVERSITY
OF DUBROVNIK

1st year of graduate studies

Graduate study: Conservation-Restoration

Module: Wood

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Winter semester (1st sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović Monika Lolić Pustić, Master of Arts, Associate	Conservation-Restoration of Wood G/I	10	166	4	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/I	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage I	30	0	0	4
4.	Jelena Dubčić, Senior Lecturer	English Language G/I	15	15	0	2
		ELECTIVE COURSES				
5.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Ivan Perak, Master of Arts, Associate	Calligraphy	0	30	0	3
6.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Associate professor Marijana Pećarević , Ph. D. Assistant professor, Tanja Dujaković	Ecology in artistic design I.	15 7 3 5	17 7 0 6	0 0 0 0	4
7.	Professor Sanja Žaja Vrbica, PhD	History of Furniture- inactive	30	0	0	3
8.	Professor Sanja Žaja Vrbica, PhD	19th Century Art in Croatia	30	0	0	3
9.	Assistant Professor Margarita Bego, PhD	Wood Protection	30 0	0 15	0 0	3
10.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/I	15	15	0	2

Graduate study: Conservation-Restoration

Module: Wood

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Summer semester (2nd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović Monika Lolić Pustić, Master of Arts, Associate	Conservation-Restoration of Wood G/II	10	166	4	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/II	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage II	30	0	0	4
4.	Professor Sandra Uskoković, PhD	Critical Approaches to Heritage Studies	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/II	15	15	0	2
6.	Assistant professor Ivona Onofri	Applied biology in conservation and restoration	30	0	0	4
		ELECTIVE COURSES				
7.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Assistant professor, Tanja Dujaković	Ecology in artistic design II.	16 7 7	16 7 7	0 0 0	4
8.	Professor Sanja Žaja Vrbica, PhD Ivan Perak, Master of Arts, Associate	History of Graphic Art	1 0	0 29	0 0	3
9.	Assistant Professor Nikolina Hazdovac Bajić, PhD	Sociology of Cultural Processes	30	0	0	3
10	Associate professor of Art Sanja Serhatlić Tina Di Reda, Master of Arts, Associate	Introduction to the conservation and restoration of leather	8	20	2	3
11.	Professor Sandra Uskoković, PhD	History of Architecture - inactive	30	0	0	2
12.	Zrinka Režić Tolj, PhD, College Professor	Italian Language for Restoration and Conservation G/II	15	15	0	2

Graduate study: Conservation-Restoration

Module: Paper

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Winter semester (1st sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Associate professor Sanja Serhatlić Assistant Professor Tanja Dujaković	Conservation-Restoration of Paper G/I	10 0	47 119	4 0	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/I	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage I	30	0	0	4
4.	Jelena Dubčić, Senior Lecturer	English Language G/I	15	15	0	2
		ELECTIVE COURSES				
5.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Ivan Perak, Master of Arts, Associate	Calligraphy	0	30	0	3
6.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Associate professor Marijana Pećarević , Ph. D. Assistant professor, Tanja Dujaković	Ecology in artistic design I.	15 7 3 5	17 7 0 6	0 0 0 0	4
7.	Professor Sanja Žaja Vrbica, PhD	History of Furniture- inactive	30	0	0	3
8.	Professor Sanja Žaja Vrbica, PhD	19th Century Art in Croatia	30	0	0	3
9.	Assistant Professor Margarita Bego, PhD	Wood Protection	30 0	0 15	0 0	3
10.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/I	15	15	0	2

Graduate study: Conservation-Restoration

Module: Paper

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Summer semester (2nd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Associate professor Sanja Serhatlić Assistant Professor Tanja Dujaković	Conservation-Restoration of Paper G/II	10 0	47 119	4 0	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/II	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage II	30	0	0	4
4.	Professor Sandra Uskoković, PhD	Critical Approaches to Heritage Studies	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/II	15	15	0	2
6.	Assistant professor Ivona Onofri	Applied biology in conservation and restoration	30	0	0	4
		ELECTIVE COURSES				
7.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Assistant professor, Tanja Dujaković	Ecology in artistic design II.	16 7 7	16 7 7	0 0 0	4
8.	Professor Sanja Žaja Vrbica, PhD Ivan Perak, Master of Arts, Associate	History of Graphic Art	1 0	0 29	0 0	3
9.	Assistant Professor Nikolina Hazdovac Bajić, PhD	Sociology of Cultural Processes	30	0	0	3
10.	Associate professor of Art Sanja Serhatlić Tina Di Reda, Master of Arts, Associate	Introduction to the conservation and restoration of leather	8	20	2	3
11.	Professor Sandra Uskoković, PhD	History of Architecture - inactive	30	0	0	2
12.	Zrinka Režić Tolj, PhD, College Professor	Italian Language for Restoration and Conservation G/II	15	15	0	2

Graduate study: Conservation-Restoration

Module: Textile

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Winter semester (1st sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Associate Professor Danijela Jemo, PhD Assistant Professor Mateo Miguel Kodrič Kesovia	Conservation-Restoration of Textile G/I	10 0	111 55	4 0	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/I	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage I	30	0	0	4
4.	Jelena Dubčić, Senior Lecturer	English Language G/I	15	15	0	2
		ELECTIVE COURSES				
5.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Ivan Perak, Master of Arts, Associate	Calligraphy	0	30	0	3
6.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Associate professor Marijana Pećarević , Ph. D. Assistant professor, Tanja Dujaković	Ecology in artistic design I.	15 7 3 5	17 7 0 6	0 0 0 0	4
7.	Professor Sanja Žaja Vrbica, PhD	History of Furniture- inactive	30	0	0	3
8.	Professor Sanja Žaja Vrbica, PhD	19th Century Art in Croatia	30	0	0	3
9.	Assistant Professor Margarita Bego, PhD	Wood Protection	30 0	0 15	0 0	3
10.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/I	15	15	0	2

Graduate study: Conservation-Restoration

Module: Textile

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Summer semester (2nd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Associate Professor Danijela Jemo, PhD Assistant Professor Mateo Miguel Kodrič Kesovia	Conservation-Restoration of Textile G/II	10 0	111 55	4 0	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/II	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage II	30	0	0	4
4.	Professor Sandra Uskoković, PhD	Critical Approaches to Heritage Studies	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/II	15	15	0	2
6.	Assistant professor Ivona Onofri	Applied biology in conservation and restoration	30	0	0	4
		ELECTIVE COURSES				
7.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Assistant professor, Tanja Dujaković	Ecology in artistic design II.	16 7 7	16 7 7	0 0 0	4
8.	Professor Sanja Žaja Vrbica, PhD Ivan Perak, Master of Arts, Associate	History of Graphic Art	1 0	0 29	0 0	3
9.	Assistant Professor Nikolina Hazdovac Bajić, PhD	Sociology of Cultural Processes	30	0	0	3
10.	Associate professor of Art Sanja Serhatlić Tina Di Reda, Master of Arts, Associate	Introduction to the conservation and restoration of leather	8	20	2	3
11.	Professor Sandra Uskoković, PhD	History of Architecture - inactive	30	0	0	2
12.	Zrinka Režić Tolj, PhD, College Professor	Italian Language for Restoration and Conservation G/II	15	15	0	2

Graduate study: Conservation-Restoration

Module: Metal

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Winter semester (1st sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Marta Kotlar Sonja Đuraš, Master of Arts, Assistant	Conservation-Restoration of Metal G/I	10	166	4	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/I	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage I	30	0	0	4
4.	Jelena Dubčić, Senior Lecturer	English Language G/I	15	15	0	2
		ELECTIVE COURSES				
5.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Ivan Perak, Master of Arts, Associate	Calligraphy	0	30	0	3
6.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Associate professor Marijana Pećarević , Ph. D. Assistant professor, Tanja Dujaković	Ecology in artistic design I.	15 7 3 5	17 7 0 6	0 0 0 0	4
7.	Professor Sanja Žaja Vrbica, PhD	History of Furniture- inactive	30	0	0	3
8.	Professor Sanja Žaja Vrbica, PhD	19th Century Art in Croatia	30	0	0	3
9.	Assistant Professor Margarita Bego, PhD	Wood Protection	30 0	0 15	0 0	3
10.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/I	15	15	0	2

Graduate study: Conservation-Restoration

Module: Metal

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Summer semester (2nd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Marta Kotlar Sonja Đuraš, Master of Arts, Assistant	Conservation-Restoration of Metal G/II	10	166	4	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/II	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage II	30	0	0	4
4.	Professor Sandra Uskoković, PhD	Critical Approaches to Heritage Studies	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/II	15	15	0	2
6.	Assistant professor Ivona Onofri	Applied biology in conservation and restoration	30	0	0	4
		ELECTIVE COURSES				
7.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Assistant professor, Tanja Dujaković	Ecology in artistic design II.	16 7 7	16 7 7	0 0 0	4
8.	Professor Sanja Žaja Vrbica, PhD Ivan Perak, Master of Arts, Associate	History of Graphic Art	1 0	0 29	0 0	3
9.	Assistant Professor Nikolina Hazdovac Bajić, PhD	Sociology of Cultural Processes	30	0	0	3
10.	Associate professor of Art Sanja Serhatlić Tina Di Reda, Master of Arts, Associate	Introduction to the conservation and restoration of leather	8	20	2	3
11.	Professor Sandra Uskoković, PhD	History of Architecture - inactive	30	0	0	2
12.	Zrinka Režić Tolj, PhD, College Professor	Italian Language for Restoration and Conservation G/II	15	15	0	2

Graduate study: Conservation-Restoration

Module: Stone

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Winter semester (1st sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Jelena Tomasović Grbić	Conservation-Restoration of Stone G/I	10	166	4	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/I	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage I	30	0	0	4
4.	Jelena Dubčić, Senior Lecturer	English Language G/I	15	15	0	2
		ELECTIVE COURSES				
5.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Ivan Perak, Master of Arts, Associate	Calligraphy	0	30	0	3
6.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Associate professor Marijana Pećarević , Ph. D. Assistant professor, Tanja Dujaković	Ecology in artistic design I.	15 7 3 5	17 7 0 6	0 0 0 0	4
7.	Professor Sanja Žaja Vrbica, PhD	History of Furniture- inactive	30	0	0	3
8.	Professor Sanja Žaja Vrbica, PhD	19th Century Art in Croatia	30	0	0	3
9.	Assistant Professor Margarita Bego, PhD	Wood Protection	30 0	0 15	0 0	3
10.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/I	15	15	0	2

Graduate study: Conservation-Restoration

Module: Stone

LIST OF HEAD LECTURERS AND COURSES

1st year of graduate studies

Summer semester (2nd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Jelena Tomasović Grbić	Conservation-Restoration of Stone G/II	10	166	4	9
2.	Associate Professor Lucia Emanuele, PhD Assistant Professor Iris Dupčić Radić, PhD	Applied Chemistry G/II	20 0	0 10	0 0	4
3.	Assistant Professor Ana Car, PhD	Natural Sciences in Cultural Heritage II	30	0	0	4
4.	Professor Sandra Uskoković, PhD	Critical Approaches to Heritage Studies	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/II	15	15	0	2
6.	Assistant professor Ivona Onofri	Applied biology in conservation and restoration	30	0	0	4
		ELECTIVE COURSES				
7.	Associate professor of Art, Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego Assistant professor, Tanja Dujaković	Ecology in artistic design II.	16 7 7	16 7 7	0 0 0	4
8.	Professor Sanja Žaja Vrbica, PhD Ivan Perak, Master of Arts, Associate	History of Graphic Art	1 0	0 29	0 0	3
9.	Assistant Professor Nikolina Hazdovac Bajić, PhD	Sociology of Cultural Processes	30	0	0	3
10.	Associate professor of Art Sanja Serhatlić Tina Di Reda, Master of Arts, Associate	Introduction to the conservation and restoration of leather	8	20	2	3
11.	Professor Sandra Uskoković, PhD	History of Architecture - inactive	30	0	0	2
12.	Zrinka Režić Tolj, PhD, College Professor	Italian Language for Restoration and Conservation G/II	15	15	0	2

2nd year of graduate studies

Graduate study: Conservation-Restoration

Module: Wood

LIST OF HEAD LECTURERS AND COURSES

2nd year of the graduate studies

Winter semester (3rd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović	Practice in Conservation and Restoration Workshop	0	320	0	22
2.	Assistant Professor Joško Bogdanović Monika Lolić Pustić, Master of Arts, Associate	Conservation-Restoration of Wood G/III	15	251	4	14
		ELECTIVE COLLEGE				
3.	Jelena Dubčić, Senior Lecturer	English Language G/III	15	15	0	2
4.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/III	15	15	0	2

Graduate study: Conservation-Restoration

Module: Wood

LIST OF HEAD LECTURERS AND COURSES

2nd year of graduate studies

Summer semester (4th sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović Monika Lolić Pustić, Master of Arts, Associate	Conservation-Restoration of Wood G/IV	15	251	4	14
2.	Unknown home lecturer	Master's Thesis	0	100	0	10
		ELECTIVE COURSES				
3.	Associate Professor Iris Lobaš Kukavičić, PhD Jasmina Runje, Master of Arts, Associate	Illumination	0 0	1 29	0 0	3
4.	Professor Sandra Uskoković	Selected Topics in Contemporary Art - inactive	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/IV	15	15	0	2
6.	Zrinka Režić Tolj, PhD Senior Lecturer	Italian Language for Restoration and Conservation G/IV	15	15	0	2

Graduate study: Conservation-Restoration

Module: Paper

LIST OF HEAD LECTURERS AND COURSES

2nd year of the graduate studies

Winter semester (3rd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović	Practice in Conservation and Restoration Workshop	0	320	0	22
2.	Associate professor Sanja Serhatlić Assistant Professor Tanja Dujaković	Conservation-Restoration of Paper G/III	15 0	50 201	4 0	14
		ELECTIVE COLLEGE				
3.	Jelena Dubčić, Senior Lecturer	English Language G/III	15	15	0	2
4.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/III	15	15	0	2

Graduate study: Conservation-Restoration

Module: Paper

LIST OF HEAD LECTURERS AND COURSES

2nd year of graduate studies

Summer semester (4th sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Associate professor Sanja Serhatlić Assistant Professor Tanja Dujaković	Conservation-Restoration of Paper G/IV	15 0	50 201	4 0	14
2.	Unknown home lecturer	Master's Thesis	0	100	0	10
		ELECTIVE COURSES				
3.	Associate Professor Iris Lobaš Kukavičić, PhD Jasmina Runje, Master of Arts, Associate	Illumination	0 0	1 29	0 0	3
4.	Professor Sandra Uskoković	Selected Topics in Contemporary Art - inactive	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/IV	15	15	0	2
6.	Zrinka Režić Tolj, PhD Senior Lecturer	Italian Language for Restoration and Conservation G/IV	15	15	0	2

Graduate study: Conservation-Restoration

Module: Textile

LIST OF HEAD LECTURERS AND COURSES

2nd year of the graduate studies

Winter semester (3rd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović	Practice in Conservation and Restoration Workshop	0	320	0	22
2.	Associate Professor Danijela Jemo, PhD Assistant Professor Mateo Miguel Kodrič Kesovia	Conservation-Restoration of Textile G/III	15 0	167 84	4 0	14
		ELECTIVE COLLEGE				
3.	Jelena Dubčić, Senior Lecturer	English Language G/III	15	15	0	2
4.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/III	15	15	0	2

Graduate study: Conservation-Restoration

Module: Textile

LIST OF HEAD LECTURERS AND COURSES

2nd year of graduate studies

Summer semester (4th sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Associate Professor Danijela Jemo, PhD Assistant Professor Mateo Miguel Kodrič Kesovia	Conservation-Restoration of Textile G/IV	15 0	167 84	4 0	14
2.	Unknown home lecturer	Master's Thesis	0	100	0	10
		ELECTIVE COURSES				
3.	Associate Professor Iris Lobaš Kukavičić, PhD Jasmina Runje, Master of Arts, Associate	Illumination	0 0	1 29	0 0	3
4.	Professor Sandra Uskoković	Selected Topics in Contemporary Art - inactive	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/IV	15	15	0	2
6.	Zrinka Režić Tolj, PhD Senior Lecturer	Italian Language for Restoration and Conservation G/IV	15	15	0	2

Graduate study: Conservation-Restoration

Module: Metal

LIST OF HEAD LECTURERS AND COURSES

2nd year of the graduate studies

Winter semester (3rd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović	Practice in Conservation and Restoration Workshop	0	320	0	22
2.	Assistant Professor Marta Kotlar Sonja Đuraš, Master of Arts, Assistant	Conservation-Restoration of Metal G/III	15	251	4	14
		ELECTIVE COLLEGE				
3.	Jelena Dubčić, Senior Lecturer	English Language G/III	15	15	0	2
4.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/III	15	15	0	2

Graduate study: Conservation-Restoration

Module: Metal

LIST OF HEAD LECTURERS AND COURSES

2nd year of graduate studies

Summer semester (4th sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Marta Kotlar Sonja Đuraš, Master of Arts, Assistant	Conservation-Restoration of Metal G/IV	15 0	0 251	0 4	14
2.	Unknown home lecturer	Master's Thesis	0	100	0	10
		ELECTIVE COURSES				
3.	Associate Professor Iris Lobaš Kukavičić, PhD Jasmina Runje, Master of Arts, Associate	Illumination	0 0	1 29	0 0	3
4.	Professor Sandra Uskoković	Selected Topics in Contemporary Art - inactive	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/IV	15	15	0	2
6.	Zrinka Režić Tolj, PhD Senior Lecturer	Italian Language for Restoration and Conservation G/IV	15	15	0	2

Graduate study: Conservation-Restoration

Module: Stone

LIST OF HEAD LECTURERS AND COURSES

2nd year of the graduate studies

Winter semester (3rd sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Joško Bogdanović	Practice in Conservation and Restoration Workshop	0	320	0	22
2.	Assistant Professor Jelena Tomasović Grbić	Conservation-Restoration of Stone G/III	15	251	4	14
		ELECTIVE COLLEGE				
3.	Jelena Dubčić, Senior Lecturer	English Language G/III	15	15	0	2
4.	Zrinka Režić Tolj, PhD, Senior Lecturer	Italian Language for Restoration and Conservation G/III	15	15	0	2

Graduate study: Conservation-Restoration

Module: Stone

LIST OF HEAD LECTURERS AND COURSES

2nd year of graduate studies

Summer semester (4th sem.)

No.	Head lecturer	Course name	L	E	S	ECTS
		COMPULSORY COURSES				
1.	Assistant Professor Jelena Tomasović Grbić	Conservation-Restoration of Stone G/IV	15	251	4	14
2.	Unknown home lecturer	Master's Thesis	0	100	0	10
		ELECTIVE COURSES				
3.	Associate Professor Iris Lobaš Kukavičić, PhD Jasmina Runje, Master of Arts, Associate	Illumination	0 0	1 29	0 0	3
4.	Professor Sandra Uskoković	Selected Topics in Contemporary Art - inactive	30	0	0	3
5.	Jelena Dubčić, Senior Lecturer	English Language G/IV	15	15	0	2
6.	Zrinka Režić Tolj, PhD Senior Lecturer	Italian Language for Restoration and Conservation G/IV	15	15	0	2

Until the end of their studies, students should collect 320 hours of practice in an external workshop (contracted by the University), which is a minimum of 22 ECTS credits to complete their studies and submit a certificate of practice to the secretary.

Students must complete a minimum of 120 ECTS credits to complete their studies (2 + 0).

COURSE INFORMATION	
Course name	**Conservation-Restoration of Wood G/I**
Semester	Winter (1st sem.)
ECTS points	9 ECTS
Course status	Compulsory
Head lecturer	Assistant Professor Joško Bogdanović
Department, room No.	Main University Campus building, room 78
Phone	-
E-mail	josko.bogdanovic@unidu.hr
Course assistant/associate	Monika Lolić Pustić, Master of Arts, Associate
Department, room No.	-
Phone	
E-mail	-

COURSE DESCRIPTION

Course content

Historical methods and materials used for the production of decorative ornaments: classical profiles, making of composition ornaments, stains; research of microclimate conditions and their influence on the state of works of art. Conservation-restoration project: analysis of the state of an object, sample preparation for analytical investigation, diagnostics using specific photographic techniques (UV, IR), wood structure, reasons for wood deterioration, different approaches to cleaning, consolidation, stabilization, reconstruction, and the application of final layers on the artefact.

Learning outcomes

After successfully completing the course, students will be able to:

1. Categorize the state of an artefact.
2. Identify important elements related to the state of an artefact with analytical methods;
3. Propose the chronology of the conservation-restoration treatments;
4. Estimate the damages on an artefact and analyse the causes of deterioration;
5. Use analytical research methods such as UV reflectography, UV fluorescence, IR reflectography;
6. Collect samples for analytical investigation of material;
7. Evaluate the efficiency of the technique and material used for the consolidation of an artefact.

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TEACHING MODE

☐Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☐Mentoring
☐Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading

1.	Group of authors. (1998). Painted Wood: History and Conservation. The Getty Conservation Institute.
2.	A. Unger, A. P. Schniewind, W. Unger. (2001). Conservation of Wood Artifacts. Springer-Verlag, Berlin Heidelberg.
3.	Shayne Rivers, Nick Umney. (2007). Conservation of Furniture. Routledge, London & New York.

Optional reading

1.	Joyce Hill Stoner, Rebecca Rushfield. (2020). Conservation of Easel Paintings. Taylor & Francis, London & New York.
2.	National Research Council 2005. (2003.) Scientific Examination of Art: Modern Techniques in Conservation and Analysis. Washington, DC.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Historical methods and materials used in the production of decorative elements	2	10	0
2.	Historical methods and materials used in the production of decorative elements: classical profiles, composition ornaments, stains	0	12	0
3.	Research of microclimate conditions and their influence on the state of the works of art	0	12	0
4.	Analysis of the state of the object	0	10	2
5.	Analysis of the state of the object	0	12	0
6.	Sample preparation for analytical investigation	2	10	0
7.	Investigation of the artefacts using specific photographic techniques (UV, IR)	2	10	0
8.	Various cleaning methods	2	10	0
9.	Various cleaning methods	0	12	0
10.	Consolidation of delaminated layers	0	12	0
11.	Consolidation of delaminated layers	0	12	0
12.	Visit to the institutions related to conservation-restoration	0	10	0
13.	Reconstruction: ethical approach	2	10	0
14.	Final layers application	0	12	0

15.	The final presentation of the conservation-restoration documentation	0	12	2
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION
The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Stone G/I**
Degree	Graduate
Semester	Winter (1st sem.)
ECTS points	9 ECTS
Course status	Compulsory
Head lecturer	Assistant Professor Jelena Tomasović Grbić
Department, room No.	-
Phone	-
E-mail	-
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

The course provides a basic understanding of the legal, ethical and professional principles that apply to the conservation and restoration of stone. Starting from the visual inspection of the current condition of the artwork, students will be informed on how to collect historical information and details of previous interventions as well as existing documentation on the cultural property. In addition, the course examines the condition of the material, the causes of its deterioration and the necessary diagnostics, based on which a proposal for conservationand restoration work is drawn up. By focusing on the visual recognition of differences between damaged and undamaged stone as well as old and new stone, students develop a sensitivity for recognising the degree of damage to the object. The methods of assessing the degree of damage as well as the types of stone damage are thoroughly explored to enable accurate problem diagnosis. Learning laboratory examination methods, including petrographic, microbiological and chemical examinations, will provide students with a deeper understanding of the material and its properties, creating a foundation for future restoration efforts. In addition, the course will explore the materials and techniques for stone consolidation, stone protection and restoration (joining pieces, crack repair, making and working reconstructions and making copies) and prepare students for the challenges of preserving and restoring the cultural heritage of stone monuments.

In addition, the course will examine the causes of stone deterioration, including the effects of moisture, salts, micro-organisms, weathering and human activity. Stone cleaning techniques, such as mechanical, hydrodynamic and chemical methods, will be thoroughly explored, as will methods of moisture remediation and desalination. The development of programmes and cost estimates for conservationand restoration work is also covered so that students have practical tools for planning and carrying out the restoration of stone heritage.

Learning outcomes

After successfully completing the course, students will be able to:

1. Recognise and understand the differences between damaged and undamaged stone, and old and new stone.
2. Know different methods to diagnose the degree of stone damage for a precise problem analysis that forms the basis for restoration decisions.

