



## Associazione Autonoma per la Biennale d'Arte Fabbrile di Stia

#### **PARTNERS**





















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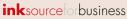
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# SCHOOL OF FORGING

The Associazione Biennale d'Arte Fabbrile and the Municipality of Pratovecchio Stia, driven by the need to promote the profession of the blacksmith, have set up an educational path which is crucial for the achievement of a serious professional preparation that needs to be set against every expression of amateurism and slapdash attitude which is paraded as artistic aptitude. Nowadays a comprehensive and targeted preparation is necessary, thanks to which one can learn certain techniques that require a high level of professionalism and that are bound to that innovation and evolution typical of modern art. Working in this direction, the didactic path of the School of Forging has been divided in a series of courses at various levels of specialisation, whose programmes have been meticulously studied by a teaching staff composed by some of the best Italian blacksmiths and ironmasters, such as Claudio Bottero, Roberto Magni, Jadran and Martino Stenico.

The school offers a basic training path and also master classes for students who already have a complete educational basis. The master classes which examine the various subjects in depth and which add supplementary information to the basic training courses can be attended also by blacksmiths who have not participated in the basic courses of the School of Forging, but who nonetheless have the experience and the skills necessary to attend this level of training.





#### BASIC COURSE N°1

#### **DRAWING**

Brief introduction to the History of Art through the centuries, focusing on the geographical area of the West (with references to the African, the Chinese, the Japanese, the Indian, the Islamic, the Mesopotamian and the Persian area, too), chronology of the rendering styles and study of the use of iron in architecture.

#### **TECHINCAL DRAWING: theoretical part with practice exercises**

#### ORTHOGONAL PROJECTIONS

- Drawings of polygons in orthogonal projections.
- Drawings of three-dimensional polygons in orthogonal projections.

#### AXONOMETRIC PROJECTION

- Axonometric projection rapid and generic projection.
- Axonometric projection monometric projection and monometric variations.
- Isometric projection.
- Military projection.

#### PERSPECTIVE

- Central perspective with one vanishing point.
- Perspective with one, two and three vanishing points.
- Symmetrical or asymmetrical perspective.

#### EXPLODED-VIEW DRAWING

 Decomposition of a finished element, so that it is possible to analyse all of its internal components and their disposition.

## FREE-HAND DRAWING: theoretical part with practice exercises

#### COPYING FROM REAL LIFE

- How to transpose measures on a scale.
- Fading and shading on flat, concave and convex surfaces.
- Reflected and cast shadows of static and liquid surfaces.

Each student will have to copy something from real life. Students will have to use only the techniques acquired during the course, sticking to the model they have been assigned.

#### SEQUENCE OF MOVING IMAGES

• Drawing of one or more objects while in movement or twisting, representing them in a sequence of sketches that need to be divided in a defined path.

HANDOVER OF HOMEWORK, IN ORDER TO ENTER THE 2° COURSE

#### **BASIC COURSE N°2**

#### **BASIC FORGING**

Description and explanation of what forging means, illustration of various materials (iron, steel, stainless steel) and analysis of different processing methods (working temperature).

Some information on tempera which will be developed in greater detail in the following course about tools.

- Perspective drawing and explanation of the various tools which are commonly used both by hand and with an anvil, anvil height.
- Ignition of the forge and importance of water.
- Explanation of the use and of the importance of the sledgehammer, coordination, tapping, resuming striking, swiping to a halt, two people striking together (e.g., tip straightening for a specific shape square, round, flat).
- How to use chisels, cutting test straight and tilted.
- Explanation on how to build a swage block starting from its perspective drawing and realisation of it.
- Drawing and building hand-tools for the realisation of round and square holes.
- Explanation and drawing of holes which are created using heat and which have a specific shape – square, round, flat, straight and diagonal.
- Realisation of them.
- Explanation and description of various types of coils having either square or rounded shape, examples of different coils, thinning and tracing. Development of and research for the double symmetrical coil, realisation of coils.
- Realisation of a project based on holes created using heat (e.g., small grating).
- Drawing and realisation of a twirling spanner and execution of various types of twirling that can be used for staircase landings or as decorative elements.
- Drawing and explanation of the use of pitchforks and of forks for anvils.
- Drawing and realisation of tips with a specific shape square, round, flat that can become spears or leaves.
- Drawing and explanation of a flat triangle.
- Realisation of a triangle with sharp internal and external angles, both thin and thick.
- Realisation of a hot-welded frame.
- Drawing, explanation and realisation of a rose window with four elements having symmetrical coils with the insertion of four darts united by tapings.
- Planning and drawing of how one can build a furnishing item composed by three elements with riveted holes created using heat (e.g., candleholder) and realisation of it.
- Drawing, explanation and realisation of a triangle having a loop in which one can insert a coil using tapings.

