

ASSOCIATION DES
LUTHIERS & ARCHETIERS
POUR LE DEVELOPPEMENT DE LA
FACTURE INSTRUMENTALE

OUR TRAINING COURSES

ALADFI CAMPUS 2026



Programme in English



ALADFI - Association loi 1901 domiciliée au 53, Avenue Baudin à Limoges

Mail : aladfi@aladfi.com

Website : www.aladfi.com

SIRET : 45379933000015 - N° de déclaration 93060602406

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Our violin and bow making courses

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Retouching of quartet instruments: analysis, choice and technique

Iris Carr

Session taught in English

Instructor: Iris Carr

Date: from Monday 11th of May to Friday 15th of May inclusive (trainees are invited to arrive the day before)

Hours: 8:30 till 12:30 am and 2 till 6pm

Duration: 40 hours spread over 5 days

Location: Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Maximum number of participants: 6

Session conducted in: English

Target audience for training and prerequisite

This course is for professional makers and violin making students.

The only prerequisite for the course is that trainees must bring two or three instruments where retouching is required and use their own materials like brushes and pigments as stated in the list the participants received in advance. The varnish will be provided.

Training objectives

By the end of the training course, the trainee will be able to:

1. **Identify and analyse** the characteristics of the varnish on an instrument of the violin family (violin, viola, cello) in order to determine an appropriate retouching strategy.
2. **Present and justify** the technical choices made during the prior preparation of the instrument (wood repairs and structural work completed beforehand).
3. **Carry out a structured assessment** of the retouching requirements, in consultation with the tutor, by defining:
 - the most suitable retouching technique,
 - the materials and media to be used,



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- the sequential stages necessary to achieve an optimal result.
- 4. **Implement varnish retouching techniques** (application methods, texture matching, colour matching, blending and layering) in accordance with professional standards in the restoration of violin family instruments.
- 5. **Reproduce and adjust wood colouring (ground and stain work)** to ensure chromatic coherence with the original instrument.
- 6. **Match varnish texture, transparency and colour** in order to achieve seamless visual integration of the retouch within the original surface.
- 7. **Assess the quality of the finished retouching work** and carry out any necessary adjustments to meet professional conservation standards.
- 8. **Independently select the appropriate retouching method** from a range of possible approaches, according to:
 - the condition of the instrument,
 - the nature and composition of the original varnish,
 - the specific conservation or restoration context.

<i>Educational content</i>

Topics studied during the course:

- learning about the importance of preservation of original varnish and the reversibility of everything we do
- Being aware of the bigger picture when starting any retouching, like making sure any previous retouching doesn't distort the original picture
- how to approach larger areas where retouching is required
- where a new piece of wood has been fitted, the course covers the approach of how to colour the wood to match it as close as possible to the original wood including chemical and water staining
- how to seal cracks and deciding whether a crack needs just filler varnish or a type of wood filler
- what type of wood filler to use in cracks or worm tracks when necessary and how to prepare it
- creating texture over areas where filler varnish has been applied using a scraper
- application of the retouch varnish, taking particular care to get the right mattness or shininess to match to the original varnish as well as the transparency or opacity required and using a minimal amount of retouch varnish mixed into the alcohol with a very dry brush
- being aware or varying the colour of the retouch varnish depending on the ground
- learning how to fool the eyes when applying retouching like enhancing grainlines or following medullary rays



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Daily program

The daily schedule may be adjusted based on the progress of practical work.

Trainees will bring two or three instruments with them that have needed repairs with all the woodwork completed or instruments that require areas of retouching.

Day 1

On the first day, every trainee presents their instruments they have brought with them to the whole class and the teacher suggest the approach to each area on the instrument that needs attention. At this stage, the teacher confirms if any woodwork needs a little more attention if required.

It is imperative that all areas on the instruments that need an application of filler varnish are approached first as there is a drying time of 1-2 days, so the application needs to happen on the first or at the latest on the 2nd day. This means any staining of new wood also needs to happen as soon as possible as the filler varnish is applied after the staining of the wood.

On the first day, the students will also receive a handout covering all the different materials that will be used during the week and where to obtain them from as well as covering other areas like the cleaning of instruments and cracks and the removal of non-original varnish.

Day 2 & Day 3

The examples and methods of staining the wood, preparing wood filler, applying filler and scraping it as well as the whole array of the retouching method will be presented by means of demonstrations before the students as a group and individually with the teacher applying these techniques on the students' instruments as well as observing them applying the newly learned techniques on their own instruments themselves.

Day 4 & Day 5

On day 4, there will be a group discussion talking through the handouts that were given out on day 1 and exploring how everyone is getting on with their projects and possible problems they are encountering.

Day 4 & 5 will include the finishing of an area where the retouching has been completed, making sure the area blends naturally into the original varnish in terms of shininess and texture. The application of patina is another method that is explored towards the end of the week.



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Teaching methods

The teacher will follow up with each trainee individually according to his project and his progress.

Each of the 5 days will have group discussions and demonstrations, using the students' instruments varied examples to cover as many different scenarios as possible.

In addition, the teacher will evaluate each student's case compared to the Day 1 evaluation and goals.

By the end of the 5 days, not all projects may be completely finished but every students should have a clear idea how to continue with each scenario on his own.

Evaluation methods

Achievement of the training objectives will be evaluated:

- Upon application, a telephone interview is conducted to assess the initial level and, above all, to define a personal project for each trainee.
- at the start of the course by the instructor.
- Continuously, during the course, through interaction between the trainee and the trainers during the individual practical exercises.
- At the end of the session, by means of a questionnaire and a round table discussion at the end of the day.

A certificate of attendance will be issued.

Access procedures

Complete the online registration request form.

The form and the prerequisite questionnaire are sent to the instructor to validate your registration. An interview may be necessary depending on your information.

Once validated by the instructor, we will send you an email with the link to finalize registration on the ALADFI administrative site and proceed with payment.

Finally, you will receive an email with details to organize your trip, the list of materials to bring to the course, and the welcome booklet.

For any questions during the process: campusformation@aladfi.com



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Fees

Tuition fees:

- Participants with funding: **1400 euros** (VAT included).
- Participants based abroad or without funding: **700 euros** (VAT included).

For information on accommodation, please contact campusformation@aladfi.com.

Disabilities

Disability Referent: Amélie de Lavenère - +336 87 48 17 09 or coordination@aladfi.com

Your instructor

Mrs. Iris CARR, violin maker/restorer at Woodbridge (UK) specialist in fine instruments restoration who has taught multiple courses over the years:

- A workshop in Cologne in 2012
- West Dean Campus (UK) in 2015, 2017 and 2019 (course organised by the BVMA)
- Oberlin Campus (USA) in 2016 and 2018
- Tottori Violin Making School (Japan) and teaching in Poznan, Poland in 2018
- Short courses for French and European luthiers at Le Bois de Lutherie in Fertans, France (courses organised by the ALADFI)
- Teaching at Villefavard in May 2023 organised by the ALADFI and at the Chicago Violinmaking School in October 2023
- Online courses available since 2021 including a Neck Graft Course and Crack Repair Course

Contacts

For information on educational content / monitoring your registration / accommodation, meals, logistics: **ALADFI Continuing Education Committee (Amélie de Lavenère)**
campusformation@aladfi.com



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Bow restoration : advanced level

Peter Oxley

Session conducted in English

Teachers : Peter Oxley

Dates : from Monday 11th to Friday 15th May 2026 inclusive (*trainees must be on site the day before for the 5 p.m. assessment*)

Lenght : 40 hours spread over 5 days

Schedules : 9h-13h and 14h-18h

Venue : Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Maximum number of trainees : 7

Language used during the course : English

Target audience and prerequisite

Any person that has professional skill levels in bow making and/or restoration.

Prerequisites:

Students should bring their own restoration projects: at least two different tasks.

Students should also bring a range of tools and sharpening stones.

Training objectives

By the end of the training, participants will be able to:

- Apply bow restoration techniques that achieve an optimal balance between aesthetic quality and long-term durability.
- Identify and analyze the stylistic characteristics of a given bow maker prior to undertaking any restoration work.
- Differentiate and adapt restoration approaches according to the level of complexity of the intervention, from basic operations (e.g. headplate replacement) to advanced repairs (e.g. reconstruction or replacement of damaged or missing ebony in frogs).



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- Define and justify restoration objectives for an individual case by integrating all relevant criteria, including :
 - Selecting an appropriate stylistic approach consistent with the original maker,
 - Matching materials and subsequent patina and surface finish with existing bow components,
 - Ensuring the structural integrity and longevity of the restoration.

<i>Daily program</i>

Day 1 :

An introduction to my ways of working. I would like to present a couple of restorations by Powerpoint (or some other way of projecting photos) in order to inspire students as to what can be achieved. Through this, I will demonstrate the principals that I consider important in all restoration work.