3. Understand the importance of laboratory testing and its role in analysing stone material.
4. Recognise the causes of stone deterioration, including moisture, salts, micro-organisms and weathering.
5. Apply and practise the stone cleaning techniques and moisture remediation methods learnt in the course.
6. Plan programmes and cost estimates for restoration measures on historic stone objects, taking into account their special features.

TEACHING MODE

☐ Lectures	☒ Office hours
☒ Seminars and workshops	☐ Laboratory
☒ Exercises	☒ Field work
☒ Independent tasks	☒ Mentoring work
☐ Multimedia and internet	☐ Knowledge test
☐ Distance education	

EXAMINATION METHOD

☐ Oral exam	Other:
☒ Written exam	-
☐ Preliminary exam	

READING

Compulsory reading

1.	Donelli, Ivo; Malinar, Hrvoje Konzervacija i restauracija kamena. Split: Umjetnička akademija Sveučilišta u Splitu, 2015
2.	Eric Doehne and Clifford A. Price (2010): Stone conservation, 2nd edition
3.	N.S. Brommelle, Perry Smith (1986): Case Studies in the Conservation Stone and Wall Paintings
4	R. Přikryl; B. J. Smith, Building Stone Decay: From Diagnosis to Conservation, Geological Society of London 2007

Optional reading

1.	Torraca, Giorgio. 2009. Lectures on Materials Science for Architectural Conservation. Los Angeles,CA

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Researching literature, A	1	12	4
2.	Researching literature B	1	11	0
3.	Research the nature of artefact A	1	11	0
4.	Research the nature of artefact B	1	11	0
5.	Analysis A	1	11	0
6.	Analysis B	1	11	0
7.	Analysis C	1	11	0

8.	Manufacturing processes	1	11	0
9.	Deterioration A	1	11	0
10.	Deterioration B	1	11	0
11.	Photo documentation	0	11	0
12.	Mapping of deterioration A	0	11	0
13.	Mapping of deterioration B	0	11	0
14.	Documentation A	0	11	0
15.	Documentation B	0	11	0
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION
The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Metal G/I**
Semester	Winter (1st sem.)
ECTS points	9
Course status	Compulsory
Head lecturer	Assistant Professor Marta Kotlar
Department, room No.	University Campus
Phone	-
E-mail	Marta.kotlar@unidu.hr
Course assistant/associate	Sonja Đuraš, Master of Arts, Assistant
Department, room No.	Campus, 9
Phone	-
E-mail	sonja.duras@unidu.hr
COURSE DESCRIPTION	
Course content	
Conservation-restoration work on one object made of metal with the implementation of the research related to a particular object, preparation of complete documentation with photo documentation. Proposal of analyses and conservation-restoration	

works. Conservation-restoration on one object by more demanding conservation-restoration interventions, using the acquired knowledge about the cleaning of metals and alloys, reintegration, consolidation and protection of objects. Make proposal for the storage, preservation and maintenance of the object.

Learning outcomes

After successfully completing the course, students will be able to:

1. Carry out conservation-restoration work on an object made of metal under supervision.
2. Prepare a proposal for analysis and conservation-restoration works;
3. Make the proposal for storage, preservation and maintenance of the object.

TEACHING MODE

☐Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☐Mentoring
☒Multimedia and internet	☐Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Lyndsie Selwyn. (2004). Metals and Corrosion: A Handbook for the Conservation Professional. CCI, Ottawa. pp. 51-73.
2.	Saleh Mohamed Saleh Ahmed. (2011). Conservation methods of iron artifacts recovered from the marine environment. Environmental Science.
3.	E. Guilminot, D. Neff, C. Rémazeilles, S. Reguer, F. Kergourlay, C. Pelé , P. Dillmann, P. Refait, F. Nicot (2012). Original research or treatment paper: Influence of crucial parameters on the dechlorination treatments of ferrous objects from seawater. The International Institute for Conservation of Historic and Artistic Works.
Optional reading	
1.	John Ashton, David Hallam. (2004). Metal 04 – Introduction. National Museum of Australia.
2.	I. S. Cole, T. H. Muster, D. Lau, W. D. Ganther. (2004). Metal 04 – Section 1 – Preventive Conservation. National Museum of Australia.
3.	M. J. T. M. van Bellegema, H. A. Ankersmitb, R. van Langhc and W. Weid. (2004). Metal 04 – Section 2 – Better Knowledge of Objects. National Museum of Australia.
4.	Jane Bassett, Francesca Bewer, David Bourgarit, Geneviève Bresc-Bautier, Philippe Malgouyres and Guilhem Scherf. (2014). French Bronze Sculpture: 16th-18th Century Materials and Techniques. Archetype Publications. SA & Canada.
5.	K. Schmidt-Otta. (2004). Metal 04 – Section 3 – Better Understanding of Treatments. National Museum of Australia.
6.	A.-M. Hackea, C.M. Carra, A. Brown. (2004). Metal 04 – Section 4 – Composite Artefacts. National Museum of Australia.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Conservation-restoration on one object – research related to the obtained object	10	0	2

2.	Conservation-restoration on one object – research related to the obtained object	0	10	2
3.	Conservation-restoration of one object – research related to the obtained object – photo documentation and documentation	0	12	0
4.	Conservation-restoration of one object – proposal of possible analyses and proposal of conservation-restoration work	0	12	0
5.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge of cleaning metals and metal alloys – mechanical cleaning	0	12	0
6.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge of cleaning metals and metal alloys – mechanical cleaning	0	12	0
7.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge of cleaning metals and metal alloys – chemical cleaning	0	12	0
8.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge of cleaning metals and metal alloys – chemical cleaning	0	12	0
9.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge of cleaning metals and metal alloys – selection of cleaning methods	0	12	0
10.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge of cleaning metals and metal alloys	0	12	0
11.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge about reintegration of metal and metal alloys	0	12	0
12.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge about consolidation of metal and metal alloys	0	12	0
13.	Conservation-restoration of one object – more demanding conservation-restoration interventions by using the acquired knowledge about protection of metal and metal alloys	0	12	0
14.	Make proposals for storage, preservation and maintenance of objects	0	12	0
15.	Preparation of final photo documentation and documentation	0	12	0
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION

Course name	**Conservation-Restoration of Paper G/I**
Semester	Winter (1st sem.)
ECTS points	9 ECTS
Course status	Compulsory
Head lecturer	Associate professor Sanja Serhatlić
Department, room No.	Campus, Branitelja Dubrovnika 41, Dubrovnik, 52
Phone	+385 20 446 021
E-mail	sanja.serhatlic@unidu.hr
Course assistant/associate	Assistant Professor Tanja Dujaković
Department, room No.	Campus, Branitelja Dubrovnika 41, Dubrovnik, 52
Phone	-
E-mail	tanja.dujakovic@unidu.hr

COURSE DESCRIPTION

Course content

This course deals with the conservation and restoration procedures on coloured graphic techniques and two-dimensional and three-dimensional lacquered objects. It also deals with storage conditions with special attention to oleographs. Through their practical work students are introduced to graphic techniques learned in the previous years. These techniques often include other materials (canvas, wood, metal, etc.) and it is necessary to collaborate with colleagues from other fields as well as with other institutions. Conservation-restoration work on the above objects / artworks includes recording of the artwork and preparation of the conservation-restoration documentation, visual inspection and detection of damage, analysis and testing, removal of varnish and other coatings, dry removal of impurities, wet treatments, filling the missing parts, retouching and toning, mounting and housing the artwork on paper.

Learning outcomes

After successfully completing the course, students will be able to:

1. Identify damage on coloured graphic materials – conduct conservation and restoration documentation.
2. Create a presentation using conservation and restoration documentation – mounting and housing art on paper.
3. Interpretation of the analysed data – apply all conservation-restoration procedures (dry and wet removal of impurities, disinfection, bleaching, neutralisation, paper strengthening, gluing, filling, patching, pressing, retouching) to graphic techniques.

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TEACHING MODE

☒Lectures	☒Consultations
☒Seminars and workshops	☒Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading	
1.	Banik Gerhard. (1999). Paper and related materials. Vol. 99. Rome: ICCROM.
2.	Banik, Gerhard, et al. (2003). Nuove metodologie nel restauro del materiale cartaceo.
3.	James C., Corrigan C., Enshaian M. C., Greca M. R. (1997). Old Master Prints and Drawings: A Guide to Preservation and Conservation. Amsterdam. Amsterdam University Press.
Optional reading	
1.	Paper Treatments-Cool Conservation, http://cool.conservationus.org/search.html?cx=001380950021459995551%3Aivvcscwhh

	gg &cof=FORID%, , 0.
2.	Oddy, Andrew, and Sara Carroll, eds. (1999). Reversibility: Does it exist? British Museum.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Graphic techniques / recognition	1	6	0
2.	Investigative documentation – historical and artistic	1	6	0
3.	Investigative documentation – conservation and restoration	1	6	2
4.	Dry cleaning methods	0	12	0
5.	Wet removal of impurities	2	12	0
6.	Cleaning with gels and solvents	2	14	0
7.	Strengthening of the paper support	2	12	0
8.	Filling the missing parts	0	12	0
9.	Investigative documentation – current condition and analysis	1	12	2
10.	Dry cleaning methods on painted materials	0	12	0
11.	Wet cleaning methods on lacquered materials	0	14	0
12.	Neutralisation processes	0	12	0
13.	Reinforcement of paper support and filling the missing parts on painted materials	0	12	0
14.	Retouching, varnishing	0	12	0
15.	Mounting and housing art on paper	0	12	0
TOTAL HOURS		**10**	**166**	**4**

OTHER RELEVANT INFORMATION
The quality of the programme, the teaching process, teaching skills and the level of mastery of the material is carried out through written evaluation based on questionnaires and other standardized methods in accordance with the laws of the College of Dubrovnik. Evaluation of professional colleagues. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Textile G/I**
Semester	Winter (1st sem.)
ECTS points	9
Course status	Compulsory
Head lecturer	Assistant Professor Danijela Jemo, PhD
Department, room No.	University Campus, Branitelja Dubrovnika 41, Room 108
Phone	+385 20 446 032
E-mail	danijela.jemo@unidu.hr
Course assistant/associate	Assistant Professor Mateo Miguel Kodrič Kesovia
Department, room No.	University Campus, Branitelja Dubrovnika 41, Room 110
Phone	+385 20 446 039
E-mail	mateo-miguel.kodric-kesovia@unidu.hr; mmkesov@unidu.hr

COURSE DESCRIPTION

Course content

Planning and implementing a specific conservation and restoration procedure on a more complex textile item. Creating a detailed documentation about the object and its current condition. Sampling and preparation of samples for analysis. Conducting preliminary research. Collaborating with relevant institutions, field research.

Learning outcomes

After successfully completing the course, students will be able to:

1. Apply the acquired knowledge and skills in new or unknown situations;
2. Define and valorise technological and constructional characteristics of an object;
3. Develop critical thinking by analysing what can be observed: reviewing and evaluating the current condition of the object; identifying the factors and reasons that led to the degradation of the cultural object;
4. Critically evaluate the results of the preliminary research as a basis for finding the optimal methodological approach to solving specific problems on the object to be preserved and restored.

TEACHING MODE	
☒Lectures	☒Consultations
☒Seminars and workshops	☒Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD	
☒ Oral	Other:
☒ Written	-
☐ Preliminary exam	

READING

Compulsory reading

1.	Boersma, F., Brokerhof, A., Van den Berg, S.; Tegelaers, J. (2007). Unravelling Textiles: A Handbook for the Preservation of Textile Collections. Archetype Publications Ltd.
2.	Landi, S. (1998). The Textile Conservator's Manual. Butterworth-Heinemann Ltd.

3.	Timar-Balazsy, A., Eastop, D. (2004). Chemical Principles of Textile Conservation. Butterworth-Heinemann Ltd.
4.	Flury-Lemberg, M. (1988). Textile Conservation and Research: A Documentation of the Textile Department on the Occasion of the Twentieth Anniversary of the Abegg Foundation. Abegg-Stiftung.
5.	Qinguo, F. (2005). Chemical Testing of Textiles. Woodhead Publishing Ltd.
Optional reading	
1.	Johnstone, P. (2002). High Fashion in the Church. Maney Publishing.
2.	Brooks, M. M., Eastop, E. D. (2011). Changing Views of Textile Conservation. The Getty Conservation Institute.
3.	Hearle, J. W. S. Lomas, B., Cooke, W. D. (1998). Atlas of Fibre Fracture and Damage to Textiles. The Textile Institute, Woodhead Publishing.
4.	Kirby, J. (2005). Dyes in History and Archaeology 20. Archetype Publications Ltd.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Conservation and restoration treatments on a concrete cultural object (three-dimensional textile object): making basic documentation about the object	2	8	0
2.	Gathering all relevant information, making graphic and photographic documentation	0	12	0
3.	Documentation and analysis of construction parameters: defining the shape and the volume of the object, all the garment patterns and layers of textile materials	0	12	0
4.	Documentation and analysis of the production and seam constructions	0	12	0
5.	Documentation and analysis of the structural elements of historical fabrics: type of yarns, weave structures, fabric density, etc.	0	12	2
6.	Documentation and analysis of the structural elements of the lining and interlinings	0	12	0
7.	Documentation and analysis of decorative ribbons	0	12	0
8.	Documentation and analysis of decorative embroidery and applications	0	12	0
9.	Documenting the current condition of the object: damages, missing parts, alterations, subsequent interventions, etc.	2	10	0
10.	Documenting the current condition of the object: damages, missing parts, alterations, subsequent interventions, etc.	0	12	0
11.	Documentation and analysis of fabric construction elements valorised as subsequent interventions: type of yarns, weave structures, fabric density, etc.	0	12	0
12.	Mechanical cleaning	0	12	0

13.	Analysis of material composition in textile conservation and restoration	6	4	2
14.	Sampling different materials of which the object is made and sample preparations	0	12	0
15.	Preparation of samples for microscopic analysis of the main fabric	0	12	0
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Applied Chemistry G/I**
Semester	Winter (1st sem.)
ECTS points	4
Course status	Compulsory
Head lecturer	Associate Professor Lucia Emanuele, PhD
Department, room No.	University Campus, 72
Phone	020 446034
E-mail	lucia.emanuele@unidu.hr
Course assistant/associate	Assistant Professor Iris Dupčić Radić, PhD
Department, room No.	Institute for Marine and Coastal Research
Phone	020 323 484
E-mail	iris@unidu.hr

COURSE DESCRIPTION

Course content

Molecules and intemolecular forces. Volatility. Solutions and solubility. Use of solvents. Hazard of solvents, toxicity and flammability. Water distilled and deionized water. Organic solvents: hydrocarbons, alkyl halides, alcohols, amines and ethers, aldehydes and ketones, carboxylic acids and their derivatives. Mixtures of solvents. Teas' triangle.

Learning outcomes

After having successfully passed the final exam, students will be able to:

1. Define and describe the basic chemical properties of solvents;
2. Identify the hazard, toxicity and flammability of solvents;
3. Link functional groups and types of intermolecular forces;
4. Distinguish different solvents and estimate which among them can be mixed, then locate the mixture on the Teas' triangle;
5. Implement the acquired knowledge in the practical work in the workshop.

TEACHING MODE

☒Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☐Exercises	☐Field work
☐Independent assignments	☐Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD	
☒ Oral ☒ Written ☐ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Torraca, G. (2005). Solubility and Solvents for Conservation Problems. ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property).
2.	Loudon, G. M. (2002). Organic Chemistry. Oxford Edition.
Optional reading	
1.	Click here to enter text.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Molecules and intemolecular forces	2	0	0
2.	Volatility and solubility	2	0	0
3.	Solutions	2	0	0
4.	Solutions: concentration	2	0	0
5.	Use of solvents. Hazard of solvents, toxicity and flammability	2	0	0
6.	Water, distilled and deionized water	2	0	0
7.	Water, distilled and deionized water	2	0	0
8.	Organic solvents: alcohols, amines and ethers	2	0	0
9.	Organic solvents: carboxylic acids and their derivatives	2	0	0
10.	Mixtures of solvents. Teas' triangle	2	0	0
11.	Exercise 1: Use of solvents	0	2	0
12.	Exercise 2: Use of solvents	0	2	0

13.	Exercise 3: Water – properties	0	2	0
14.	Exercise 4: Solutions (calculation and preparation)	0	2	0
15.	Exercise 5: Solutions (calculation and preparation)	0	2	0
	TOTAL HOURS	**20**	**10**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Natural Sciences in Cultural Heritage I**
Semester	Winter (1st sem.)
ECTS points	4
Course status	Compulsory
Head lecturer	Assistant Professor Ana Car, PhD
Department, room No.	Department of Arts and Restoration
Phone	020446053
E-mail	ana.car@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Getting acquainted with the natural science methods of researching and documenting heritage in order to get to know the possibilities and limitations of the available methods, i.e. which method can or cannot do something. Structural methods of heritage research and documentation (photographic documentation using radiation in the UV and IR range, UV fluorescence, UV reflectography, IR reflectography, X-ray photography, CT, boroscopy, thermography, photogrammetry and virtual 3D). Dating methods (dendrochronology, thermoluminescence, radioisotope dating, radiocarbon dating and radioactive isotope dating). Light examination and microscopy (refractometry, optical microscopy, transmission electron microscope, scanning electron microscope and scanning probe microscopy). Mass spectrometry (molecular mass spectrometry, secondary ion mass spectrometry and atomic mass spectrometry).

Learning outcomes

After successfully completing the course, students will:

1. Learn why the conservator-restorer does and / or orders respective natural science research;
2. Learn which scientific heritage research methods exist;
3. For the methods mentioned in this course, students will learn which are done in the available laboratories;
4. For the methods mentioned in this course, students will learn which method can be used and how to prepare a sample;
5. For the methods mentioned in the course, students will know what their limitations are and what can affect the accuracy or reliability of a particular method.

TEACHING MODE

☒Lectures	☒Consultations

☐Seminars and workshops ☐Exercises ☐Independent assignments ☐Multimedia and internet ☐Distance learning	☐Laboratory ☐Field work ☐Mentoring ☒Exams

EXAMINATION METHOD	
☐ Oral ☒ Written ☒ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Stuart Barbara. (2007). Analytical Techniques in Materials Conservation. John Wiley & Sons, pp. 72-103.
2.	Stuart Barbara. (2007). Analytical Techniques in Materials Conservation. John Wiley & Sons, pp. 269-289.
3.	Stuart Barbara (2007). Analytical Techniques in Materials Conservation. John Wiley & Sons, pp. 378-392.
Optional reading	
1.	Eds.: A. Mackova et al. (October 2016). Nuclear Physics for Cultural Heritage. Nuclear Physics Division of the European Physical Society.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Repetition (definitions of basic concepts from physics important for understanding materials: air humidity, electric charge and current, magnetic phenomena, Bohr's model of atoms, emission and absorption of radiation from atoms, continuous and discrete spectrum, atomic nucleus, nucleons and isotopes)	2	0	0
2.	Repetition (visible light, reflection and refraction of light, mirrors, total reflection, optical prism, light dispersion, light interference, light deflection, optical grating, polarization of light); introduction (documentation in conservation-restoration work, digital technologies in heritage documentation, analytical methods, structural methods and dating methods)	2	0	0
3.	Structural methods of heritage research and documentation (infrared techniques, ultraviolet techniques, photographic documentation using radiation in the UV and IR region)	2	0	0
4.	Structural methods of heritage research and documentation (UV fluorescence, UV reflectography, IR reflectography, radiography, X-ray photography)	2	0	0
5.	Structural methods of heritage research and documentation (CT (Computed Tomography), boroscopy (endoscopy, videoscopy), thermography, photogrammetry and virtual 3D)	2	0	0
6.	Dating methods (dendrochronology, thermoluminescence)	2	0	0
7.	Datin methods (radioisotope dating, 14C radiocarbon dating)	2	0	0
8.	Dating methods (radioactive isotope dating); light examination and microscopy (refractometry, optical microscopy)	2	0	0

9.	Light examination and microscopy (transmission electron microscope)	2	0	0
10.	Light examination and microscopy (transmission electron microscope, scanning electron microscope)	2	0	0
11.	Light examination and microscopy (scanning electron microscope)	2	0	0
12.	Light examination and microscopy (scanning probe microscopy)	2	0	0
13.	Mass spectrometry (molecular mass spectrometry)	2	0	0
14.	Mass spectrometry (secondary ion mass spectrometry)	2	0	0
15.	Mass spectrometry (atomic mass spectrometry)	2	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**English Language G/I**
Semester	Winter (1st sem.)
ECTS points	2 points
Course status	Compulsory
Head lecturer	Jelena Dubčić, Senior Lecturer
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 55
Phone	+38520446049
E-mail	jdubcic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Language is taught on the basis of authentic language contents in the field of restoration and conservation (authentic articles, chapters of literature, descriptions and analyses of works of art, etc.) chosen to correspond to the level of foreign language proficiency C1. Students acquire and expand their ESP (English for Specific Purposes) vocabulary in the field of restoration and conservation by studying the following topics: natural fibres, commercial dry cleaning of museum textiles, testing for colour fastness, mould growth on textiles, mechanical surface cleaning of textiles, conservation framing of embroideries and other flat textiles and the identification of natural fibres. Students also practice grammatical structures that frequently appear in selected texts (the correct use of gerund and infinitive and capital letters in English is emphasized).

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand, listen, read and interpret authentic texts on restoration and conservation focusing on the following topics: natural fibres, commercial dry cleaning of museum textiles, testing for colour fastness, mould growth on textiles, mechanical surface cleaning of textiles, conservation framing of embroideries and other flat textiles and the identification of natural fibres;
2. Use frequent grammatical structures correctly (gerund, infinitive, capital letters);
3. Acquire and develop knowledge of English for Specific Purposes and skills in English that are relevant for continuing higher education as well as finding a job in the field of restoration and conservation both in Europe and the rest of the world;
4. Develop skills of written and spoken communication related to the topics of restoration and conservation;
5. Independently present the topics in oral or written form;
6. Use English with the purpose of mastering professional skills outside classroom.

TEACHING MODE	
☒Lectures ☐Seminars and workshops ☒Exercises ☒Independent assignments ☒Multimedia and internet ☒Distance learning	☒Consultations ☐Laboratory ☐Field work ☐Mentoring ☒Exams

EXAMINATION METHOD	
☒ Oral ☒ Written ☒ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Canadian Conservation Institute. (2021). Canadian Conservation Institute notes, http://www.cci-icc.gc.ca/resources-ressources/c.
2.	Agendaweb, Agendaweb. (2021). www.agendaweb.org.
3.	Encyclopaedia Britannica. (2021). Art conservation and restoration, http://www.britannica.com/EBchecked/topic/36477/ar.
4.	Merriam-Webster, Merriam-Webster Online. (2021). Dictionary and Thesaurus, http://www.merriam-webster.com/.
5.	The Getty Conservation Institute. (2021). The Getty conservation Institute – PDF publications, http://www.getty.edu/conservation/publications_res.
6.	Thomson A. J., Martinet A. V. (1999). A Practical English Grammar, Exercises 1, Exercises 2, Oxford University Press, Oxford., pp. 150-175.
7.	Harding K., Lane A. (2014). International Express Intermediate – third edition, Oxford University Press.
Optional reading	
1.	Mansfield F., Nuttall C. (2007). Proficiency Practice Tests. Thomson ELT, Croatia.
2.	Harrison M. (2010). CPE Practice Tests, Oxford University Press, China.
3.	Cullen P., French A., Jakeman V. (2014). The Official Cambridge Guide to IELTS for Academic & General Training. Cambridge University Press, Italy.
4.	Drvodelić. M. (1989). Englesko-hrvatski rječnik. Školska knjiga, Zagreb.
5.	Drvodelić M. (1989). Hrvatsko-engleski rječnik. Školska knjiga, Zagreb.
6.	Raymond Murphy. English Grammar in Use. https://archive.org/details/MurphyR.EnglishGrammarInUse4thEdition

LIST OF TOPICS

No.	**LECTURE TITLES**	**Hours**		
		L	**E**	**S**

1.	Natural fibres I	1	1	0
2.	Natural fibres II	1	1	0
3.	Commercial dry cleaning of museum textiles I	1	1	0
4.	Commercial dry cleaning of museum textiles II	1	1	0
5.	Testing for colour fastness I	1	1	0
6.	Testing for colour fastness II	1	1	0
7.	Preliminary exam	1	1	0
8.	Mould growth on textiles I	1	1	0
9.	Mould growth on textiles II	1	1	0
10.	Mechanical surface cleaning of textiles I	1	1	0
11.	Mechanical surface cleaning of textiles II	1	1	0
12.	Conservation framing of embroideries and other flat textiles II	1	1	0
13.	Conservation framing of embroideries and other flat textiles II	1	1	0
14.	Identification of natural fibres	1	1	0
15.	Preliminary exam	1	1	0
	TOTAL HOURS			

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Calligraphy**
Semester	Winter (1st sem.)
ECTS points	3
Course status	Elective
Head lecturer	Assistant Professor Iris Lobaš Kukavičić, PhD
Department, room No.	Branitelja Dubrovnika 41, Dubrovnik, 69
Phone	-
E-mail	iris.lobas@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

History of writing, calligraphy, writing with a template, recognizing letters and their reconstruction.