# BASIC COURSE N°3

Explanation of the various kinds of tools that can be used with an anvil and by hand. Explanation of the different kinds of steel used for the realisation of them (e.g. c40, w300, k720). Explanation of which steels to use to get the various kinds of tools. Explanation of the different kinds of steel hardening.

#### PINCERS

Explanation and drawing of the various processing phases needed for the construction of a pair of pincers. Perspective drawing of the different kinds of pincers (e.g. flat, round, square). The teacher will realise a pair of pincers giving a practical explanation of the various processing phases. The students will have to realise one or more pairs of steel pincers.

## HAMMERS, CAULKING CHISELS AND VARIOUS TOOLS WITH A HANDLE

Explanation and drawing of the various processing phases needed for the construction of a hammer and of the tools necessary for the realisation of it. Explanation and drawing of the different kinds of possible hammers. Drawing of the various tools. The teacher will give a practical demonstration of how a hammer is realised explaining in detail all of the different processing phases. The students will have to realise hammers, caulking chisels and various tools with a handle.

#### SETTS

Explanation and drawing of the various processing phases needed for the construction of a sett. Explanation and drawing of the different kinds of possible setts. The teacher will give a practical demonstration of how a sett is realised explaining in detail all of the different processing phases. The students will have to realise various kinds of steel setts.

#### VIOLA

Explanation and drawing of the various processing phases needed for the construction of a viola. The teacher will give a practical demonstration of how a viola is realised explaining in detail all of the different processing phases. The students will have to realise an anvil viola or an anchor clamp viola.

#### PITCHFORKS

Explanation and drawing of the various processing phases needed for the construction of a pitchfork. The teacher will give a practical demonstration of how a pitchfork is realised explaining in detail all of the different processing phases. The students will have to realise a one-piece steel pitchfork.

#### MALLET TOOLS

Explanation and drawing of the various processing phases needed for the construction of mallet tools. The teacher will give a practical demonstration of how a mallet tool is realised explaining in detail all of the different processing phases. The students will have to realise a steel mallet tool.

HANDOVER OF HOMEWORK, IN ORDER TO ENTER THE 4° COURSE



# BASIC COURSE N°4 ASSEMBLING TECHNIQUES

Explanation of the main assembling techniques that are not only useful in terms of practical functioning but also and especially in terms of choice and matching of esthetical forms.

#### RIVETS of various materials (round, square, flat)

- Explanation and drawing of the different tools used for the realisation of rivets.
- Explanation and drawing of various kinds of rivet heads, with useful examples.
- The students will have to fabricate them with the teacher's help.
- Realisation, thanks to useful examples, of a rivet fabricated by putting together two or more
  distinct elements.
- Union of two different sections of material using double headed rivets, countersunk headed rivets, hollow headed and threaded rivets.

#### BANDS

- Explanation and drawing of various kinds of bands (moulded, flat or having sharp edges).
- Explanation and drawing of the different kinds of bands and of some examples necessary for their realisation.
- Explanation and drawing of the different tools used for the realisation of the various kinds of bands.
- The students will have to fabricate them with the teacher's help.
- Realisation, thanks to useful examples, of a band fabricated by putting together two or more
  distinct elements.

#### TENON JOINTS

- Explanation and drawing of a tenon joint.
- Explanation and drawing of the technique used to fabricate one.
- Realisation of various kinds of tenon joints (square, flat and angled, tilted) using the tools that
  the students will have fabricated before coming to the course.
- Explanation and drawing of the fastening of the tenon joint through examples of riveting or using wedges or chocks.
- The students will have to fabricate them with the teacher's help.

#### JOINTS

- Explanation and drawing of the union of some usable profiles achieved by linking them together.
- The students will have to fabricate them with the teacher's help.