We will work on 'basic maintenance' repairs, such as headplates, pearl slides, pearl eyes, stick bushings. Although these might be regarded as basic, they still need to be done with great respect to the existing original material of the bow.

This day will help me to understand very well how participants have been trained in bow restoration.

Day 2 :

We will look at reinforcing cracks to any area of the frog and the head. Certain reinforcements can be applied to the stick itself, too.

We will use techniques involving using a milling machine (for cutting channels for reinforcements) and preparing channels by hand (using files).

Day 3 & 4:

Replacing pieces of ebony to frogs and pieces of pernambuco to the stick and the head. This could include:

- new 'pernambuco skin' to facets of the handle
- extending shortened noses to the head
- restoring the back of the head (missing Pernambuco behind the head mortise)
- Demi-chevals to the frog
- Full chevals to the frog



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- Any restorations to the buttons

We will talk about the highly important subject of matching replacement wood with existing, original wood.

Day 5 :

We will recap the principals of the work that we have been undertaking and be sure that everything we have looked at so far has been fully understood.

Participants may ask about any restoration not covered so far, and I will talk through (or demonstrate) my solutions to any problems. Participants should aim to conclude restoration projects that they have brought to the course, or at least show that they have understood exactly what the final goal should be.

Teaching methods

Transfer of knowledge to students will be done mainly:

- via demonstration and photo show such as powerpoint
- guidance and assistance of each student during practice of their work for the session
- assess students understanding and progress through observation and discussion

A certificate will be sent to each trainee at end of the session.

Evaluation methods

Achievement of the training objectives will be assessed :

- Upon application, a telephone interview is conducted to assess the initial level and, above all, to define a personal project for each trainee.
- at the start of the course by the trainer.
- Continuously, during the course, through interaction between the trainee and the trainers during the individual practical exercises.
- At the end of the session, by means of a questionnaire and a round table discussion at the end of the day.

A certificate of attendance will be issued.



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Access procedures

Complete the online registration request form.

The form and questionnaire of the requirements are sent to the teacher to validate your registration. A conversation may be needed depending on your information. Once the validation has been completed by the teacher, we send you an email with the link to complete your application on the aladfi administrative website and proceed to payment. Finally, you will receive an email with details for organising your trip, the list of materials to bring to the course and the welcome booklet. For any question during the process: campusformation@aladfi.com

Fees

Tuition fees:

- Participants with funding: **1400 euros** (VAT included).
- Participants based abroad or without funding: **700 euros** (VAT included).

For information on accommodation, please contact campusformation@aladfi.com

Disabilities

Contact for persons with disabilities or special needs: Amélie de Lavenère - +336 87 48 17 09 or coordination@aladfi.com

Your teacher

I have been working with bows since the age of 15: firstly, part time, while still at school then, from the age of 17, in a full-time apprenticeship with ex-W.E. Hill & Sons bow maker, Garner Wilson.

Garner instilled in me a great work ethic: this was simply that I should always 'do my best work' and be self-critical about it. If I thought I could have 'done it better', I had to do it again. My apprenticeship was mainly in the making of new bows, with some repair work also.

When I was 21, I took 3 years away from bow making to go to music college (to study jazz), then returned to Garner for a year, where I made all the sticks for his bows.

In 1987, I moved to Paris, where I soon became seriously interested in the restoration of French bows. I was fortunate to quickly get known for doing this work and formed a very good relationship with Bernard Millant, who was incredibly open with me about his knowledge of the old French master bowmakers. This was invaluable to me for understanding 'style'.



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In 1995, Bernard Millant invited me to speak at the Musicora International Symposium of Bows (Paris), asking me to demonstrate a complex restoration to the tongue of a frog (having seen me do this to the tongue of a gold-mounted F.X. Tourte frog).

In 1999, I won the 'Grand prix de la Ville de Paris' (gold medal) at the Paris competition for my cello bow and the silver medal for my violin bow. In 2001, I won the gold medal for a cello bow at the Manchester International Competition for Bow Making.

Since then, I have been invited to be a member of the judging panel at international competitions in Paris, Mittenwald, London and Beijing.

I have taught restoration courses at:

- West Dean College (U.K.)
- Brienzi Violin Making School (Switzerland)
- Le Bois de Lutherie, Fertans, Jura (France)
- Oberlin (USA)

Contacts

Information on course content / tracking your registration / accommodation, catering, logistics : **Comité Formation continue ALADFI (Amélie de Lavenère)**
campusformation@aladfi.com



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Restoration of Antique String Quartet Instruments

Damien Sainmont and Almuth McWilliams

Session conducted in English (French and German spoken)

Instructors: Damien SAINMONT and Almuth McWILLIAMS

Date: From Monday 11 to Tuesday 19 May 2026 inclusive

(trainees must be on site the day before for the 8 p.m. assessment)

Hours: 8 days from 9:00 AM to 1:00 PM and 2:00 PM to 5:45 PM; and 1 half-day of 4 hours from 9:00 AM to 1:00 PM

Duration: 9 days, structured as follows: 4 full days of 7 hours 45 minutes each, 1 half-day of 4 hours, and 4 full days of 7 hours 45 minutes each. Total: 66 hours.

Location: Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Maximum number of participants: 8

Session conducted in: English

Target audience and prerequisite

- Professional luthiers aiming to deepen their knowledge in the highly specialized field of ancient instrument restoration.
- It is desirable to have some years of professional experience, particularly in restoration.

Prerequisites:

- Be a professional luthier, either as an artisan or employee, with a diploma from a violin-making school.
- Participants must bring at least one instrument in need of restoration on which they will work during the training.

Training objectives

1. Acquire knowledge and skills related to the restoration of antique instruments. Specific topics, depending on the projects brought by participants, include:



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- General inspection of the instrument to be restored, assessment of condition and setup before intervention, diagnosis, work planning, documentation of interventions.
- Cleaning or removal of original and non-original surfaces.
- Plaster casting and creation of counterparts.
- Restoration of archings or deformed parts.
- Restoration of cracks (cleaning, gluing, reinforcing, filling).
- Peg hole bushings.
- Varnish touch-ups.
- Other topics to be defined based on the participants' projects during the registration interview.

2. Be able to implement or experiment with various techniques specific to the luthier-restorer profession, depending on the instrument's value and the complexity of the intervention.

Some objectives (e.g., arching restoration, cracks restoration, completed varnish touch-ups) may not be fully achieved during the course, but participants will gain the knowledge necessary to complete them later.

Educational content

- Grafting in case of missing or already replaced parts, particularly techniques for through pieces.
- Reinforcement of structurally significant cracks, especially sound post patches.
- Worm damage repair.
- Replacement or modification of an old neck.
- Other topics as per participants' requests during project analysis.

Daily program

The daily schedule may be adjusted based on the progress of practical work.

Arrival Day:

- Introduction of instructors and participants.
- Evaluation of the projects brought by participants by the instructors.
- Diagnostics and identification of work to be done.

Day 1:

- Restoration ethics.
- Documentation before, during, and after interventions.



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- Afternoon reserved for supervised practical work on the projects brought.

Day 2:

- Use of UV light for identifying original and non-original surfaces.
- Cleaning of original and non-original surfaces.
- Afternoon reserved for supervised practical work.

Day 3:

- Plaster cast techniques.
- Arching correction techniques.
- Afternoon reserved for supervised practical work.

Day 4:

- Crack cleaning.
- Crack gluing techniques.
- Crack reinforcing.
- Afternoon reserved for supervised practical work.

Day 5:

- Peg hole bushing.
- Review of individual project progress.
- Afternoon reserved for 'free' practical work.

Day 6:

- Restoration wood: selection and preparation.
- Grafting missing or already replaced parts, particularly through-piece techniques.
- Afternoon reserved for supervised practical work.

Day 7:

- Worm damage.
- Sound post patches.
- Afternoon reserved for supervised practical work.

Day 8:

- Materials and tools for retouching.
- Varnish touch-ups.
- Afternoon reserved for supervised practical work.

Day 9:

- Supervised practical work and optional topics requested by participants.
- Evaluation of project progress, Q&A session, course closure.

Teaching methods

- Teaching supports include:
 - Illustrated presentations with photos.



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- Sketches.
- Real-life demonstrations.
- Individual practice with guidance for each participant.
- Summary of individual issues encountered, provided by the instructors at the end of the course.
- Evaluation of acquired skills at the end of the course, with a group discussion on case study results.
- Distribution of some documents during the course (theoretical notes, lists of products and suppliers, etc.).

A list of general tools for all participants is sent with the registration confirmation.

