



# Filistrucchi

Since 1720  
Wigs and Makeup  
in Florence



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since 1720



- The History p. 4
- The Archive p. 11
- Logos p. 13
- Projects p. 14
  - Academic Training* p. 16
  - Artisan Training* p. 20
  - Exhibitions* p. 30
- Exhibitions, New Projects p. 38
- Teaching Activities - Filistrucchi: Creator of Emotions p. 39



# Filistrucchi

since 1720



4

## The History

- The foundation of Filistrucchi dates back to 1720.
- It is the oldest workshop in Florence and has been passed down from father to son. It has never changed location ever since its foundation.
- It began when Cosimo III de'Medici, the second to last Duke of Tuscany of the Medici dynasty, still governed Florence (1642-1723).
- At the time, the "coiffeur" was also barber, wigmaker, apothecary, phlebotomist, perfumer, hairdresser and make-up artist for both men and women. This was the era in which noble gentlemen, ladies, knights and servants used wigs.
- At the same time, the need to "be transformed" for the ever-growing scenic needs, gave the workshop a large theatrical clientele.





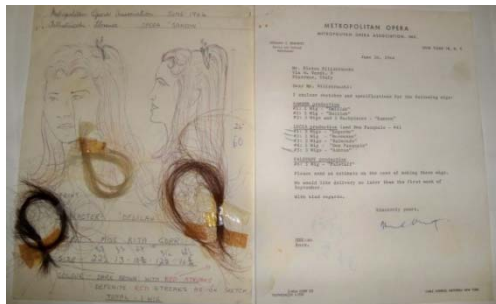
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5

## The History

- In the 18th century Filistrucchi was present in the most important Theaters of the City: Teatro della Pergola and Teatro Niccolini.
- Since that time, there has not been a theater of importance in Florence, or Italy, that has not cooperated with Maestro Filistrucchi. Among the great theaters, which cooperated with Filistrucchi, we should mention: La Scala in Milan, La Fenice in Venice, Massimo in Palermo, the San Carlo in Naples, as well as theatres abroad such as The Metropolitan Opera in New York, the Dallas Civic Opera, Boston Opera and the Minnesota Theatre Company.



Filistrucchi archive, sketch of the wig for Dalila played by Rita Gorr, 1964



Filistrucchi archive, sketch of the wig for Alcina played by Joan Sutherland, Anna Anni, 1960



Filistrucchi archive, sketch of the wig for Gioconda played by Renata Tebaldi, 1966



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6

## The History

- Since the first Maggio Musicale Fiorentino festival, which opened in 1933 with *Nabucco*, Filistrucchi has collaborated with the most famous directors (Luchino Visconti, Giorgio Strehler, Luca Ronconi, etc.) and costume designers (Giorgio De Chirico, Mino Maccari, GC Sensani, Maria De Matteis, Piero Tosi, Anna Anni, Odette Nicoletti, etc.) in the staging of lavish shows, such as *A Midsummer Night's Dream* set in the Boboli Gardens,

*The Giants of the Mountain* in Boboli in "Maggio Musicale" in 1937, *Armida* (MMF 1952) with Maria Callas, sets and costumes by Alberto Savinio (De Chirico), the sumptuous *Aida* in 1969 with sketches of Prince Henry D'Hesse, *Orfeo* by Monteverdi with music by Luciano Berio and sets and costumes by Pier Luigi Pizzi, *Medea* in 1952 with Maria Callas, or *Troilus and Cressida* in 1949, directed by Luchino Visconti and sets by Franco Zeffirelli.



Historical Filistrucchi archive, scene photos of Maria Callas with a dedication, the Puritans, Mexico, 1951





CAMERE  
DI COMMERCIO  
D'ITALIA

IMPRESA STORICA D'ITALIA



- Roma 14 agosto
- Così Pietro,  
"non si è ritenuto conveniente" che la persona  
"di cui si parla" sia stata data alla  
conoscenza degli "organi" del "Sistema" che gliene  
ha parlato.
- Quello che mi viene detto, naturalmente, per  
spedire, cioè senza discutere, è sempre  
"distingui il più o meno" come per il  
"caso" in cui "non" si è "adattato" (non, e lì,  
"non" già, "non" ancora, ecc.)
- Si continua a "fare" come si "va" in "questo  
"particolare" particolare. "Le" "infatti" di "colloquio"  
"sono" i "casi" "singoli", "estremamente" "proprio"  
ad "impugnare" - la "nozione" del "caso" "non"  
"risolve" e "non" "risolverà" - "Non" "non" "non"  
"non" "della" "tra" "tra" "tra" "tra" "tra" "tra"  
"capelli" di "non" capelli - "Tutto" "Tutto"  
"non" "non" "non" "non" "non" "non"
- Sono (non) non sono (non) (non) affatto (non) (non)
- Naturalmente, per i "casi" (19) "non" "non" "non"  
"non" di "non" a "non" per i "casi" "non"

Ben, un po' più di Don Giovanni, dunque.  
niente dunque?

Ma qualche cosa, per gli altri "maestri"  
rispettando i quali naturali - C'era e allora

Sono, dico, come quei miei ragazzi, quindi  
controllare non fanno, sono molto liberi,  
per i miei, ho sempre - All'inizio era  
solenne di tutti i riguardi.

La presenza di Janki fu la migliore a Napoli  
una spinta, un modello bene fatto a quello  
per la Schenkerhoff.

Don Giovanni - Tutti quei comandi non  
arrivano, ma si sono già spinti giù  
Tutti è dunque - Bene e bene.