#### WEDGES OR CHOCKS

- Explanation and drawing of the union of certain elements achieved by using chocks.
- Realisation of them with constructional examples.
- Realisation of a gate pillar fabricated by creating a round hinge on a panel which must be comprehensive of a band, using a tenon joint in order to realise the foot of it and using several joints to realise the horizontal bars.

#### BOILING AS A WELDING TECHNIQUE

- Explanation and drawing of the various kinds of preparations of the elements needed for the
  welding of distinct pieces by boiling.
- The teacher will give examples to illustrate the welding of two or more elements (the materials
  will reach the same fusing temperature and then will be united by hammering).
- The students will then carry out the same welding exercises.

#### HANDOVER OF HOMEWORK, IN ORDER TO ENTER THE 5° COURSE

# BASIC COURSE N°5 DECORATIVE AND STRUCTURAL ELEMENTS

Each subject of this course will be based on a research approach and on contemporary forms with the use and the application of new working techniques.

The definition of decorative elements does not comprehend only the element or the elements contained in a loom or in a frame, in which they are used as space-fillers or as structural reinforcements, but they can substitute or represent the structure itself, whether that is static or moving. The decorative element may be used both as a functional component and as an end in itself.

#### TOOLS FOR TECHNICAL LEARNING

Illustration of new methods that can be applied to different working techniques.

#### PLANNING

- The students will have to plan, interpreting it freely, a drawing featuring contemporary forms, using the acquired techniques.
- Possible alternative: "group project" (max 2 students).
   The students will have to show, singularly or as a group, the contents of their project to the rest of the class, and also give an opinion about their classmates' projects.
- The classroom debate is useful to decide on any possible adjustment to the different projects.

#### PRACTICAL STAGE

- The teacher will perform with each and every student the tests that are considered necessary to the development of their work, the class will follow and take notes about this entire stage regarding the test execution.
- The decorative components made by the teacher during and for the tests will not be included in the projects.
- Each working phase of the projects conducted by the students will be rigorously
  monitored by the teacher in order to achieve the maximum qualitative result.

HANDOVER OF HOMEWORK, IN ORDER TO ENTER THE 6° COURSE

# BASIC COURSE N°6 PROJECT FOR WORK ORDERS

#### EVALUATION AND MEASUREMENTS

The students, together with the teacher, will perform an on-site visit to the historical centres of the Municipality of Pratovecchio Stia, identifying in the already existing architecture the possibility to insert a decorative and aesthetic element made of iron; the teacher will give each and every student a different project, the students will have to hand over a satisfying survey report containing drawings, pictures and measurements. Every student will work on his/her own project, developing a drawing having contemporary forms and needing the use of contemporary techniques.

It will be the teacher's duty to insert in the projects' contents, if necessary, a different integrative request or an alternative solution to the project itself.

#### THE PROJECT WILL HAVE TO BE COMPOSED OF:

A visual documentation of the inclusion of the project and surveying measurements, indicating the time needed to achieve the purposes.

Octagonal/perspective/side drawings on a scale to be defined, indicating the time needed to achieve the purposes.

One part or more than one part containing decorative or architectural details will have to be drawn on a 1:1 scale, indicating the time needed to achieve the purposes.

The student who will be busy developing a complicated and long project will be asked to do just one decorative part of the same project on a 1:1 scale. A visual documentation of the inclusion of the project and surveying measurements. The amount of materials that will be used, indicating the time needed to carry out the entire project.

Once the project is completed the teacher will have to give his/her first assessment regarding the cost of it, including the cleaning of the workpiece and the wax finish.

At the beginning of every day the students will be invited to talk to the class about their project, discussing their evaluation while it progresses.

#### PRACTICAL STAGE

The most elaborate decorative elements of the projects will be carried out by the teacher but they will not be used as an element of the project, the whole class will be invited to watch.

The students will have to take account of the time that they will dedicate to the practical stage of their own projects, with great accuracy, for a re-assessment of the costs.

As for the planning stage, for the practical stage too there will be specific moments in which the students will be able to show and discuss their work or the potential difficulties faced during this course.