Learning outcomes

After successfully completing the course, students will:

1. Become familiar with the technique of preparing the goose quill for writing;
2. Master the traditional art of writing with goose quill and ink;
3. Identify historical periods significant to the development of writing;
4. Analyse.

TEACHING MODE

☐Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☐Field work
☐Independent assignments	☐Mentoring
☒Multimedia and internet	☐Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Otto G. Ocvirk, Robert E. Stinson, Philip R. Wigg, Robert O. Bone, David L. Cayton (2006.) Art Fundamentals Theory and Practice. McGraw-Hill Companies
Optional reading	
1.	Johannes Itten (1997). The Art of Color. John Wiley & Sons.
2.	Rudolf Arnheim (2004). Art and Visual Perception. University of California Press
3.	(2005). Leonardo da Vinci: A Treatise on Painting. Dover.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Introduction to the history of calligraphy	0	2	0

2.	The role of calligraphy in the construction of visual culture	0	2	0
3.	The role of calligraphy in restoration	0	2	0
4.	Preparation of a goose pen	0	2	0
5.	Exercise of Roman capital letters	0	2	0
6.	Exercise of Roman capital letters	0	2	0
7.	Exercise of Roman capital letters	0	2	0
8.	Exercise of Roman capital letters	0	2	0
9.	Practicing Croatian Glagolitic	0	2	0
10.	Practicing Croatian Glagolitic	0	2	0
11.	Practicing Croatian Glagolitic	0	2	0
12.	Writing selected texts with Roman capital letters	0	2	0
13.	Writing selected texts with Roman capital letters	0	2	0
14.	Writing selected texts with Roman capital letters	0	2	0
15.	Writing selected texts with Roman capital letters	0	2	0
	TOTAL HOURS	**0**	**30**	**0**

OTHER RELEVANT INFORMATION
The quality of the programme, the teaching process, the teaching skills and the level of mastery of the material is determined by a written evaluation based on questionnaires and other standardized methods and in accordance with the laws of the University of Dubrovnik. Evaluation of professional colleagues. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Ecology in artistic design I.**
Semester	Winter

ECTS points	4
Course status	Elective
Course leader	Associate professor, Art Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego
Department, room no.	69
Phone	0915263832
e-mail	iris.lobas@unidu.hr
Course assistant/associate	Associate professor Marijana Pećarević , Ph. D. Assistant professor, Tanja Dujaković
Department, room no.	-
Phone	-
e-mail	-

COURSE DESCRIPTION

Course content

The course addresses the issues of contemporary lifestyle by introducing new materials into the space of artistic creation. By promoting awareness of the importance of ecology, environmental protection and circular economy, the course will explore different ways of using raw material waste to create new materials for use and artistic design. In response to the needs and problems of the local community, waste raw materials from aquaculture (shellfish powder) will be included in the creative process. However, an important part of the course is to explore the possibility of using other waste materials such as rubber, plastic, paper, etc., which also pose a major problem for environmental conservation. With an interdisciplinary approach that combines scientific and artistic ways of thinking, new possibilities for artistic creativity are opened up, but also socially responsible behavior is encouraged. In the theoretical part of the course, students will learn - the connection between ecology and artistic design - the origin of materials, their properties and possible uses - tools and machines for shaping materials - technological methods of material processing (researching and creating new formulas when combining materials) - artistic design The practical part of the course includes: - laboratory exercises in materials research - production and testing of physical and mechanical properties of materials - creation of sketches for artistic design - artistic design - production and properties of natural colors

Learning outcomes

After acquiring the knowledge, the students will be able to
- know the importance of recycling
- know the principles of ecology and apply the acquired knowledge in everyday life
- learn to use waste materials from aquaculture and the environment (shells, plastic, rubber and paper)
- learn about the technological processes for processing materials from waste
- get to know new possibilities of artistic design and apply the acquired knowledge
- learn how to produce natural colors and apply the knowledge acquired)

TEACHING MODE

☐Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☒ Exercises	☐Field work
☐Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD

☐ Oral	Other:
☐ Written	-
☐ Partial exam	

READING

Compulsory reading

2.	Ruhrberg, K. I drugi, Umjetnost XX stoljeća , Zagreb: Taschen. ISBN: 953-201-366-0, 2004.
3.	Foster, H. I drugi , Art since 1900- modernism, antimodernism-postmodernism, London: Thames&Hudson. ISBN: 050023818-9 , 2004.
4.	Klaus, H. , Contemporary Art, Taschen. ISBN:9783822800751, 1994.

5.	Barnes, R.S.K., Huges, R.N. , An introduction to Marine Ecology, Oxford : Blackwell Publishing, UK, str. 286 (odabrana poglavlja), 1999.
6.	Campanelli, L. , La chimica per l'arte, Zanichelli , 2007.
Optional reading	
4.	Pile, J., A History of interior Design, Wiley. ISBN-10: 0470228881, ISBN-13: 978-0470228883. , 2009.
5.	Shea, L., Grimley, Ch., Love, M., Interior Design Refrence & Specification Book, Rocksport Publishers. ISBN-10: 1592538495, ISBN-13: 978-1592538492 , 2013.
6.	Kastner J. , Land and Environmental Art (Themes and movements), London: Phaidon Press. ISBN-9780714856438, 2010.

LIST OF TOPICS

No.		Hours		
		L	**E**	**S**
1.	Introduction to ecology and environmental protection	2	2	0
2.	Waste from the aquaculture of mussels	2	2	0
3.	Field lessons - finding waste materials in the environment	2	2	0
4.	Getting to know the physical and chemical composition of materials (mussel shells)	2	2	0
5.	Preparation of innovative material for artistic design using waste from aquaculture	2	2	0
6.	Preparation of sketches for artistic design	2	2	0
7.	Preparation of sketches for artistic design	2	2	0
8.	Artistic design using innovative materials obtained from waste materials (mussel shells).	2	2	0
9.	Artistic design using innovative materials obtained from the raw material of waste materials (mussel shells).	2	2	0
10.	Artistic design using innovative materials obtained from the raw material of waste materials (mussel shells).	2	2	0
11.	Research into the possibilities and use of recycled paper as a raw material for the extraction of material for artistic design and use.	2	2	0
12.	Research into the possibilities and use of recycled paper as a raw material for obtaining material for artistic design and use.	2	2	0
13.	Research into the possibilities and use of recycled paper as a raw material for obtaining material for artistic design and use.	2	2	0

14.	Research and use of natural color pigments	2	2	0
15.	The use of natural color pigments in the final phase of artistic design	2	2	0
TOTAL HOURS		**30**	**30**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**History of Furniture - inactive**
Semester	Winter (1st sem.)
ECTS points	3
Course status	Elective
Head lecturer	Professor Sanja Žaja Vrbica, PhD
Department, room No.	Department of Arts and Restoration, 67
Phone	446 -022
E-mail	sanja.vrbica@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

In the course of one semester, students are introduced to the development of different kinds of furniture through history and circumstances that resulted in the development of specific furniture types.
Lectures are focused on historic styles, including the technical innovations of the Middle Ages resulting in new construction methods and the Renaissance changes in the use and organization of the living quarters of a palace with new items of luxury furniture observed in Florentine and Venetian examples. Students are introduced to the Baroque elements applied in palace interiors after this style becomes dominant and replaces the Renaissance form and the centres of style change compared to the earlier period. After this, the main exponents of style become the great French monarchs, Louis XIV, Louis XV and Louis XVI whose names define the styles, and students are introduced to the most important aspects of aforementioned styles and numerous variations developed in other European centres. At the end of the 18th century, classicist tendencies arise, and at the beginning of the 19th century the Empire style can be observed as well as the Biedermeier style. This style is followed by historical pluralism, which ends in the Art Nouveau style furniture, a kind of introduction to the Art Deco furniture and modern furniture styles from the beginning of the 20th century whose tendencies are even felt in today's production. Beside attending lectures with visual presentations at the Campus, students will also be acquainted with furniture examples from the rich permanent collection of the Dubrovnik Museums.

Learning outcomes

After successfully completing the course, students will be able to:

1. Define furniture styles;
2. Describe the characteristics of individual styles in history;
3. Name individual examples of furniture;
4. Chronologically define furniture styles;
5. Identify the different materials used to make furniture.

TEACHING MODE	
☒Lectures ☒Seminars and workshops ☐Exercises ☐Independent assignments ☐Multimedia and internet ☐Distance learning	☒Consultations ☐Laboratory ☒Field work ☒Mentoring ☒Exams
EXAMINATION METHOD	
☐ Oral ☒ Written ☐ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	John Morley. (1999). The History of Furniture: Twenty-Five Centuries of Style and Design in the Western Tradition. A Bulfinch Press Book, Little Brown and Company, New York.
Optional reading	
1.	Art Deco, 1910-1939. (2003). Victoria and Albert Museum, London, Bulfinch, 2003 (selected chapters).
2.	At Home in Renaissance Italy. (2006). Victoria and Albert Museum publications, (selected chapters).
3.	Georg Himmelheber. (1974). Biedermeier Furniture. Faber and Faber, London.
4.	Serge Grandjean. (1966). Empire Furniture 1800-1825. Faber and Faber, London.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Introduction to styles and historic periods of furniture	2	0	0
2.	Furniture in ancient and medieval history	2	0	0
3.	Furniture in the Renaissance period in Italy, Germany, France, Great Britain	2	0	0
4.	Furniture of the late Renaissance and early Baroque (Italy, Germany, France)	2	0	0
5.	Baroque furniture in Italy, Germany, France	2	0	0
6.	Louis XIV style furniture in Italy, Great Britain, Germany	2	0	0
7.	Louis XV style furniture	2	0	0
8.	Rococo furniture in Italy, Germany and Chippendale furniture	2	0	0
9.	Louis XVI style furniture	2	0	0

10.	Empire style furniture	2	0	0
11.	Biedermeier furniture	2	0	0
12.	Furniture beyond 1830 (Great Britain, arts and crafts)	2	0	0
13.	Furniture beyond 1830 (Germany, Austria, France)	2	0	0
14.	Furniture of the Art Nouveau period	2	0	0
15.	Art Deco furniture and 20th century furniture	2	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**19th Century Art in Croatia**
Semester	Winter (1st sem.)
ECTS points	3
Course status	Elective
Head lecturer	Professor Sanja Žaja Vrbica, PhD
Department, room No.	Department of Arts and Restoration, 67
Phone	446 -022
E-mail	sanja.vrbica@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Introducing students to the development of art during the 19th century in Croatia, with special reference to the development of styles in European centres. The course provides an overview of the artistic phenomena of Classicism, Biedermeier, Historicism and Art Nouveau, Romanticism, Realism, Impressionism and Post-Impressionism in architecture, sculpture and painting, and their impact on applied arts and industrial production. Special attention is paid to metal, stone, textiles, furniture and graphic design of that period. The course includes defining the social and historical framework of Croatian territories conditioned by the political circumstances at that time. It also studies the influence of the 19th century styles on the local art in painting, sculpture and architecture of the continental Croatia, Zagreb, Istria and Dalmatia throughout the 19th century and at the turn of the 19th and 20th centuries. Emphasis is also put on the contacts of Croatian artists with European centres, on detecting the activities of Croatian artists abroad and significant achievements of foreign artists in Croatia.

Learning outcomes

After successfully completing the course, students will be able to:

1. Categorize the 19th century styles;
2. Explain the local elements of individual styles;
3. Analyse the influences on the development of style variants in Croatia;
4. Identify significant works of that period;
5. Analyse differences in styles in European centres and Croatian cities;
6. Know the elements of styles in applied arts.

TEACHING MODE	
☒Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☐Exercises	☒Field work
☒Independent assignments	☒Mentoring
☐Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD	
☐ Oral	Other:
☒ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Radovan Ivančević. (1993). Art Treasures in Croatia (selected chapters).
Optional reading	
1.	

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	**E**	**S**
1.	Biedermeier art in Croatia (painting, sculpture, architecture)	2	0	0
2.	Biedermeier art in Croatia (applied arts)	2	0	0
3.	Historicism in Croatia (painting, sculpture, architecture)	2	0	0
4.	Historicism in Croatia (painting, sculpture, architecture)	2	0	0
5.	Zagreb during the 19th century	2	0	0
6.	Slavonia during the 19th century	2	0	0
7.	Istria during the 19th century	2	0	0
8.	Dubrovnik during the 19th century	2	0	0

9.	Dalmatia during the 19th century	2	0	0
10.	Croatian painting during the 19th century	2	0	0
11.	Croatian painting at the end of the 19th and the beginning of the 20th century	2	0	0
12.	Sculpture in Croatia at the turn of the 19th and 20th centuries	2	0	0
13.	Art Nouveau art in Croatia (painting, sculpture, architecture)	2	0	0
14.	Art Nouveau art in Croatia (applied arts)	2	0	0
15.	Visit to Dubrovnik public collections with objects and works of art from the 19th century	2	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Wood Protection**
Semester	Winter (1st sem.)
ECTS points	3
Course status	Elective
Head Lecturer	Assistant Professor Margarita Bego, PhD
Department, room No.	University Campus
Phone	+385 20 446 013
E-mail	Bego.margarita@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Introduction to the history of wood protection, abiotic and biological decomposition of wood, influence and importance of natural resistance of wood for protection, abiotic causes – water in three states of aggregation, effects of high and low temperatures, effects of solar radiation, atmosphere, biological agents – systematics, morphology, anatomy, physiology, ecology, the main representatives; xylophagous microorganisms and succession: bacteria, xylophagous fungi (moulds, wood discoloration, softwood and real wood rot fungi), xylophagous insects – primary, secondary, tertiary and quaternary (Coleoptera – isopods and Isoptera – termites) and marine pests. Basics of physical and structural properties of wood in terms of chemical wood preservation (porosity, permeability, diffusion, core, white). General information about the methods and means of wood protection: basics of protection and disinfection of wooden artifacts and objects of special cultural value. Basics of classification and application of methods and means of wood preservation.

Learning outcomes

After successfully completing the course, students will be able to:

1. Explain and identify the major xylophagous insects, fungi and marine pests;
2. Explain the recognition of defects caused by the activity of biological factors of wood decay;
3. Explain the adoption of the postulates and basic principles of wood preservation, explain the purpose of wood preservation;
4. Explain the purpose of wood preservation;
5. Apply wood preservation methods;
6. Explain the application of wood preservatives;
7. Explain the influence of physical, chemical, and structural properties on wood preservation;
8. Apply the basic knowledge and principles of wood protection and disinfection or procedures for preservation and restoration of wood objects/artifacts.

TEACHING MODE

☒Lectures	☐Consultations
☒Seminars and workshops	☐Laboratory
☐Exercises	☒Field work
☐Independent assignments	☐Mentoring
☐Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading	
1.	Unger, A., Schnieweind, A. P., Unger, W. (2001). Conservation of Wood Artifacts, A Handbook. Springer Ferlag Berlin Heidelberg.
2.	Bravery, A. E, Berry, R. W., Carey, J. K., Cooper, D. E. (1992). Recognising Wood Rot and Insect Damage in Buildings. BRE Bookshop, Garston, Watford, United Kingdom.
3.	Eaton, R. A., Hale, M. D. C. (1994). Wood: Decay, Pests and Protection, Chapman & Hall, London, UK.
Optional reading	
1.	Click here to enter text.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Introduction to the history of wood protection	2	1	0
2.	Abiotic and biological decomposition of wood	2	1	0
3.	Influence and importance of natural wood resistance in protection	2	1	0
4.	Abiotic causes – water in three aggregate states	2	1	0
5.	Effects of high and low temperatures	2	1	0

6.	Effects of solar radiation and the atmosphere	2	1	0
7.	Biological agents – systematics, morphology, anatomy	2	1	0
8.	Biological agents – physiology, ecology, the most important representatives	2	1	0
9.	Xylophagous microorganisms and succession: bacteria	2	1	0
10.	Xylophagous fungi (moulds, wood discoloration, soft and true rot fungi)	2	1	0
11.	Xylophagous insects – primary, secondary, tertiary and quaternary (Choleoptera – termites and Isoptera – termites)	2	1	0
12.	Marine pests	2	1	0
13.	Fundamentals of physical and structural properties of wood regarding chemical protection of wood (porosity, permeability, diffusion, core, white)	2	1	0
14.	General information on procedures and means of wood protection: basics of protection and disinfection of wooden artifacts and objects of special cultural value	2	1	0
15.	Basics of division and application of procedures and means of protection	2	1	0
	TOTAL HOURS	**30**	**15**	**0**

OTHER RELEVANT INFORMATION
The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Italian Language for Restoration and Conservation G/I**
Semester	Winter (1st sem.)
ECTS points	2 ECTS
Course status	Elective
Head lecturer	Zrinka Režić Tolj, Phd, Senior lecturer
Department, room No.	Kampus – 128
Phone	446 048
E-mail	zrinka.rezic@unidu.hr
Course assistant/associate	-
Department, room No.	-

Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

This course is intended for students who have mastered the Italian language at the intermediate proficiency level (B1-B2) or higher and who have the skills necessary to read and analyse expert texts in arts and conservation-restoration of works of art. Focus is on the language of art history, artistic techniques and materials as well as on the theory and practice of conservation-restoration. Language is studied from the aspect of professional terminology, morphosyntax and textuality. Emphasis is put on textuality, especially on the paratextual framework (pictures and captions). Topics relating to art history, preservation of cultural heritage and conservation-restoration of works of art will be studied, using authentic original texts in the Italian language and comparable texts in the Croatian or English language. Professional terminology of conservation-restoration of works of art will be analysed and systemised. Material is divided into 7 didactic units, which deal with individual topics from art history of the Italian culture and history as well as with the protection of the cultural heritage and restoration-conservation of works of art in Europe.

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand the main points of a complex text about concrete topics, including professional technical discussions at an intermediate B1-B2 level or higher;
2. Develop lexical analysis skills and expert terminology systematisation skills using state-of-the-art information technologies;
3. Demonstrate their knowledge of the lexicon of the Italian language relating to art history, artistic techniques and materials as well as conservation-restoration of artefacts of wood, paper, textile, ceramics and metal;
4. Communicate fluently with a native speaker about expert topics from their field of expertise;
5. Use the acquired language in a concrete text and compile a clear and detailed text about the topics from their field of expertise as well as explain their opinions;
6. Use the acquired knowledge in aforementioned situations;
7. Discuss about the current topics from arts and restoration;
8. Analyse and translate texts from the compulsory reading in the Italian language;
9. Demonstrate their ability to express themselves in writing in the Italian language;
10. Summarise and present certain content in the Italian language by use of state-of-the-art information technologies.

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TEACHING MODE

☒Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☐Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	Compiling terminological database
☒ Preliminary exam	

READING

Compulsory reading

4.	P. E. Balboni. (2015). Il Balboni B-UNO. Bonacci editore, Turin.
5.	Paolini, C., Faldi, M. (2000). Glossario delle tecniche artistiche e del restauro. Edizioni Palazzo Spinelli. Florence.
6.	Troncarelli, D. Vannini E. (ed.). (2005). L'arte del costruire. Bonacci Editore, Rome.

7.	Cecilia Prosperi. (1999). Il restauro dei documenti di archivio, dizionario dei termini. Edizioni Libreria dello Stato, Rome.
Optional reading	
3.	Jernej, J. (1995). Talijanska konverzacijska gramatika. Školska knjiga, Zagreb.
4.	Jernej, A. (1996). Hrvatsko-talijanski rječnik. Školska knjiga, Zagreb.
5.	Jernej, A. (1996). Talijansko-hrvatski rječnik, Školska knjiga, Zagreb.
6.	Video di vita italiana - http://www.bonaccieditore.it/video-di-vita-italiana.n4848, , 0.
7.	http://www.bonaccieditore.it/manuali/il-balboni-a2, , 0.
8.	http://www.abellarte.com/1---compianto-su-cristo-morto-di-giotto.html, , 0.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Gli italiani al lavoro	1	1	0
2.	Cercare un lavoro – bandi e concorsi	1	1	0
3.	Botticelli	1	1	0
4.	La primavera di Botticelli – analisi della tecnica artistica	1	1	0
5.	Leonardo da Vinci	1	1	0
6.	La Gioconda – il restauro	1	1	0
7.	Tiziano Vecellio	1	1	0
8.	La pala Gozzi – restauro	1	1	0
9.	Restauro del quadro di Tiziano della chiesa dei Domenicani a Dubrovnik	1	1	0
10.	Terminologia del restauro	1	1	0
11.	Restauro dei materiali lignei	1	1	0
12.	Restauro dei materiali cartacei	1	1	0
13.	Restauro dei materiali tessili	1	1	0

14.	Restauro dei materiali ceramici e metallici	1	1	0
15.	Ripasso per l'esame e creazione di basi terminologiche	1	1	0
	TOTAL HOURS	**15**	**15**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections. The interpretation of selected texts relating to conservation-restoration of all materials of this study programme relates primarily to the textual grammar of the professional language and to the specific terminology of this field.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Wood G/II**
Semester	Summer (2nd sem.)
ECTS points	9 ECTS
Course status	Compulsory
Head lecturer	Assistant Professor Joško Bogdanović
Department, room No.	Main Campus building, room 78
Phone	+385 20 446 038
E-mail	josko.bogdanovic@unidu.hr
Course assistant/associate	Monika Lolić Pustić, Master of Arts, Associate
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Comparison of materials: solvents, varnishes, glues and consolidants used in conservation-restoration. Conservation-restoration project: probing of painted layer; polarity testing, measuring PH values of surfaces; various cleaning methods for the painted layers – mechanical and chemical, destructive and non-destructive, materials, methods and techniques; consolidation of the polychrome base, various consolidation techniques, reconstruction, final layers of the artefact, research with photographic techniques (UV, IR), making of documentation.

Learning outcomes

After successfully completing the course, students will be able to:

1. Test and compare the efficiency of the different approaches during conservation-restoration treatments;
2. Revise and modify the course of conservation-restoration treatments;
3. Combine the results of the PH value and polarity of the surface with the chosen cleaning agents;
4. Differentiate various conservation-restoration treatments on the artefact from different chronological periods;
5. Valorise various techniques and materials used in the cleaning process of the painted layer;
6. Write comprehensive documentation of the conservation-restoration treatments;
7. Apply various protocols for the cleaning of surfaces;
8. Prepare basic mixtures of solvents for the purpose of cleaning in conservation-restoration treatments.