An additional list of materials tailored to each participant's project(s) (tools, raw materials, technical products) is defined beforehand with the instructor.

In both cases, these materials are essential for participating in the course.

Participants are encouraged to take notes and photos during the sessions.

Evaluation methods

Achievement of the training objectives will be evaluated :

- Upon application, a telephone interview is conducted to assess the initial level and, above all, to define a personal project for each trainee.
- at the start of the course by the instructor.
- Continuously, during the course, through interaction between the trainee and the trainers during the individual practical exercises.
- At the end of the session, by means of a questionnaire and a round table discussion at the end of the day.

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Access procedures

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interview may be necessary depending on your information.

Once validated by the instructor, we will send you an email with the link to finalize registration on the ALADFI administrative site and proceed with payment.

Finally, you will receive an email with details to organize your trip, the list of materials to bring to the course, and the welcome booklet.

For any questions during the process: campusformation@aladfi.com

Fees

Tuition fees:

- Participants with funding (either via OPCO, FAFCEA or France Travail): **1950 euros** (VAT Included)
- Participants based abroad or without funding: **1150 euros** (VAT included)

For information on accommodation, please contact campusformation@aladfi.com.

Disabilities

Disability Referent: Amélie de Lavenère - +336 87 48 17 09 or coordination@aladfi.com

Your instructors

Damien SAINMONT

After scientific studies, Damien Sainmont decided to follow his passion and joined the Newark School of Violin Making, graduating with honors in 2004. The same year, he participated in the first violin making competition of the British Violin Making Association (BVMA) and won the student prize.

Damien Sainmont then trained successively in the world-renowned workshops of Florian Leonhard in London, Pierre Mastrangelo in Lausanne, and Kogge-Gateau in Berlin. He was soon entrusted with prestigious instruments as his restoration skills emerged. Over more than 10 years, he acquired and developed both techniques inherited from the long tradition of Hills & Sons and J&A Beare, as well as new and avant-garde techniques. He regularly participates in workshops and seminars gathering the best international specialists in the field.

In 2015, he established his own workshop in Lausanne, where he continues his restoration activities. Convinced that the highest levels of expertise can only be achieved through the exchange of knowledge,



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Damien prioritizes close collaboration with his colleagues. He constantly explores new techniques and materials while adhering to a highly ethical and conservative approach to restoration.

Committed to passing on his knowledge, he now also serves as an instructor in professional training programs.

Almuth McWILLIAMS

Almuth McWilliams studied at the renowned violin-making school in Mittenwald, Germany, from 1998 to 2001.

After graduating, she began working in the workshop of Kevin Gentges and Felix Scheit in Berlin, where she gained experience in all important aspects of violin making: construction, repair, restoration, as well as sales and adjustments.

Starting in 2002, she joined the workshop of Daniel Kogge and Yves Gateau, where she focused on the restoration of fine old instruments. Throughout her career, she has frequently participated in restoration workshops in England and Italy.

In 2019, she began teaching instrument restoration for the BVMA at West Dean.

Contacts

For information on educational content / monitoring your registration / accommodation, meals, logistics: **ALADFI Continuing Education Committee (Amélie de Lavenère)**
campusformation@aladfi.com



This session is conducted in French

Entretien et remontage d'archets anciens

Boris Fritsch

Formation dispensée en français

Formateur : Boris Fritsch

Dates : du lundi 11 au mardi 19 mai 2026.

(les stagiaires sont invités à être sur place dès la veille pour l'évaluation à 20h)

Durée : 9 jours (66 heures) répartis sur 4 jours pleins de 7h45 /jour – 1 demi-journée de 4h et 4 jours pleins de 7h45/jour

Horaires : 9h-13h et 14h-18h

Lieu : Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Nombre maximum de stagiaires : 8

Langue dispensée pendant le cours : français

Public visé par la formation et prérequis

- Être archetier ou luthier professionnel ou en cours d'apprentissage
- Posséder les techniques de fabrication et de maniement des outils communes au métier
- L'entrée en stage nécessite impérativement d'apporter un nombre suffisant d'archets sur lesquels travailler durant la formation

Objectifs de la formation

- Permettre aux professionnels travaillant avec les archets d'acquérir les compétences nécessaires pour entretenir et remonter des archets anciens au sein d'un atelier.



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- Appliquer les techniques et mettre en œuvre les bonnes pratiques relatives à la maintenance générale des archets appartenant à une clientèle de musiciens.
- Réaliser le remontage d'archets anciens dans le respect des techniques et usages professionnels

Contenu pédagogique et programme journalier

Toutes les principales problématiques de l'entretien et du remontage seront abordées :

Il est proposé d'apprendre et de pratiquer :

- Le remèchage dite « à la manière parisienne »
- La connection hausse / baguette, avec les problèmes de vis/écrou, rebouchage des portées, réajustage de coulisse.
- Les nacles.
- les garnitures.
- les plaques de tête.
- le recambrage/redressage.
- les finitions et les actions de conservation préventives
- les techniques de travail au tour propres à l'archeterie.

Les stagiaires seront invités à choisir un ou plusieurs thèmes dominant en fonction de leurs besoins et des archets apportés pour le stage. Le contenu théorique sera dispensé à tous, mais les projets pratiques des stagiaires leur seront personnels

1er jour

- Présentation des formateurs et des stagiaires
- Evaluation des projets apportés par les stagiaires
- Le remèchage
- Après-midi réservés aux travaux pratiques encadrés

2eme jour

- Connection hausse / baguette, ajustage
- Après-midi réservés aux travaux pratiques encadrés

3eme jour

- Les techniques de travail mécanisées au tour propres à l'archeterie.



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- Après-midi réservés aux travaux pratiques encadrés

4eme jour

- Les nacres, les garnitures
- Après midi réservés aux travaux pratiques encadrés

5eme jour

- Jour consacré aux travaux personnels annexes, en particulier l' outillage et l' affutage

6eme jour

- Après midi réservés aux travaux pratiques encadrés

7eme jour

- Plaques de tête
- Après midi réservés aux travaux pratiques encadrés

8eme jour

- recabrage/ redressage, les finitions, les actions de conservation préventives
- Après midi réservés aux travaux pratiques encadrés

9eme jour

- Travaux pratiques encadrés, thèmes optionnels proposée par les stagiaires
- Évaluation de l'avancée des projets, cession de questions/réponses, clôture du stage

<i>Moyens et méthodes pédagogiques</i>

- Cours théorique (sur le fonctionnement de la mèche, les méthodes de fabrication, l'ensemble des bonnes pratiques, les enjeux et exigences des travaux sur l'archet)
- Les supports d'enseignement se font par :



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- o exposés illustrés par des photos
 - o croquis
 - o démonstration en situation réelle.
 - o quelques documents distribués durant le stage (notes théoriques, listes de produits et adresses pour les acquérir, ...),
 - o les stagiaires sont invités à prendre des notes et des photos pendant les interventions.
- Démonstration des techniques et tours de main
- Pratique individuelle accompagnée pour chaque stagiaire
- Évaluation individuelle de chaque stagiaire pendant les périodes de pratique individuelle afin d'amener le stagiaire à maîtriser les gestes et techniques
- Une synthèse des problématiques rencontrées individuellement est proposée par les formateurs en fin de stage
- Contrôle des acquis en fin de stage et mise en commun des résultats d'études de cas

Le stagiaire apportera des archets sur lesquels travailler et son outillage permettant de fabriquer et d'intervenir sur les archets.

La liste complète du matériel requis pour le stage est transmise au moment de la confirmation d'inscription mais également évaluée précisément au moment de l'entretien préalable à l'inscription.

Dans la mesure où le but de cette formation est de proposer un acquis pratique utilisable directement dans le cadre des activités professionnelles des participants, il leur est demandé d'apporter la liste complète des fournitures figurant dans la liste du matériel car elles leur seront indispensables y compris après le stage.

<i>Modalités d'évaluation</i>

L'atteinte des objectifs de la formation sera évaluée :

- À la demande d'inscription, par un entretien téléphonique pour estimer le niveau initial mais surtout définir un projet personnel à chaque stagiaire
- Evaluation des acquis à l'entrée en stage par le formateur.



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- En continu, au cours de la formation par l'interaction entre le stagiaire et le formateur lors du contrôle des exercices pratiques individuels
- En fin de session, par un questionnaire et par une table ronde de clôture de stage.

Cette formation donne lieu à la remise d'une attestation de présence.

Modalités d'accès

Remplissez le formulaire de demande d'inscription en ligne.

Le formulaire et le questionnaire des conditions requises sont envoyés à l'enseignant pour valider votre inscription. Un entretien peut être nécessaire en fonction de vos informations.

Une fois la validation effectuée par l'enseignant, nous vous envoyons un email avec le lien pour finaliser l'inscription sur le site administratif Aladfi et procéder au paiement.

