



## CAPuS Project

### Conservation of Art in Public Spaces

# Glossary



CAPuS project has received funding from the European Commission, Programme Erasmus+ Knowledge Alliances 2017, Project N° 588082-EPP-A-2017-1-IT-EPPKA2-KA. The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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## INTRODUCTION

Street Art & Graffiti and Conservation fields are complex and vast, therefore the selection of fundamental words for a glossary is a challenging task. They are “living” disciplines, their linguistic expressions are constantly developing and changing over the time.

This glossary was created for educational purposes within the CAPuS project and does not claim to be complete and exhaustive. It is addressed to non-experts users and to specialists as a “working tool” for the objective description of a street art piece or a contemporary artwork in public spaces and for its conservation state in a condition report document.

For this reason it is divided into two sections: Street Art & Graffiti and Conservation. Each section is supplied with a List of pictures and credits, Bibliographic References and an Index.

Overall the glossary counts 141 definitions. The Street Art & Graffiti section contains General (3), Cultural (38), Style (26) and Techniques (15) terms, while the Conservation section is divided into 9 families: General terms (5), Addition of substances (7), Biological alteration (2), Chemical alteration (7), Deformation (5), Loss of cohesion (10), Loss of material (11), Optical alteration (6) and Previous intervention (6).

The goal of a definition was to be accurate and concise. When possible, existing international glossaries were taken as a reference and terms were illustrated with an illustrative picture. Cross-references and indication of true, near and “fake” (not to be confused with) synonyms were indicated. Please be aware that some of the terms may potentially refer to more than one category. Terms that imply some negative connotation in common language and could implicate a different and subjective judgement are intentionally not included (e.g. vandalism).

Multilingual glossaries were created by art and conservation experts but not by professional translators or linguistic experts.



# STREET ART & GRAFFITI

# GRAFFITI



Graffiti is writing or drawings made on a wall or other surfaces, usually as a form of artistic expression, often without permission of property owners and within public view. Contemporary (or “hip-hop”) graffiti dates back to the 1970s. It is generally said to have arisen from the Black and Latino neighbourhoods of New York City alongside hip-hop music and street subcultures and been catalysed by the invention of the aerosol spray can. Early graffiti artists were commonly called “writers” or “taggers”. Graffiti writing and street art are closely related to contemporary art movements, but they differ in terms of function and intent. In fact, graffiti writers are not interested in the public understanding, thus they direct their messages to a specific group of people, while street art is more about communicating with the general public.





# STREET ART



The definition of street art is still matter of discussion and constantly evolves. Street art is visual art created in public / urban spaces, as exterior building walls, highway overpasses and sidewalks. This makes “street art” strongly connected to graffiti. Although the term often refers to unsanctioned art, as opposed to government-sponsored initiatives, street art is going mainstream. It is usually created as a means to convey a message connected to political ideas or social commentaries. Not all street art involves painting. The term can include traditional graffiti artwork, sculpture, stencil graffiti, sticker art, street poster art and street installations.



# URBAN ART



The expression “urban art” is often used to summarize all visual art forms arising in urban areas, being inspired by urban architecture or the present urban lifestyle. It combines street art and graffiti and, in a broader framework, all forms of public contemporary art in open city spaces.





# ADBUSTING



*Adbusting*, or *Subvertising*, is the practice of altering and making satirical interventions on public, corporate or political advertisements. It's marked by humour, satire and often sharp criticism of certain societal issues, most often consumerism.



Figure 1



STREET ART & GRAFFITI  
> cultural terms

# ALL-CITY



Figure 2



Gaining this label means to become a famous graffiti writer in the entire city. The term originates from New York, and it used to mean being known in all five boroughs, while this “fame” was spread by the subway.



# ANGEL(S)



A famed and well-respected graffiti artist who is no longer alive. Admirers and followers would make tribute portraits of “Angels” or they would tag their names with hovering halos above, adding the dates of their birth and death.