#### TOOLS AND TECHNIQUES FOR THE HAMMER-FORGING

#### THEORETICAL SUBJECTS

- Power point presentation containing the description of the construction and the functional typologies of the hammers.
- Description for a proper installation of the hammers.
- Hammer maintenance.
- Safety standards and behaviors.

#### THEORETICAL PART

- Steel and characteristics for the construction of the tools used in the hammerforging.
- Description of the materials used in the hammer-forging.

#### THEORETICAL PART OF DRAWING

- Description and drawing copy of the tools to be constructed.
- Mobile-insertion molds.

#### CONSTRUCTING PRACTICAL PHASE

 Every demonstrative example will be described and carried out by the instructor.

FOR ANY CLARIFICATION ABOUT THE COURSE WRITE TO: claudiobottero@libero.it THE COURSE WILL LAST 5 DAYS.

#### APPLICATION OF THE GOLD LEAF

The gold-plating kit is composed of: a leather cushion for the cutting of the gold leaf, a knife to section the gold leaf, brushes for the application of the gold leaf, a bear brush, Mixtion à Dorer (brand: Lefranc), an anti-rust product, gold and silver paints, soft brushes, white spirit, pinchbeck, fake silver leaf. Amount of gold leaf: on request.

#### SUBJECTS OF THE THEORETICAL PART:

- Explanation of the materials given to the students and illustration of how to use them.
- Cleaning of the surfaces to gild (new elements or elements that need restoration).
- Application of protective synthetic anti-rust products.
- Application of paints with a synthetic pitch, having the right shade for the gold leaf.
- Application of paints with a synthetic pitch, having the right shade for the silver leaf.
- Use of a specific product called Mixtion à Dorer (brand: Lefranc) for the application of the gold or silver leaf.
- Coating and polishing, using agate stones.
- Explanation of the procedure of mercury gilding for informative and theoretical purposes.

#### PRACTICAL PHASE

- Cleaning of the elements that will be gilded: new materials or materials that need restoration.
- Application with a soft bristled brush of a synthetic based anti-rust product.
- Application with a soft bristled brush of a specific paint having the right shade for the gold or silver leaf.
- Necessity of an additional application of paint to obtain a completely flat surface (for example when dealing with materials that need restoration).
- Application of the Mixtion à Dorer (brand: Lefranc) on the given elements (because of
  the time necessary for the synthetic paints to dry, the school will be giving elements that
  are already ready for the Mixtion à Dorer).
- Application test using pinchbeck (an alloy of copper, zinc and tin, mixed in proportions so that it closely resembles gold in appearance).
- Test for the application of the fake silver leaf.
- Application of the gold leaf.
- Agate stones are used only after the Mixtion à Dorer is completely dry, on the gold leaf, applying a light pressure right above the chinks to even out the golden surface.

TO JOIN THE COURSE IT IS NECESSARY FOR THE STUDENTS TO EQUIP THEMSELVES WITH THE ESSENTIAL TOOLS AND WITH THE ELEMENTS NEEDED FOR THE APPLICATION OF THE GOLD LEAF. FOR FURTHER INFORMATION ABOUT THE CONTENTS OF THE COURSE AND ABOUT THE ELEMENTS THAT WILL BE GILDED WRITE TO: claudiobottero@libero.it THE COURSE WILL LAST 3 DAYS.

# EMBOSSING, DEVELOPMENTS AND STUDY ON THE ACANTHUS LEAF

#### THEORETICAL SUBJECTS

- Use of the calculation system for the development of the acanthus leaf.
- Explanation of how to copy the drawing on the metal sheet with the development of measurements (thickness of the metal sheet used for the embossing: 10/10).
- Explanation of the use of the tools that have been built.

#### DRAWING

- Drawing of some elements using the theme of the acanthus leaf as applied decorations.
- PRACTICAL DEMONSTRATION OF THE WORKING TECHNIQUES
- Copy of the drawing on the metal sheet as illustrated during the theoretical part.
- Perimetral trimming with chisels (chisels with various radiuses described on the Power-Point presentation).
- Cleaning of eventual imperfections.
- Hot deep-drawing of the most elevated parts.
- Guiding main ribs.
- Tension annealing.

TO JOIN THE COURSE IT IS NECESSARY FOR THE STUDENTS TO EQUIP THEMSELVES WITH THE ESSENTIAL TOOLS.