Enfin, vous recevrez un email avec les détails pour organiser votre voyage, la liste du matériel à apporter au cours et le livret d'accueil.

Pour toute question durant le processus : campusformation@aladfi.com

Tarifs

Coût pédagogique (tarif d'inscription):

- Stagiaires bénéficiant de financements : **1 950 euros TTC**
- Stagiaires établis à l'étranger ou ne bénéficiant pas de financement : **1150 euros TTC**

Pour tous renseignements concernant l'hébergement sur place merci de contacter :
campusformation@aladfi.com

Accessibilité aux personnes en situation de handicap

Référente pour les personnes en situation de handicap : Amélie de Lavenère - +336 87 48 17 09 ou
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Votre formateur

Boris FRITSCH est archetier installé à Paris depuis 2004.

Il est spécialisé dans la création d'archets de violoncelle et de contrebasse pour une clientèle de musiciens internationale.

Boris FRITSCH est né à Strasbourg en 1972. Diplômé de l'école de lutherie de Mirecourt, il a également reçu une formation de contrebassiste auprès de Thierry Barbé, et a été formé à l'archeterie auprès de Jean François Raffin.

Boris Fritsch transmet son savoir-faire et ses compétences en tant que formateur sur deux thèmes : le cambre des archets et l'entretien des archets.

Les distinctions :

2004 Concours Etienne Vatelot, Paris: mention pour la création contemporaine

2006 Violin Society of America 17th International competition, Baltimore: Certificate of merit

2007 The Strad RNCM Bow and Cello making competition, Manchester Gold price

2011 Concours Etienne Vatelot, Paris, deuxième prix

2014 Violin Society of America 21th international competition, Indianapolis: Certificate of merit

2014 Violoncelle en Seine : coup de cœur

2016 1st international Darling bow making competition, Amsterdam Grand Prix for a viola bow

Contacts

Information sur les contenus pédagogiques / suivi de votre inscription / hébergement, restauration, logistique : **Comité Formation continue ALADFI (Amélie de Lavenère)**

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This session is conducted in French

Préparation et application des vernis à l'huile de lutherie : perfectionnement

Tony Echavidre

Formation dispensée en français

Formateur : Tony Echavidre

Dates : du mercredi 13 au dimanche 17 mai 2026 (inclus)

(les stagiaires sont invités à être sur place dès la veille)

Durée : 5 jours (40h)

Horaires : 9h-13h et 14h-18h

Lieu : Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Nombre maximum de stagiaires : 8

Langue dispensée pendant le cours : français (traduction en anglais possible)

Public visé par la formation et prérequis

Cette formation s'adresse aux luthiers professionnels, ayant déjà une connaissance des vernis à l'huile, mais peu d'expérience ou n'ayant pas une complète satisfaction de leur vernis et/ou de leur technique de vernissage. Les stagiaires devront venir avec un instrument non verni pour mettre en pratique les étapes et opérations du programme.

Objectifs de la formation

A. Application – Finition



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L'objectif de ce stage est de maîtriser la finition d'un instrument dans son ensemble, depuis la préparation du fond de bois jusqu'au polissage de la couche finale de vernis.

À l'issue du stage, les stagiaires seront capables de :

- Mettre en pratique les techniques de finition en les appuyant sur une connaissance théorique des propriétés des matériaux.
- Appliquer le processus complet de vernissage, incluant la préparation du fond de bois, la mise en teinte, la préparation des couches pigmentées et leur application.
- Préparer et réaliser plusieurs recettes de vernis identiques à celles utilisées durant le stage.
- Analyser les résultats obtenus afin de comprendre le processus de vernissage et de sécuriser la qualité du rendu final.

Sommaire | Déclinaison opérationnelle des contenus abordés :

1. Phase initiale

- Analyser la finition du bois.
- Préparer la mise en teinte.

2. Fond de bois (comparatifs)

- Identifier différents types d'encollages.
- Identifier des enduits et apprêts.
- Réaliser le bouche-porage.
- Utiliser des vernis gels et comparer leurs effets.

3. Mise en application

- Gérer le séchage et la polymérisation des couches de vernis en ajustant leur épaisseur et leur nombre.
- Préparer et incorporer des pigments dans un médium.
- Choisir les pinceaux en fonction de la viscosité des vernis.
- Identifier et utiliser les différents pigments employés en lutherie.

4. Finition

- Réaliser l'égrenage et le ponçage des surfaces vernies.
- Adapter le travail de finition pour obtenir des rendus satinés ou brillants en lien avec l'état de surface.
- Étudier et reproduire des effets d'usure, de patine et de craquelures.



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B. Confection des vernis

Par rapport aux objectifs du stage II, il est conseillé de venir avec un instrument déjà teinté, ou dans le cas de la patine, déjà verni.

A l'issue de cette formation, les stagiaires seront capables de :

- Appréhender et analyser les paramètres déterminants pour concevoir un ou plusieurs vernis adaptés aux besoins de chacun.
- Mettre en œuvre et approfondir l'ensemble des étapes du processus de fabrication de vernis « faits maison », incluant le choix des résines, le lavage des huiles, la gestion des températures, la prise en compte de la fluorescence, ainsi que l'utilisation des ustensiles et siccatifs entrant dans la préparation des vernis.
- Partager et appliquer des astuces, pratiques d'atelier et méthodes permettant de disposer d'outils opérationnels à déployer en fonction du rendu recherché.

Sommaire | Déclinaison opérationnelle des contenus abordés :

- Préparer des huiles siccatives en réalisant leur lavage et en analysant leur comportement à la chaleur et à l'oxydation afin d'améliorer les caractéristiques recherchées.
- Cuire différents types de résines et observer leur comportement à la chaleur et à l'oxydation.
- Identifier et utiliser les ustensiles de cuisson en évaluant leur impact sur la cuisson des résines.
- Formuler, assembler et diluer des vernis à l'huile, en distinguant les formulations grasses et maigres.
- Identifier et utiliser les colorants naturels entrant dans la composition de certains vernis.
- Choisir et utiliser les différents types de diluants.
- Sélectionner et mettre en œuvre des siccatifs adaptés.
- Filtrer et stocker les vernis préparés.

Contenu pédagogique et programme journalier

Jour 1 (principalement théorique)

Matin :

- Tour de table de chaque stagiaire et présentation de la méthodologie



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- Questions/réponses sur les attentes et la réalisation
- Préparation de l'échantillonnage

Après-midi :

- Présentation du matériel et du séquençage des cuissons
- Recommandation et matériel de sécurité
- les différents types de vernis (gras et maigres)
- Les différents types de résines
- Les huiles siccatives qui rentrent dans la composition des vernis.
- Comportement à la chaleur et à l'oxydation des huiles et des résines

Jour 2

Matin :

- Mécanismes de changement de la couleur du bois
- Le rayonnement U.V et photodégradation
- Essais de teintes oxydatives en jouant sur le pH et les réactions chimiques
- Encollages, imprégnations et mélanges complexes (émulsions, ajout de colorants etc.)

Après-midi :

- Préparation des résines et des huiles (amélioration de la siccativité, pré-cuissons)
- Matériel, installation, température et temps de cuisson
- Les additifs, leur rôle et leur influence (catalyseurs, siccatifs)

Jour 3

Matin :

- Mise en lumières du rendu en rapport avec l'état de surface
- Essais sur les bouches porages
- Validation des essais des teintes et fonds de bois et application sur l'instrument

Après-midi :

- les colorants naturels qui rentrent dans la composition de certains vernis.



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- Les différents types de diluants
- Le ratio huile/résine/diluant

Jour 4

Matin :

- Application de la 1ère couche de vernis
- technique d'application, réglage de la viscosité et lien avec le pinceau

Après-midi :

- Les différents combinaisons et assemblages résines/huiles
- Filtration et stockage
- Remise de flacons à chaque stagiaire

Jour 5

Matin :

- Travail autour des pigments
- Application de la couche colorée

Après-midi :

- Bilan de la semaine, temps de réflexion et d'échange
- Discussion des étapes à venir, conseils

Le déroulement du programme journalier sera susceptible d'être adapté en fonction de l'avancée des travaux pratiques.

<i>Moyens et méthodes pédagogiques</i>

- Démonstration
- Livret de formation
- Photographies d'instruments
- Référence des propriétés physiques et chimiques



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- Optique

Modalités d'évaluation

L'atteinte des objectifs de la formation sera évaluée :

- À la demande d'inscription, par un entretien téléphonique pour estimer le niveau initial mais surtout définir un projet personnel à chaque stagiaire
- Evaluation des acquis à l'entrée en stage par le formateur.
- En continu, au cours de la formation par l'interaction entre le stagiaire et le formateur lors du contrôle des exercices pratiques individuels
- En fin de session, par un questionnaire et par une table ronde de clôture de stage.