La stessa figura in un certo senso, rispetto  
le idee - Bisogna più esserci più in  
condizione per lui - Don Giovanni e Don Giovanni  
sono dei comandi spogliati, anzi Comandi -

Adesso mi ha quello detto che si è andato

[illegible]

Chorus: "I know a better note a song,  
 And sweeter note, 'tis Spoken in a Prayer  
 It meets the heart - It shows the will of  
Heaven - How merciful infinite patience  
Heaven shows, just for us -"

Then: "now show a joy  
 The  
Prayer  
 The joy in Heaven that is unmixed  
for the glorious sons of Heaven -  
For us in Heaven -  
And for us in Heaven -  
 Old Vic Theatre - Waterloo Road



Filistrucchi archive,  
on the top left, signed letter  
with a sketch of Franco  
Zeffirelli with description and  
sketch for wigs for Don  
Giovanni. 1960.

On the Right photo with inscription, Gabriele and Franco Zeffirelli at the Municipal Theatre in Florence for *La Traviata*, 1984.





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8

## The History

- Throughout the years, so many great personalities of prose, music and dance along with lesser known "amateur drama companies" and promising youngsters passed through the workshop that there is not even enough room to list them all here. Some prose personalities include: Hermes Zacconi, Eduardo de Filippo, Giorgio Albertazzi, Anna Magnani, Anna Proclemer, Annamaria Guarnieri, Rossella Falk, Romolo Valli, Giancarlo Giannini, Alberto Lionello...;

Dance personalities include: Kyra Nijinsky, Carla Fracci, Aurelio Milloss, Maurice Béjart...; in musical theater: Maria Callas, Renata Tebaldi, Fedora Barbieri, Tito Gobbi, Alfredo Kraus, Mario Del Monaco, Piero Cappuccilli, Luciano Pavarotti... with many of whom we established a true friendship: Ettore Bastianini, Renato Bruson, Gino Bechi, Rolando Panerai... Even when these artists were not working on the scene, they would usually attend the workshop, which was a common meeting place where

people could continue talking about the shows as well as other things. This is still customary today.



Filistrucchi archive:

The photo above shows an inscription by Gino Bechi.

The photo on the left is an inscription by Kyra Nijinsky.





# Filistrucchi

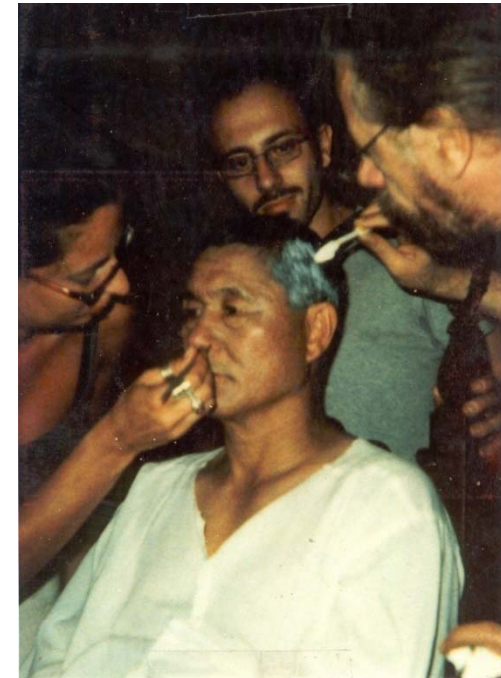
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9

## The History

- With the rise of the first film productions, Filistrucchi started working with Rifredi in Florence, which were the first real film studios in Italy.
- Later in 1934, after Gioacchino Forzano founded Tirrenia, the company worked on the creation of many films.
- During the per-war period, 1941, Filistrucchi was working at Cinecittà with "The Dinner of Mockery" by Alessandro Blasetti.
- Even to date, Filistrucchi continues to work in films and television. The company works with renowned directors and actors such as Takeshi Kitano in "The Story of Three Cities" where Kitano played the role of Niccolò Machiavelli. This film was shot in 2001 between Florence and Rome for the Japanese TBS (Tokyo Broadcasting System).



Filistrucchi archive, Takeshi Kitano for the make-up of "The Story of Three Cities", Florence, 2001



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10

## History and Works

- During 2001 and then in 2003, Filistrucchi collaborates with Brando Quilici for the make-up and special effects in the two scientific documentaries about the mummy of Similaun Ötzi ("The Mystery of the Iceman" and "Iceman: Hunt for a Killer") produced for Discovery Channel. Among other things, this collaboration was renewed in 2011 for the a documentary for National Geographic.



Ernest Gaper as Ötzi.



Filistrucchi archive, on the left a photo of the set, at 2450 meters of altitude, with stuntman Ötzi, Prof. Eduard Egarter Vigl, Brando Quilici, an appearance and Gherardo. Under a scene from the documentary.





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11

The Archive

- During its employment history Filistrucchi studio produced and received the most varied types of documents:
- Fashion plates, sketches, letters written by famous directors, fashion designers, actors, singers... together with pictures, program notes, press releases and more... which together with work tools (some old ones) and wigs creations make up the **Historical Archive** of the workshop.
- A one of a kind archive tells not only the story of the workshop but also the history of theater in addition to bearing witness, in many cases, to the personal lives of many famous artists. An archive that must be increasingly promoted, protected and safeguarded.



Filistrucchi archive, above, a letter signed by Maria Callas regarding a day wig, Milan, 1963 (?). on the left a sketch of Mino Maccari for the hat of "Falstaff" and even further on the left sketches for "Attila" by Lorenzo Ghiglia.



