

Restoration
looks to
the *future.*



Gasparoli
Restoration stories

“

Nor let the artisan conceal
what has been given
in the cloak of envy
or hide it in the closet
of a grasping heart,
but... with a joyful heart
and with simplicity
dispense to all who seek.

”

Skilled artisan craftsmen, modern and traditional techniques, the use of innovative tools, culture, sensitivity and chemistry...

Restoration is the wonderful art (*téchne*) of preserving the authentic features that are characteristic of every building. Know-how and care for our heritage help to consolidate a sense of identity amongst local populations.

The image shows the brand name 'Gasparoli' written in a large, elegant, black cursive script. The letters are fluid and interconnected, with a prominent 'G' and a long, sweeping 'i' at the end. The script is centered horizontally across the page.

We put our name to it.

The new Gasparoli brand comes from the union of the name of a grandfather and that of the family's youngest generation. It is a tribute to a past that is not afraid to renew itself in the present; it is the visible sign of a passion that runs through the family's entire history, bearing witness to an industrious craftsmanship that regenerates itself with great pride and skill.

The name Gasparoli is a guarantee of the quality of the work we do and speaks volumes of our experience, innovation, prestige and authority.

Welcome to our world.

A LOVE FOR RESTORATION is key to our family's history. It is a strong, deep and irresistible attraction – like the dedication of the people who have made our company great since 1854.

From father to son, from grandfather to grandson, the men and women of the Gasparoli family have passed down their skills and know-how, as well as the art and techniques of restoration and building maintenance. Together we're continuing a mission that reiterates our responsibility and duty to preserve beauty and hand it down to future generations, to nourish the eyes and soul of the men of today and tomorrow.

Restorers
by vocation.

1854

FOUNDATION

GIOVANNI MARIA GASPAROLI

A decorator by profession – he even worked in overseas cities such as Buenos Aires – he founded the company in Cassano Magnago, in the Province of Varese, Italy

LATE 1800s

DOUBLING UP

CARLO E NOÈ

Giovanni Maria's two sons, who were also both decorators, continued the business, opening a second branch in Gallarate.

Noè Gasparoli worked with the artist Luigi Morgari from Turin, a famous decorator of ecclesiastical buildings, developing great pictorial sensitivity.

FIRST HALF OF THE 1900s

CONTINUITY

ERCOLE

Noè's son attended Brera Academy and continued his father's small artisan business in Cassano Magnago. He was awarded the title of Knight of the Republic for his war efforts.

ULISSE

Carlo's son continued his father's artisan business in Gallarate, employing up to 8 decorators.

1945

MERGER

ERCOLE E ULISSE

The two Gasparoli cousins merged their respective businesses under the company name E. Gasparoli & C. They also began a commercial business, opening a store in Via Mercanti in Gallarate selling colours, paints and other fine arts products.

1950-1960

NEW DEVELOPMENTS

INNOCENTE

Ercole's son joined the company just after the Second World War and in a few years he acquired a 70% shareholding. The company began to adopt a new, industrial dimension.

1984

THE NEW COMPANY

PAOLO, GUIDO E MARCO

Innocente's three children joined the company, which changed its name to the current one of Gasparoli Srl Restauri e Manutenzioni.

TODAY

THE NEW GENERATION

MICHELE, MARTINA E COSTANZA
With a degree in architecture and a specialisation in restoring monuments, Paolo's son joined the company along with Marco and Guido's daughters - Costanza, an art historian and Martina, an architect and communications manager.

We're here to *care for*
our architectural heritage and
ensure it can be passed down to
future generations.



Our extended *family*.

A team of directors, junior executives and operators, a team in which every single person has a defined role and clear tasks to perform. Everyone works towards achieving the desired result - promoting themselves, developing the company, satisfying clients and enhancing the territory.

In restoration, it is key to preserve all the authenticity of a monument and the features that identify it, an objective that can only be achieved thanks to the cultural know-how and techniques of our operators. For this reason, we have consolidated an excellent team of professionals, who continue to grow and have been at our side for decades, employed on permanent contracts. A “seal of guarantee” that only Gasparoli can offer its clients.

NUMBERS AND EXPERTISE
OF OUR SKILLED ARTISANS

45

Total employees

4

Architects

3

Restorers

1

Art historian

12

Collaborating restorers



“

Restoration is the execution of an architectural project applied to something pre-existing, which carries out all the appropriate technical operations to preserve its material texture, to reduce the intrinsic and extrinsic factors of decay, in order to allow it to be used for satisfying needs, with the strictly indispensable alterations, using the preliminary study and the project as tools for increasing know-how

”

A. Bellini, 2005

CHURCH OF SANTA MARIA ALLA SCALA IN SAN FEDELE, MILAN

Restoration of the main façade and side façades.