Cette formation donne lieu à la remise d'une attestation de présence.

Modalités d'accès

Remplissez le formulaire de demande d'inscription en ligne.

Le formulaire et le questionnaire des conditions requises sont envoyés à l'enseignant pour valider votre inscription. Un entretien peut être nécessaire en fonction de vos informations.

Une fois la validation effectuée par l'enseignant, nous vous envoyons un email avec le lien pour finaliser l'inscription sur le site administratif Aladfi et procéder au paiement.

Enfin, vous recevrez un email avec les détails pour organiser votre voyage, la liste du matériel à apporter au cours et le livret d'accueil.

Pour toute question durant le processus : campusformation@aladfi.com

Tarifs

Coût pédagogique (tarif d'inscription):

- Stagiaires bénéficiant de financements : **1400 euros TTC**
- Stagiaires établis à l'étranger ou ne bénéficiant pas de financement : **700 euros TTC**

Pour tous renseignements concernant l'hébergement sur place merci de contacter :



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campusformation@aladfi.com

Accessibilité aux personnes en situation de handicap

Référente pour les personnes en situation de handicap : Amélie de Lavenère - +336 87 48 17 09 ou coordination@aladfi.com

Votre formateur

Luthier depuis 2002, Tony Echavidre s'est consacré, depuis plus de 15 ans, à l'étude et à l'expérimentation des vernis à l'huile et de leurs procédés d'application. À force de tests et de patience, il a pu affiner sa compréhension de leur composition, développant des recettes naturelles qui répondent aux exigences actuelles.

Soucieux de la qualité des matières premières, Tony Echavidre s'attache à en connaître l'origine et les méthodes de préparation. Inspiré par les systèmes historiques de finition, comme le "Byzantine Finishing System" formalisé par Koen Padding, il cherche à son tour à identifier, comprendre et adapter les principes de ces procédés anciens afin de structurer le processus de finition avec logique et cohérence.

C'est dans cet esprit qu'il partage aujourd'hui son expérience à travers une formation en deux modules, destinée à ceux qui souhaitent approfondir ce savoir-faire.

Contacts

Information sur les contenus pédagogiques / suivi de votre inscription / hébergement, restauration, logistique : **Comité Formation continue ALADFI (Amélie de Lavenère)**
[**campusformation@aladfi.com**](mailto:campusformation@aladfi.com)



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English method of bow making – but applying French aesthetics!

Peter Oxley

Session conducted in English

Teachers : Peter Oxley

Dates : from Saturday 16th to Monday 18th May 2026 inclusive (*trainees must be on site the day before for the 5 p.m. assessment*)

Lenght : 24 hours spread over 3 days

Schedules : 9h-13h and 14h-18h

Venue : Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Maximum number of trainees : 8

Language used during the course : English

Statement of intent by Peter Oxley

"I was trained by a maker from the W.E. Hill & Sons workshop and, despite spending the vast majority of my career making bows inspired by Pajeot, Simon and Grand Adam, still use the English methodology for making. Whenever I have given talks about what I do, I usually head them, 'applying French aesthetics to the English method of bow making'. In this short course, I will show how, using this methodology a bow doesn't need to necessarily end up looking like a 'Hill'! The most important point of the English method is that, from the roughed out stage to the final polishing, all of the work is carried out under tension from a 'wire'. The planing is done with a scraper plane with a much longer bed than that used by most French makers; this long-bed scraper plane facilitates very even planing (as it doesn't follow bumps or hollows, as a short-bed plane does).

I will bring sticks at various stages of the production so that all areas of the stick-making can be covered. I recommend that participants also bring sticks at these stages:

- 'blanks'
- Sticks roughed out, ready to be cambered



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- sticks cambered but with no work done to the octagon of the handle
- sticks cambered with the handle squared off”

Target audience and prerequisite

This course is designed for participants who have some experience of bow making, regardless of the methods that they have originally been taught in. Participants will need to bring tools as per the given list.

Training objectives

The training objectives are to give the participants an insight into the English method that has produced thousands of exceptionally well-made sticks for more than a century, primarily from the Hill's workshops. As mentioned in my statement, this method does not mean that bows will end up as 'replicas' of Hill's; it is completely feasible to make sticks with a more triangular section (as per D. Peccatte, J. Henry etc.) or a more oval section (as per E. Pajeot, P. Simon etc.).

Daily program

Day 1.

Roughing out sticks, preparing them for cambering; cambering the sticks

Day 2.

(Using fully cambered sticks): Squaring the handle and aligning this with the head; preparing the handle for the frog; making sure the wire is functioning on the stick.

Day 3

- Planing the stick on the wire; finishing the stick. We will talk about how to achieve a 'triangular form' (à la Peccatte) or a more oval form (Pajeot), or a very round form (as per J. Tubbs or Hill)
- Talking through the English methodology of frog-making. Again, I will bring frogs at different stages to demonstrate the various processes.

Teaching methods



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Transfer of knowledge to students will be done mainly through discussion and demonstration. I will bring sticks at various stages of the making process on which I demonstrate. As mentioned in my statement, participants should also bring sticks pre-made to various stages of production.

A certificate will be sent to each trainee at end of the session.

Evaluation methods

Achievement of the training objectives will be assessed :

- Upon application, a telephone interview is conducted to assess the initial level and, above all, to define a personal project for each trainee.
- at the start of the course by the trainer.
- Continuously, during the course, through interaction between the trainee and the trainers during the individual practical exercises.
- At the end of the session, by means of a questionnaire and a round table discussion at the end of the day.

A certificate of attendance will be issued.

Access procedures

Complete the online registration request form.

The form and questionnaire of the requirements are sent to the teacher to validate your registration. A conversation may be needed depending on your information. Once the validation has been completed by the teacher, we send you an email with the link to complete your application on the aladfi administrative website and proceed to payment. Finally, you will receive an email with details for organising your trip, the list of materials to bring to the course and the welcome booklet. For any question during the process: campusformation@aladfi.com

Fees

Tuition fees:

- Participants with funding: **1000 euros** (VAT included)
- Participants based abroad or without funding: **500 euros** (VAT included)

For information on accommodation, please contact campusformation@aladfi.com.



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ASSOCIATION DES
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POUR LE DEVELOPPEMENT DE LA
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Disabilities

Contact for persons with disabilities or special needs: Amélie de Lavenère - +336 87 48 17 09 or coordination@aladfi.com

Your teacher

I have been working with bows since the age of 15: firstly, part time, while still at school then, from the age of 17, in a full-time apprenticeship with ex-W.E. Hill & Sons bow maker, Garner Wilson.

Garner instilled in me a great work ethic: this was simply that I should always 'do my best work' and be self-critical about it. If I thought I could have 'done it better', I had to do it again. My apprenticeship was mainly in the making of new bows, with some repair work also.

When I was 21, I took 3 years away from bow making to go to music college (to study jazz), then returned to Garner for a year, where I made all the sticks for his bows.

In 1987, I moved to Paris, where I soon became seriously interested in the restoration of French bows. I was fortunate to quickly get known for doing this work and formed a very good relationship with Bernard Millant, who was incredibly open with me about his knowledge of the old French master bowmakers. This was invaluable to me for understanding 'style'.

In 1995, Bernard Millant invited me to speak at the Musicora International Symposium of Bows (Paris), asking me to demonstrate a complex restoration to the tongue of a frog (having seen me do this to the tongue of a gold-mounted F.X. Tourte frog).

In 1999, I won the 'Grand prix de la Ville de Paris' (gold medal) at the Paris competition for my cello bow and the silver medal for my violin bow. In 2001, I won the gold medal for a cello bow at the Manchester International Competition for Bow Making.

Since then, I have been invited to be a member of the judging panel at international competitions in Paris, Mittenwald, London and Beijing.

I have taught restoration courses at:

- West Dean College (U.K.)
- Brienz Violin Making School (Switzerland)
- Le Bois de Lutherie, Fertans, Jura (France)
- Oberlin (USA)



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Contacts

Information on course content / tracking your registration / accommodation, catering, logistics : **Comité
Formation continue ALADFI (Amélie de Lavenère)**
campusformation@aladfi.com



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Preparation of traditional Renaissance pigments

Pierre Flavetta

Session taught in English

Instructor: Pierre Flavetta

Date: May 18th-20th inclusive (trainees are invited to arrive the day before)

Hours: 9am till 1 pm and 2 till 6pm

Duration: 24 hours spread over 3 days

Location: Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Maximum number of participants: 8

Session conducted in: English

Target audience for training and prerequisite

Professional luthiers wishing to deepen their knowledge of Renaissance and modern pigment manufacturing.