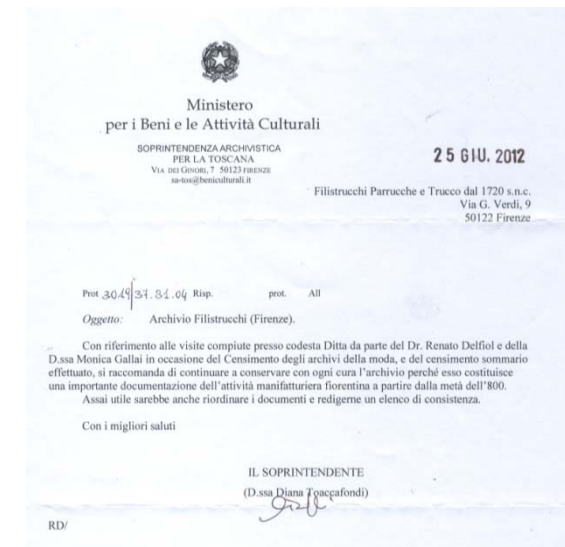
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12

The Archive

- The archive was included within the project "Fashion Archives of the 1900s" along with those of the Emilio Pucci Foundation, Gianfranco Ferré Foundation, Salvatore Ferragamo Museum and more...
- This project, developed by the Italian National Archives Association and promoted by the General Directorate of Archives aims to discover and enhance the heritage value of archives, bibliography and iconography of Italian fashion.
- The same Dr. Diana Toccafondi Superintendent of Archives for Tuscany, in a registered letter, urges and "recommends to continue to carefully store the archive because it constitutes important documentation of Florentine manufacturing activities".
- Thanks to the intervention of OmA Osservatorio dei mestieri d'Arte (observatory for arts and crafts), the archive was inventoried in a semi-analytical way and conditioned.



Above, a letter from Diana Toccafondi, Superintendent of the Archives of Tuscany, which "commends to continue to carefully store the archive since it constitutes an important documentation of Florentine manufacturing".



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IMPRESA STORICA D'ITALIA

Unioncamere [The Italian Union of Chambers of Commerce, Industry, Trade and Agriculture] has given the *workshop* the title of "**Historic Enterprise of Italy**" to celebrate its three centuries of business.



The City of Florence has entered Filistrucchi in the "**Register for Historic Workshops**" as a store and business that has had historical, artistic and typological importance for the city.



As a member of the Constituent Assembly, Filistrucchi is part of the "**Historic Florentine Business Association**", for which it holds the Presidency.



The Chamber of Commerce has given Filistrucchi the title of "**Master Tuscan Craftsman**", which, in this field, qualifies it as a teacher of Tuscan Artistic Craftsmanship. Filistrucchi is also "**Bottega Scuola**" [Handicraft School Workshop] recognized by the Regione Toscana (No. BS0983) for the professional training of students.





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14

Projects

- In order to spread their knowledge of craftsmanship as well as a part of Florentine culture, Filistrucchi offers three cultural and educational projects related to linked thematic areas. These cultural and educational projects are customizable at customer's measure.







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## ACADEMIC TRAINING

- Consists of lectures and/or seminars and/or academic conferences related to wigs, make-up, masks and stage transformation from "person to character" to be carried out within Theaters, Schools, Universities, Museums ...

## ARTISAN TRAINING

- Consists of workshops, based on several steps, of a practical nature in the area of wigs, make-up and masks for the training of wig-makers/make-up artists that can also be carried out in the workshop.

## EXHIBITIONS

- Drawing from the historical archives of the workshop, the thematic area aims to make Filistrucchi and its knowledge known through displays, exhibitions and educational activities that make the unique cultural heritage and historical archives known and valued.



Filistrucchi

since 1720



## ACADEMIC TRAINING

Consists of lectures and/or seminars and/or academic conferences related to wigs, make-up, masks and stage transformation from "person to character" to be carried out within Theaters, Schools, Universities, Museums ...

- **History of wigs, hairdressing and make-up through the centuries.**
- The lectures cover the history of the wig, hairdressing and make-up through the centuries, from its origins to the present day as used in social and political life, as well as fashion and performance. The goal is also to develop the professional skills of wig makers/makeup artists.
- **Make-up as scenic illusion, aesthetic senses and theatrical criteria. Theory**
- The lectures entertain the subject theatrical make-up starting from the morphology of the head to make-up according to traditional aesthetic criteria of the show applied by the workshop.
- **The Mask in the Commedia dell'Arte.**
- The lectures cover the use of the mask in the touring companies of the Commedia dell'Arte between the 1500s and 1600s.



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17

Projects ACADEMIC TRAINING

## History of wigs, hairdressing and makeup through the centuries and its stage transmigration.

The objective is also to develop the professional skills of wig makers/makeup artists starting from reference historical iconography up to the stage transmigration of its historical character.

Upon completion of this course students will have gained initial adequate knowledge to be able to historically identify the iconography of the character and early signs of stage transmigration.