FOR THE CONSTRUCTION OF THE TOOLS REFER TO THE POWER POINT PRESENTATION (EMBOSSING TOOLS). FOR ANY CLARIFICATION ABOUT THE COURSE WRITE TO: claudiobottero@libero.it THE COURSE WILL LAST 5 DAYS.

#### **EMBOSSING WITH TAR**

#### SPECIFIC COURSE FOR ART OBJECTS AND JEWELLERY

#### MATERIALS GIVEN BY THE SCHOOL FOR THIS COURSE:

- Embossing board (steel semi-sphere filled with tar component and base ring).
- Steel to forge chisels.
- Hammers to emboss.
- Sheet made of iron-plates, copper-plates and brass-plates.
- Bulk for the finishing of chisels.
- Grinders for finishing and polishing treatments.
- Use of forges, anvils, hammers and carbon for the realisation of chisels.

#### SUBJECTS OF THE THEORETICAL PART:

- Explanation and illustration of the tools used for the course.
- Explanation of how chisels are built and what kind of steels can be used for them.
- Grinding and polishing of the chisels' mould.
- Quenching and tempering of chisels.
- Use of chisels.

#### DRAWINGS AND MATERIALS TO USE FOR THE EMBOSSING PROCESS

- Drawing of the bas relief on a 1:1 scale.
- Choice and sizing of the material used.
- Copy of the drawing with carbon paper on the metal sheet.

#### PRACTICAL PHASE

- Forging of certain chisels that will be used in relation to the chosen design.
- How to fix and detach the metal sheet on and from the embossing board.
- Tension annealing.
- Cleaning and polishing.
- Preservation treatment.

MATERIALS GIVEN BY CLAUDIO BOTTERO FOR A TOTAL OF SIX/EIGHT STUDENTS. FOR FURTHER INFORMATION ABOUT THE CONTENTS OF THE COURSE WRITE TO: claudiobottero@libero.it THE COURSE WILL LAST 3 DAYS.

# CONSTRUCTION TECHNIQUES USED FOR DAMASK STEEL APPLIED TO THE DRAWING OF AN OBJECT (NOT A SHARP OBJECT)

#### SUBJECTS OF THE THEORETICAL PART

- Compatible steels.
- Composition of the package.
- Adaptation of the forge for the welding.
- Welding, sizing and overlapping of layers.
- Applicable decorative techniques.
- Which chemical detectors to use.
- Cleaning and polishing.

#### DRAWING

Drawing on a 1:1 scale of the object in Damask steel that needs to be carried out.

#### PRACTICAL DEMONSTRATION DONE BY THE TEACHER

- Preparation of a package composed of alternating layers of different metal sheets.
- Adaptation of the forge.
- Welding of the stratified package.
- Practical demonstration of some decorative techniques.
- Modelling of the package in Damask steel for welding processes or for exportation.
- Cleaning and polishing.
- Chemical detection of etching.

#### PRACTICAL DEMONSTRATION DONE BY THE STUDENTS

- Practical demonstration of all the stages aforementioned.
- Choice of the decoration to apply on the basis of the drawing.

TO JOIN THE COURSE IT IS NECESSARY FOR THE STUDENTS TO EQUIP THEMSELVES WITH THE ESSENTIAL TOOLS AND WITH THE MATERIALS NEEDED. THE COURSE WILL LAST 5 DAYS.

#### **RESTORATION OF IRON**

## Question: In your opinion what is the right method for a restoration work?

- The conservative one, keeping everything in the same state in which it currently is?
- In case one needs to build missing pieces, will it be fundamental to highlight the differences of the new work from the original one?
- Will it be necessary to realise a workpiece similar to the original, maybe using similar materials too?

#### SUBJECTS OF THE THEORETICAL PART

- Conservative restoration method in architecture.
- Conservative restoration method for art objects.
- Restorations in case of restrictions from the Superintendence.
- Documentation of all of the restoration works to be included in the contract.
- Amount of costs for the intervention.
- Integration of the originally unbudgeted expenses with accompanying documentation.
- Integration of expenses for possible missing historical research.
- Cleaning by salt rinsing.
- Rust converters.
- Documentable reversible projects.
- Treatments and preservation.
- Materials used for the restoration work with accompanying certifications.