TEACHING MODE

☒Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☐Mentoring

☐Multimedia and internet ☐Distance learning	☒Exams

EXAMINATION METHOD	
☒ Oral ☐ Written ☐ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Krut Nicholaus (1999). The Restoration of Paintings, Konemann.
2.	A. Unger, A. P. Schniewind, W. Unger (2001). Conservation of Wood Artifacts. Springer-Verlag, Berlin Heidelberg.
3.	Group of authors (1998). Painted Wood: History and Conservation. The Getty Conservation Institute.
4.	Torraca G. (2005). Solubility and Solvents for Conservation Problems. ICRROM, Rome.
Optional reading	
1.	Shayne Rivers, Nick Umney. (2007). Conservation of Furniture, Routledge, London & New York.
2.	Edward M. Petrie. (2000). Handbook of Adhesives & Sealants. McGraw-Hill, Michigan.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Course introduction: materials and techniques	2	10	0
2.	Comparison of materials: solvents, varnishes, glues and consolidants used in conservation-restoration	2	10	0
3.	Safety at work, prevention of professional illness	2	10	0
4.	Polarity surface testing	2	10	0
5.	Measuring PH values of materials	2	10	0
6.	Probing of the painted layers	0	12	0
7.	Probing of the painted layers	0	12	0
8.	Cleaning of the painted layer: mechanical and chemical, destructive and non-destructive, materials, methods and techniques	0	12	0
9.	Cleaning of the painted layer: mechanical and chemical, destructive and non-destructive, materials, methods and techniques	0	10	2
10.	Consolidation of the polychrome base	0	12	0

11.	Consolidation of the polychrome base	0	12	0
12.	Field project: visit to the institutions related to conservation-restoration	0	12	0
13.	Putty application, reconstruction of preparation layer	0	12	0
14.	Underpainting	0	12	0
15.	Documentation production, presentation of the restored artefact	0	10	2
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Stone G/II**
Semester	Summer (2. sem.)
ECTS points	9 ECTS
Course status	Compulsory
Head lecturer	Assistant Professor Jelena Tomasović Grbić
Department, room No.	-
Phone	-
E-mail	-
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

The course enables students to deepen their understanding of the processes involved in the restoration and renewal of stone heritage. During the course, students will explore advanced techniques for sorting stone fragments and reassembling them to restore fragmented artefacts. Emphasis is placed on the practical application of methods for joining stone fragments and recognising damage in order to correctly reconstruct stone elements. By familiarising themselves with the materials used to reconstruct stone, students will become familiar with the methods of making copies of damaged parts as well as replicas of whole objects. As part of the course, students also acquire skills in the use of tools and equipment for working with stone, understand the basics of statics and safely build scaffolding for work at height, including personal safety during such work.

In addition, the course will look at the care of stone after conservationand restoration interventions and provide students with guidelines for the long-term protection of restored objects. Special emphasis will be placed on the development of a specialised seminar that will allow students to further deepen their knowledge and skills in the field of stone conservation.

In this way, students will learn advanced techniques and practises necessary for the successful restoration and conservation of stone heritage.

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand advanced techniques for sorting stone fragments for restoration.
2. Apply methods of bonding fragments to properly reconstruct stone structures.
3. Recognize different types of stone damage for adequate conservation and restoration.
4. Acquire skills in using tools and equipment for manipulating stone in conservation-restoration processes.
5. Understand the basics of statics and safety standards.
6. Develop guidelines for the long-term protection of restored objects as an important part of the restoration process.

TEACHING MODE

☐ Lectures	☐ Office hours
☒ Seminars and workshops	☒ Laboratory
☒ Exercises	☒ Field work
☐ Independent tasks	☒ Mentoring work
☐ Multimedia and internet	☐ Knowledge test
☐ Distance education	

EXAMINATION METHOD

☐ Oral exam	Other:
☒ Written exam	-
☐ Preliminary exam	

READING

Compulsory reading

1.	Donelli, Ivo; Malinar, Hrvoje Konzervacija i restauracija kamena. Split: Umjetnička akademija Sveučilišta u Splitu, 2015
2.	Eric Doehne and Clifford A. Price (2010): Stone conservation, 2nd edition
3.	F G Dimes, J. Ashurst (1998): Conservation of Building and Decorative Stone
4.	L. Lazzarini, M.L. Tabasso (1986): Il restauro della Pietra

Optional reading

1.	Erhard M. Winkler, Properties, Durability in Man's Environment, Springer Science & Business Media, 2013

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Studying the process of deterioration A	1	11	2
2.	Studying the process of deterioration B	1	11	2
3.	Studying the process of deterioration C	1	11	0
4.	Testing cleaning methods	1	11	0
5.	Cleaning A	1	11	0

6.	Cleaning B	1	11	0
7.	Consolidation A	1	11	0
8.	Consolidation B	1	11	0
9.	Gap fills A	1	11	0
10.	Gap fills B	1	11	0
11.	Gap fills C	0	11	0
12.	Retouch	0	11	0
13.	Proposal for the object storage A	0	11	0
14.	Proposal for the object storage B	0	11	0
15.	Documentation	0	12	0
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Metal G/II**
Semester	Summer (2nd sem.)
ECTS points	9
Course status	Compulsory
Head lecturer	Assistant Professor Marta Kotlar
Department, room No.	Campus
Phone	-
E-mail	marta.kotlar@unidu.hr
Course assistant/associate	Sonja Đuraš, Master of Arts, Assistant
Department, room No.	Campus, 9
Phone	-

E-mail	sonja.duras@unidu.hr

COURSE DESCRIPTION

Course content

Conservation-restoration work on one or more archaeological objects made of metal with the implementation of the research related to a particular object and preparation of complete documentation with photo documentation. Proposal of analyses and of conservation-restoration works. Conservation-restoration on one object by means of more demanding conservation-restoration interventions, using the acquired knowledge about cleaning of metals and alloys, reintegration, consolidation and the protection of objects. Creating a storage proposal, preservation and maintenance of objects.

Learning outcomes

After successfully completing the course, students will be able to:

1. Carry out conservation-restoration work on archaeological object made of metal under supervision;
2. Prepare a proposal for analysis and conservation and restoration works;
3. Make proposals for storage, preservation and maintenance of objects.

TEACHING MODE

☐Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☐Mentoring
☒Multimedia and internet	☐Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Lyndsie Selwyn (2004). Metals and Corrosion: A Handbook for the Conservation Professional. CCI, Ottawa, pp. 89-115.
2.	Saleh Mohamed Saleh Ahmed. (2011). Conservation methods of iron artifacts recovered from the marine environment. Environmental Science.
3.	E. Guilminot, D. Neff, C. Rémazeilles, S. Reguer, F. Kergourlay, C. Pelé , P. Dillmann, P. Refait, F. Nicot (2012). Original research or treatment paper: Influence of crucial parameters on the dechlorination treatments of ferrous objects from seawater. The International Institute for Conservation of Historic and Artistic Works.
4.	Peter Mactaggart, Ann Mactaggart. (2007). Practical Gilding. Archetype Publications, London.
Optional reading	
1.	John Ashton, David Hallam. (2004). Metal 04 – Introduction, National Museum of Australia.
2.	I. S. Cole, T. H. Muster, D. Lau, W. D. Ganthe. (2004). Metal 04 – Section 1 – Preventive Conservation. National Museum of Australia.
3.	M. J. T. M. van Bellegema , H. A. Ankersmitb, R. van Langhc and W. Weid. (2004). Metal 04 – Section 2 – Better Knowledge of Objects. National Museum of Australia.
4.	Jane Bassett, Francesca Bewer, David Bourgarit, Geneviève Bresc-Bautier, Philippe Malgouyres and Guilhem Scherf. (2014). French Bronze Sculpture: 16th-18th Century Materials and Techniques. Archetype Publications. SA & Canada.
5.	K. Schmidt-Otta. (2004). Metal 04 – Section 3 – Better Understanding of Treatments. National Museum of Australia.
6.	A.-M. Hackea , C.M. Carra, A. Brown. (2004). Metal 04 – Section 4 – Composite Artefacts, National Museum of Australia.

LIST OF TOPICS

No.	LECTURE TITLES	Hours

		L	E	S
1.	Conservation-restoration on archaeological object – research related to the obtained subject	10	0	2
2.	Conservation-restoration on archaeological object – research related to the obtained subject	0	10	2
3.	Conservation-restoration of an archaeological object – research related to the obtained object – photo documentation and documentation	0	12	0
4.	Conservation-restoration of an archaeological object – proposal of possible analyses and proposal of conservation-restoration work	0	12	0
5.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge of cleaning metals and metal alloys – mechanical cleaning probes	0	12	0
6.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge of cleaning metals and metal alloys – mechanical cleaning probes	0	12	0
7.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge of cleaning metals and metal alloys – determining the best cleaning methods	0	12	0
8.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using acquired knowledge of cleaning metals and metal alloys – independent work under supervision	0	12	0
9.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge of cleaning metals and metal alloys – independent work under supervision	0	12	0
10.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge of cleaning metals and metal alloys – independent work under supervision	0	12	0
11.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge about the reintegration of metal and metal alloys	0	12	0
12.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge about the consolidation of metal and metal alloys	0	12	0
13.	Conservation-restoration of an archaeological object – more demanding conservation-restoration interventions using the acquired knowledge about the protection of metal and metal alloys	0	12	0
14.	Make proposals for storage, preservation and maintenance of objects	0	12	0
15.	Preparation of final photo documentation and documentation	0	12	0

TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION
The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Paper G/II**
Semester	Summer (2nd sem.)
ECTS points	9 ECTS
Course status	Compulsory
Head lecturer	Associate professor Sanja Serhatlić
Department, room No.	University Campus, Branitelja Dubrovnika 41, Dubrovnik, 52
Phone	+385 20 446 021
E-mail	sanja.serhatlic@unidu.hr
Course assistant/associate	Assistant Professor Tanja Dujaković
Department, room No.	-
Phone	-
E-mail	tanja.dujakovic@unidu.hr

COURSE DESCRIPTION
Course content
This course deals with conservation and restoration procedures on parchment, storage conditions and methods. Through hands-on work on objects and manuscripts (documents and books), students will be introduced to the specifics of conservation-restoration procedures on parchment as compared to other materials and supports. Conservation-restoration work on the parchment includes: visual inspection and detection of damage, analysis and testing, calcium deposition test, dry cleaning methods, wet treatments, moisturizing and tightening methods, filling the missing parts, retouching and toning, conservation and restoration of covers and bindings (partial and complete), mounting and housing art on paper.
Learning outcomes
After successfully completing the course, students will be able to: 1. Apply all conservation and restoration procedures to parchment and leather objects – assist in the conservation and restoration projects of other institutions; 2. Identify the type of damage to parchment and leather; 3. Compare the types and origins of parchment and leather; 4. Select the proper conservation and restoration procedures for two- and three-dimensional objects made of paper, parchment, and leather.

TEACHING MODE	
☒Lectures	☒Consultations
☒Seminars and workshops	☒Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD	
☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING
Compulsory reading

1.	Clarkson, Christopher. (1992). Rediscovering parchment: The nature of the beast, The Paper Conservator 16.1, pp. 5-26.
2.	Clarkson, Christopher. (2003). The Permanent Display of the Single Parchment Membrane in Fluctuating Environmental Conditions, International Symposium Exhibiting Archival and Li.
3.	Hannah Singer. (1992). The Journal of the Institute of Paper Conservation. The Conservation of Parchment Objects Using Gore-Tex laminates, The Paper Conservator, Vellum and Parchment. pp. 40-41.
4.	Kite, Marion and Roy Thomson, eds. (2006) Conservation of Leather and Related Materials. Routledge.
Optional reading	
1.	Kosek, Joanna M. (2018). Conservation Mounting for Prints and Drawings: A Manual Based on Current Practice at the British Museum. London, Archetype Publications Ltd. In associati.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	History of parchment and its properties	2	6	2
2.	Types of parchment and leather materials (illumination, manuscripts, codices)	2	6	0
3.	Methods of preservation (Clarkson method)	2	6	0
4.	Investigative documentation – current situation	0	12	0
5.	Research work (analyses, tests, examinations)	0	12	2
6.	Dry cleaning methods	0	14	0
7.	Wet cleaning methods	0	12	0
8.	Methods of parchment humidification	2	12	0
9.	Methods of stretching parchment	0	12	0
10.	Stretching of parchment	0	14	0
11.	Filling the missing parts with paper	2	12	0
12.	Filling the missing parts with parchment	0	12	0
13.	Retouching and toning	0	12	0

14.	Production of storage equipment	0	12	0
15.	Mounting and housing art on parchment	0	12	0
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, the teaching process, teaching skills and the level of mastery of the material is carried out through written evaluation based on questionnaires and other standardized methods in accordance with the laws of the College of Dubrovnik. Evaluation of professional colleagues. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Textile G/II**
Semester	Summer (2nd sem.)
ECTS points	9
Course status	Compulsory
Head lecturer	Assistant Professor Danijela Jemo, PhD
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 108
Phone	+385 20 446 032
E-mail	danijela.jemo@unidu.hr
Course assistant/associate	Assistant Professor Mateo Miguel Kodrič Kesovia
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 110
Phone	+385 20 446 039
E-mail	mateo-miguel.kodric-kesovia@unidu.hr; mmkesov@unidu.hr

COURSE DESCRIPTION

Course content

Planning and implementing a specific conservation and restoration procedure on a more complex textile item. Creating a proposal for the conservation-restoration process and detailed documentation about the object that is being conserved and restored. Diagnostic tests and application of analytical methods in conservation-restoration of textile materials. Cooperation with relevant institutions, field teaching.

Learning outcomes

After successfully completing the course, students will be able to:

1. Acquire highly specialized knowledge in the application of complex methods, instruments, tools and materials as a basis for genuine thinking and planning in the implementation of conservation and restoration process;
2. Develop motor skills, which implies the improvement of manual skills in conducting restoration work and achieving fluidity, and be able to precisely and adequately define the duration of specific treatments in the process of conservation-restoration;
3. Adopt a methodological approach in creating the proposal for the conservation-restoration process for an object that is being conserved-restored;
4. Develop cognitive skills in the analytical approach when creating detailed documentation, which implies a systematic recording of all relevant data on the cultural object as well as the conservation-restoration process carried out on a specific object;
5. Taking personal and ethical responsibility for a successful planning and implementation of moderately demanding conservation and restoration tasks on textile items.

TEACHING MODE

☒Lectures	☒Consultations

☒Seminars and workshops ☒Exercises ☒Independent assignments ☒Multimedia and internet ☒Distance learning	☒Laboratory ☒Field work ☒Mentoring ☒Exams
EXAMINATION METHOD	
☒ Oral ☒ Written ☐ Preliminary exam	Other: -

READING

Compulsory reading	
1.	Boersma, F., Brokerhof, A., Van den Berg, S.; Tegelaers, J. (2007). Unravelling Textiles: A Handbook for the Preservation of Textile Collections, Archetype Publications Ltd.
2.	Landi, S. (1998). The Textile Conservator's Manual. Butterworth-Heinemann Ltd.
3.	Timar-Balazsy, A., Eastop, D. (2004). Chemical Principles of Textile Conservation. Butterworth Heinemann Ltd.
4.	Flury-Lemberg, M. (1988). Textile Conservation and Research: A Documentation of the Textile Department on the Occasion of the Twentieth Anniversary of the Abbeg Foundation. Abegg-Stiftung.
5.	Qinguo, F. (2005.) Chemical Testing of Textiles. Woodhead Publishing Ltd.
Optional reading	
1.	Johnstone, P. (2002). High Fashion in the Church. Maney Publishing.
2.	Brooks, M. M., Eastop, E. D. (2011.) Changing Views of Textile Conservation. The Getty Conservation Institute.
3.	Hearle, J. W. S. Lomas, B. Cooke, W. D. (1998). Atlas of Fibre Fracture and Damage to Textiles. The Textile Institute. Woodhead Publishing.
4.	Kirby, J. (2005). Dyes in History and Archaeology 20. Archetype Publications Ltd.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Continuation of conservation and restoration works on specific cultural property: analysis of raw material composition of the main fabric (non-destructive and micro-destructive methods)	0	12	0
2.	Preparation of samples for microscopic analysis of raw materials composition of lining and interlining, decorative ribbons and later interventions	0	12	0
3.	Raw material composition analysis of the lining and interlining	0	12	0
4.	Raw material composition analysis of the decorative ribbons and later interventions	0	12	0
5.	Processing of collected data, creating written and graphic documentation	0	10	2
6.	Creating proposals for conservation and restoration works based on conducted diagnostic and preliminary research. Selection of optimal conservation and restoration methods, scope of treatment and possible alternative procedures	2	10	0
7.	Removing inadequate late interventions	0	12	0

8.	Decomposition of different layers of textile material from the object (if required). Creating detailed documentation and records of all separated layers of the material, their original position and arrangement on the object	0	12	0
9.	Humidification and relaxing of the textile material	0	12	0
10	Chemical cleaning of the historical textile	4	6	2
11	Preparation for chemical and wet cleaning	0	12	0
12	Chemical cleaning of the main fabric and decorative ribbons	0	12	0
13	Wet cleaning process of the historical textile	4	8	0
14	Preparation for wet cleaning process of the main fabric and precautions	0	12	0
15	Wet cleaning of the main fabric of the historical textile	0	12	0
	TOTAL HOURS	**10**	**166**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Applied Chemistry G/II**
Semester	Summer (2nd sem.)
ECTS points	4
Course status	Compulsory
Head lecturer	Associate Professor Lucia Emanuele, PhD
Department, room No.	Campus, 72
Phone	020 446034
E-mail	lucia.emanuele@unidu.hr
Course assistant/associate	Assistant Professor Iris Dupčić Radić, PhD
Department, room No.	Institute for Marine and Coastal Research
Phone	020 323 484
E-mail	iris@unidu.hr
COURSE DESCRIPTION	
Course content	
Acids and bases. Buffer solutions. Surfactants: classification. The concept of micellation, CMC and HLB. Enzymes. Coordination compounds and chelates. New cleaning systems: resin soaps and artificial saliva. Gelled cleaning systems. The concept of gel and the gelling process. Gels in art restoration.	
Learning outcomes	

After successfully completing the course, students will be able to:

1. Identify the basic properties of acids and bases and buffer solutions;
2. Classify surfactants, enzymes and chelates;
3. Define and describe the chemical properties of resin soap and gel and the gelling process;
4. Assess the practical circumstances in which it is desirable to use a solvent or mixture in the form of a gel, and prepare it in the laboratory;
5. Apply the acquired knowledge to practical work in the workshop.

TEACHING MODE

☒Lectures	☒Consultations
☐Seminars and workshops	☒Laboratory
☐Exercises	☐Field work
☐Independent assignments	☐Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	-
☐ Preliminary exam	

READING

Compulsory reading

1.	Wolbers, R. (2000). Cleaning Painted Surfaces: Aqueous methods, London: Archetype Publication.

Optional reading

1.	-

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Acids and bases	2	0	0
2.	Buffer solutions	2	0	0
3.	Surfactants: classification	2	0	0
4.	The concept of micellation, CMC and HLB	2	0	0
5.	Coordination compounds	2	0	0
6.	Chelates	2	0	0
7.	New cleaning systems: resin soaps and artificial saliva	2	0	0
8.	Gelled cleaning systems	2	0	0

9.	The concept of gel and the gelling process	2	0	0
10.	Gels in art restoration	2	0	0
11.	Exercise 1: Acids and bases (preparation)	0	2	0
12.	Exercise 2: Acids and bases (properties and uses)	0	2	0
13.	Exercise 3: Salts and buffers (preparation)	0	2	0
14.	Exercise 4: Salts and buffers (properties and uses)	0	2	0
15.	Exercise 5: Preparation and use of agar gel	0	2	0
	TOTAL HOURS	**20**	**10**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Natural Sciences in Cultural Heritage II**
Semester	Summer (2nd sem.)
ECTS points **Course status**	4 Compulsory
Head lecturer	Assistant Professor Ana Car, PhD
Department, room No.	Department of Arts and Conservation
Phone	020446053
E-mail	Ana.car@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Getting acquainted with natural science methods of research and documenting heritage to get to know the possibilities and limitations of the available methods, i.e. what can and what cannot be obtained with which method. Molecular spectroscopy (IR spectroscopy, Raman spectroscopy, UV-visible spectroscopy, luminescence spectroscopy, NMR spectroscopy, ESR spectroscopy, Mössbauer spectroscopy). X-ray techniques (XRD, XRF, EMPA, PIXE). Chromatography and electrophoresis (paper chromatography, TLC, gas chromatography, HPLC, SEC, ion chromatography, capillary electrophoresis).

Learning outcomes

After successfully completing the course, students will be able to:

1. Learn why a conservator-restorer does and / or orders respective natural science research;
2. Learn which scientific heritage research methods exist;
3. For the methods mentioned in the course content, students will learn which methods are used in the available laboratories;
4. For the methods mentioned in the course content, students will learn which method can obtain what result and how to prepare a sample;
5. For the methods mentioned in the course content, students will learn about their limitations as well as what can all have an effect on the accuracy or reliability of a method.

TEACHING MODE

☒Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☐Exercises	☐Field work
☐Independent assignments	☐Mentoring
☐Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD

☐ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading

1.	Stuart Barbara. (2007). Analytical Techniques in Materials Conservation, John Wiley & Sons. pp 109-186.
2.	Stuart Barbara. (2007). Analytical Techniques in Materials Conservation, John Wiley & Sons. pp 230-248.
3.	Stuart Barbara. (2007). Analytical Techniques in Materials Conservation, John Wiley & Sons. pp. 296-328.

Optional reading

1.	Eds.: A. Mackova et al. (October 2016). Nuclear Physics for Cultural Heritage. Nuclear Physics Division of the European Physical Society.

LIST OF TOPICS

No.	COURSE TITLES	Hours		
		L	**E**	**S**
1.	Molecular spectroscopy (infrared spectroscopy)	2	0	0
2.	Molecular spectroscopy (infrared spectroscopy)	2	0	0
3.	Molecular spectroscopy (infrared spectroscopy, Raman spectroscopy)	2	0	0
4.	Molecular spectroscopy (Raman spectroscopy)	2	0	0
5.	Molecular spectroscopy (infrared spectroscopy, Raman spectroscopy)	2	0	0
6.	Molecular spectroscopy (UV-visible spectroscopy, luminescence spectroscopy)	2	0	0

7.	Molecular spectroscopy (nuclear magnetic resonance spectroscopy, electron spin resonance spectroscopy, Mössbauer spectroscopy)	2	0	0
8.	Molecular spectroscopy (Mössbauer spectroscopy); X-ray techniques (X-ray deflection; XRD)	2	0	0
9.	X-ray techniques (X-ray deflection; XRD, X-ray fluorescence spectroscopy; XRF)	2	0	0
10.	X-ray techniques (X-ray fluorescence spectroscopy; XRF)	2	0	0
11.	X-ray techniques (electron probe microanalysis; EMPA, proton-induced X-ray emission; PIXE)	2	0	0
12.	Chromatography and electrophoresis (paper chromatography, thin layer chromatography; TLC)	2	0	0
13.	Chromatography and electrophoresis (gas chromatography; GC)	2	0	0
14.	Chromatography and electrophoresis (gas chromatography; GC, high performance liquid chromatography; HPLC)	2	0	0
15.	Chromatography and electrophoresis (exclusion chromatography; SEC, ion chromatography; IC, capillary electrophoresis)	2	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Critical Approaches to Heritage Studies**
Semester	Summer (2nd sem.)
ECTS points	3
Course status	Compulsory
Head lecturer	Professor Sandra Uskoković, PhD
Department, room No.	Department of Arts and Restoration
Phone	-
E-mail	sandra.uskokovic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

The teaching process includes describing, explaining and classifying thematic sections: heritage boom, cultural and environmental sustainability: people, climate change, ecology, artists for heritage, dissonant heritage, diversity and human

rights, experimental preservation, hegemony in heritage, heritage futures. Theoretical lectures will be accompanied by practical exercises in identifying and interpreting critical concepts of cultural goods. The purpose of the course is to describe and analyse new critical approaches to heritage, which extend heritage studies in an interdisciplinary way to the fields of sociology, anthropology and cultural studies. Students will be required to make evaluations and conclusions in the form of independent work, i.e. seminars where they will critically study, examine, compile and apply selected topics related to course content.

Learning outcomes

After successfully completing the course, students will be able to:

1. Analyse the definitions of critical approaches to heritage and analyse the criteria of the meaning and evaluation of heritage;
2. Describe and compare basic thematic units in critical approaches to heritage;
3. Identify new themes and methodologies in late modernity;
4. Compare and differentiate heritage approaches through an interdisciplinary framework;
5. Explain the impact of contemporary social and economic changes on the concept of heritage in the 21st century.

TEACHING MODE	
☒Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD	
☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading	
1.	Rodney Harrison. (2013). Heritage: Critical Approaches. Routledge.
2.	Jorge Ottero-Paillos. (2016). Experimental Preservation. Lars Muller Publishers.
3.	Tim Winter. (2014). Beyond Eurocentrism. International Journal of Heritage Studies.
4.	Tim Winter. (2013). Clarifying Critical in Critical Heritage Studies. International Journal of Heritage Studies.
5.	David Lowenthal. (2015). The Past is a Foreign Country. Cambridge University Press.
Optional reading	
1.	David Berliner. (2017). Can anything become heritage? Journal of Anthropology.
2.	David Lowenthal. (2015). The Heritage Crusade and the Spoils of History. Cambridge University Press.
3.	Laura Jane Smith. (2011). All Heritage is Intangible: Critical Heritage Studies and Museums. Reinwardt Academy.
4.	N. Moore & Y. Whelan. (2007). Heritage, Memory and the Politics of Identity: New Perspectives on Cultural Landscape. Ashgate e-book.