### General schedule:

- **PREHISTORIC MAN**  
*Tattoo as aesthetic-curative form*
- **WIGS IN THE BIBLE**
- **IN ANCIENT EGYPT**
- **MIDDLE-EASTERN AND PERSIAN ASSIRO-BABILONIANS**
- **ANCIENT GREECE**
- **ANCIENT ROME**
- **FROM THE ROMAN EMPIRE TO THE COUNCIL OF CONSTANTINOPLE**
- **The ORIENT overview** Makeup and mask *Between China and Japan, the Beijing Opera and Theatre Nō.*
- **WIGS IN FRANCE** *from Francis I to Louis XVI*

- **DIRECTORY, EMPIRE AND RESTORATION**
- **THE NINETEENTH CENTURY AND ROMANTICISM IN OPERA**
- **THE TWENTIETH CENTURY**
- **STUDENT'S WRITTEN FINAL REPORT**
- **FINAL LAB**  
Drawing a historical iconography





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## Il Make-up as scenic illusion, *aesthetic senses and theatrical criteria.*

### Theory

The goal is to provide students with basic theoretical makeup skills and then tackle the practice of "Makeup as scenic illusion".

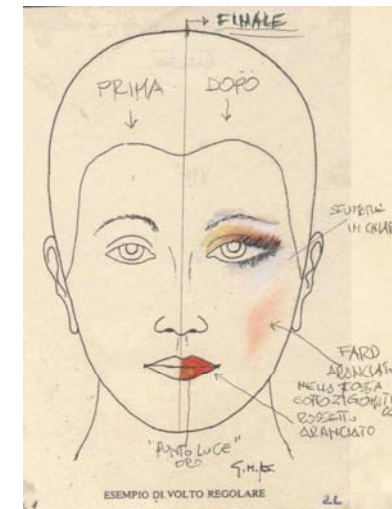
Upon completion of the theory course, students will possess basic theoretical knowledge apt to independently create a makeup base.

### General schedule:

- **REASONS FOR STAGE MAKEUP**  
**SCENIC** Stage Metamorphosis stage - Age - Time - Appearance - Expression - Character - Correction - Light and Dark - Distance in the theater - Makeup as a mask - Light - Color - Shadow. Makeup differences for various types of entertainment.

- **LIGHT AND COLOR** Chromatic scale - colored light, natural light - The influence of light on makeup.
- **HEAD MORPHOLOGY AND CORRECTIVE MAKEUP** Aesthetic dimensions - Side and front view - Areas of the face - The human skeleton - Facial muscles.
- **EXPRESSION AND FORM** Moods - Role - Age - Character.
- **ORGANIZED CORRECTION** Eyebrows - Eyes - Temples - Jaws - Chin - Nose - Mouth - Cheeks.
- **INFORMATION ON MAIN PRODUCTS AND APPLICATION TOOLS AND DIFFERENT USES** Differences between products - Theater, Film, Television, Photos etc.

- **CONCLUSION AND DISCUSSION**
- **STUDENT'S WRITTEN FINAL REPORT**
- **FINAL LAB** Creating an exploratory drawing of the makeup.





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## Masks in Commedia dell'Arte.

### General schedule:

This conference deals with touring companies of Commedia dell'Arte between the 1500s and the 1600s and their use of masks. Touring companies of famous actors of the period: Flaminio Scala, Francesco and Giovan Battista Andreini, Tristano Martinelli and Pier Maria Cecchini.

Upon completion of the conference, students will have a general overview of the masks in Commedia dell'arte contextualized within their historical setting.

- **STUDENT'S WRITTEN FINAL REPORT.**
- **FINAL LAB**  
Drawing a mask of the Commedia dell'arte.



## ARTISAN TRAINING

Consists of workshops, in several steps, of a practical nature in the area of wigs, make-up and masks for the training of wig-makers/make-up artists that can also be carried out in the workshop.

- **Wigs, Mustaches and Beards**  
*theory and technique*
- The aim of this workshop is to hand down the knowledge of handcrafted material of the work of the wig-maker starting with the basics of the crochet technique to the final creation of the wig.
- The Workshop is divided into Basic Laboratory, Intermediate Laboratory and Advanced Laboratory.
- **Make-up as scenic illusion, aesthetic senses and theatrical criteria. Practice**
- The aim of this workshop is to put into practice the theoretical notion acquired in the "Academic Training". Students will be divided into groups and will work on each other using make-up materials.
- This workshop is broken down into Beginner's, Intermediate and Advanced (the latter in the form of a conference).
- **Mask**
- The workshop will teach practical techniques for making paper mache masks, starting from the modeling with clay, to the plaster cast and, finally, with the construction using paper mache and its coloring.
- This workshop also includes, in the advanced section, teaching of techniques to create customized cinema and theater masks in latex foam.



## Wigs, Mustaches and Beards

### *theory and technique*

These types of Workshops are intended to expose students to shop work, where learning the technique can only be achieved through extensive practice. The intent is to avoid creating notional workshops, ultimately resulting in meaningless efforts. Workshops are broken down into beginners, intermediate and advanced.

### BASIC LABORATORY

The purpose of this workshop is to provide basic knowledge of wig making starting from basic stitching and using a crochet hook to create hairpieces. Upon completion of this workshop, students will create a hairpiece.

### General schedule

#### Basic Laboratory:

- **CREATING YOUR PERSONAL CROCHET HOOK.**
- **WHIP STITCH** Independent practice. Making a hairpiece
- **HAIRPIECE CUTTING and CURLING** (mustache, beard, sideburns...).
- **STUDENT'S WRITTEN FINAL REPORT** Also using pictures taken and any drawings/sketches made during the workshop.
- **FINAL LAB** Independently creating a hairpiece (meaning a mustache, beard or sideburns...)



Execution phase of a mustache on lace front.



Sample creation of a mustache and sideburns.

## Wigs, Mustaches and Beards

*theory and technique*

### INTERMEDIATE LABORATORY

The goal of this workshop is to reinforce the teachings of the beginner's workshop and improve skills by introducing other manufacturing stages. On-wig setting and historical hairdressing techniques will also be introduced.