Figure 3



# BACK TO BACK / end to end



Huge graffiti piece that covers a wall from one end to the other, similar to pieces found on the western side of the Berlin Wall. On a subway train, it refers to a piece that covers the entire train, end to end. Abbreviation – B2B or E2E. Usually painted below the windows of a car, they are sometimes called window-downs.



Figure 4

# BITE



To steal someone's art, ideas, names, tags, letter styles or palette. Often a term related to “toys” (see below).



Figure 5



STREET ART & GRAFFITI  
> cultural terms

# BLACK BOOK



A sketchbook of a graffiti artist, a treasured possession. Usually, it is filled with sketches of new pieces or other writers' tags, containing the entirety of an artist's body of work. A document of illegal works, a *black book* is carefully hidden away from authorities (so, it does not become evidence against its author).



Figure 6



# BUFF



Figure 7



To erase, paint over in one dull color, or otherwise remove graffiti, often with chemicals and pressure guns with sand or water.





# BURN



To burn can mean either to make a better piece than a rival artist, or to snitch on someone (on purpose or accidentally).



Figure 8



# BURNER PIECE



A complicated work that takes a lot of time and effort, a style statement, often legal.



Figure 9



# CANNONS



Spray cans. Term that probably originates in Brooklyn, NY.



Figure 10



STREET ART & GRAFFITI  
> cultural terms

# CAP / TIP



Figure 11



It is the nozzle for the spray paint can. Different types of aerosol caps are used to get different effects or styles, from *Thins*, *Rustos*, to *Fatcap*.

# CREW



Also spelled as Cru or Krew, is a group of writers that work together, usually in a similar style. Although crew activity does reflect gang behaviour, their prime objective is graffiti and not serious crime. *Crews* often engage in large collaborative pieces, but a crew piece can also be executed by anyone in a group. If a single member is arrested, he can be held liable for a joint work.

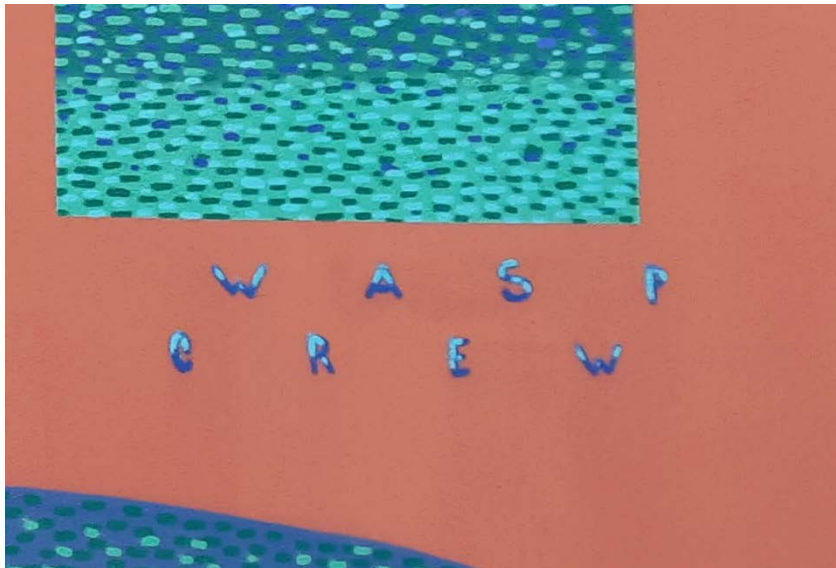


Figure 12



# CULTURE JAMMING



The act of subverting media culture and mainstream cultural marketing according to the principles of anti-consumerist social movements. A form of *subvertising* or *adbusting*, usually with a distinctively political purpose.



Figure 13



# DEFACE / CAP / GO OVER



To ruin another artist's piece. A writer named "Cap" would rudely make throw ups over existing graffiti, giving a name to this infamous practice. Going over a piece is the ultimate sign of disrespect and represents a declaration of graffiti war. Still, there is a hierarchy of styles in which case going over can be tolerated. Usually, it means that it is OK to paint over low quality work with something better. The other way around is generally unacceptable.