LIST OF TOPICS

No.	COURSE TITLES	Hours		
		L	E	S
1.	Introduction to the content of the course and the obligations of students	1	0	0
2.	Clarifying 'critical' in critical heritage studies	1	0	0

3.	Experimental preservation	2	0	0
4.	Cultural and environmental sustainability	2	0	0
5.	Heritage, diversity and human rights	2	0	0
6.	Heritage and climate change	2	0	0
7.	Hegemony in heritage	2	0	0
8.	Emotions and heritage	2	0	0
9.	Artists for heritage	2	0	0
10.	Contested heritage	2	0	0
11.	Heritage diplomacy	1	0	0
12.	Heritage, identity and memory	2	0	0
13.	Heritage futures	1	0	0
14.	Field elaboration of selected examples	3	0	0
15.	Seminar presentations	5	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**English Language G/II**
Semester	Summer (2nd sem.)
ECTS points	2
Course status	Compulsory

Head lecturer	Jelena Dubčić, Senior Lecturer
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 55
Phone	+38520446049
E-mail	jdubcic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Language is taught on the basis of authentic language contents in the field of restoration and conservation (authentic articles, chapters of literature, descriptions and analyses of works of art etc.) chosen to correspond to the level foreign language proficiency C1. Students acquire and expand their ESP (English for Specific Purposes) vocabulary in the field of restoration and conservation by studying the following topics: recognizing active corrosion, storage of metals, the cleaning, polishing and protective waxing of brass and copper, basic care of coins, medals and medallic art, tannic acid coating for rusted iron artefacts, care and cleaning of iron, silver – care and tarnish removal.
Students also practise grammatical structures that appear with frequency in selected texts (correct use pronouns and conjunctions in English is emphasized).

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand, listen, read and interpret authentic texts on restoration and conservation focusing on the following topics: recognizing active corrosion, storage of metals, the cleaning, polishing and protective waxing of brass and copper, basic care of coins, medals and medallic art, tannic acid coating for rusted iron artefacts, care and cleaning of iron, silver – care and tarnish removal;
2. Use frequent grammatical structures correctly (pronouns and conjunctions);
3. Acquire and develop knowledge of English for Specific Purposes and skills in English that are relevant for continuing higher education as well as finding a job in the field of restoration and conservation both in Europe and the rest of the world;
4. Develop skills of written and spoken communication related to the topics of restoration and conservation;
5. Independently present the topics in oral or written form;
6. Use English with the purpose or mastering professional skills outside classroom.

TEACHING MODE

☒Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☐Field work
☒Independent assignments	☐Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading

1.	Canadian Conservation Institute. (2021). Canadian Conservation Institute notes, http://www.cci-icc.gc.ca/resources-ressources/c.
2.	Agendaweb, Agendaweb. 2021. www.agendaweb.org.
3.	Encyclopaedia Britannica. (2021). Art conservation and restoration, http://www.britannica.com/EBchecked/topic/36477/ar.

4.	Merriam-Webster. (2021.) Merriam-Webster Online: Dictionary and Thesaurus, http://www.merriam-webster.com/.
5.	The Getty Conservation Institute. (2021). The Getty conservation Institute –PDF publications, http://www.getty.edu/conservation/publications_res.
6.	Thomson A. J., Martinet A. V. (1999). A Practical English Grammar, Exercises 1, Exercises 2, Oxford University Press, Oxford. pp. 150-175.
7.	Harding K., Lane A. (2014). International Express Intermediate – third edition, Oxford University Press.
Optional reading	
1.	Mansfield F., Nuttall C. (2007). Proficiency Practice Tests, Thomson ELT, Croatia.
2.	Harrison M. (2010). CPE Practice Tests, Oxford University Press, China.
3.	Cullen P., French A., Jakeman V. (2014). The Official Cambridge Guide to IELTS for Academic & General Training. Cambridge University Press, Italy.
4.	Drvodelić. M. (1989). Englesko-hrvatski rječnik. Školska knjiga, Zagreb.
5.	Drvodelić M. (1989). Hrvatsko-engleski rječnik. Školska knjiga, Zagreb.
6.	Raymond Murphy. English Grammar in Use. https://archive.org/details/MurphyR.EnglishGrammarInUse4thEdition

LIST OF TOPICS

No.	COURSE TITLES	Hours		
		L	E	S
1.	Recognizing active corrosion I	1	1	0
2.	Recognizing active corrosion II	1	1	0
3.	Storage of metals I	1	1	0
4.	Storage of metals II	1	1	0
5.	The cleaning, polishing and protective waxing of brass and copper I	1	1	0
6.	The cleaning, polishing and protective waxing of brass and copper II	1	1	0
7.	Preliminary exam	1	1	0
8.	Basic care of coins, medals and medallic art I	1	1	0
9.	Basic care of coins, medals and medallic art II	1	1	0
10.	Tannic acid coating for rusted iron artefacts I	1	1	0
11.	Tannic acid coating for rusted iron artefacts II	1	1	0

12.	Care and cleaning of iron I	1	1	0
13.	Care and cleaning of iron II	1	1	0
14.	Silver – care and tarnish removal	1	1	0
15.	Preliminary exam	1	1	0
	TOTAL HOURS	**15**	**15**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	Applied Biology in Conservation and Restoration
Semester	II. semester
ECTS points	4.
Course status	Obligatory course
Course leader	Ivona Onofri, assistant professor
Department, room no.	Institute for Marine and Coastal Research
Phone	+385(0)20 323 872
e-mail	ivona.onofri@unidu.hr
Course assistant/associate	Click here to enter text.
Department, room no.	
Phone	Click here to enter text.
e-mail	Click here to enter text.

COURSE DESCRIPTION

Course content

Introduction to applied biology in conservation and restoration. Microbial biodiversity. Biological deterioration of organic and inorganic materials. Methods to identify and diagnose biodeterioration. Remediation of biodeterioration using biological and enzymatic methods. Environmental ecology and biological monitoring (museums, archives). Integrated biological approaches to conservation and case studies. Innovations and future perspectives in applied biology for the conservation of cultural heritage.

Learning outcomes

Students acquire knowledge in the identification of organisms responsible for the biological deterioration of cultural heritage and in the selection of suitable biological methods for its remediation and preservation.

TEACHING MODE

☒Lectures	☐Consultations
☐Seminars and workshops	☒Laboratory
☐ Exercises	☒Field work
☐Independent assignments	☐Mentoring
☒Multimedia and internet	☒Exams

☒Distance learning	

EXAMINATION METHOD	
☐ Oral ☒ Written ☒ Partial exam	Other: Click here to enter text.

READING	
Compulsory reading	
1	Caneva, G., Nugari, M.P., Salvatori, O. (1991). Biology in the conservation of works of art, Rome (Italy) International Centre for the Study of the Preservation and Restoration of Cultural Property. Open access: https://www.iccrom.org/publication/biology-conservation-works-art (May 7, 2025.)
2	Edith, J. (2021). Microorganisms in the Deterioration and Preservation of Cultural Heritage. Open access: https://link.springer.com/book/10.1007/978-3-030-69411-1 (May 7, 2025.)
3	
Optional reading	
1	De Leo, F.; Isola, D. (2022). The role of fungi in the biodeterioration of cultural heritage, new insights of their control. Appl. Sci. 2022, *12*(20), 10490. Open access: https://www.mdpi.com/2076-3417/12/20/10490 (May 7, 2025.)
2	
3	

LIST OF TOPICS

No.		Hours		
		L	**E**	**S**
1	Introduction to applied biology and course overview. Definitions and the importance of applied biology in the context of conservation and its interdisciplinary role in the preservation of cultural heritage. Demonstration of selected microscopic specimens relevant to the analysis of biodeterioration.	2	0	0
2	Microbial biodiversity. Overview of the microbial groups most commonly involved in the colonization of works of art and heritage materials. Growth conditions, mechanisms of surface colonization and the formation of biofilms. Demonstration of microbial colonies grown on culture media.	2	0	0
3	Biological deterioration of organic materials: wood, paper and parchment. Identification and analysis of biodeterioration processes affecting organic substrates. Examination of representative samples and identification of damage patterns. Field work.	2	0	0
4	Biological causes of deterioration of organic materials: textiles/leather. Inspecting samples and recognizing the causes of damage.	2	0	0
5	Biological deterioration of inorganic materials: stone. Overview of the most common biodeteriogens affecting stone materials. Analysis of mechanisms of colonisation and material degradation. Case study of biological damage on stone monuments. Demonstration of biofilm formation and biological patinas.	2	0	0
6	Biological deterioration of inorganic materials: metals. Case study on biocorrosion processes. Identification and interpretation of biological patinas and their impact on conservation strategies.	2	0	0

7	Colloquium 1	2	0	0
8	Methods to identify and diagnose biodegradation: field and laboratory approaches. Introduction to visual inspection and sampling techniques. Use of macroscopic examination and microscopy in the diagnosis of biological damage to heritage materials.	2	0	0
9	Methods to identify and diagnose biodegradation: cultivation methods. Description of modern molecular methods for analyzing microbial communities and case studies.	2	0	0
10	Biological and enzymatic methods for the treatment of biodeterioration. Biocides. Classical disinfection procedures and comparison with innovative approaches. Use of living microorganisms and enzymes for the cleaning and restoration of works of art; examples of bio-cleaning and the use of bio-surfactants. Presentation of specific biocleaning case studies, including "before and after" photographic documentation.	2	0	0
11	Biological and enzymatic methods for the treatment of biodeterioration. Use of microorganisms and bioproducts for the consolidation and protection of cultural heritage materials (biomineralization, siderophores, natural anticorrosives).	2	0	0
12	Environmental ecology and biological monitoring in enclosed heritage spaces (such as museums and archives). Assessment of environmental conditions that influence microbial activity. Strategies for monitoring, controlling, and mitigating microbial growth to maintain stable and safe preservation environments.	2	0	0
13	Integrated biological approaches to conservation, supported by an analysis of case studies. Examination of selected examples of biodeterioration and their bioremediation, emphasizing interdisciplinary collaboration and the integration of different diagnostic and treatment methods. Develop a proposal for a comprehensive, biologically-based conservation strategy.	2	0	0
14	Innovations and future perspectives in applied biology for cultural heritage conservation	2	0	0
15	Colloquium 2	2	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION
Click here to enter text.

COURSE INFORMATION	
Course name	Ecology in artistic design II.
Semester	Summer
ECTS points	4
Course status	Elective
Course leader	Associate professor, Art Ph. D. Iris Lobaš Kukavičić Assistant professor, Ph. D. Margarita Bego
Department, room no.	69
Phone	0915263832
e-mail	iris.lobas@unidu.hr

Course assistant/associate	Assistant professor, Tanja Dujaković
Department, room no.	-
Phone	-
e-mail	-

COURSE DESCRIPTION

Course content

The course addresses the issues of contemporary lifestyle by introducing new materials into the space of artistic creation. By promoting awareness of the importance of ecology, environmental protection and circular economy, the course will explore different ways of using raw material waste to create new materials for use and artistic design. In response to the needs and problems of the local community, waste raw materials from aquaculture (shellfish powder) will be included in the creative process. However, an important part of the course is to explore the possibility of using other waste materials such as rubber, plastic, paper, etc., which also pose a major problem for environmental conservation. With an interdisciplinary approach that combines scientific and artistic ways of thinking, new possibilities for artistic creativity are opened up, but also socially responsible behavior is encouraged. In the theoretical part of the course, students will learn - the connection between ecology and artistic design - the origin of materials, their properties and possible uses - tools and machines for shaping materials - technological methods of material processing (researching and creating new formulas when combining materials) - artistic design The practical part of the course includes: - laboratory exercises in materials research - production and testing of physical and mechanical properties of materials - creation of sketches for artistic design - artistic design - production and properties of natural colors

Learning outcomes

After acquiring the knowledge, the students will be able to
- know the importance of recycling
- know the principles of ecology and apply the acquired knowledge in everyday life
- learn to use waste materials from aquaculture and the environment (shells, plastic, rubber and paper)
- learn about the technological processes for processing materials from waste
- get to know new possibilities of artistic design and apply the acquired knowledge
- learn how to produce natural colors and apply the knowledge acquired)

TEACHING MODE

☐Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☒ Exercises	☐Field work
☐Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD

☐ Oral	Other:
☐ Written	-
☐ Partial exam	

READING

Compulsory reading	
1.	Ruhrberg, K. I drugi, Umjetnost XX stoljeća , Zagreb: Taschen. ISBN: 953-201-366-0, 2004.
2.	Foster, H. I drugi , Art since 1900- modernism, antimodernism-postmodernism, London: Thames&Hudson. ISBN: 050023818-9 , 2004.
3.	Klaus, H. , Contemporary Art, Taschen. ISBN:9783822800751, 1994.
4.	Barnes, R.S.K., Huges, R.N. , An introduction to Marine Ecology, Oxford : Blackwell Publishing, UK, str. 286 (odabrana poglavlja), 1999.
5.	Campanelli, L. , La chimica per l'arte, Zanichelli , 2007.
Optional reading	
1.	Pile, J. , A History of interior Design, Wiley. ISBN-10: 0470228881, ISBN-13: 978-0470228883. , 2009.
2.	Shea, L., Grimley, Ch., Love, M. , Interior Design Refrence & Specification Book, Rocksport Publishers. ISBN-10: 1592538495, ISBN-13: 978-1592538492 , 2013.
3.	Kastner J. , Land and Environmental Art (Themes and movements), London: Phaidon Press. ISBN-9780714856438, 2010.

LIST OF TOPICS				
No.		Hours		
		L	E	S
1.	Learning about the physical and chemical composition of materials (rubber, plastic)	2	2	0
2.	Researching the possibilities and production of innovative materials for artistic design using raw materials from marine waste	2	2	0
3.	Research and use of natural color pigments	2	2	0
4.	Research into new possibilities and processing of materials for paper production	2	2	0
5.	Research into the possibilities and processing of innovative material for artistic design using raw materials from marine waste	2	2	0
6.	Research into and use of natural color pigments	2	2	0
7.	Research into new possibilities and preparation of materials for papermaking	2	2	0
8.	Elaboration of sketches for artistic design	2	2	0
9.	Elaboration of sketches for artistic design	2	2	0
10.	Artistic design using innovative materials obtained from the raw material of waste materials.	2	2	0
11.	Artistic design using innovative materials obtained from the raw material of waste materials.	2	2	0
12.	Artistic design using innovative materials derived from the raw material of waste materials.	2	2	0
13.	Artistic design using innovative materials derived from the raw material of waste materials.	2	2	0
14.	The use of natural color pigments in the final stage of artistic design	2	2	0
15.	The use of natural color pigments in the final stage of artistic design	2	2	0
TOTAL HOURS		**30**	**30**	**0**
OTHER RELEVANT INFORMATION				

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**HISTORY OF GRAPHIC ART – inactive**
Degree	Graduate
Semester	Summer (2 sem.)
ECTS points	3 ECTS
Course status	Elective
Head lecturer	Professor Sanja Žaja Vrbica, PhD
Department, room No.	Rektorat i Kampus, Branitelja Dubrovnika 41,
Phone	+385 20 445 702
E-mail	sanja.vrbica@unidu.hr
Course assistant/associate	Ivan Perak, Master of Arts, Associate
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Graphic art, as one of the visual techniques, combines the knowledge of craftsmen – engravers, printers, graphic designers – and the creativity of artists. It is unique because it allows the reproduction of drawings, paintings, and depictions created in various painting techniques. Since graphics are printed on paper using different graphic techniques, this material is susceptible to deterioration and needs to be protected, and damaged sheets need to be restored.

In the course of 15 lectures, the basics of this art would be presented; from the appearance of the graphic sheet, techniques of creation, history of its development, to their types, methods of work, preventive protection, and methods of exhibition. In the parts of the lectures on printing types, each technique, its characteristics, and appearance would be discussed in more detail. Alongside the lecture on well-known graphic collections in Croatia and beyond, a visit to the Rector's Palace and the viewing of the graphic collection would be included. It would also be possible, by arrangement, to visit the Art Gallery in Dubrovnik and the large graphic collection in Cavtat within HAZU's Bogišić Collection. At the end of the lectures, it would be desirable to check the retained knowledge with a short test.

Learning outcomes

After successfully completing the course, students will be able to:

- During the lecture cycle, students, who are future conservators-restorers, will acquire clear and concrete knowledge about this type of art.
- They will acquire the skill of recognizing classical graphic techniques, their origin, stylistic characteristics, types, methods of preservation, and protection.
- The new knowledge will certainly be applicable in their future work, thereby complementing and enriching their previously acquired knowledge in the conservation and restoration of graphic sheets.

TEACHING MODE

☐ Lectures	☒ Office hours
☒ Seminars and workshops	☐ Laboratory
☒ Exercises	☒ Field work
☒ Independent tasks	☒ Mentoring work
☐ Multimedia and internet	☐ Knowledge test
☐ Distance education	

EXAMINATION METHOD

☐ Oral exam ☒ Written exam ☐ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Frane Paro , Grafika - marginalije o crno-bijelom, Mladost, Zagreb, 1991.
2.	Dževad Hozo , Umjetnost multioriginala, kultura grafičkog lista, Prva književna komuna, Mostar, 1988.
3.	Marcel Bačić, Enciklopedija hrvatske umjetnosti, Grafika , Leksikografski zavod Miroslav Krleža, Zagreb, 1995, p.p. 311-313.
4	Tomislav Krizman , O grafičkim vještinama, JAZU, Zagreb, 1952
Optional reading	
1.	Više autora , Časopis Grafika, Zagreb, 2004
2.	Vedrana Gjukić – Bender , Grafike od 16. do 19. stoljeća iz zbirke Kneževa dvora – katalog izložbe,, Dubrovački muzeji, Dubrovnik, 2000.

LIST OF TOPICS

No.	**LECTURE TITLES**	**Hours**		
		L	**E**	**S**
1.	Introduction to the course and distribution of topics for independent work	1	1	0
2.	Relief printing techniques	0	2	0
3.	Relief printing techniques	0	2	0
4.	Relief printing techniques	0	2	0
5.	Intaglio printing techniques	0	2	0
6.	Intaglio printing techniques	0	2	0
7.	Intaglio printing techniques	0	2	0
8.	Planographic printing techniques	0	2	0
9.	Planographic printing techniques	0	2	0
10.	Planographic printing techniques	0	2	0
11.	Paper	0	2	0

12.	Graphic atelier	0	2	0
13.	Graphic works of domestic and international painters	0	2	0
14.	Graphic collections in Croatia (HAZU, NSK, museums in Dubrovnik)	0	2	0
15.	Graphic art today	0	2	0
TOTAL HOURS		**1**	**29**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Sociology of Cultural Processes**
Semester	Summer (2nd sem.)
ECTS points	3
Course status	Elective
Head lecturer	Associate Professor Katja Bakija, PhD
Department, room No.	Department of Mass Communication, office 158
Phone	446 037
E-mail	kbakija@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
e-mail	-

COURSE DESCRIPTION

Course content

Study of the complexity of the term 'culture' and of the multiplicity of its meaning. Interdisciplinary approach to culture, determination of its concept and definition. Material and spiritual culture. Understanding and definitions of culture throughout history. Culture and civilization. Pointing out of the sciences dealing with culture. Symbol as a fundamental determinant of culture and language as a fundamental symbolic system of the human spirit. Culture and social action. Areas of cultural production. Basic forms of spiritual culture. Highlighting the cultural aspects of literature and literature as a source of complex and rich documentation on social experiences. Study of literature as a factor in the construction and transformation of social reality. Cultural changes and processes, cultural contacts. Folk, elite and mass culture. Democratization of culture. Consideration of the relationship between culture and identity.

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand the phenomenon and definition of culture and its morphology (individual, society, gender, ethnicity);
2. Correctly define important terms in the field of culture and cultural processes;
3. Conduct small research and interpret the results with regard to the theoretical aspect of culture and civilization;

4. Critically observe and analyse the cultural aspects of literature;
5. Critically review elite cultures and mass cultures in the specifics of their relationship in the modern society, critically observe and analyse the cultural aspects of literature.

TEACHING MODE	
☒Lectures ☒Seminars and workshops ☐Exercises ☒Independent assignments ☒Multimedia and internet ☒Distance learning	☒Consultations ☐Laboratory ☒Field work ☒Mentoring ☒Exams

EXAMINATION METHOD	
☒ Oral ☒ Written ☒ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Crespi, Franco (2006). Sociologija kulture. Politička kultura, Zagreb.
2.	Čačinovič, Nadežda. (2012). Kultura i civilizacija. Školska knjiga, Zagreb.
3.	Skledar, Nikola. (2002). Čovjek i kultura. Matica hrvatska.
Optional reading	
1.	Mesić, Milan. Multikulturalizam. (2006). Školska knjiga, Zagreb.
2.	Čolić, Snježana. (2002). Kultura i povijest. Hrvatska sveučilišna naklada. Zagreb.
3.	Mannheim, Karl. (1980). Eseji o sociologiji kulture. Stvarnost, Zagreb.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	The concept and definition of culture. Definitions of culture through history	2	0	0
2.	Contemporary definitions of culture. Plurality of cultural forms	2	0	0
3.	Culture and civilization. Interdisciplinarity in the approach to culture	2	0	0
4.	The relationship between culture and society. Cultural and social dynamics	2	0	0
5.	A symbol as a determinant of culture and a key to understanding human nature	2	0	0
6.	Culture and identity (building individual and institutional identities)	2	0	0
7.	Different areas of cultural production – language as the primary source of socialization. The fundamental role of language in social dynamics (sociolinguistics and sociology of language)	2	0	0

8.	Subculture, dominant culture elite and mass culture	2	0	0
9.	Understanding the world (influence of myth, religion and ritual)	2	0	0
10.	Art production, relationship between art and society	2	0	0
11.	Literary production (sociology of literature as the most developed field of the sociology of art)	2	0	0
12.	Literary works – a key to understanding of the social dynamics and social relationships	2	0	0
13.	Socialization and identity	2	0	0
14.	Culture and social change (theoretical aspects and creative dimension)	2	0	0
15.	Concluding discussion	2	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**INTRODUCTION TO THE CONSERVATION AND RESTORATION OF LEATHER - inactive**
Degree	Graduate
Semester	Summer (2 sem.)
ECTS points	3 ECTS
Course status	Elective
Head lecturer	Assistant Professor Sanja Serhatlić,
Department, room No.	Main campus, Branitelja Dubrovnika 41, Dubrovnik, 52
Phone	+385 20 446 021
E-mail	sanja.serhatlic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-
COURSE DESCRIPTION	
Course content	
The course will focus on leather, its uses, properties, and characteristics. Through the theoretical part of the course, students will learn about the use of leather through the centuries, the procedures, materials, and tools used in the production of utilitarian leather items, and the physical, mechanical, chemical, and structural properties of leather. Additionally, the phases of conservation-restoration work on leather will be covered through practical examples.	

The practical part of the course includes working with utilitarian leather items, starting with taking items for conservation-restoration, documenting them, and performing visual inspections to identify damages. Students will also conduct basic analyses and tests, engage in preventive conservation, and apply dry cleaning and basic wet treatments. Finally, they will learn to create storage equipment for preserving leather items.

Learning outcomes

After successfully completing the course, students will be able to:

- Students will learn to use basic conservation-restoration procedures on leather objects and assist in conservation-restoration projects conducted by other institutions.
- Students will be able to recognize the type and extent of damage on utilitarian leather, assess the degree of damage, and determine the need for conservation-restoration interventions.
- Students will be able to select appropriate preventive measures for both two-dimensional and three-dimensional utilitarian leather items.