Upon completion of this workshop, students will have enhanced the skills acquired in the beginner's workshop by increasing their professional knowledge with other work phases, as listed in the detailed schedule below. They will also acquire basic wig setting and hairstyling techniques.

### General schedule Intermediate Laboratory:

- **PATTERNS FOR HAIRPIECES AND CREATING ON ACTORS**
- **VARIOUS TYPES OF TULLE** *and their functions*
- **LOOM CREPE, ITS MAKING WHIP STITCH** Independent practice. Hairpiece making.
- **HAIRPIECE CUTTING and CURLING** (mustache, beard, sideburns...).
- **APPLICATION** to be combined with intermediate makeup workshop.

- **SETTING AND HISTORICAL HAIRSTYLING ON WIGS.** 1600s men & women, 1700s men & women, 1800s men & women
- **STUDENT'S WRITTEN FINAL REPORT** Also using pictures taken and any drawings/sketches made during the workshop.
- **FINAL LAB** Independently creating a hairpiece (such as mustache, beard or sideburns...) starting from creating a pattern for the hairpiece to applying it on the actor. Brushing an historical hairstyle wig.



## Wigs, Mustaches and Beards

*theory and technique*

### ADVANCED LABORATORY

The purpose of this workshop is to teach wig making techniques.

Upon completion of this workshop, students will acquire technical skills of wigs making.

#### General schedule

#### Advanced Laboratory:

- **HEAD MEASUREMENTS FOR A WIG** various stages: from taking measurements of the head of the actor to noting them on a wooden head
- **WIG ASSEMBLY** from the band of the shell
- **HAIR**, basics

- **LOOM WEAVING**
- **CROSS STITCH, INDEPENDENT PRACTICE**
- **ASSEMBLY OF WEAVING ON SHELL**
- **FINISHING THE WIG**
- **CUTTING AND SETTING**
- **WIG HAIRSTYLE**
- **FINAL LAB** Independently making a wig, starting from wig assembly to the final cut
- **WRITTEN FINAL REPORT OF THE STUDENT** using photos taken and any drawings/sketches made during the workshop.

- **REVIEW WITH STUDENT OF REPORT AND ARTIFACT AND IMPROVEMENT OR REMEDIAL BASED ON THE RESULTS OF THE REVIEW.**



Wig-making shells

**Make-up as scenic illusion,**  
*aesthetic senses and theatrical criteria.*

### Practice

Once the students are broken down into groups, they will work on each other in front of the make-up station.

### BASIC LABORATORY

The purpose of this workshop is to provide the basics of makeup practice.

Upon completing this workshop, students will acquire the technical skills for basic makeup.

### General schedule Basic Laboratory

- **PHOTO OF THE ACTOR/STUDENT.**
- **OBSERVING THE ACTOR'S FACE LIVE ANALYSIS OF AESTHETIC "DEFECTS" BASED ON THEORETICAL CONCEPTS.**
- **ANALYSIS OF THE ACTOR BASED ON THE MODEL TO BE BUILT**
- **EXPLORATORY DRAWING OF THE ICONOGRAPHY TO BE DEPICTED**
- **APPLICATION OF FOUNDATION.** And different applications based on the product used: water, cream and fluids.
- **CORRECTION BY PAINTING OF AESTHETIC "DEFECTS" BASED ON STAGE NEEDS AND BASICS OF THEATER MAKEUP** using pencils, powders and creams.
- **POST-MAKEUP PHOTOS.**
- **ANALYSIS OF BEFORE AND AFTER.**
- **FINISHED MAKEUP UNDER THE STAGE LIGHTS.**  
Front light, side light, teardrop lighting, limelight and their bright and chromatic variants; differences and similarities.
- **FINAL LAB** Independently creating makeup.
- **WRITTEN FINAL REPORT OF THE STUDENT** using photos taken and any drawings/sketches made
- **REVIEW WITH STUDENT OF REPORT AND IMPROVEMENT OR REMEDIAL BASED ON THE RESULTS OF THE REVIEW.**

**Make-up as scenic illusion,**  
*aesthetic senses and theatrical criteria.*

### Practice

#### INTERMEDIATE LABORATORY

The goal is to independently create a "character" type, starting from the work carried out during the beginner's course, using mustaches, beards and/or implants and caps and swivel clamps as needed. Upon completion of this workshop, students will know how to independently create "character" makeup.

#### General schedule

##### Intermediate Laboratory

- **PHOTO OF THE ACTOR.**
- **ANALYSIS OF THE ACTOR BASED ON THE MODEL TO BE BUILT**

- **EXPLORATORY DRAWING OF THE ICONOGRAPHY TO BE DEPICTED**
- **CHOICE OF THE IMPLANTS AND/OR CAP AND IT'S APPLICATION**
- **CHOOSING THE FOUNDATION AND CREATING CHARACTER MAKEUP** Using pencils and/or powder and/or cream.
- **APPLYING ANY MUSTACHE, BEARD AND WIG.**
- **POST-MAKEUP PHOTOS.**
- **BEFORE AND AFTER.**
- **MAKEUP COMPLETED ON STAGE.**  
Analysis of the same from a distance or from the pit under the stage lights and any applicable correction/improvement.