Prerequisites:

- Be a professional luthier or employee , with a degree from a violin making school.
- Have minimal experience in the preparation and use of pigments and oil varnishes.

Training objectives

At the end of the course, participants will be able to:

1. Identify and describe historical and contemporary pigment manufacturing techniques and materials, as well as their evolution from Renaissance practices to modern approaches.
2. Understand the fundamental chemical principles governing pigment formation, reactions, transformations and long-term stability.
3. Analyse the optical behaviour of pigments and colours, including their interaction with light, transparency, particle size and their influence on visual perception.



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4. Prepare and manufacture pigments using historical methods combined with modern techniques and tools.
5. Know how to handle and apply pigments safely and effectively in practical contexts such as varnishes, paints, and transparent or semi-transparent systems.
6. Understand how to control and compose colour intentionally by selecting the appropriate materials, processes, and application methods, based on a chemical and optical understanding of the materials.

Educational content

- Theoretical course on the history of pigments, from the Renaissance to contemporary practices.
- Theoretical course on pigments: raw materials, chemical principles, preparation methods, and historical and modern uses.
- Practical workshop on pigment production using historical methods and modern techniques.
- Theoretical course on the chemistry of pigment formation, reactions, transformations, and stability.
- Practical workshop on precipitation processes and pigment treatment techniques (washing, filtration, drying and grinding).
- Theoretical course on the optical behaviour of pigments and colour perception, including transparency, particle size and interaction with light.
- Practical workshop on the handling, dispersion and application of pigments in binders and transparent systems.
- Practical workshop on colour composition using historically informed pigments and modern approaches.

Daily program

The daily schedule may be adjusted based on the progress of practical work.

Arrival day – welcome and assessment of participants

- Introduction of trainers and participants
- Assessment of participants' professional backgrounds, experience and individual objectives by trainers

Day 1 — Introduction to transparent pigments and preparation of Prussian blue



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- Morning session: Theoretical course: introduction to transparent pigments and their fundamental principles.
- Afternoon session: Practical workshop: preparation of Prussian blue.

Day 2 — Preparation of lacquered pigments: principles and applications

- Morning session: Theoretical course: principles and methods of preparing lacquered pigments.
- Afternoon session: Practical workshop: production of lacquered pigments.

Day 3 — Optical properties of pigments and experimental synthesis

- Morning session: Theoretical course: optical properties of pigments and strategies for optimising their visual performance in transparent systems.
- Afternoon session: Practical workshop: preparation of a lacquer pigment from natural raw materials and manufacture of a transparent iron oxide pigment.

Teaching methods

Teaching materials include:

- PowerPoint presentations,
- sketches,
- demonstrations in real-life situations.
- Individual practical training for each trainee,
- At the end of the course, trainers provide a summary of the issues encountered by each trainee,
- Assessment of learning at the end of the course and sharing of case study results,

The list of materials common to all trainees is sent with the registration confirmation. A list of additional materials adapted to each individual's project(s) (tools, raw materials, technical products) is defined in advance with the trainer.

In both cases, these materials are essential in order to follow the session.

Trainees are encouraged to take notes and photos during the sessions.

Evaluation methods

Achievement of the training objectives will be evaluated:



ASSOCIATION DES LUTHIERS & ARCHETIERS POUR LE DEVELOPPEMENT DE LA FACTURE INSTRUMENTALE

- Upon application, a telephone interview is conducted to assess the initial level and, above all, to define a personal project for each trainee.
- at the start of the course by the instructor.
- Continuously, during the course, through interaction between the trainee and the trainers during the individual practical exercises.
- At the end of the session, by means of a questionnaire and a round table discussion at the end of the day.

A certificate of attendance will be issued.

Access procedures

Complete the online registration request form.

The form and the prerequisite questionnaire are sent to the instructor to validate your registration. An interview may be necessary depending on your information.

Once validated by the instructor, we will send you an email with the link to finalize registration on the ALADFI administrative site and proceed with payment.

Finally, you will receive an email with details to organize your trip, the list of materials to bring to the course, and the welcome booklet.

For any questions during the process: campusformation@aladfi.com

Fees

Tuition fees:

- Participants with funding: **1000 euros** (VAT included).
- Participants based abroad or without funding: **500 euros** (VAT included).

For information on accommodation, please contact campusformation@aladfi.com.

Disabilities

Disability Referent: Amélie de Lavenère - +336 87 48 17 09 or coordination@aladfi.com

Your instructor

After studying forestry management with a specialization in botany and wood selection, Pierre Flavetta decided to pursue his passion and enrolled at the Istituto d'Istruzione Superiore Antonio Stradivari in



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Cremona, where he graduated as a luthier in 2015. Passionate about varnish materials and the reproduction of antique instruments, he honed his expertise by collaborating with prestigious workshops, including Filippo Fasser in Brescia.

Since 2018, Pierre has been working independently, dedicating himself to the creation and restoration of historical instruments. He has also specialized in varnishes, delving into traditional techniques while exploring new approaches. His research and knowledge have earned him international recognition through participation in conferences, workshops, and publications in specialized journals such as *The Strad*.

Convinced that knowledge exchange is essential to achieving excellence in his field, Pierre now shares his expertise as a lecturer and trainer, contributing to renowned institutions such as Casa Stradivari in Cremona, the Académie Rainier III in Monaco, and the Academia di Liuteria Piemontese, as well as world-famous workshops like Florian Leonhard in London and Éric Blot in Cremona.

Committed to preserving and transmitting traditional techniques while incorporating modern advancements, Pierre Flavetta has established himself as a leading figure in the field of lutherie and varnish preparation.

Contacts

For information on educational content / monitoring your registration / accommodation, meals, logistics: **ALADFI Continuing Education Committee (Amélie de Lavenère)**
campusformation@aladfi.com



Modern materials and techniques for retouching and restoring

Pierre Flavetta

Session taught in English

Instructor: Pierre Flavetta

Date: May 21st-24th inclusive (trainees are invited to arrive the day before)

Hours: 9am till 1 pm and 2 till 6pm

Duration: 32 hours spread over 4 days

Location: Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Maximum number of participants: 6

Session conducted in: English

Please note that this course is only open to those who have already completed Iris Carr's course on Varnish retouching for string quartet instruments.

Target audience for training and prerequisite

Professional luthiers and restorers wishing to develop or perfect their skills in contemporary repair techniques and in the use of materials employed for the conservation and restoration of classical string instruments.

Prerequisites

- Be a luthier, restorer or workshop professional with formal training in lutherie.
- Have basic experience in working with varnishes and finishing techniques.
- Have prior practical experience in handling oil or alcohol-based varnishes.

Training objectives

Participants will:



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- Develop an understanding of contemporary approaches to retouching in the context of the conservation and restoration of classical stringed instruments.
- Understand the optical principles governing colour perception, transparency and visual integration in varnish retouching.
- Learn how to analyse original varnishes in order to select appropriate retouching strategies and materials.
- Acquire practical knowledge of modern retouching materials, including pigments, dyes, binders and reversible retouching systems.
- Master specific retouching techniques for transparent and semi-transparent systems.
- Learn methods for recreating texture, depth and signs of wear while respecting the original surface.
- Implement reversible retouching techniques based on oil and resins in accordance with current conservation-restoration principles.
- Develop a structured methodology for diagnosing, planning and executing retouching interventions.

Educational content

- Principles of contemporary retouching in violin restoration: objectives, limitations and conservation ethics.
- Assessment of varnish alterations and definition of retouching strategies.
- Optical integration: colour perception, transparency and visual reconstruction.
- Presentation of modern retouching materials and systems:
 - reversible binders and resins
 - modern retouching mediums,
 - compatibility with historical varnishes.
- Preparation of wooden bases for retouching
- Retouching of fluorescence under UV and blue light.

Daily program

The daily schedule may be adjusted based on the progress of practical work.

Day 1 — Introduction and theoretical foundations of contemporary retouching

- Introduction of trainers and participants.
- Assessment of participants' professional backgrounds, experience and individual objectives.
- Theoretical course: overview of contemporary retouching practices in instrument conservation, including objectives, methodological approaches and ethical considerations.
- Introduction to the principles of wood ground retouching and its role in varnish restoration.



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- Examination and evaluation of materials brought by participants, with individualised support for their personal retouching projects.
- Presentation of case studies by Pierre: analysis of common retouching situations encountered in professional conservation practice.

Day 2 — Colour theory and optical behaviour in transparent systems

Morning session

- Theoretical course on colour theory applied to transparent systems.
- Principles of colour perception and optical interactions in layered varnish structures.

Afternoon session

- Practical workshop: supervised application of theoretical concepts through structured exercises and material experiments.