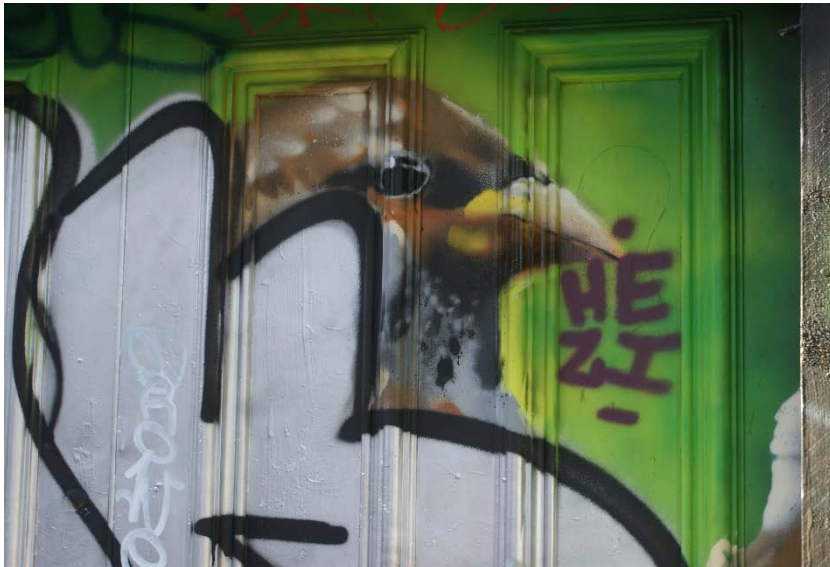


Figure 14

# DRESS-UP



To paint over a specific enclosed area entirely – to completely change a shop window or a doorway that has previously been graffiti-free.



Figure 15





# FATCAP



Figure 16



A wide spray can nozzle, that covers a wide area at once, used to fill in the pieces.



# GHOST



A paint stain that is left after a graffiti work has been badly buffed.



Figure 17



# HAT (honor among thieves)



For an artist with a solid reputation in the graffiti community, a trusted member who does not snitch, is said that he's wearing a "hat".

# HEAD / KING



*Head* is a highly respected writer in a certain area, similar to *King* or *Queen*. Kings or Queens are graffiti artists that are famous among other writers for their skill, style or courage. Self-proclaimed kings often paint crowns into their work, but this practice is risky because their claim must be valid in the eyes of the others. Usually, kings or queens are declared by other kings or queens.



Figure 18





# HEAVEN SPOT / heavens



Challenging pieces of graffiti painted in places that are almost impossible to reach and require a significant level of acrobatics. Painting in heaven spots can lead to injury or death (they can 'hit up heavens'), which only contributes to the reputation of the writer. Furthermore, heavens are also rather difficult to remove.



Figure 19

# HIP-HOP



Late 70s and early 80s culture marked by early rap music, breakdancing and visual style that gave birth to the graffiti culture.



Figure 20



STREET ART & GRAFFITI  
 > cultural terms





# INVISIBLE



A rare and symbolic form of graffiti that represents only quickly sketched logos.



**STREET ART & GRAFFITI**

> *cultural terms*

# LANDMARK



A graffiti piece executed in a location hard to be reached or hidden, difficult to buff and in place for at least five years. Usually marked with a date of painting. These works are held in high regard by the writers.



Figure 21



STREET ART & GRAFFITI  
> cultural terms

# LEGAL WALL



A piece that is made legally, with permission from the wall owner or the authorities. Only a testified illegal writer can get respect for a legal wall.