TEACHING MODE

☐ Lectures	☒ Office hours
☒ Seminars and workshops	☐ Laboratory
☒ Exercises	☒ Field work
☒ Independent tasks	☒ Mentoring work
☐ Multimedia and internet	☐ Knowledge test
☐ Distance education	

EXAMINATION METHOD

☐ Oral exam	Other:
☒ Written exam	-
☐ Preliminary exam	

READING

Compulsory reading

1.	1. FATHIMA, N. Nishad; RAO, J. Raghava; NAIR, B. U. , Cost effective fixing process for post tanning operation, Journal of the American Leather Chemists Association 105.03: , 2010, p.p. 100-106.
2.	HEIDEMANN, Eckhart, Fundamentals of leather manufacture, Roether, 1993.
3.	KITE, Marion; THOMSON, Roy (ed.). , Conservation of leather and related materials, Routledge, 2006.
4	LARSEN, René, The chemical degradation of leather, CHIMIA International Journal for Chemistry 62.11: , 2008, p.p. 899-902.
5.	SERHATLIĆ, Sanja; THÜR, Ema, Preventivna zaštita predmeta od kože i pergamenta u arhivskim i muzejskim zbirkama, Vj

Optional reading

1.	1. GLOŽIĆ, B. , „Kožarstvo“, u: Požar, H. (ur.), Tehnička enciklopedija, Zagreb: Leksikografski zavod Miroslav Krleža, 1980.
2.	MIRGHANI, Mohamed Elwathig Saeed, , Rapid authentication of leather and leather products, Advances in Natural and Applied Sciences, 2012, p.p. 651-660.
3.	SERHATLIĆ, Sanja, Pergament kao podloga za pisanje, tiskanje i slikanje, Anali GHB, 48(40), , 2019.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Introduction to the Program, Tools, and Materials	1	2	0

2.	Composition and Characteristics of Leather	2	2	0
3.	Causes of Deterioration and Damage to Leather	1	2	0
4.	Basic Conservation-Restoration Processes in Leather Protection	2	2	0
5.	Exercises in Leather Identification	0	2	0
6.	Analyses and Tests on Utilitarian Leather	0	1	0
7.	Analyses and Tests on Utilitarian Leather	0	1	0
8.	Exercise in Removing Surface Dirt from Utilitarian Leather with Dry Treatments	0	1	0
9.	Exercise in Removing Surface Dirt from Utilitarian Leather with Wet Treatments	0	1	0
10.	Exercises in Restoring Elasticity to Utilitarian Leather	0	1	0
11.	Exercises in Consolidating Tears and Creating Integrations and Fillings on Leather	0	1	0
12.	Exercises in Retouching Leather	0	1	0
13.	Storage and Protection of Leather	1	1	1
14.	Fieldwork	0	1	1
15.	Summary	1	1	0
TOTAL HOURS		**8**	**20**	**2**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**History of Architecture - inactive**
Semester	Spring
ECTS points	2
Course status	Elective
Course leader	Professor Sandra Uskoković, PhD
Department, room no.	Department of Arts and Restoration
Phone	-
e-mail	sandra.uskokovic@unidu.hr
Course assistant/associate	-
Department, room no.	-
Phone	-
e-mail	-

COURSE DESCRIPTION

Course content

The course "History of Architecture" will define, explain and expand the basic characteristics of the period and styles of architecture and urban form through an overview from the beginning of history to modern times in the world. At the same time, this course will illustrate and interpret for students the development of the profession of architect, and its role in the history of culture. The teaching units will identify the basic concepts and elements of architecture through the analysis and classification of sources and forms of creative architectural expression, synthesizing architecture as a critical feature in a broader social and cultural context. Students will be required to evaluate and conclude in the form of independent work, ie seminars where they will critically study, examine, compile and apply selected topics related to the course content.

Learning outcomes

1.analyze the mode of construction through history in terms of form and function, 2. explain the development of architectural styles, 3. Acquaint us with architectural innovations and shortcomings of past civilizations using it as aspringboard to forge a better understanding of the present., 4. classify the purpose criterion of buildings and their development, 5. identify the relationship to space and orientation in space with application architectural elements, 6. Evaluate how influences such as climate, topography, location, religion, creativity and purposeaffect the architecture of a place.

TEACHING MODE

☒Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	-
☒ Partial exam	

READING

Compulsory reading

1.	Spiro Kostof, A History of Architecture : Settings and Rituals, Oxford University Press, 1995.

2.	.Alan Colquhoun, Modern Architecture, Oxford University Press, 2002
3.	Christian Norberg-Schulz, Meaning in Western Architecture, Praeger Publishers, 1975.
4.	Siegfrid Giedon, Space, Time and Architecture, Harvard University Press, 2009.
5.	Charles Jencks & Karl Kropf, Theories and Manifestos of Contemporary Architecture , Wiley-Academy, 2006.
Optional reading	
1.	Spiro Kostof, The Architect: Chapters in the History of the Profession, University of California Press, 1997

LIST OF TOPICS

No.		Hours		
		L	**E**	**S**
1.	Introduction to the course program and student obligations	1	0	0
2.	Basic terms: volume, shape, content and function	2	0	0
3.	An overview of the history of architecture up to the 20th century	4	0	0
4.	Modern architecture	3	0	0
5.	Contemporary architecture	2	0	0
6.	Typolgy of architecture	1	0	0
7.	Vernacular architecture	1	0	0
8.	Architecture and History	1	0	0
9.	Architecture and Identity	1	0	0
10.	The Architect as Artist	2	0	0
11.	Architecture and Culture	1	0	0
12.	Architectural Influences (climatic, geological)	1	0	0
13.	Architecture and Spirituality	2	0	0

14.	Field work case studies	3	0	0
15.	Seminar presentations	5	0	0
	TOTAL HOURS	**30**	**0**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Italian Language for Restoration and Conservation G/II**
Semester	Summer (2nd sem.)
ECTS points	2 ECTS
Course status	Elective
Head lecturer	Zrinka Režić Tolj, Phd, Senior lecturer
Department, room No.	Kampus – 128
Phone	446 048
E-mail	zrinka.rezic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

This course is intended for students who have mastered the Italian language at the intermediate proficiency level (B1-B2) or higher and who have the skills necessary to read and analyse expert texts in arts and conservation-restoration of works of art. Focus is on the language of art history, artistic techniques and materials as well as on the theory and practice of conservation-restoration. Language is studied from the aspect of professional terminology, morphosyntax and textuality. Emphasis is put on textuality, especially on the paratextual framework (pictures and captions). Topics relating to art history, preservation of cultural heritage and conservation-restoration of works of art will be studied, using authentic original texts in the Italian language and comparable texts in the Croatian or English language. Professional terminology of conservation-restoration of works of art will be analysed and systemised. Material is divided into 7 didactic units, which deal with individual topics from art history of the Italian culture and history as well as with the protection of the cultural heritage and restoration-conservation of works of art in Europe.

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand the main points of a complex text about concrete topics, including professional technical discussions at an intermediate B1-B2 level or higher;
2. Develop lexical analysis skills and expert terminology systematisation skills using state-of-the-art information technologies;
3. Demonstrate their knowledge of the lexicon of the Italian language relating to art history, artistic techniques and materials as well as conservation-restoration of artefacts of wood, paper, textile, ceramics and metal;

4. Communicate fluently with a native speaker about expert topics from their field of expertise;
5. Use the acquired language in a concrete text and compile a clear and detailed text about the topics from their field of expertise as well as explain their opinions;
6. Use the acquired knowledge in aforementioned situations;
7. Discuss about the current topics from arts and restoration;
8. Analyse and translate texts from the compulsory reading in the Italian language;
9. Demonstrate their ability to express themselves in writing in the Italian language;
10. Summarise and present certain content in the Italian language by use of state-of-the-art information technologies.

TEACHING MODE	
☒Lectures ☐Seminars and workshops ☒Exercises ☒Independent assignments ☒Multimedia and internet ☒Distance learning	☒Consultations ☐Laboratory ☐Field work ☒Mentoring ☒Exams
EXAMINATION METHOD	
☒ Oral ☒ Written ☒ Preliminary exam	Other: Compiling terminological database

READING	
Compulsory reading	
1.	P. E. Balboni. (2015). Il Balboni B-UNO. Bonacci editore, Turin.
2.	Paolini, C., Faldi, M. (2000). Glossario delle tecniche artistiche e del restauro. Edizioni Palazzo Spinelli, Florence.
3.	Angelino, M., Ballarin. (2006). E., L'italiano attraverso la storia dell'arte, Guerra Edizioni Perugia.
4.	Troncarelli, D. Vannini E. (ed.). (2005). L'arte del costruire. Bonacci Editore, Rome.
5.	Cecilia Prosperi. (1999). Il restauro dei documenti di archivio, dizionario dei termini. Edizioni Libreria dello Stato, Rome.
Optional reading	
1.	Jernej, J. (1995). Talijanska konverzacijska gramatika. Školska knjiga, Zagreb.
2.	Jernej, A. (1996). Hrvatsko-talijanski rječnik. Školska knjiga, Zagreb.
3.	Jernej, A. (1996). Talijansko-hrvatski rječnik, Školska knjiga, Zagreb.
4.	Video di vita italiana - http://www.bonaccieditore.it/video-di-vita-italiana.n4848, , 0.
5.	http://www.bonaccieditore.it/manuali/il-balboni-a2, , 0.
6.	http://www.abellarte.com/1---compianto-su-cristo-morto-di-giotto.html, , 0.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Introduction into Italian language of conservation and restoration: grammar of the texts, managing professional terminology of conservation and restoration	1	1	0
2.	Glossario delle tecniche artistiche e del restauro – introduzione ed esercitazione	1	1	0
3.	I materiali del restauro I	1	1	0

4.	I materiali del restauro II	1	1	0
5.	Il colore – i pigmenti – caratteristiche	1	1	0
6.	Studio di un manufatto artistico attraverso le sue parti	1	1	0
7.	Cause di degrado dei manufatti museali	1	1	0
8.	Lo stato di conservazione di un manufatto	1	1	0
9.	Principali operazioni in un intervento di restauro	1	1	0
10.	Terminologia del restauro	1	1	0
11.	Restauro dei materiali lignei	1	1	0
12.	Restauro dei materiali cartacei	1	1	0
13.	Restauro dei materiali tessili	1	1	0
14.	Restauro dei materiali ceramici e metallici	1	1	0
15.	Ripasso per l'esame e creazione di basi terminologiche	1	1	0
	TOTAL HOURS	**15**	**15**	**0**

OTHER RELEVANT INFORMATION
The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections. The interpretation of selected texts relating to conservation-restoration of all materials of this study programme relates primarily to the textual grammar of the professional language and to the specific terminology of this field.

COURSE INFORMATION	
Course name	**Practice in Conservation and Restoration Workshop**
Semester	Winter (3rd sem.)
ECTS points	22 points

Course status	Compulsory
Head lecturer	Assistant Professor Joško Bogdanović
Department, room No.	-
Phone	-
E-mail	-
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Learning outcomes

TEACHING MODE

☐Lectures	☐Consultations
☐Seminars and workshops	☐Laboratory
☐Exercises	☐Field work
☐Independent assignments	☐Mentoring
☐Multimedia and internet	☐Exams
☐Distance learning	

EXAMINATION METHOD

☐ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	
Optional reading	
1.	

LIST OF TOPICS

No.		Hours		
		L	**E**	**S**
-				
	TOTAL HOURS			

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Wood G/III**
Semester	Winter (3rd sem.)
ECTS points	14 ECTS
Course status	Compulsory
Head lecturer	Joško Bogdanović, assistant professor

Department, room No.	Main campus building, room 78
Phone	-
E-mail	josko.bogdanovic@unidu.hr
Course assistant/associate	Monika Lolić Pustić, Master of Arts, Associate
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Independent conservation-restoration project: investigation of the characteristics of various materials used for the conservation and restoration of wood. Comprehensive description of the state of an artefact, micro sections casting, consolidation of preparation and painted layers. Various protocols for the cleaning of painted layers. Overpaint removal, investigation of various materials used for putties. Reconstruction of preparation layer. Analysis and discussion of the most recent scientific papers from the conservation-restoration field.

Learning outcomes

After successfully completing the course, students will be able to:

1. Analyse polychrome layers of an artifact in the need of conservation-restoration treatment;
2. Evaluate the existing condition of an artifact;
3. Test various cleaning protocols for painted surfaces and the protocols for the removal of overpaint;
4. Analyse properties of various materials used for the production of putties;
5. Differentiate various protocols for the consolidation of the painted layer;
6. Apply different techniques for the reconstruction of the preparation layer.

TEACHING MODE

☒Lectures	☒Consultations
☒Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☐Mentoring
☐Multimedia and internet	☒Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Krut Nicholaus. (1999). The Restoration of Paintings. Konemann.
2.	Group of authors (1980). Gilded Wood: Conservation and History. The Getty Conservation Institute.
3.	IIC. (1984). Adhesives and Consolidants. IIC.
4.	Group of authors (1998). Painted Wood: History and Conservation, The Getty Conservation Institute.
5.	Edward M. Petrie. (2000). Handbook of Adhesives & Sealants, McGraw-Hill, Michigan.
Optional reading	
1.	C. V. Horie. (2013). Materials for Conservation: Organic Consolidants, Adhesives and Coatings. Elsevier.
2.	Elisabeth West Fitzhugh (1986). Artists' Pigments: A Handbook of Their History and Characteristics, Vol. 1, 2, 3, CASVA Publications.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S

1.	Course introduction: materials and techniques	3	17	0
2.	Planning of the master's thesis	0	17	0
3.	Comprehensive description of the state of artefact	3	17	0
4.	Polarity surface testing	0	17	0
5.	Measuring PH values of materials	0	17	0
6.	Probing of the painted layers	0	17	0
7.	Cleaning of the painted layer	3	17	0
8.	Reconstruction of the base	0	17	0
9.	Reconstruction of the base	0	16	0
10.	Reconstruction of preparation layer	0	16	0
11.	Reconstruction of painted layer	0	17	0
12.	Reconstruction of painted layer	3	17	0
13.	Comparative test of varnishes	0	16	0
14.	Comparative test of varnishes	3	16	0
15.	Documentation production, presentation of the restored artifact	0	17	4
	TOTAL HOURS	**15**	**251**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Stone G/III**
Semester	Winter (3rd sem.)
ECTS points	14 ECTS
Course status	Compulsory
Head lecturer	Assistant Professor Jelena Tomasović Grbić
Department, room No.	-
Phone	-
E-mail	-
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

The objective of the programme of this course is to provide complex theoretical and practical knowledge in the field of conservation and restoration of stone. The programme teaches students, depending on the artefact assigned to them as their master's project, about the nature of certain paper materials, production processes, deterioration of the artefact, and various methods of analysis that will be required for the conservation and restoration process. Students study artefacts independently. By working on the assigned artefact to be subjected to conservation and restoration processes, students learn about the nature of deterioration of that material, the method of cleaning, preserving and restoring of a particular object, and about preparing for the exhibition display or storage proposal. Students prepare analyses necessary for the development of the conservation and restoration concept to determine the necessary interventions. They produce detailed documentation of all analyses and planned steps. The selection of an artefact / object that students receive as their master project is in aligned with the difficulty of the process and the knowledge that needs to be acquired during the semester.

Learning outcomes

After successfully completing the course, students will be able to:

1. Independently research literature for their master's thesis;
2. Independently determine the plan of analyses that are necessary for the beginning of the work on the master's thesis;
3. Independently prepare a timetable for the implementation of analyses;
4. Identify the procedures and preparations for the analyses that will be required;
5. Independently perform the analysis that will be required on the object / semester project;
6. Prepare complex conservation and restoration procedures;
7. Develop complex documentation of all analyses and planned procedures.

TEACHING MODE

☐ Lectures	☐ Office hours
☒ Seminars and workshops	☒ Laboratory
☒ Exercises	☒ Field work
☒ Independent tasks	☒ Mentoring work
☐ Multimedia and internet	☐ Knowledge test
☐ Distance education	

EXAMINATION METHOD

☐ Oral exam ☒ Written exam ☐ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Donelli, Ivo; Malinar, Hrvoje Konzervacija i restauracija kamena. Split: Umjetnička akademija Sveučilišta u Splitu, 2015
2.	Eric Doehne and Clifford A. Price (2010): Stone conservation, 2nd edition
3.	N.S. Brommelle, Perry Smith (1986): Case Studies in the Conservation Stone and Wall Paintings
4.	Bilbija, Nenad; Matović, Vesna; Primenjena petrografija - svojstva i primene kamena, GK stručna knjižara, Beograd 2009
5.	R. Přikryl; B. J. Smith, Building Stone Decay: From Diagnosis to Conservation, Geological Society of London 2007
Optional reading	
1.	Erhard M. Winkler, Properties, Durability in Man's Environment, Springer Science & Business Media, 2013

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Reading and preparing literature for master's thesis A	1	17	1
2.	Reading and preparing literature for master's thesis B	1	17	1
3.	Making of analysis plan	1	17	1
4.	Elaboration of analysis time plan A	1	17	1
5.	Elaboration of analysis time plan B	1	17	0
6.	Preparation for analysis A	1	17	0
7.	Preparation for analysis B	1	17	0
8.	Analysis A	1	17	0
9.	Analysis B	1	17	0
10.	Preparing conservation – restoration activity A	1	17	0
11.	Preparing conservation – restoration activity B	1	17	0

12.	Evaluation of analysis A	1	16	0
13.	Evaluation of analysis B	1	16	0
14.	Documentation of analysis and planned procedures A	1	16	0
15.	Documentation of analysis and planned procedures B	1	16	0
	TOTAL HOURS	**15**	**251**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Metal G/III**
Semester	Winter (3rd sem.)
ECTS points	9
Course status	Compulsory
Head lecturer	Assistant Professor Marta Kotlar
Department, room No.	Campus
Phone	-
E-mail	marta.kotlar@unidu.hr
Course assistant/associate	Sonja Đuraš, Master of Arts, Assistant
Department, room No.	Campus, 9
Phone	-
E-mail	sonja.duras@unidu.hr

COURSE DESCRIPTION

Course content

Metal gilding technology. Gilding of metal in its entirety and selective gilding of the surface. More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works.

Learning outcomes

After successfully completing the course, students will be able to:

1. Distinguish some types of gilding;
2. Independently gild an object;
3. Perform more demanding conservation and restoration procedures on an object made of metal or more materials.

TEACHING MODE

☐Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☐Mentoring

☒Multimedia and internet ☐Distance learning	☐Exams

EXAMINATION METHOD	
☒ Oral ☐ Written ☐ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Lyndsie Selwyn (2004). Metals and Corrosion: A Handbook for the Conservation Professional. CCI, Ottawa, pp. 131-141.
2.	Saleh Mohamed Saleh Ahmed. (2011). Conservation methods of iron artifacts recovered from the marine environment. Environmental Science.
3.	E. Guilminot, D. Neff, C. Rémazeilles, S. Reguer, F. Kergourlay, C. Pelé , P. Dillmann, P. Refait, F. Nicot (2012). Original research or treatment paper: Influence of crucial parameters on the dechlorination treatments of ferrous objects from seawater. The International Institute for Conservation of Historic and Artistic Works.
4.	Terry Drayman-Weisser. (2004). Gilded Metals: History, Technology and Conservation. Archetype Publications, London.
5.	A.-M. Hackea , C.M. Carra, A. Brownb. (2004). Metal 04 – Section 4 – Composite Artefacts. National Museum of Australia 2004.
Optional reading	
1.	John Ashton, David Hallam. (2004). Metal 04 – Introduction. National Museum of Australia.
2.	I. S. Cole, T. H. Muster, D. Lau, W. D. Ganther. (2004). Metal 04 – Section 1 – Preventive Conservation. National Museum of Australia.
3.	M. J. T. M. van Bellegema, H. A. Ankersmitb, R. van Langhc and W. Weid. (2004). Metal 04 – Section 2 – Better Knowledge of Objects. National Museum of Australia.
4.	Jane Bassett, Francesca Bewer, David Bourgarit, Geneviève Bresc-Bautier, Philippe Malgouyres and Guilhem Scherf. (2014). French Bronze Sculpture 16th-18th Century: Materials and Techniques. Archetype Publications. SA & Canada.
5.	K. Schmidt-Otta. (2004). Metal 04 – Section 3 – Better Understanding of Treatments. National Museum of Australia.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	**E**	**S**
1.	Metal gilding	15	3	0
2.	Types of gilding metal	0	14	4
3.	Gilding of the object as a whole and selective gilding of smaller parts – preparation of the base	0	18	0
4.	Gilding of the object as a whole and selective gilding of smaller parts – preparation of the base	0	18	0
5.	Gilding of the object as a whole and selective gilding of smaller parts – preparation of the base	0	18	0
6.	Gilding of the object as a whole and selective gilding of smaller parts – preparation of the base	0	18	0

7.	Gilding of the object as a whole and selective gilding of smaller parts – preparation of the base	0	18	0
8.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works	0	18	0
9.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works	0	18	0
10.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works	0	18	0
11.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works	0	18	0
12.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works	0	18	0
13.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works – protection	0	18	0
14.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works – making proposals for storage	0	18	0
15.	More demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of several methods of conservation-restoration works – documentation	0	18	0
	TOTAL HOURS	**15**	**251**	**4**
OTHER RELEVANT INFORMATION				
The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.				

COURSE INFORMATION	
Course name	**Conservation-Restoration of Paper G/III**
Semester	Winter (3rd sem.)
ECTS points	14 ECTS
Course status	Compulsory
Head lecturer	Associate professor Sanja Serhatlić
Department, room No.	University Campus, Branitelja Dubrovnika 41, Dubrovnik, 52
Phone	+385 20 446 021
E-mail	sanja.serhatlic@unidu.hr
Course assistant/associate	Assistant Professor Tanja Dujaković
Department, room No.	-
Phone	-
E-mail	tanja.dujakovic@unidu.hr
COURSE DESCRIPTION	
Course content	

This course deals with conservation and restoration procedures for drawing (pencil, charcoal, ink, etc.) and painting techniques (watercolour, gouache, pastel, tempera), as well as storage conditions and methods.
During the conservation and restoration procedures, students have the opportunity to work independently on at least one drawing and one painting technique, and to follow the work of their colleagues, in which they are more or less actively involved. The work on drawing and painting techniques includes: visual inspection and detection of damage, analyses, tests and examinations, dry cleaning methods, consolidation of pigments, wet treatments, consolidation of folds and cracks, correcting imperfections, retouch and toning, and mounting and housing art.
In addition to theoretical classroom instruction, the curriculum is implemented through demonstrations, classes, exercises, and hands-on work in conservation-restoration workshops. Students are prepared to work independently and become familiar with the complex issues of cultural heritage preservation. In particular, the course reaffirms the ethical principles of conservation and restoration and trains students to be aware of all artistic, historical, cultural, and other values that one inevitably encounters in the treatment of various works of art.

Learning outcomes

After successfully completing the course, students will be able to:

1. Identify damage to drawn and painted works of art on paper, make conservation and restoration documentation, create a presentation using conservation and restoration documentation;
2. Apply all conservation and restoration procedures (dry and wet removal of contaminants, disinfection, bleaching, neutralizing, paper strengthening, gluing, filling, patching, pressing, retouching);
3. Compare the types and origins of pigments based on the analyses obtained, analyse the nature of the damage to drawn and painted works of art on paper, do mounting and housing of art, assist in conservation and restoration projects at other institutions;
4. Select the proper conservation and restoration procedures for drawn and painted works of art on paper.

TEACHING MODE	
☒Lectures	☒Consultations
☒Seminars and workshops	☒Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD	
☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading	
1.	Banik Gerhard, et al. (2011). Paper and Water: A Guide for Conservators. Oxford: Butterworth-Heinemann.
2.	Copedè M. (2003). La carta e il suo degrado. Florence, Nardini Editore.
3.	Kosek, Joanna M. (2018). Conservation Mounting for Prints and Drawings: A Manual Based on Current Practice at the British Museum.
4.	Poulsson Grette, Tina. (2008). Retouching of Art on Paper, London, Archetype Publications Ltd.
5.	Schweidler, Max (2006). The Restoration of Engravings, Drawings, Books, and Other Works on Paper. The Getty Conservation Institute. Getty Publications.
6.	Banik G., Cremonesi P., La Chapelle A., Montalbano L. (2003). Nuove metodologie nel restauro del materiale cartaceo, Il Prato.
Optional reading	
1.	Hannah Singer. (1992). The Conservation of Parchment Objects using Gore-Tex Laminates in The Journal of the Institute of Paper Conservation. The Paper Conservator, Vellum and Parchment. pp. 40-41.
2.	Federici Carlo. (1993). La legatura medievale, Istituto centrale pela patologia del libro, Edizione Bibliografica, Milan.
3.	Davids Thaddeus. (1894). The history of ink including its etymology, chemistry and bibliography. New York: Francis Hart & Co. Printers.