Day 3 — Opacity, material selection and layering strategies

Morning session

- Theoretical course on opacity in transparent systems.
- Presentation and comparative discussion of specific retouching materials.
- Introduction to opaque retouching techniques integrated into transparent stratigraphies.
- Afternoon session
- Practical workshop: application of theoretical principles, with particular attention to material behaviour and controlled layering methodologies.

Day 4 — Advanced retouching techniques and integrated practice

Morning session

- Practical instruction in modern airbrushing techniques applied to conservation retouching.
- Methods for retouching UV fluorescence.

Afternoon session

- Integrated practical workshop consolidating the techniques and theoretical concepts covered throughout the training course.

<i>Teaching methods</i>

Teaching materials include:

- PowerPoint presentations,
- sketches,
- demonstrations in real-life situations.
- Individual practical training for each trainee,



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- At the end of the course, trainers provide a summary of the issues encountered by each trainee,
- Assessment of learning at the end of the course and sharing of case study results,

The list of materials common to all trainees is sent with the registration confirmation. A list of additional materials adapted to each individual's project(s) (tools, raw materials, technical products) is defined in advance with the trainer.

In both cases, these materials are essential in order to follow the session.

Trainees are encouraged to take notes and photos during the sessions.

Evaluation methods

Achievement of the training objectives will be evaluated:

- Upon application, a telephone interview is conducted to assess the initial level and, above all, to define a personal project for each trainee.
- at the start of the course by the instructor.
- Continuously, during the course, through interaction between the trainee and the trainers during the individual practical exercises.
- At the end of the session, by means of a questionnaire and a round table discussion at the end of the day.

A certificate of attendance will be issued.

Access procedures

Complete the online registration request form.

The form and the prerequisite questionnaire are sent to the instructor to validate your registration. An interview may be necessary depending on your information.

Once validated by the instructor, we will send you an email with the link to finalize registration on the ALADFI administrative site and proceed with payment.

Finally, you will receive an email with details to organize your trip, the list of materials to bring to the course, and the welcome booklet.

For any questions during the process: campusformation@aladfi.com



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Fees

Tuition fees:

- Participants with funding: **1200 euros** (VAT included).
- Participants based abroad or without funding: **600 euros** (VAT included).

For information on accommodation, please contact campusformation@aladfi.com.

Disabilities

Disability Referent: Amélie de Lavenère - +336 87 48 17 09 or coordination@aladfi.com

Your instructor

After studying forestry management with a specialization in botany and wood selection, Pierre Flavetta decided to pursue his passion and enrolled at the Istituto d'Istruzione Superiore Antonio Stradivari in Cremona, where he graduated as a luthier in 2015. Passionate about varnish materials and the reproduction of antique instruments, he honed his expertise by collaborating with prestigious workshops, including Filippo Fasser in Brescia.

Since 2018, Pierre has been working independently, dedicating himself to the creation and restoration of historical instruments. He has also specialized in varnishes, delving into traditional techniques while exploring new approaches. His research and knowledge have earned him international recognition through participation in conferences, workshops, and publications in specialized journals such as *The Strad*.

Convinced that knowledge exchange is essential to achieving excellence in his field, Pierre now shares his expertise as a lecturer and trainer, contributing to renowned institutions such as Casa Stradivari in Cremona, the Académie Rainier III in Monaco, and the Academia di Liuteria Piemontese, as well as world-famous workshops like Florian Leonhard in London and Éric Blot in Cremona.

Committed to preserving and transmitting traditional techniques while incorporating modern advancements, Pierre Flavetta has established himself as a leading figure in the field of lutherie and varnish preparation.

Contacts

For information on educational content / monitoring your registration / accommodation, meals, logistics: **ALADFI Continuing Education Committee (Amélie de Lavenère)**
campusformation@aladfi.com



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“Ormeaux” mother of pearls : slides and grains

Damien Sainmont and Almuth McWilliams

Session conducted in English (French spoken)

Instructor: Boris Fritsch

Date: May 20th and 21th (*trainees must be on site the day before for the 8 p.m. assessment*)

Hours: From 9:00 AM to 1:00 PM and 2:00 PM to 6 PM

Duration: 2 days (16 hours)

Location: Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Maximum number of participants: 8

Session conducted in: English (French Spoken)

Target audience and prerequisite

To be a professional bow maker or a student, specialising in bow making or restoration.

Training objectives

- Acquire and implement the techniques required to use Breton abalone shell for the manufacture of pearl components intended for bow facings and bow eyelets.
- Identify and understand the historical use of mother-of-pearl derived from Breton abalone by Parisian bow makers at the origin of the modern bow at the turn of the 19th century, in order to situate this practice within its cultural and stylistic school.
- Transform a raw shell into usable mother-of-pearl by carrying out the successive operations of cutting, thickening, and splitting in order to obtain flat mother-of-pearl blanks.

Educational content and daily program

The daily schedule may be adjusted based on the progress of practical work.



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Presentation of the « ormeaux » mother-of-pearl working techniques, using the tools and raw materials provided on site.

Making slides from unfolded abalone and turned grains.

Day 1:

- Introduction of trainer and trainees
- General theory on « ormeaux »
- Presentation of the techniques and tools used
- Choice
- Cutting
- Setting thickness
- Unfolding the mother-of-pearl

Day 2:

- Transferring the slide
- Pearl eye :
- Selecting areas
- Lathe cutting techniques
- Evaluation of results, question and answer session, end of course

<i>Teaching methods</i>

- Lectures illustrated by photos, sketches and demonstrations in real-life situations.
- Supervised individual practice for each trainee
- At the end of the course, the trainers provide a summary of the problems encountered individually
- At the end of the course, trainees are tested on what they have learned and the results of their case studies are pooled
- A number of documents will be distributed during the course (theoretical notes, lists of products and addresses for purchasing them, etc.), A list of equipment common to all trainees will be sent with confirmation of enrolment
- A list of additional equipment adapted to each individual project (tools, raw materials, technical products) is defined in advance with the trainer. In both cases, this equipment is



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essential in order to follow the session. Trainees are invited to take notes and photos during the session.

Evaluation methods

- A telephone interview with the trainer before the course enables the trainee's project and needs to be assessed.
- Assessment of prior learning at the start of the course
- Achievement of the course objectives will be assessed:
 - Continuously, during the course, through interaction between the trainee and the trainer during individual practical exercises.
 - At the end of the course, by means of a questionnaire and a round table discussion at the end of the course.
- A certificate of attendance will be issued.

Access procedures (how to apply)

Fill in the online registration form.

The form and the requirements questionnaire will be sent to the teacher to validate your enrolment. An interview may be necessary depending on your information.

Once the teacher has validated your enrolment, we will send you an email with the link to finalise your enrolment on the aladfi administrative website and proceed with payment.

Finally, you will receive an email with details of how to organise your trip, the list of materials to bring to the course and the welcome booklet.

For any questions during the process: campusformation@aladfi.com

Fees

Tuition fees:

- Participants with funding: **720 euros**
- Participants based abroad or without funding: **360 euros**

For information on accommodation, please contact campusformation@aladfi.com.

Disabilities

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Your instructor

Boris FRITSCH has been a bow maker in Paris since 2004.

He specialises in the creation of cello and double bass bows for an international clientele of musicians.

Boris FRITSCH was born in Strasbourg in 1972. A graduate of the Mirecourt lutherie school, he also trained as a double bass player with Thierry Barbé, and was trained as a bow maker with Jean François Raffin.

Boris Fritsch passes on his know-how and skills as a trainer on two topics: bow camber and bow maintenance.

Awards :

- 2004 Concours Etienne Vatelot, Paris: mention for contemporary creation
- 2006 Violin Society of America 17th International competition, Baltimore: Certificate of merit
- 2007 The Strad RNCM Bow and Cello making competition, Manchester Gold price
- 2011 Concours Etienne Vatelot, Paris, second prize
- 2014 Violin Society of America 21st international competition, Indianapolis: Certificate of merit
- 2014 Violoncelle en Seine: Coup de cœur
- 2016 1st international Darling bow making competition, Amsterdam Grand Prix for a viola bow
- 2024 'Meilleur Ouvrier de France' title at the UMOF competition

Contacts

For information on educational content / monitoring your registration / accommodation, meals, logistics: **ALADFI Continuing Education Committee (Amélie de Lavenère)**
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This session is conducted in French

Montages et réglages de sonorités des instruments du quatuor à cordes : Analyse, méthodes et techniques Philippe Mahu

Formation dispensée en français (anglais si nécessaire)

Formateur : Philippe Mahu

Dates : du mercredi 20 au dimanche 24 mai 2026 inclus (les stagiaires sont invités à être sur place dès la veille)

Durée : 5 jours (40h)

Horaires : 9h-13h et 14h-18h

Lieu : Ferme Villefavard, 2 impasse de l'Eglise et de la cure, 87190 Villefavard, France

Nombre maximum de stagiaires : 8

Langue dispensée pendant le cours : français (anglais si nécessaire)

Public visé par la formation et prérequis

Luthier professionnel souhaitant :

- Acquérir des bases solides de montages et de réglages des instruments,
- Se perfectionner dans ce domaine,
- Expérimenter des points de vue et techniques divers.