Cleaning, consolidation, sealing and protection of the stone materials, plaster and cement and terracotta decorative elements.

Restoration of the internal stone surfaces, stuccoes, gilding and mural paintings.



**RESTORATION OF THE PLASTER AND SCAGLIOLA STATUE
OF SAINT AMBROSE BY ADOLFO WILDT,
CÀ GRANDA STATE UNIVERSITY, MILAN.**

Cleaning of the surfaces using agar, plastering, integrations and reconstruction of missing parts.

We look after the built heritage.
For this reason, we feel a particular
responsibility towards society and
future generations. The quality
of our work is guaranteed by
the “GASPAROLI METHOD”, a
consolidated system of traditional
techniques, technological and digital
innovation, specialised procedures,
careful checks and expert personnel.

**FOR OVER 150 YEARS WE'VE BEEN SERVING
THE ITALIAN CHURCH,** as the company has vast
experience in the maintenance and restoration of
religious buildings throughout Italy.

**FOR OVER 50 YEARS WE'VE BEEN WORKING
ALONGSIDE PUBLIC ADMINISTRATIONS,**
distinguishing ourselves thanks to our reliability,
punctuality, respect for the environment, focus on
on-site safety, quality of the interventions carried
out and absence of disagreement or controversy.

WE ARE TRUSTED PARTNERS of numerous
foundations, banks, insurance companies,
patrons, historical residences, large real estate
properties and heritage protection bodies.

WE WORK ALONGSIDE designers, site
managers, engineers and architects.

Custodians of
beauty.

SURFACES ARE IRREPLACEABLE DOCUMENTS that narrate beautiful stories. They register every alteration that occurs with the passing of time and as tastes and customs change. Aware of their uniqueness, we know how to preserve material, with its rich heritage of information and intense emotions, for the future.

Expertise and know-how are the cornerstone of every restoration site and guarantee a successful outcome. We've made expertise and know-how our main strength. It is thanks to our baggage of humanistic, scientific and technological culture that we can skilfully tackle all kinds of surfaces, ancient or modern, and manage different design choices and operational processes, in line with the ever-changing technological and cultural contexts proposed by the site.

Know-how, surveys, analytical activities, diagnosis and coherent intervention techniques are the essence of our Quality System.

RELYING ON OUR SKILLS, KNOW-HOW AND EXPERTISE WE DEAL WITH:

roofing, masonry, stone materials, plaster, frescoes, stuccoes, decorations, graffito work, gilding, stone and bronze sculptures and wood and iron pieces.

WE BRING BEAUTIFUL PIECES BACK TO LIFE THANKS TO A RANGE OF INTERVENTIONS:

- **cleaning** (water spray, poultices, micro-air-abrasion, laser...)
- **consolidation and re-aggregation** (spray, brush, poultices, vacuum, percolation)
- **protection** (spray, brush, poultices, percolation)
- **colouring, treatment of gaps and pictorial retouching**

One restores only the *material* of a work of art. *C. Brandi, 1979*

The new *paradigm*
of preventive and planned
conservation.

“Take proper care of your monuments and you will not need to restore them”, said J. Ruskin over 150 years ago. This is the new challenge for those tasked with handing down the memory of historical sites, through the conservation of the materials used to build them. Carrying out maintenance work with continuity makes it possible to prevent decay, saving significant economic resources. Prevention is a change in vision that looks to the future with confidence and positivity.

AN EFFECTIVE METHOD FOR DEALING WITH COMPLEXITIES

Starting from accurate analysis of the conditions of risk, the state of conservation of the building and environmental or anthropic risks, we are able to:

- foresee all the maintenance and control activities necessary in order to preserve the building by maximising use of the remaining materials,
- calculating the frequency, the indicators of approximate costs and the strategies to implement in the medium and long term.

TECHNOLOGY SERVING ART

The observations and know-how that come from control activities, supported by new digital technologies, are organised and archived using a COMPUTERISED SYSTEM that makes them easily available and updateable.

THE CONSERVATION PLAN

The Conservation Plan consists in:

- Inspection and control activities
- Maintenance manual
- Instruction manual
- Conservation programme

“


*We reconstruct wonderful stories to narrate
a new chapter in the life of territories,
villages and places that must be protected.*

”

RESTORATION OF GALLERIA VITTORIO EMANUELE II, MILAN.

12 dedicated restorers,
35,000 hours of work for the restoration
of approximately 14,000 m² of plastered,
stone and decorative cement surfaces.





THE PAST has handed down extraordinary stories to us as well as precious material remains. These are irreplaceable documents that today communicate messages of an artistic, historical, social, religious and material culture nature that society cannot do without. Our role is **TO TAKE PROPER CARE OF THIS HERITAGE** which is the **BUILT ENVIRONMENT**, so that we can protect it, promote it and hand it down to future generations in all its vibrant beauty and authenticity.