LIST OF TOPICS				
No.	LECTURE TITLES	Hours		
		L	E	S
1.	Documentation (each student is required to provide written and photographic documentation of the current state of the art entrusted to him/her)	0	18	0
2.	Introduction to the techniques of drawing and painting on paper	2	14	2
3.	Introduction to the procedures for removing impurities from painting techniques on paper	2	12	0
4.	Introduction to basic types of analysis, samples, and tests	1	18	1
5.	Dry cleaning methods on drawing and painting techniques	0	18	0
6.	Investigative work	0	18	0
7.	Introduction to the procedures of wet removal of impurities	2	18	0
8.	Local and complete bleaching of drawings and paintings	2	15	1
9.	Wet restoration treatments (washing, sun and chemical bleaching, deacidification)	2	24	0
10.	Methods of gluing, tearing, consolidating and making patches	2	12	0
11.	Gluing, tearing, consolidating, patching	0	24	0
12.	Introduction to techniques of retouching drawings and paintings	2	12	0
13.	Art retouching	0	18	0
14.	Mounting and housing art on paper	0	12	0
15.	Documentation and presentation	0	18	0
	TOTAL HOURS	**15**	**251**	**4**
OTHER RELEVANT INFORMATION				

The quality of the programme, the teaching process, teaching skills and the level of mastery of the material is carried out through written evaluation based on questionnaires and other standardized methods in accordance with the laws of the College of Dubrovnik. Evaluation of professional colleagues. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Textile G/III**
Semester	Winter (3rd sem.)
ECTS points	14
Course status	Compulsory
Head lecturer	Assistant Professor Danijela Jemo, PhD
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 108
Phone	+385 20 446 032
E-mail	danijela.jemo@unidu.hr
Course assistant/associate	Assistant Professor Mateo Miguel Kodrič Kesovia
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 110
Phone	+385 20 446 039
E-mail	mateo-miguel.kodric-kesovia@unidu.hr; mmkesov@unidu.hr

COURSE DESCRIPTION

Course content

Continuation of the started conservation and restoration works on a more complex textile object of cultural heritage. Creating a detailed documentation of the conservation and restoration works in progress. Diagnostic tests and application of analytical methods in conservation-restoration of textile materials. Cooperation with relevant institutions.

Learning outcomes

After successfully completing the course, students will be able to:

1. Adopt and apply specialized knowledge in the field of textile conservation and restoration required for the conducting of diagnostic tests and quality conservation and restoration work on concrete objects of cultural heritage;
2. Further develop and improve their manual skills;
3. Master various techniques of conservation and restoration of textiles using specialized restoration tools and materials and complex instrumental methods during an active conservation and restoration process;
4. Develop the ability to think critically and find an optimal solution in solving specific problems during the implementation of the conservation-restoration process based on the interpretation of research results;
5. Apply acquired knowledge and skills in new or unfamiliar situations, take personal and ethical responsibility for a successful planning and implementation of complex conservation and restoration tasks on textile works of art.

TEACHING MODE	
☒Lectures	☒Consultations
☒Seminars and workshops	☒Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD	
☒ Oral	Other:
☒ Written	-
☐ Preliminary exam	

READING

Compulsory reading

1.	Boersma, F., Brokerhof, A., Van den Berg, S.; Tegelaers, J. (2007). Unravelling Textiles: A Handbook for the Preservation of Textile Collections. Archetype Publications Ltd.
2.	Landi, S. (1998). The Textile Conservator's Manual, Butterworth-Heinemann Ltd.
3.	Timar-Balazsy, A., Eastop D. (2004). Chemical Principles of Textile Conservation. Butterworth-Heinemann Ltd.
4.	Flury-Lemberg, M. (1988). Textile Conservation and Research: A Documentation of the Textile Department on the Occasion of the Twentieth Anniversary of the Abegg Foundation. Abegg-Stiftung.
5.	Qinguo, F. (2005). Chemical Testing of Textiles. Woodhead Publishing Ltd.
6.	Brooks, M. M., Eastop, E. D. (2011). Changing Views of Textile Conservation. The Getty Conservation Institute.
Optional reading	
1.	Johnstone, P. (2002). High Fashion in the Church. Maney Publishing.
2.	Hearle, J. W .S . Lomas, B.; Cooke, W. D. (1998). Atlas of Fibre Fracture and Damage to Textiles. The Textile Institute. Woodhead Publishing.
3.	Kirby, J. (2005). Dyes in History and Archaeology 20. Archetype Publications Ltd.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	**E**	**S**
1.	Continuation of conservation and restoration works on a concrete cultural object: preparation for the wet cleaning process of lining and interlining	0	18	0
2.	Wet cleaning of lining	0	18	0
3.	Wet cleaning of interlining/s	0	18	0
4.	Preparation for wet cleaning process of decorative ribbons and other materials on the object	0	18	0
5.	Wet cleaning of the decorative ribbons and other materials on the object	0	18	0
6.	Selection and preparation of new fabrics and yarns required for consolidation of the damaged structure of the main fabric and lining	2	14	2
7.	Preliminary research: getting the right recipe for dyeing textiles on samples of the new fabric needed for stabilizing and consolidating the damaged main fabric of historical textile object	4	12	2
8.	Dyeing of new fabric and yarn for stabilization and consolidation of damaged structures of the main historical fabric, according to the previously obtained recipe	0	18	0
9.	Preliminary research: getting the right recipe for dyeing textiles on samples of the new fabric needed for stabilizing and consolidating the damaged lining of the historical textile object	3	15	0
10.	Dyeing of new fabrics and yarns for stabilization and consolidation of damaged lining fabric of historical textiles, according to the previously obtained recipe	0	18	0
11.	Selection and preparation of new fabrics and yarns required for consolidation of the damaged structure of the decorative ribbons and historical textiles	0	18	0
12.	Preliminary research: getting the right recipe for dyeing textiles on samples of the new fabric needed for stabilizing and consolidating the damaged structure of decorative ribbons	3	15	0

13.	Dyeing of new fabrics and yarns for stabilization and consolidation of damaged structure of decorative ribbons, according to the previously obtained recipe	0	18	0
14.	Preliminary research: selection of the adequate method for stabilization and consolidation of the damaged structure of the main fabric by covering, underlining, sewing and / or gluing	3	15	0
15.	Stabilization and consolidation of the damaged structure of the historical textile main fabric by covering, underlining, sewing and / or gluing	0	18	0
	TOTAL HOURS	**15**	**251**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, the teaching process, the teaching skills and the level of mastery of the material will be established by conducting written evaluation based on questionnaires and other standardized ways in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**English Language G/III**
Semester	Winter (3rd sem.)
ECTS points	2 points
Course status	Elective
Head lecturer	Jelena Dubčić, Senior Lecturer
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 55
Phone	+38520446049
E-mail	jdubcic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Language is taught on the basis of authentic language contents in the field of restoration and conservation (authentic articles, chapters of literature, descriptions and analyses of works of art etc.) chosen to correspond to the level foreign language proficiency C1. Students acquire and expand their ESP (English for Specific Purposes) vocabulary in the field of restoration and conservation by studying the following topics: mechanical removal of rust from machined ferrous surfaces, care of objects made of zinc, how to determine metal density, how to make and use a precipitated calcium carbonate silver polish, care of stone and glass, cleaning paintings: precautions.

Students also practise grammatical structures that appear with frequency in selected texts (correct use of adjectives and phrasal verbs in English is emphasized).

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand, listen, read and interpret authentic texts on restoration and conservation focusing on the following topics: mechanical removal of rust from machined ferrous surfaces, care of objects made of zinc, how to determine metal density, how to make and use a precipitated calcium carbonate silver polish, care of stone and glass, cleaning paintings: precautions;
2. Use frequent grammatical structures correctly (adjectives and phrasal verbs);
3. Acquire and develop knowledge of English for Specific Purposes and skills in English that are relevant for continuing higher education as well as finding a job in the field of restoration and conservation both in Europe and the rest of the world;
4. Develop skills of written and spoken communication related to the topics of restoration and conservation;
5. Independently present the topics in oral or written form;
6. Use English with the purpose or mastering professional skills outside classroom.

TEACHING MODE	
☒Lectures ☐Seminars and workshops ☒Exercises ☒Independent assignments ☒Multimedia and internet ☒Distance learning	☒Consultations ☐Laboratory ☐Field work ☐Mentoring ☒Exams
EXAMINATION METHOD	
☒ Oral ☒ Written ☒ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	Canadian Conservation Institute (2021). Canadian Conservation Institute notes, ,http://www.cci-icc.gc.ca/resources-ressources/c.
2.	Agendaweb, Agendaweb (2021). www.agendaweb.org.
3.	Encyclopaedia Britannica (2021). Art conservation and restoration ,http://www.britannica.com/EBchecked/topic/36477/ar.
4.	Merriam-Webster (2021). Merriam-Webster Online: Dictionary and Thesaurus, http://www.merriam-webster.com/.
5.	The Getty Conservation Institute (2021). The Getty conservation Institute – PDF publications, , http://www.getty.edu/conservation/publications_res, 2021.
6.	Thomson A. J., Martinet A. V. (1999). A Practical English Grammar, Exercises 1, Exercises 2. Oxford University Press, Oxford, pp. 150-175.
7.	Harding K., Lane A. (2014). International Express Intermediate – third edition. Oxford University Press.
Optional reading	
1.	Mansfield F., Nuttall C. (2007). Proficiency Practice Tests,, Thomson ELT, Croatia.
2.	Harrison M. (2010). CPE Practice Tests. Oxford University Press, China.
3.	Cullen P., French A., Jakeman V (2014). The Official Cambridge Guide to IELTS for Academic & General Training. Cambridge University Press, Italy.
4.	Drvodelić. M. (1989). Englesko-hrvatski rječnik. Školska knjiga, Zagreb.
5.	Drvodelić M. (1989). Hrvatsko-engleski rječnik, Školska knjiga, Zagreb.
6.	Raymond Murphy. English Grammar in Use. https://archive.org/details/MurphyR.EnglishGrammarInUse4thEdition

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	**E**	**S**
1.	Mechanical removal of rust from machined ferrous surfaces I	1	1	0
2.	Mechanical removal of rust from machined ferrous surfaces II	1	1	0
3.	Care of objects made of zinc I	1	1	0
4.	Care of objects made of zinc II	1	1	0

5.	How to determine metal density I	1	1	0
6.	How to determine metal density II	1	1	0
7.	Preliminary exam	1	1	0
8.	How to make and use precipitated calcium carbonate silver polish I	1	1	0
9.	How to make and use a precipitated calcium carbonate silver polish II	1	1	0
10.	Care of stone and glass I	1	1	0
11.	Care of stone and glass II	1	1	0
12.	Care of stone and glass III	1	1	0
13.	Cleaning paintings: precautions I	1	1	0
14.	Cleaning paintings: precautions II	1	1	0
15.	Preliminary exam	1	1	0
	TOTAL HOURS	**15**	**15**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Italian Language for Restoration and Conservation G/III**
Semester	Winter (3rd sem.)
ECTS points	2 ECTS
Course status	Elective
Head lecturer	Zrinka Režić Tolj, Phd, Senior lecturer
Department, room No.	Kampus – 128
Phone	446 048
E-mail	zrinka.rezic@unidu.hr
Course assistant/associate	-

Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

This course is intended for students who have mastered the Italian language at the intermediate proficiency level (B1-B2) or higher and who have the skills necessary to read and analyse expert texts in arts and conservation-restoration of works of art. Focus is on the language of art history, artistic techniques and materials as well as on the theory and practice of conservation-restoration. Language is studied from the aspect of professional terminology, morphosyntax and textuality. Emphasis is put on textuality, especially on the paratextual framework (pictures and captions). Topics relating to art history, preservation of cultural heritage and conservation-restoration of works of art will be studied, using authentic original texts in the Italian language and comparable texts in the Croatian or English language. Professional terminology of conservation-restoration of works of art will be analysed and systemised. Material is divided into 7 didactic units, which deal with individual topics from art history of the Italian culture and history as well as with the protection of the cultural heritage and restoration-conservation of works of art in Europe.

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand the main points of a complex text about concrete topics, including professional technical discussions at an intermediate B1-B2 level or higher;
2. Develop lexical analysis skills and expert terminology systematisation skills using state-of-the-art information technologies;
3. Demonstrate their knowledge of the lexicon of the Italian language relating to art history, artistic techniques and materials as well as conservation-restoration of artefacts of wood, paper, textile, ceramics and metal;
4. Communicate fluently with a native speaker about expert topics from their field of expertise;
5. Use the acquired language in a concrete text and compile a clear and detailed text about the topics from their field of expertise as well as explain their opinions;
6. Use the acquired knowledge in aforementioned situations;
7. Discuss about the current topics from arts and restoration;
8. Analyse and translate texts from the compulsory reading in the Italian language;
9. Demonstrate their ability to express themselves in writing in the Italian language;
10. Summarise and present certain content in the Italian language by use of state-of-the-art information technologies.

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TEACHING MODE

☒Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☐Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	Compiling terminological database
☒ Preliminary exam	

READING

Compulsory reading

1.	P. E. Balboni. (2015). Il Balboni B-UNO. Bonacci editore, Turin.
2.	Paolini, C., Faldi, M. (2000). Glossario delle tecniche artistiche e del restauro, edizioni Palazzo Spinelli. Florence.
3.	Angelino, M., Ballarin. (2006). E., L'italiano attraverso la storia dell'arte, Guerra Edizioni Perugia.

4.	Troncarelli, D. Vannini E. (ed.). (2005). L'arte del costruire. Bonacci Editore, Rome.
5.	Cecilia Prosperi. (1999). Il restauro dei documenti di archivio, dizionario dei termini, edizioni Libreria dello Stato, Rome.
Optional reading	
1.	Jernej, J. (1995). Talijanska konverzacijska gramatika. Školska knjiga, Zagreb.
2.	Jernej, A. (1996). Hrvatsko-talijanski rječnik. Školska knjiga, Zagreb.
3.	Jernej, A. (1996). Talijansko-hrvatski rječnik, Školska knjiga, Zagreb.
4.	Video di vita italiana - http://www.bonaccieditore.it/video-di-vita-italiana.n4848, , 0.
5.	http://www.bonaccieditore.it/manuali/il-balboni-a2, , 0.
6.	http://www.abellarte.com/1---compianto-su-cristo-morto-di-giotto.html, , 0.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Gli istituti di restauro in Italia	1	1	0
2.	Carta – capitolato tecnico	1	1	0
3.	Restauro delle opere cartacee – Maurizio Copede’	1	1	0
4.	La scheda di restauro – materiale cartaceo	1	1	0
5.	Restauro del documento d’archivio	1	1	0
6.	Conservazione e restauro della pergamena	1	1	0
7.	Conservazione e restauro del mobile – introduzione	1	1	0
8.	Chi restaura oggi i mobili?	1	1	0
9.	Materiali impiegati nella costruzione e nel restauro dei mobili	1	1	0
10.	I reperti archeologici subacquei	1	1	0
11.	La ceramica di Iznik	1	1	0
12.	Maria Maddalena di Tiziano a Dubrovnik – tecnica, materiali e restauro	1	1	0

13.	Le forme di degrado dei tessuti antichi	1	1	0
14.	Il restauro di una “Dalmatica”	1	1	0
15.	Ripasso e preparazione per l’esame	1	1	0
	TOTAL HOURS	**15**	**15**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections. The interpretation of selected texts relating to conservation-restoration of all materials of this study programme relates primarily to the textual grammar of the professional language and to the specific terminology of this field.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Wood G/IV**
Semester	Summer (4th sem.)
ECTS points	14 ECTS
Course status	Compulsory
Head lecturer	Joško Bogdanović, Assistant Professor
Department, room No.	Main Campus building, room 78
Phone	-
E-mail	josko.bogdanovic@unidu.hr
Course assistant/associate	Monika Lolić Pustić, Master of Arts, Associate
Department, room No.	-
Phone	-
e-mail	-

COURSE DESCRIPTION

Course content

Preparation and analysis of pigments in various binders. Diverse approaches to retouching on polychrome wood surfaces. Varnish preparation with emphasis on light refraction index, gloss, molecular weight, aging, and application method. Independent conservation-restoration on polychrome wood; final retouching, application of varnishes, comprehensive documentation production, and presentation of the restored artifact. Preparation and research for master’s thesis.

Learning outcomes

After successfully completing the course, students will be able to:

1. Propose the best conditions for storage and preservation of artefacts;
2. Analyse composition of painted layers;
3. Propose a complete plan of conservation-restoration treatments;
4. Apply various retouching techniques;
5. Propose the best procedure and material for varnishing;
6. Produce comprehensive conservation-restoration documentation.

TEACHING MODE

☒Lectures	☒Consultations

☒Seminars and workshops ☒Exercises ☒Independent assignments ☐Multimedia and internet ☐Distance learning	☒Laboratory ☒Field work ☐Mentoring ☒Exams

EXAMINATION METHOD	
☒ Oral ☐ Written ☐ Preliminary exam	Other: -

READING	
Compulsory reading	
1.	C. V. Horie (2013). Materials for Conservation: Organic Consolidants, Adhesives and Coatings, Elsevier.
2.	John S. Mills, Perry Smith. (1990). Cleaning, Retouching and Coatings, IIC.
3.	Cenini. (1899). The book of art, George Allen, Ruskin house, London.
4.	Edward M. Petrie. (2000). Handbook of Adhesives & Sealants. McGraw-Hill, Michigan.
Optional reading	
1.	John S. Mills, Raymond White. (1994). The Organic Chemistry of Museum Objects, 2nd Ed., Butterworth-Heinemann.
2.	Robert L. Feller. (1987). Artists' Pigments: A Handbook of Their History and Characteristics, Vol. 1,2,3. Cambridge University Press.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	**E**	**S**
1.	Course introduction: materials and techniques	3	17	0
2.	Pigment introduction	3	17	0
3.	Diverse retouching approaches	0	17	0
4.	Diverse retouching approaches – ethical issues	3	17	0
5.	Historical egg tempera exercise	0	17	0
6.	Preparation and analysis of pigments in various binders	3	17	0
7.	Microclimatic conditions	3	17	0
8.	Varnish preparation with emphasis on light refraction index, gloss, molecular weight, aging, and application method	0	17	0
9.	Varnish preparation with emphasis on light refraction index, gloss, molecular weight, aging, and application method	0	17	0

10.	Final retouching of the artefact	0	17	0
11.	Final retouching of the artefact	0	17	0
12.	Final varnishing, assembling and transport of the artefact	0	16	0
13.	Digital processing and analysis of photo documentation and graphic drawings	0	16	0
14.	Digital processing and analysis of photo documentation and graphic drawings	0	16	0
15.	Presentation of conservation-restoration documentation	0	16	4
	TOTAL HOURS	**15**	**251**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Stone G/IV**
Semester	Summer (4th sem.)
ECTS points	14 ECTS
Course status	Compulsory
Course Head lecturer	Assistant Professor Jelena Tomasović Grbić
Department, room No.	-
Phone	-
E-mail	-
Course assistant/associate	-
Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

The objectives of this course are to provide complex theoretical and practical knowledge in the field of stone conservation - restoration. During the course, students evaluate the results of the analyses that they conducted in the previous semester in order to implement them in the concept of the conservation and restoration of the object of their thesis. According to this concept, students perform the planned activities and prepare the documentation for all processes.

Learning outcomes

After successfully completing the course, students will be able to:

1. Independently evaluate the results of certain analyses that need to be done on a given artefact;
2. Develop a concept of conservation and restoration work on an artefact;

3. Independently research the topics in the field of their master's thesis;
4. Independently perform complex tasks of conservation and restoration of a stone object: cleaning, consolidation, reconstruction and retouching.

TEACHING MODE

☐ Lectures	☐ Office hours
☒ Seminars and workshops	☒ Laboratory
☒ Exercises	☒ Field work
☒ Independent tasks	☒ Mentoring work
☐ Multimedia and internet	☐ Knowledge test
☐ Distance education	

EXAMINATION METHOD

☐ Oral exam	Other:
☒ Written exam	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Donelli, Ivo; Malinar, Hrvoje Konzervacija i restauracija kamena. Split: Umjetnička akademija Sveučilišta u Splitu, 2015
2.	Eric Doehne and Clifford A. Price (2010): Stone conservation, 2nd edition
3.	F G Dimes, J. Ashurst (1998): Conservation of Building and Decorative Stone
	L. Lazzarini, M.L. Tabasso (1986): Il restauro della Pietra
Optional reading	
1.	N.S. Brommelle, Perry Smith (1986): Case Studies in the Conservation Stone and Wall Paintings
2.	R. Přikryl; B. J. Smith, Building Stone Decay: From Diagnosis to Conservation, Geological Society of London 2007

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Evaluation of analyses results	0	17	1
2.	Elaboration of concept of conservation and restoration	0	17	1
3.	Cleaning A	0	17	1
4.	Cleaning B	0	17	1
5.	Cleaning C	0	17	0
6.	Consolidation A	0	17	0
7.	Consolidation B	0	17	0

8.	Gap fills A	0	17	0
9.	Gap fills B	0	17	0
10.	Gap fills C	0	17	0
11.	Gap fills D	0	17	0
12.	Gap fills E	1	16	0
13.	Gap fills F	1	16	0
14.	Retouch A	1	16	0
15.	Retouch B	1	16	0
	TOTAL HOURS	**4**	**251**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Metal G/IV**
Semester	Summer (4th sem.)
ECTS points	9
Course status	Compulsory
Head lecturer	Assistant Professor Marta Kotlar
Department, room No.	Campus
Phone	-
E-mail	marta.kotlar@unidu.hr
Course assistant/associate	Sonja Đuraš, Master of Arts, Assistant
Department, room No.	Campus, 9
Phone	-
E-mail	sonja.duras@unidu.hr
COURSE DESCRIPTION	
Course content	
Preparation of master's thesis. Independent work under mentorship that includes more demanding conservation-restoration procedures on an object made of metal or more materials: knowledge of more methods of conservation-restoration works or	

processing of some other topic related to the methods of conservation-restoration works, analysis or production of metal and metal objects alloy. The topic can be theoretically accompanied by practical examples.

Learning outcomes

After successfully completing the course, students will be able to:

1. Independently perform more demanding conservation-restoration procedures on an object made of metal;
2. Independently recognise which techniques of object design are in question;
3. Identify the alloy by visual inspection or other analysis;
4. Perform more demanding conservation-restoration procedures on an object made of metal.