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Prérequis :

- Être luthier professionnel artisan ou salarié diplômé d'une école de lutherie (n° registre métier/nom de l'employeur/nom de l'école de lutherie ET année du diplôme)

Objectifs de la formation

La formation vise à rendre le stagiaire autonome pour :

- Réaliser l'étude de cas d'un instrument à monter et à régler.
- Analyser les échanges éventuels avec le musicien.
- Mettre en œuvre les techniques nécessaires à la réalisation du projet de montage et de réglage.
- Acquérir, approfondir et maîtriser l'ensemble des aspects du montage d'un instrument du quatuor.
- Prendre en compte l'ergonomie de l'instrument et optimiser les réglages de sonorité pour les violons, altos et violoncelles.

La formation permettra au stagiaire de :

- Conduire une analyse de cas de manière structurée.
- Définir un plan d'intervention.
- Appliquer les méthodes et techniques présentées.

Contenu pédagogique

Les thèmes étudiés lors de la formation sont les suivants :

- Architecture du montage : proportion manche/diapason, renversement, appui, poiriette, angle des cordes au chevalet,
- Ergonomie : forme et dimensions du manche, hauteurs et espacement des cordes, choix de mentonnière,
- Travail de l'ébène : touche, sillet du haut, sillet du bas: mesures et techniques,
- Âmes : matériaux, dimensions, technique d'ajustage et de réglages,
- Chevalets : modèles, matériaux, découpes, courbures, etc...,
- Chevilles, cordiers, mentonnières, cordes,
- Protocoles d'écoute des instruments, échanges avec les musiciens/clients, diagnostics et mise en œuvre des réglages.



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Sur demande des stagiaires en amont, d'autres thèmes connexes pourront être abordés et mis en œuvre.

Programme journalier

Le déroulement de la formation se fait en suivant la trame des présentations théoriques du formateur et en fonction des projets et cas d'étude de chaque stagiaire. Le programme journalier est donc susceptible d'être adapté en fonction de l'avancée des travaux. Le stage commencera par l'étude des instruments présentés par les stagiaires et la mise en place d'un programme individuel pour la semaine.

Les sujets théoriques feront l'objet de présentations quotidiennes en groupe :

Jour 1 - Architecture du montage et ergonomie

Jour 2 - Travail de l'ébène : mesures, méthodologie et techniques

Jour 3 - Âmes : méthodologie, techniques et protocoles de réglages

Jour 4 - Chevalets : principes et méthodes

Jour 5 - Chevilles, cordiers, mentonnières, cordes

Des moments seront réservés durant tout le déroulé du stage pour des auditions et des essais de réglages dans le cadre de l'atelier. Des essais se feront également dans la salle de concert en interaction avec des musiciens professionnels en résidence sur le campus du stage.

Moyens et méthodes pédagogiques

- Théorie avec illustration sous forme numérique (document PDF, vidéo, photos) et par présentation d'objets d'études,
- Mise en pratique par démonstration,
- Pratique individuelle accompagnée pour chaque stagiaire,
- Contrôle des acquis en fin de stage et mise en commun des résultats d'études de cas.

L'entrée en stage nécessite impérativement d'apporter :

- ses propres outils d'analyse et d'intervention (la liste d'outillage et de fournitures est transmise au moment de la confirmation d'inscription),
- un instrument monté et réglé pour en faire une évaluation en tout début de stage avec le formateur,



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- un ou plusieurs instruments prêts à être montés. Un diagnostic sera fait avec le formateur et un programme d'intervention sera établi pour la durée du stage,
- Ordinateur ou nécessaire à la prise de notes.

Modalités d'évaluation

L'atteinte des objectifs de la formation sera évaluée :

- À la demande d'inscription, par un entretien téléphonique pour estimer le niveau initial mais surtout définir un projet personnel à chaque stagiaire
- Evaluation des acquis à l'entrée en stage par le formateur.
- En continu, au cours de la formation par l'interaction entre le stagiaire et le formateur lors du contrôle des exercices pratiques individuels
- En fin de session, par un questionnaire et par une table ronde de clôture de stage.

Cette formation donne lieu à la remise d'une attestation de présence.

Modalités d'accès

Remplissez le formulaire de demande d'inscription en ligne.

Le formulaire et le questionnaire des conditions requises sont envoyés à l'enseignant pour valider votre inscription. Un entretien peut être nécessaire en fonction de vos informations.

Une fois la validation effectuée par l'enseignant, nous vous envoyons un email avec le lien pour finaliser l'inscription sur le site administratif Aladfi et procéder au paiement.

Enfin, vous recevrez un email avec les détails pour organiser votre voyage, la liste du matériel à apporter au cours et le livret d'accueil.

Pour toute question durant le processus : campusformation@aladfi.com

Tarifs

Coût pédagogique (tarif d'inscription):

- Stagiaires bénéficiant de financements : **1400 euros TTC**
- Stagiaires établis à l'étranger ou ne bénéficiant pas de financement : **700 euros TTC**



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Pour tous renseignements concernant l'hébergement sur place merci de contacter :
campusformation@aladfi.com

Accessibilité aux personnes en situation de handicap

Référente pour les personnes en situation de handicap : Amélie de Lavenère - +336 87 48 17 09 ou
coordination@aladfi.com

Votre formateur

Très tôt passionné par la pratique instrumentale et le travail du bois, **Philippe MAHU** entre en formation de 1981 à 1986 dans l'atelier de Joël Mentec, où il fabrique durant ces 5 années des violoncelles et principalement des contrebasses.

En 1988, il entre dans la prestigieuse Maison d'Etienne Vatelot, Maître Luthier à Paris, où il se spécialise dans la haute restauration et le réglage des instruments du quatuor à cordes. Il a alors le privilège de travailler sur les instruments des plus grands Maîtres pour des musiciens très exigeants.

A ce jour, il exerce son métier en collaboration avec Jean-Jacques Rampal, successeur d'Etienne Vatelot, où il a la responsabilité de l'atelier.

Fort de toute cette expérience et inspiration, il commence en 2002 la fabrication de ses propres instruments et, depuis 2014, il partage son temps entre la Maison Vatelot-Rampal et sa passion pour la facture des instruments du quatuor.

« Meilleur Ouvrier de France » en 2004 et membre du jury de ce même concours en 2011 et 2018, la qualité de son travail a été récompensée lors de prestigieux Concours Internationaux de Lutherie : Premier prix Alto (Viola's 2009) et membre du jury (Viola's 2014), Médaille d'Or Alto (Mittenwald 2010), Médaille d'Or Violon (Paris 2011) Concours International de Lutherie, de la Ville de Paris « Etienne Vatelot », Prix du GLAAF « Groupement des Luthiers et Archetiers d'Art de France » Alto (Paris 2011) pour la qualité de la lutherie, Médaille d'Argent Alto (Cleveland 2012), Médaille de Bronze Violon (Mittenwald 2014), Mention Honorable Alto (Crémone 2015-2021), Médaille de Bronze Violon (Poznan 2016).



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Contacts

Information sur les contenus pédagogiques / suivi de votre inscription / hébergement, restauration, logistique : **Comité Formation continue ALADFI (Amélie de Lavenère)**
campusformation@aladfi.com



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LUTHERIE AND BOW MAKING WORKSHOPS

LUTHERIE WORKSHOP:

11 to 19 May: you can come and work freely for 3 days minimum to develop a community project or work on your own making in good company.

20 to 24 May: this year we are continuing with the second phase of the GUARNERI DEL GESÙ MAURY – EBERSOLT violin project, which began at the Campus last year. The twenty or so luthiers involved in the project will be present to compare their violins with the original.

BOW MAKING WORKSHOP:

From 11 to 24 May: this year, also as part of the Guarneri project, we invite interested bow makers to begin thinking about copying the Tourte bow that accompanied the del Gesù Maury-Ebersolt violin sold at the time to Yehudi Menuhin.

From 19 to 21 May: our 1st « carte blanche » is given to Peter Oxley, who will present the Anglo-Saxon specificities of bow making. There is a fee for participating in these three days (see details in the courses catalogue on the website)

REGISTRATION

To register for the courses or workshops:

Please fill out the online registration request form on our website www.aladfi.com

For any questions : campusformation@aladfi.com