- **FINAL LAB** Independently creating makeup using implants or hairpieces.
- **WRITTEN FINAL REPORT OF THE STUDENT** using photos taken and any drawings/sketches made during the workshop.
- **REVIEW WITH STUDENT OF REPORT AND IMPROVEMENT OR REMEDY BASED ON THE RESULTS OF THE REVIEW.**







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since 1720



**Make-up as scenic illusion,**  
*aesthetic senses and theatrical criteria.*

### Practice

## ADVANCED CONFERENCE WORKSHOP

The purpose of the conference workshop is to teach students some special effects makeup such as cuts, wounds and burns...

Upon completion of this conference workshop, students will independently create some special effects makeup.

### General schedule Advanced Workshop

During the conference workshop, the instructor will demonstrate how to create a special effect and students will mirror the instructor's work.

- **FINAL LAB** Independently creating special effects makeup.
- **WRITTEN FINAL REPORT OF THE STUDENT** using photos taken during the workshop.
- **REVIEW WITH STUDENT AND IMPROVEMENT OR REMEDIAL BASED ON THE RESULTS OF THE REVIEW.**



Some examples of special effects made with makeup





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27

Projects ARTISAN TRAINING

## Mask

### BASIC LABORATORY

The purpose of this workshop is to teach how to build paper mache masks from an existing cast.

Upon completion of this workshop, students will independently build a paper mache mask

#### General schedule

#### Basic Laboratory

- PAPER AND PREPARATION
- PREPARING THE NEGATIVE
- THE MULTIPLE LAYERS OF PAPER IN THE CAST

- LIFTING THE MASK FROM THE CAST AND GLUING THE PIECES TOGETHER
- APPLYING PLASTER, COLOR AND FINISHES
- FINAL LAB Independently building a mask.
- WRITTEN FINAL REPORT OF THE STUDENT using photos taken and any drawings/sketches made during the workshop.
- REVIEW WITH STUDENT AND IMPROVEMENT OR REMEDIAL BASED ON THE RESULTS OF THE REVIEW.



Phases of creating a paper mache Harlequin mask



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## Mask

### INTERMEDIATE LABORATORY

The purpose of this workshop is to teach how to build paper mache masks: from shaping in clay or plasticine to creating the cast starting from an existing positive of an actor.

Upon completion of this workshop, students will have the right skills to independently create a paper mache mask.

#### General schedule

##### Intermediate Laboratory

- **STUDY OF THE SKETCHES OR REFERENCE IMAGE**

- **EXPLORATORY DRAWING OF THE MASK TO BE BUILT**
- **SHAPING IN CLAY OR PLASTICINE**
- **CAST IN PLASTER AND ITS CLEANING**
- **BUILDING THE MASK WITH PAPER MACHE AS LEARNED IN THE BEGINNER'S WORKSHOP**
- **FINAL LAB** Independently creating a paper mache mask.
- **WRITTEN FINAL REPORT OF THE STUDENT** using photos taken and any drawings/sketches made during the workshop.

- **REVIEW WITH STUDENT AND IMPROVEMENT OR REMEDIAL BASED ON THE RESULTS OF THE REVIEW.**



Model in plasticine and plaster casting of a mask to create a negative

## Mask

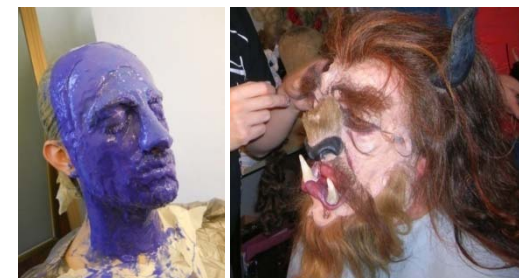
### ADVANCED LABORATORY

The purpose of this workshop is to teach how to build latex foam masks starting from the actor's impression to the ultimate creation of the mask. Upon completion of this workshop, students will acquire the skills to independently build a latex foam mask.

#### General schedule

#### Advanced Laboratory

- **THE ACTOR'S IMPRESSION**
- **CREATING THE POSITIVE**
- **EXPLORATORY DRAWING OF THE MASK TO BE BUILT**
- **SHAPING IN PLASTICINE**
- **CAST IN PLASTER, OPENING AND CLEANING THE CAST**
- **MAKING THE FOAM TO CREATE THE LATEX FOAM MASK**
- **COLORING AND PLACING IT ON THE ACTOR** *to be combined with the intermediate workshop of makeup.*
- **FINAL LAB** Independently creating a latex foam mask.
- **WRITTEN FINAL REPORT OF THE STUDENT** using photos taken and any drawings/sketches made during the workshop.
- **COLORING AND PLACING IT ON THE ACTOR** *to be combined with the intermediate workshop of makeup.*
- **REVIEW WITH STUDENT AND IMPROVEMENT OR REMEDIAL BASED ON THE RESULTS OF THE REVIEW.**



Taking the actor's impression and Placing the customized latex foam mask on the actor

## THE PROJECT

- Drawing from the historical archives of the workshop, the thematic area aims to make Filistrucchi and its knowledge known through displays, exhibitions and educational activities to make the unique cultural heritage and historical archives known and valued.

## EXHIBITIONS

- Filistrucchi has created three **exhibitions**, which are specified below. The project aims to implement the three current exhibitions and to, always drawing from the archive, create others that may recount of the workshop and its relationship with the various personalities from the entertainment world as well as Theatre or Drama Company personalities.

## TEACHING ACTIVITIES

- **THE ARCHIVE AND TEACHING-TRAINING ACTIVITIES**  
The project involves the transmission of cultural knowledge and material knowledge through awareness of one of the most important parts of the workshop, consisting of its historical archive.