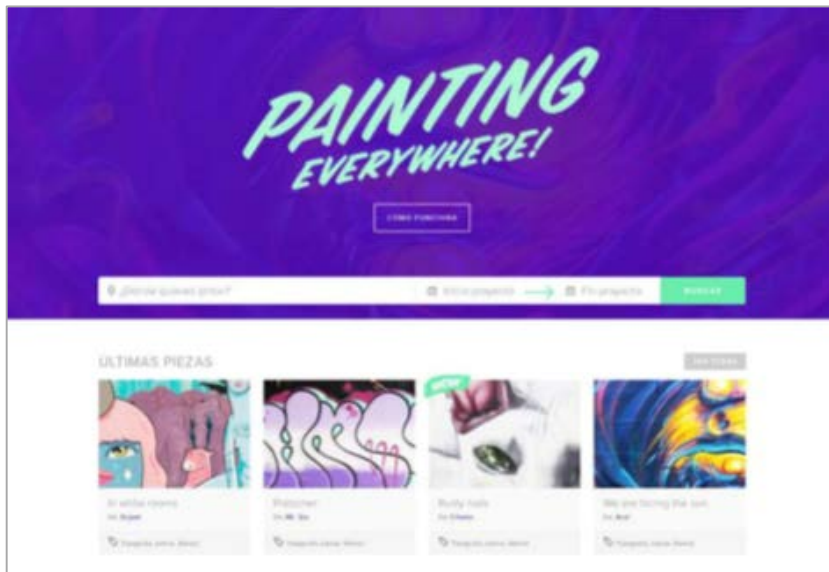


Figure 22



**STREET ART & GRAFFITI**  
> cultural terms

# LOCK ON



Figure 23



Sculpture in public spaces, generally locked or chained to public fittings such as light posts and similar. It's non-destructive, installation-type of art.



# MONIKER



The street name of an artist, the nickname and label.



Figure 24





# PICHAÇÃO



Figure 25



Celebrated style of graffiti created in Sao Paulo, Brazil. Created by the misfits as a form of social protest, these works bear considerable risk, being painted in hard-to-reach places. More popular for its meaning than for its stylistic qualities.



# POST-GRAFFITI



A generic, recent term that includes everything that could be seen as Street Art.

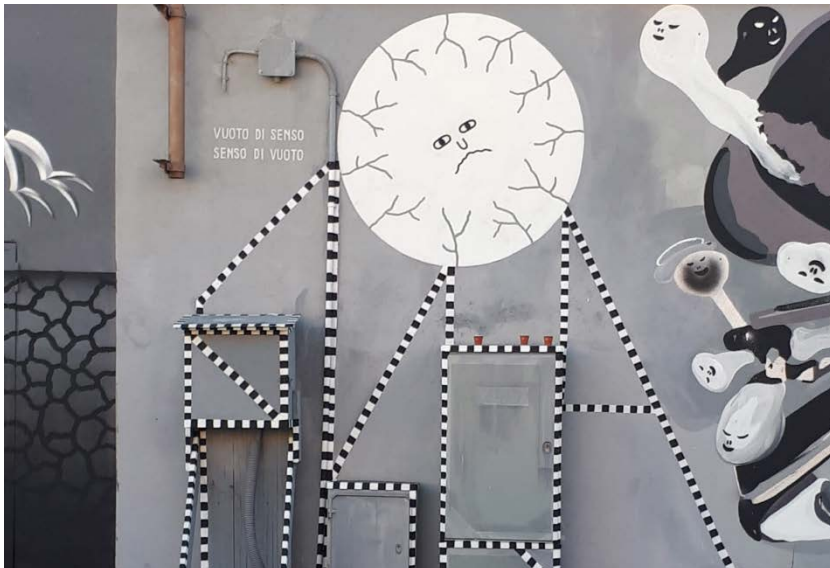


Figure 26



**STREET ART & GRAFFITI**  
> *cultural terms*



Heaven graffiti painted on rooftops.



Figure 27



**STREET ART & GRAFFITI**  
> *cultural terms*



# ROOK



A trustworthy crew member.



**STREET ART & GRAFFITI**  
> *cultural terms*





# RUN



Time that a graffiti piece spends on a surface without being removed, duration of a piece. "It run for a year" can be said.



**STREET ART & GRAFFITI**  
> *cultural terms*



To do graffiti in a very public or otherwise risky location.



Figure 28



# SLASH



To cross-out or to tag over a piece of another writer.

A serious insult – same as *deface* / *cap*.



Figure 29



# TOY



A word describing either poor work or a painter without skill, sometimes a newbie. “To toy” someone else’s graffiti means to go over it. An acronym meaning “tag over your shit”, often placed on top of bad, or “toy” work.