## PRACTICAL OPERATION OF THE RESTORATION WORK

THE SCHOOL WILL FURNISH HISTORICAL ELEMENTS THAT NEED TO UNDERGO RESTORATION

- Take pictures of the parts that need restoration in their current state, capturing all their details.
- Take pictures and provide documentary evidence of all the passages carried out during the entire process of restoration.
- Dismantling of the damaged and eroded parts.
- Cleaning of encrustations, paints, and salt rinsing for the remaining parts.
- Construction of copies of the tools that need to be similar to those used originally to build the missing parts.
- Technique for fake aging of materials, in order to put them together with the old ones
- Rust converter and preservation treatment.

#### PLASTIC PROCESSING OF METALS

#### THEORETICAL SUBJECTS

- Explanation of the use of the tools needed.
- Plasticity of the materials.
- Study and use of plastic processing having contemporary forms and drawings.
- Customization of the processing style.
- Plastic forging of bronze pieces.

#### PRACTICAL PHASE

- During the course the teacher will show, thanks to the application of plastic techniques, what kind of processing is applicable to metals.
- Students will have to copy, as a practical exercise, each processing stage shown by the teacher.
- Every student, at the end of the course, will be able to realise, by assembling part of the elements produced, his/her own sculptural composition.

TO JOIN THE COURSE IT IS NECESSARY FOR THE STUDENTS TO EQUIP THEMSELVES WITH THE ESSENTIAL TOOLS.

FOR THE CONSTRUCTION OF THE TOOLS REFER TO THE POWER POINT PRESENTATION. FOR ANY CLARIFICATION ABOUT THE COURSE WRITE TO: claudiobottero@libero.it THE COURSE WILL LAST 5 DAYS.



# LOCKS (First level)

First level of three courses based on the study and the planning of the mechanisms necessary for the construction of a lock in a handicraft way.

#### SUBJECTS OF THE THEORETICAL PART

- Description of the tools.
- Constructional description of the keyhole.
- Constructional description of the key (unrefined forged element).
- Finishing the key (filing and drilling).
- Construction of the guiding jumpers that will make the bolts slide (the elements are forged and refined by filing).
- Description of the construction and of the force load of the springs.
- Basic supporting pillar.
- Soldering treatments.

#### DRAWING

 Each student will have to realise an orthogonal projection of the lock that needs to be built.

#### PRACTICAL PHASE

- Cutting the basic supporting pillar on the copy of the drawing.
- Forging the components.
- Finishing touches to the forged components with trial tests.
- Development of the keyhole.
- Construction of the springs.
- Temporary assembling with screws for the trial test of each different element.
- Definitive assembling with rivets.
- Treatment and preservation .

# LOCKS (Second level)

Development and constructional processing of a lock using the skills acquired during the first course.

#### SUBJECTS OF THE THEORETICAL PART

- Planning of a keyhole having circular crossing plates on holders.
- Appropriate key for the keyhole.
- References to the key mapping.
- Movements with three or more bolts, like for example the closing of a treasure chest.
- Decoration of its constructional components.
- Insertion of the click for knobs or handles.

#### DRAWING

- Each student will have to realise an orthogonal projection of the lock that needs to be built with the aforementioned characteristics.
- Realisation of the exploded-view drawing of the assembling components of the keyhole.

#### PRACTICAL PHASE

- Realisation of the components as shown in the drawing.
- Assembling of the components on the supporting pillar.

## LOCKS (Third level)

Constructional project with the technical characteristics acquired during the previous courses, having the properties of the contemporary drawing, with the combination and the use of non-metallic materials.

#### SUBJECTS OF THE THEORETICAL PART

- Acquisition of the movement of the crossing bolts.
- New materials to use.
- Striking mechanism.
- Explanation of how to construct a lock without any support.

#### DRAWING

- Each student will have to realise an orthogonal projection of the lock that needs to be built with the aforementioned characteristics.
- Realisation of the exploded-view drawing of the assembling components of the keyhole.

#### PRACTICAL PHASE

- Realisation of the components as shown in the drawing.
- Assembling of the components.





A special thanks to all those people who have worked hard for the setting up of the places and of the facilities dedicated to the school.

We retain a very special memory for our dear friends Danilo Pesci and Stefano Milli.

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