# Filistrucchi

since 1720



- **Zeffirelli Filistrucchi, memories of an artistic friendship.** Throughout its history, Filistrucchi has had the honor to work with the great masters such as Franco Zeffirelli with whom a friendship that goes beyond the employment relationship flourished. This exhibition consists of letters written by Zeffirelli and sketches of famous artists such as Piero Tosi and Anna Anni, and tells about the employment relationship between this Master and the workshop. OmA, Osservatorio dei mestieri d'Arte (observatory for arts and crafts) sponsored this exhibition.

## EXHIBITIONS

**Zeffirelli Filistrucchi**  
memories of an artistic friendship

- The exhibition has received a show of support by former Italian President Giorgio Napolitano.
- The show is suitable to be staged both in theatrical venues and in other non-theatrical spaces.
- Zeffirelli Filistrucchi, memorie di un sodalizio artistico, Catalog ISBN 978-88-596-1363-3





# Filistrucchi

since 1720

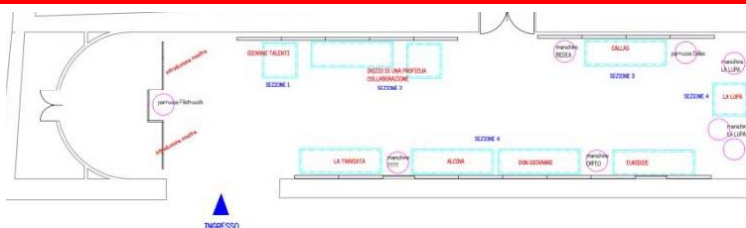


32

Exhibitions



On the right, photos and sketches for "Euridice" direction and scenes by Franco Zeffirelli, costumes by Piero Tosi, Florence in 1960 and 1965. Below, documents and photos of the section of the display dedicated to Maria Callas.



On the left, preparing the display curated by Stefano Maurri, the photo below shows the preparation of the display, Teatro della Pergola – Florence.

## EXHIBITIONS

**Zeffirelli Filistrucchi**  
memories of an artistic friendship





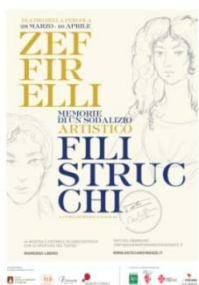


*Filistrucchi*  
since 1720



33

Exhibitions



On the right, Photographs of the show at the Teatro della Pergola dedicated to the "Lupa". Below, documents and photos of the "La Traviata" direction, sets and costumes by Franco Zeffirelli, Florence 1984.



## EXHIBITIONS

**Zeffirelli Filistrucchi**  
memories of an artistic friendship





# Filistrucchi

since 1720



Teatro di Cestello è lieto di invitare la S.V. all'inaugurazione della mostra

## Filistrucchi

*per immagini*  
estratti fotografici di scena  
dall'archivio storico della bottega



dal 14 novembre al 09 dicembre 2012

inaugurazione mercoledì 14 novembre ore 18.30  
Foyer del Teatro di Cestello, Piazza di Cestello - Firenze

www.teatrocestello.it - tel. 055 294609 - www.filistrucchi.com - tel. 055 2344901

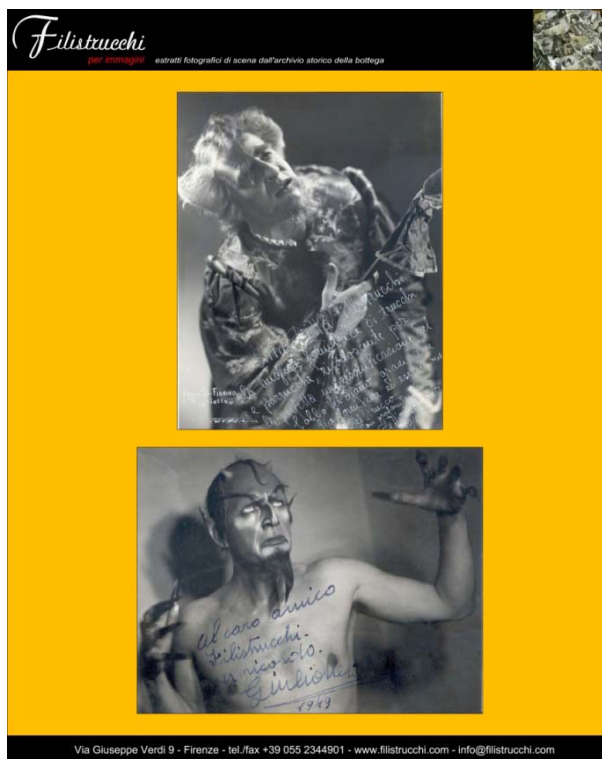
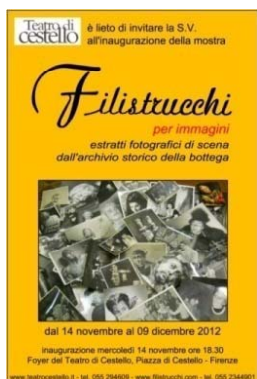
- **Filistrucchi in images**, this exhibition is based on the historical photo archive of the workshop, and bears witness to the staging of many performances; starting with the first edition of absolute Bohème to present day.
- A cross-section view of the unique show world is used to teach future generations about a theater that is only present in our memory but that still has much to teach.

## EXHIBITIONS Filistrucchi in images,

- The exhibition consists of panels, some of which show the photographs from the archives of the workshop.
- The show is suitable to be staged both in theatrical venues and in other non-theatrical spaces.