TEACHING MODE

☐Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☒Field work
☒Independent assignments	☐Mentoring
☒Multimedia and internet	☐Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Lyndsie Selwyn. (2004). Metals and Corrosion: A Handbook for the Conservation Professional. CCI, Ottawa, pp. 43-157.
2.	Saleh Mohamed Saleh Ahmed. (2011). Conservation methods of iron artifacts recovered from the marine environment. Environmental Science.
3.	E. Guilminot, D. Neff, C. Rémazeilles, S. Reguer, F. Kergourlay, C. Pelé , P. Dillmann, P. Refait, F. Nicot (2012). Original research or treatment paper: Influence of crucial parameters on the dechlorination treatment of ferrous objects from seawater. The International Institute for Conservation of Historic and Artistic Works.
4.	M. J. T. M. van Bellegema, H. A. Ankersmitb , R. van Langhc and W. Weid. (2004). Metal 04 – Section 2 – Better Knowledge of Objects. National Museum of Australia 2004.
Optional reading	
1.	I. S. Cole, T. H. Muster, D. Lau, W. D. Ganther. (2004). Metal 04 – Section 1 – Preventive Conservation. National Museum of Australia.
2.	Jane Bassett, Francesca Bewer, David Bourgarit, Geneviève Bresc-Bautier, Philippe Malgouyres and Guilhem Scherf. (2014). French Bronze Sculpture: 16th-18th Century Materials and Techniques. Archetype Publications, SA & Canada.
3.	K. Schmidt-Otta. (2004). Metal 04 – Section 3 – Better Understanding of Treatments. National Museum of Australia.
4.	A.-M. Hackea , C.M. Carra , A. Brownb. (2004). Metal 04 – Section 4 – Composite Artefacts. National Museum of Australia.
5.	John Ashton, David Hallam. Metal 04 – Introduction. National Museum of Australia 2004.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Preparation of master's thesis – choosing the topic and defining all conservation and restoration works, writing proposals works	15	3	0
2.	Preparation of master's thesis – documentation and analysis	0	14	4

3.	Preparation of master's thesis – documentation and analysis comparison	0	18	0
4.	Preparation of master's thesis – cleaning probes	0	18	0
5.	Preparation of master's thesis – mechanical cleaning	0	18	0
6.	Preparation of master's thesis – chemical cleaning	0	18	0
7.	Preparation of master's thesis – documentation during works	0	18	0
8.	Preparation of master's thesis – reintegration	0	18	0
9.	Preparation of master's thesis – reintegration	0	18	0
10.	Preparation of master's thesis – making patina for reintegration	0	18	0
11.	Preparation of master's thesis – retouching	0	18	0
12.	Preparation of master's thesis – protection	0	18	0
13.	Preparation of the master's thesis – preparation of photo documentation of the final state and written documentation	0	18	0
14.	Preparation of master's thesis – making proposals for storage	0	18	0
15.	Preparation of master's thesis	0	18	0
	TOTAL HOURS	**15**	**251**	**4**

OTHER RELEVANT INFORMATION
The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Paper G/IV**
Semester	Summer (4th sem.)
ECTS points	14 ECTS
Course status	Compulsory

Head lecturer	Associate professor Sanja Serhatlić
Department, room No.	University Campus, Branitelja Dubrovnika 41, Dubrovnik, 52
Phone	+385 20 446 021
E-mail	sanja.serhatlic@unidu.hr
Course assistant/associate	Assistant Professor Tanja Dujaković
Department, room No.	-
Phone	-
E-mail	tanja.dujakovic@unidu.hr

COURSE DESCRIPTION

Course content

The practical and theoretical work in this course includes the preparation of the master's thesis about the works of art from a wide range of simple objects to valuable and, from the conservation-restoration aspect, demanding two-dimensional and three-dimensional objects: art graphics (copperplate engraving, etching, lithography (pencil drawing, charcoal, sepia, ink, pastel, etc.), painting techniques on paper (watercolour, gouache, tempera, acrylic paints, etc.), posters, sets, collections of oriental artworks, Chinese and Japanese utilitarian objects (boxes, fans, parasols, etc.). Bound materials, archival materials (illuminated manuscripts on paper and parchment) and three-dimensional paper objects such as globes, models, books can also be treated by a paper conservator (numbering, binding, conservation-restoration of a book block and binding, etc.). The preparation of the thesis includes extensive scientific and historic-artistic research on topics that involve conservation-restoration documentation, research and analysis. Special emphasis is put on the proper selection of conservation and restoration procedures on two-dimensional and three-dimensional objects made of paper, parchment and leather (including dry and wet removal of impurities, disinfection, bleaching, neutralization, paper strengthening, splitting, levelling, mending, pressing, retouching equipment, etc.).

Learning outcomes

After successfully completing the course, students will be able to:

1. Make conservation and restoration documentation, create a presentation using conservation and restoration documentation, apply the previously acquired theoretical and practical knowledge in preparing their master's thesis;
2. Plan and conduct basic research and analysis for the preparation of the thesis, collaborate on conservation and restoration projects at other institutions and conduct conservation and restoration procedures on works of art;
3. Choose proper conservation and restoration procedures for two and three-dimensional objects made of paper, parchment, and leather.

TEACHING MODE

☒Lectures	☒Consultations
☒Seminars and workshops	☒Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading

1.	Banik Gerhard, et al. (2011). Paper and Water: A Guide for Conservators. Oxford, Butterworth Heinemann.
2.	Banik Gerhard. (1999). Paper and related materials. Rome: ICCROM, Vol. 99.
3.	Christopher Clarkson (ed.). (1996.). Rediscovering Parchment: The Nature of the Beast, in: The Journal of the Institute of Paper Conservation, The Paper Conservator, Vellum and Parchment.

4.	Banik G., Cremonesi P., La Chapelle A., Montalbano L. (2003). Nuove metodologie nel restauro del materiale cartaceo, Il Prato.
5.	Christopher Clarkson (2003.). The Parchment Display of the Single Parchment Membrane in Fluctuating Environmental Conditions: From International Symposium Exhibiting Archival and Li.
6.	Hannah Singer (1992). The Conservation of Parchment Objects Using Gore-Tex Laminates, The Journal of the Institute of Paper Conservation. pp. 40-41.
7.	Kosek M. Joanna (2004). Conservation Mounting for Prints and Drawings. London, Archetype, Publications Ltd. in association with the British Museum.
8.	Zervos, Spiros, and Antonia Moropoulou. (2006). Methodology and criteria for the evaluation of paper conservation interventions: a literature review, Restaurator, International Journal for the Preservation of Library and Archival Material, pp. 219-280.
9.	Poulsson Grette Tina (2008). Retouching of Art on Paper, London, Archetype Publications Ltd.
Optional reading	
1.	Cristina Albillos Rodda. (2000). Conservation of Paper Material and Books in Central and Eastern Europe. National Training Course on Conservation of Libra.
2.	James, C., Corrigan, C., Enshaian, M. C., & Greca, M. R. (1997). Old Master Prints and Drawings: A Guide to Preservation and Conservation. Amsterdam, Amsterdam University Press.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	**E**	**S**
1.	Selecting artwork for master's thesis, visual observation	2	8	0
2.	Developing of a work plan	2	15	2
3.	Master's thesis project – historical and artistic research	2	15	0
4.	Master's thesis project – conservation and restoration research	2	15	0
5.	Master's thesis project	2	18	0
6.	Master's thesis project	0	18	0
7.	Master's thesis project	0	18	0
8.	Master's thesis project	0	18	0
9.	Master's thesis project	0	18	0
10.	Master's thesis project	0	18	0

11.	Master's thesis project	0	18	0
12.	Master's thesis project	0	18	0
13.	Master's thesis project	0	18	0
14.	Master's thesis project – mounting and housing art	3	18	0
15.	Presentation of the master's thesis	2	18	2
	TOTAL HOURS	**15**	**251**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, the teaching process, teaching skills and the level of mastery of the material is carried out through written evaluation based on questionnaires and other standardized methods in accordance with the laws of the College of Dubrovnik. Evaluation of professional colleagues. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Conservation-Restoration of Textile G/IV**
Semester	Summer (4th sem.)
ECTS points	14
Course status	Compulsory
Lecture head	Assistant Professor Danijela Jemo, PhD
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 108
Phone	+385 20 446 032
E-mail	danijela.jemo@unidu.hr
Course assistant/associate	Assistant Professor Mateo Miguel Kodrič Kesovia
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 110
Phone	+385 20 446 039
E-mail	mateo-miguel.kodric-kesovia@unidu.hr; mmkesov@unidu.hr

COURSE DESCRIPTION

Course content

Continuation of the started conservation and restoration works and finishing of the complete conservation and restoration work on a textile object of cultural heritage. Application of analytical methods in conservation-restoration of textile objects. Preparation of the final report with detailed written, photographic and graphic documentation on the conservation and restoration process. Preparation of items for display and storage. Cooperation with relevant institutions, field teaching.

Learning outcomes

After successfully completing the course, students will be able to:

1. Contemplate, review and apply highly specialized knowledge and skills in the field of conservation and restoration work as a basis for successful implementation of more complex conservation and restoration works on the cultural property;
2. Adopt a higher level of craftsman and manual skills in performing more complex conservation and restoration works;
3. Adopt a methodological approach in the development of comprehensive documentation, which includes the documentation of all diagnostic results obtained, applied methods, instruments, tools and materials used in the specific

conservation and restoration process, and the preparation of the final reports with a detailed written, photographic and graphic documentation of all implemented conservation and restoration treatments;
4. Develop logical and creative thinking, analytical and systematic approach to solving various problems in the profession through independent, team work and interdisciplinary cooperation;
5. Master various skills needed to independently perform a moderately demanding complete conservation-restoration work on textile artwork and for team work on complex problems of textile conservation-restoration.

TEACHING MODE	
☒Lectures	☒Consultations
☒Seminars and workshops	☒Laboratory
☒Exercises	☒Field work
☒Independent assignments	☒Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD	
☒ Oral	Other:
☒ Written	-
☐ Preliminary exam	

READING	
Compulsory reading	
1.	Boersma, F., Brokerhof, A., Van den Berg, S., Tegelaers, J. (2007). Unravelling Textiles: A Handbook for the Preservation of Textile Collections, Archetype Publications Ltd.
2.	Landi, S. (1998). The Textile Conservator's Manual, Butterworth-Heinemann Ltd.
3.	Timar-Balazsy, A., Eastop, D. (2004). Chemical Principles of Textile Conservation. Butterworth-Heinemann Ltd.
4.	Flury-Lemberg, M. (1988). Textile Conservation and Research: A Documentation of the Textile Department on the Occasion of the of Twentieth Anniversary of the Abegg Foundation. Abegg-Stiftung.
5.	Qinguo, F. (2005). Chemical Testing of Textiles. Woodhead Publishing Ltd.
Optional reading	
1.	Johnstone, P. (2002). High Fashion in the Church. Maney Publishing.
2.	Hearle, J. W . S. Lomas, B.; Cooke, W. D. (1998). Atlas of Fibre Fracture and Damage to Textiles. The Textile Institute. Woodhead Publishing.
3.	Kirby, J. (2005). Dyes in History and Archaeology 20, Archetype Publications Ltd.
4.	Brooks, M. M., Eastop, E. D. (2011). Changing Views of Textile Conservation. The Getty Conservation Institute.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Continuation of conservation and restoration works on a concrete cultural object: stabilization and consolidation of damaged structures of the main historical textile fabric by method of covering. Underlining, sewing and/or gluing	3	13	2
2.	Stabilization and consolidation of the damaged main historical textile fabric by covering, underlining, sewing and/or gluing	0	18	0
3.	Stabilization and consolidation of the damaged main historical textile fabric by covering, underlining, sewing and/or gluing	0	18	0
4.	Preliminary research: selection of the appropriate method for stabilization and consolidation of the damaged lining structure by the method of covering, underlining, sewing and/or gluing	4	12	2

5.	Stabilization and consolidation of the damaged historical textile lining by covering, underlining, sewing and/or gluing	0	18	0
6.	Stabilization and consolidation of the damaged historical textile lining by covering, underlining, sewing and/or gluing	0	18	0
7.	Preliminary research: selection of the appropriate method for stabilization and consolidation of the damaged interlining structure by the method of covering, underlining, sewing and/or gluing	3	15	0
8.	Stabilization and consolidation of the damaged historical textile lining by covering, underlining, sewing and/or gluing	0	18	0
9.	Stabilization and consolidation of the damaged historical textile lining by covering, underlining, sewing and/or gluing	0	18	0
10.	Preliminary research: selection of the appropriate method for stabilization and consolidation of the damaged structure of decorative ribbons and embroidery by the method of covering, underlining, sewing and/or gluing	3	15	0
11.	Stabilization and consolidation of the damaged decorative ribbons and embroidery by covering, underlining, sewing and/or gluing	0	18	0
12.	Stabilization and consolidation of the damaged decorative ribbons and embroidery by covering, underlining, sewing and/or gluing	0	18	0
13.	Joining all layers of a 3D textile object together	2	16	0
14.	Joining all layers of a 3D textile object together	0	18	0
15.	Final works, storage and making the final documentation	0	18	0
	TOTAL HOURS	**15**	**251**	**4**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Master's Thesis**
Semester	Summer (4th sem.)
ECTS points	10 points
Course status	Compulsory
Head lecturer	Unknown home academic
Department, room No.	-
Phone	-
E-mail	-
Course assistant/associate	-

Department, room No.	-
Phone	-
E-mail	-

COURSE DESCRIPTION

Course content

Preparation of the practical and theoretical part of the thesis.

Learning outcomes

TEACHING MODE

☐Lectures	☐Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☐Field work
☐Independent assignments	☐Mentoring
☐Multimedia and internet	☐Exams
☐Distance learning	

EXAMINATION METHOD

☐ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading

1.	Individually according to the chosen topic of the thesis

Optional reading

1.	-

LIST OF TOPICS

No.		Hours		
		L	**E**	**S**
-				
	TOTAL HOURS			

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION

Course name	**Illumination**
Semester	Summer (4th sem.)
ECTS points	3
Course status	Elective
Head lecturer	Assistant Professor Iris Lobaš Kukavičić, PhD
Department, room No.	Branitelja Dubrovnika 41, Dubrovnik, 69
Phone	-
E-mail	iris.lobas@unidu.hr
Course assistant/associate	Ivan Perak, Master of Arts, Associate
Department, room No.	-
Phone	-

E-mail	ivannperak@gmail.com

COURSE DESCRIPTION

Course content

The concept of illumination; illumination throughout history; the creation of contemporary illumination according to free thematic choice in a specific format; tonal illumination and coloristic illumination.

Learning outcomes

After successfully completing the course, students will be able to:

1. Develop the skill of contemporary illumination with free choice of subject in a given format;
2. Master the skill of tonal illumination;
3. Know and master the skill of colour illumination.

TEACHING MODE

☐Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☐Field work
☐Independent assignments	☐Mentoring
☒Multimedia and internet	☐Exams
☐Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☐ Written	-
☐ Preliminary exam	

READING

Compulsory reading	
1.	Leonardo da Vinci. (2005). A Treatise on Painting. Dover.
2.	Rudolf Arnheim. (2004). Art and Visual Perception. University of California Press.
3.	Otto G. Ocvirk; Robert E. Stinson; Philip R. Wigg; Robert O. Bone; David L. Cayton. (2006). Art Fundamentals: Theory and Practice, McGraw-Hill Companies.
Optional reading	
1.	Johannes Itten. (1997). The Art of Color. John Wiley & Sons.

LIST OF TOPICS

No.		Hours		
		L	**E**	**S**
1.	Historical introduction to illumination	0	2	0
2.	The role of illumination in the Middle Ages	0	2	0
3.	The role of illumination in sacred art	0	2	0
4.	The relationship between illumination and calligraphy	0	2	0
5.	The role of illumination in contemporary art	0	2	0

6.	Practicing the production of modern illuminations	0	2	0
7.	Practicing the production of modern illuminations	0	2	0
8.	Practicing the production of modern illuminations	0	2	0
9.	The role of drawing in illumination	0	2	0
10.	The role of colour in illumination	0	2	0
11.	Narrative illumination	0	2	0
12.	Abstract illumination	0	2	0
13.	Practice of modern illumination	0	2	0
14.	Practice of modern illumination	0	2	0
15.	Practicing the production of contemporary illumination	0	2	0
	TOTAL HOURS	**0**	**30**	**0**

OTHER RELEVANT INFORMATION
The quality of the programme, the teaching process, the teaching skills and the level of mastery of the material is determined by a written evaluation based on questionnaires and other standardized methods and in accordance with the laws of the College of Dubrovnik. Evaluation of professional colleagues. Self-observation, analysis and corrections

COURSE INFORMATION	
Course name	**English Language G/IV**
Semester	Summer (4th sem.)
ECTS points	2 points
Course status	Elective
Head lecturer	Jelena Dubčić, Senior Lecturer
Department, room No.	University Campus, Branitelja Dubrovnika 41, room 55
Phone	+38520446049
E-mail	jdubcic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	-

e-mail	-

COURSE DESCRIPTION

Course content

Language is taught on the basis of authentic language contents in the field of restoration and conservation (authentic articles, chapters of literature, descriptions and analyses of works of art etc.) chosen to correspond to the level foreign language proficiency C1. Students acquire and expand their ESP (English for Specific Purposes) vocabulary in the field of restoration and conservation by studying the following topics: wood finishes, care of wooden furniture, wooden frames, storage of paper, printed documents, handwritten documents, general precautions for storage areas.
Students also practise grammatical structures that appear with frequency in selected texts (correct use of relative clauses and irregular plural in English is emphasized).

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand, listen, read and interpret authentic texts on restoration and conservation focusing on the following topics: wood finishes, care of wooden furniture, wooden frames, storage of paper, printed documents, handwritten documents, general precautions for storage areas;.
2. Use frequent grammatical structures correctly (relative clauses and irregular plural);
3. Acquire and develop knowledge of English for Specific Purposes and skills in English that are relevant for continuing higher education as well as finding a job in the field of restoration and conservation both in Europe and the rest of the world;
4. Develop skills of written and spoken communication related to the topics of restoration and conservation,
5. Independently present the topics in oral or written form;
6. Use English with the purpose or mastering professional skills outside classroom.

TEACHING MODE

☒Lectures	☒Consultations
☐Seminars and workshops	☐Laboratory
☒Exercises	☐Field work
☒Independent assignments	☐Mentoring
☒Multimedia and internet	☒Exams
☒Distance learning	

EXAMINATION METHOD

☒ Oral	Other:
☒ Written	-
☒ Preliminary exam	

READING

Compulsory reading

1.	Canadian Conservation Institute (2021). Canadian Conservation Institute notes, http://www.cci-icc.gc.ca/resources-ressources/c.
2.	Agendaweb, Agendaweb (2021). www.agendaweb.org.
3.	Encyclopaedia Britannica (2021). Art conservation and restoration, http://www.britannica.com/EBchecked/topic/36477/ar.
4.	Merriam-Webster (2021). Merriam-Webster Online: Dictionary and Thesaurus, http://www.merriam-webster.com/.
5.	The Getty conservation Institute. (2021). The Getty Conservation Institute – PDF publications, ,http://www.getty.edu/conservation/publications_res.
6.	Thomson A. J., Martinet A. V. (1999). A Practical English Grammar, Exercises 1, Exercises 2, Oxford University Press. Oxford, pp. 150-175.
7.	Harding K., Lane A. (2014). International Express Intermediate – third edition, Oxford University Press.

Optional reading

1.	Mansfield F., Nuttall C. (2007). Proficiency Practice Tests. Thomson ELT. Croatia.
2.	Harrison M. (2010). CPE Practice Tests. Oxford University Press, China.

3.	Cullen P., French A., Jakeman V. (2014). The Official Cambridge Guide to IELTS for Academic & General Training. Cambridge University Press, Italy.
4.	Drvodelić. M. (1989). Englesko-hrvatski rječnik, Školska knjiga, Zagreb.
5.	Drvodelić M. (1989.). Hrvatsko-engleski rječnik. Školska knjiga, Zagreb.
6.	Raymond Murphy. English Grammar in Use. https://archive.org/details/MurphyR.EnglishGrammarInUse4thEdition

LIST OF TOPICS

No.		Hours		
		L	**E**	**S**
1.	Wood finishes I	1	1	0
2.	Wood finishes II	1	1	0
3.	Care of wooden furniture I	1	1	0
4.	Care of wooden furniture II	1	1	0
5.	Wooden frames I	1	1	0
6.	Wooden frames II	1	1	0
7.	Preliminary exam	1	1	0
8.	Storage of paper I	1	1	0
9.	Storage of paper II	1	1	0
10.	Printed documents I	1	1	0
11.	Printed documents II	1	1	0
12.	Handwritten documents I	1	1	0
13.	Handwritten documents II	1	1	0
14.	General precautions for storage areas	1	1	0

15.	Preliminary exam	1	1	0
	TOTAL HOURS	**15**	**15**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections.

COURSE INFORMATION	
Course name	**Italian Language for Restoration and Conservation G/IV**
Semester	Summer (4th sem.)
ECTS points	2 ECTS
Course status	Elective
Head lecturer	Zrinka Režić Tolj, Phd, Senior lecturer
Department, room No.	Kampus – 128
Phone	446 048
E-mail	zrinka.rezic@unidu.hr
Course assistant/associate	-
Department, room No.	-
Phone	
E-mail	

COURSE DESCRIPTION

Course content

This course is intended for students who have mastered the Italian language at the intermediate proficiency level (B1-B2) or higher and who have the skills necessary to read and analyse expert texts in arts and conservation-restoration of works of art. Focus is on the language of art history, artistic techniques and materials as well as on the theory and practice of conservation-restoration. Language is studied from the aspect of professional terminology, morphosyntax and textuality. Emphasis is put on textuality, especially on the paratextual framework (pictures and captions). Topics relating to art history, preservation of cultural heritage and conservation-restoration of works of art will be studied, using authentic original texts in the Italian language and comparable texts in the Croatian or English language. Professional terminology of conservation-restoration of works of art will be analysed and systemised. Material is divided into 7 didactic units, which deal with individual topics from art history of the Italian culture and history as well as with the protection of the cultural heritage and restoration-conservation of works of art in Europe.

Learning outcomes

After successfully completing the course, students will be able to:

1. Understand the main points of a complex text about concrete topics, including professional technical discussions at an intermediate B1-B2 level or higher;
2. Develop lexical analysis skills and expert terminology systematisation skills using state-of-the-art information technologies;
3. Demonstrate their knowledge of the lexicon of the Italian language relating to art history, artistic techniques and materials as well as conservation-restoration of artefacts of wood, paper, textile, ceramics and metal;
4. Communicate fluently with a native speaker about expert topics from their field of expertise;
5. Use the acquired language in a concrete text and compile a clear and detailed text about the topics from their field of expertise as well as explain their opinions;
6. Use the acquired knowledge in aforementioned situations;
7. Discuss about the current topics from arts and restoration;
8. Analyse and translate texts from the compulsory reading in the Italian language;
9. Demonstrate their ability to express themselves in writing in the Italian language;
10. Summarise and present certain content in the Italian language by use of state-of-the-art information technologies.

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TEACHING MODE	
☒Lectures ☐Seminars and workshops ☒Exercises ☒Independent assignments ☒Multimedia and internet ☒Distance learning	☒Consultations ☐Laboratory ☐Field work ☒Mentoring ☒Exams
EXAMINATION METHOD	
☒ Oral ☒ Written ☒ Preliminary exam	Other: Compiling terminological database

READING

Compulsory reading	
1.	P. E. Balboni. (2015). Il Balboni B-UNO. Bonacci editore, Turin.
2.	Paolini, C., Faldi, M. (2000). Glossario delle tecniche artistiche e del restauro. Edizioni Palazzo Spinelli. Florence.
3.	Angelino, M., Ballarin. (2006). E., L'italiano attraverso la storia dell'arte. Guerra Edizioni Perugia.
4.	Troncarelli, D. Vannini E. (ed.). (2005). L'arte del costruire. Bonacci Editore, Rome.
5.	Cecilia Prosperi. (1999). Il restauro dei documenti di archivio, dizionario dei termini. Edizioni Libreria dello Stato, Rome.
Optional reading	
1.	Jernej, J. (1995). Talijanska konverzacijska gramatika. Školska knjiga, Zagreb.
2.	Jernej, A. (1996). Hrvatsko-talijanski rječnik. Školska knjiga, Zagreb.
3.	Jernej, A. (1996). Talijansko-hrvatski rječnik, Školska knjiga, Zagreb.
4.	Video di vita italiana - http://www.bonaccieditore.it/video-di-vita-italiana.n4848, , 0.
5.	http://www.bonaccieditore.it/manuali/il-balboni-a2, , 0.
6.	http://www.abellarte.com/1---compianto-su-cristo-morto-di-giotto.html, , 0.

LIST OF TOPICS

No.	LECTURE TITLES	Hours		
		L	E	S
1.	Opificio delle pietre dure – Storia	1	1	0
2.	Palazzo Spinelli – progetti di restauro	1	1	0
3.	La Pietà di Ragusa – Michelangelo – storia del dipinto	1	1	0
4.	La Pietà di Ragusa – restauro	1	1	0
5.	Restauro delle figure degli “Zelenci” a Dubrovnik	1	1	0
6.	Il restauro dei putti in fasce di Andrea della Robbia	1	1	0

7.	Restauri lignei e manifatture fiorentine	1	1	0
8.	Il restauro del legno policromo	1	1	0
9.	La foderatura degli arazzi	1	1	0
10.	Il restauro polimaterico	1	1	0
11.	Il restauro della ceramica di Iznik	1	1	0
12.	Elaborazione di basi terminologiche – metallo e ceramica	1	1	0
13.	Elaborazione di basi terminologiche – legno, tessili e carta	1	1	0
14.	Elaborazione di basi terminologiche – tutti i materiali	1	1	0
15.	Ripasso e preparazione per l'esame	1	1	0
	TOTAL HOURS	**15**	**15**	**0**

OTHER RELEVANT INFORMATION

The quality of the programme, teaching process, teaching skills and the level of mastery of the material will be determined by conducting a written evaluation based on questionnaires and other standardized ways and in accordance with the acts of the University of Dubrovnik. Evaluation of colleagues in the profession. Self-observation, analysis and corrections. The interpretation of selected texts relating to conservation-restoration of all materials of this study programme relates primarily to the textual grammar of the professional language and to the specific terminology of this field.