Gasparoli is an active and attentive partner of the entire territory it works on. Thanks to studies, research and onsite activity the company concretely helps to implement and sediment know-how that is communicated, disseminated and made available, thanks also to innovative technologies and digital tools.

The territory's partner
company.



Restoration waiting to be
discovered.

Joy, wonder, learning, surprise, discovery. During and after restoration, a world of emotions and unexplored possibilities opens up. A restored item becomes the key player and animator of the landscape, the generator of new urban opportunities. It suggests new and unexplored interpretations for the most cultured and sensitive souls, attracts those who love beauty, offers cultural tourism opportunities for memorable experiences and makes new skills and know-how available.

RESTORATION AS AN EVENT AND NARRATION

We're convinced that the "success" of any restoration not only lies with the final aesthetic result, but also with the emotion of new knowledge that turns into something beautiful. For this reason, WE OPEN OUR SITES UP TO LOCALS so that they can participate in this extraordinary cultural and technical event, in which restoration becomes an opportunity to redefine our history and the history of the sites of daily life.

From the institutions to the citizens, from the mass media to schools, the noble art of restoration must contend with people, in order to help to construct shared know-how and promote love towards the historical and artistic beauty of our country.



Humanistic culture, scientific know-how and technological innovation are the tools that Gasparoli uses to “put its name” to every restoration or preventive maintenance site. We get our hands “dirty” in order to protect and return elements of pure beauty to society.

Techniques and a *passion* for restoration.



PINACOTECA DI BRERA, MILAN (1993-94)

THE LAST SUPPER BY LEONARDO DA VINCI, THE REFECTORY AT SANTA MARIA DELLE GRAZIE, MILAN (1994)

MOLE ANTONELLIANA, TURIN (1996)

BASILICA OF SANT'AMBROGIO, MILAN (1998)

ORATORIO VISCONTEO, ALBIZZATE (1998-99)

BASILICA OF SAN LORENZO MAGGIORE, MILAN (1999)

VIGEVANO CASTLE (1999)

MONUMENT TO THE 5 DAYS, MILAN (2000 E 2011)

CHURCH OF SANTA MARIA ALLA SCALA IN SAN FEDELE, MILAN (2003-06)

METROPOLITAN CHAPTER-ARCHBISHOP'S PALACE, MILAN (2004)

HERMITAGE OF SANTA CATERINA DEL SASSO, LEGGIUNO (VA) (2005)

CHURCH OF SANTA MARIA DELLE GRAZIE, MILAN (2006)

PALAZZO BAGATTI VALSECCHI, MILAN (2006)

CHURCH OF SANTO STEFANO MAGGIORE, MILAN (2006-07)

SPANISH WALLS, MILAN (2007-09)

CENTRAL STATION, MILAN (2007-08)

CÀ GRANDA UNIVERSITY, MILAN (2009-11)

CHURCH OF SANTA MARIA INCORONATA IN CANEPANOVA, PAVIA (2011)

PALAZZO TURATI, MILAN (2011-13)

PALAZZO LITTA, MILAN (2012)

VILLA REALE, MONZA (2013)

CHURCH OF SAN CLEMENTE, BELLINZAGO (2013-14)

DUOMO, MILAN (2014)

GALLERIA VITTORIO EMANUELE II, MILAN (2014-15)

15 STONE AND BRONZE MONUMENTS, MILAN (2014)

TEATRO FILODRAMMATICI, MEDIOBANCA BRANCH, MILAN (2015)

ALESSANDRO MANZONI'S HOUSE, MILAN (2015)

BUILDING IN VIA MOSCOVA, CÀ BRUTTA, MILAN (2015-16)

PALAZZO LA MARMORA, BIELLA (2015-16)

GARAGE ITALIA, PIAZZALE ACCURSIO, MILAN (2016-17)

BASILICA OF SAN CELSO, MILAN (2016-17)

BASILICA OF SANTA MARIA ASSUNTA, GALLARATE (VA) (2016-18)

RESTORATION OF THE BRONZE STATUE OF THE EMPEROR CONSTANTINE, PIAZZA SAN LORENZO, MILAN

Dry cleaning, micro-air-abrasion, water spray, sealing and protection of bronze surfaces.

Biocide treatments, cleaning by poultices, consolidation, plastering and protection of Lombard stone elements.



Key projects
by Gasparoli.

“

*Conservation is based on the recognition
of a value, on the awareness of its irreproducibility
and irreplaceability, on confidence
in the possibility of transferring it to the future,
of learning from it.*

”

A. Bellini, 1986

RESTORATION OF TEATRO FILODRAMMATICI, MILAN.

Restoration of the façade overlooking Piazza Ferrari,
the surfaces of the internal courtyards,
the stone elements and sculptures.



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