*Filistrucchi*  
since 1720



Some photos from the exhibition and its construction at the Teatro di Castello - Florence

## EXHIBITIONS

Filistrucchi in images,





# Filistrucchi

since 1720



**TEATRO PUCCINI** presenta la mostra

## Filistrucchi

*oltre la scena*  
la parrucca nella storia di una famiglia

dal 28 gennaio al 04 marzo 2012

*Filistrucchi racconta la sua secolare attività artigianale di parruccaio per spettacolo e moda. Un'opportunità per conoscere un'antica bottega fiorentina ed uno dei "mestieri del palcoscenico".*

inaugurazione sabato 28 gennaio ore 18.00  
Foyer del Teatro Puccini, via delle Cascine 41- Firenze  
Ataf 17-29-30-35 direzione Cascine - Piazza Puccini

www.teatropuccini.it - tel. 055 362067 - www.filistrucchi.com - tel. 055 2344901



- **Filistrucchi beyond the scene**, this is a didactic exhibition with the aim of making the real work of a wig-maker/make-up artist known; the exhibition includes the iconographic idea of director/dress designer, the craft of the wigmaker/make-up artist and the staging.
- The exhibition consists of explanatory panels, divided by working phases, and is accompanied by glass cases showing both finished parts and works in progress.

## EXHIBITIONS

**Filistrucchi  
beyond the scene**

- The project may also include practical demonstrations of work in order to better convey the workshop's artisan craft by reconstructing the living laboratory of the workshop with a worktable and the related materials and equipment.
- The show is suitable to be staged both in theatrical venues and in other non-theatrical spaces.





# Filistrucchi

since 1720



37

Exhibitions



Below, Photographs of the Puccini Theatre in Florence with explanatory panel and its reliquary containing processing steps of the object.



Photos of the exhibition at the Teatro Puccini - Florence. Under one of the exhibition panels

## EXHIBITIONS

Filistrucchi  
beyond the scene



1015



*Filistrucchi*  
since 1720



## EXHIBITIONS New Projects



On the top sketch of the beard  
Below sketch for a show with a  
sample hair.



- Drawing from numerous archival documents it is possible to continue recounting the history of the workshop and its work. The archive also contains the most heterogeneous documents that, if analyzed, tell of the private lives of famous artists. Thanks to these documents, it is also possible to deduce the development of a single set design.
- The project also includes an archival study phase in which homogeneous thematic materials can be identified.
- As of now, the identifiable macro thematic areas may be identified as follows:
  1. The work of Filistrucchi in National and International Theatres
  2. The female figures in the Work iconography of the Filistrucchi Archive. Interpreted by Callas, Tebaldi, Barbieri and others
- The feasibility of the proposed general themes will have to be supported and developed after careful archival research.





*Filistrucchi*  
since 1720



- To fully understand the spirit and work of Filistrucchi, particular attention must be given to the archive because it is not only the historical memory of Filistrucchi but also the crystalline memory of how work in the shop was conceived and executed. The archive is also a source of inspiration in the iconographic search for the character to be represented.
- The archive contains a hardcopy/photographic part as well as wood heads for the execution of the products, processing equipment (some ancient) and wigs produced throughout the history of the workshop.
- **THE ARCHIVE AND TEACHING-TRAINING ACTIVITIES**  
The project involves the transmission of cultural knowledge and material knowledge through awareness of one of the most important parts of the workshop, consisting of its historical archive.

## **FILISTRUCCHI: CREATOR OF EMOTIONS**





*Filistrucchi*  
since 1720



40

Projects: **TEACHING ACTIVITIES - FILISTRUCCHI: CREATOR OF EMOTIONS**

- The study of archival workstation can also teach how to interpret the idea of the director/costume designer, aiming towards a perfect scenic-emotional execution in collaboration with the other crafts of the stage.
- Not very long ago, image archives on the Internet did not exist and sketches, usually made by costume professionals, was the only way to explain the desired iconographic result to Filistrucchi.
- Filistrucchi was, and is, the perpetrator of the image of the model. Thanks to its professional experience, it is an advisor for its clients, the interpreter of an image so that it can appear scenically emotional, and this is done by choosing the type of material for the wig, beard, mustache (hair, yak

hair, horsehair or other materials), the color and the style by conceiving, at the source, the final image of the character, which is also formed from by make-up and any prosthesis or masks.





*Filistrucchi*  
since 1720



## Project phases

### Didactics-education:

- Studying and reading of the archive model.
- Understanding the feasibility of execution.
- Interpreting and measuring the actor/actress as well as the head selected.
- Selecting of material according to the model and its feasibility.
- Executing, in stages, the wig, mustache, beard, prosthesis, mask, etc.
- Scenic contextualization of the artifact/s and the make-up according to the theater, the set design and predominant stage lighting.
- Possible study based on the presence of archival documents, the difference between first trial/s of the model and subsequent copies.
- Creating the object starting from the archive model.
- Final student's report.

## THE FILISTRUCCHI LIBRARY

- Another training milestone may be identified with referencing the Filistrucchi Library, one of the most comprehensive in the industry, featuring books on the history of fashion as well as theater. The library and the archive are sources of inspiration in iconography as well as culture.





*Filistrucchi*  
since 1720



- It is through these experiences that the tradition has been handed down from father to son. The path starts with the idea and the sketch, passing through the work of the wig-maker and the make-up artist to transform the "person" into "character". The Path is complete when a perfect Scene creates a Metamorphosis into the character represented.
- Thanks to the combination of the craftsmen's passion for their work and the great love for the theater and its world, this tradition has been able to survive for almost three hundred years.





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