Figure 30







Figure 31



Graffiti that is chiseled into a tree bark.



# UNDERSIDES



Graffiti painted on the underside of a subway or train car. Often lasts longer than the usual train tag, because it's spotted later and not as visible.



Figure 32



STREET ART & GRAFFITI  
> cultural terms

# WHOLE CAR / WHOLE TRAIN



A large graffiti piece executed by one or multiple writers that covers the entire outside surface of a train car. Whole train graffiti covers the entirety of a train. Difficult to paint, these works are more often collaborative, done in limited amounts of time (often under 5 minutes) with limited colour schemes. If successful, this is one of the most respected graffiti forms out there.



Figure 33



A graffiti artist.



Figure 34



**STREET ART & GRAFFITI**  
> *cultural terms*





# 3D STYLE



An effect used on basic graffiti letters to give a three-dimensional illusion. The first artist who started embellishing letters in this way is Phase 2. In graffiti culture, 3D refers to letter writing, but there is another version of 3D painting on pavement called Chalk art. Chalk art and 3D graffiti are very different in both concept and aesthetics and they are not to be mixed.



Figure 35



# ABSTRACT STYLE



Abstract style does not include letters but rather the painting skill and harmony an artist demonstrates in a piece. The goal is similar to abstract painting – to make a harmonious piece with specific dynamics and balance by the use of basic artistic elements such as line, shape, geometry, colour and composition.



Figure 36



STREET ART & GRAFFITI  
> style

# ANTI-STYLE / UGLY STYLE



Figure 37



Also known as “ghetto style” or “ignorant style”. A deliberately toy or seemingly unskilled style of writing and painting. It stems from the 70s graffiti culture in New York, but it spread gaining popularity in the 80s and early 90s in San Francisco. Anti-style does not follow any rules and is highly individualized, but often visually awkward. We can see examples of this type of painting in San Francisco, New York, Paris, Berlin and other bigger cities in Europe.



# BACKJUMP



A *throw-up* or a panel piece that is executed quickly, often on a momentarily parked train or bus.



Figure 38



# BLOCKBUSTER STYLE



*Blockbuster* or “straight” letters are big, square, robust and simple, and thus more readable than most graffiti. They are usually painted in two colours, often combinations of plain black, white and silver. Used to go over other work, or to cover train sides more easily, blockbusters are good for supreme coverage.



Figure 39



# BOMBING



An act of painting many different walls inside one city area or train within a very short timeframe. To “hit”. Graffiti bombers are prone to using simpler styles, *tags* or *throw-ups*, because speed is an important factor. It can also mean – to go out writing.



Figure 40



STREET ART & GRAFFITI  
> style

# BUBBLE STYLE



An old, somewhat dated graffiti style of simple, rounded, bubble-shaped letters, generally easy to read. Throw-ups are often painted in this style, because it's easy and quick to execute.



Figure 41





# CARTOON / CHARACTER



A widely recognized cartoon or a character figure often borrowed from comics, popular culture or TV. Writers dedicated to cartoons often invent their own characters and imagery. *Cartoon graffiti* adds humour to a piece, easily adapted to most of the lettering styles.



Figure 42

# CHALLENGE (insides)



*Challenge graffiti* is made to mark that somebody “was there”. Just like insides, it’s often painted indoors. Insides are a more specific reference to *tags* written inside public transportation vehicles – trains, buses etc.



Figure 43



# COMPLEX STYLE



A generic term for graffiti that uses complicated lettering, an abundance of color and that is hard to execute. These works are difficult to read, but they are visually impressive.



Figure 44





# DUBS



Graffiti executed in silver or chrome paint, originating from London, UK. They can be found around railway stations or in the streets. Dubs are usually a crew effort.



Figure 45





# FREE STYLE



A combination of styles without one defining characteristic. An individual expression.



Figure 46



STREET ART & GRAFFITI  
> style

# FULL MONTY



A piece that covers an entire area, wall or object. It can contain a coarse, but a highly effective message.



STREET ART & GRAFFITI  
> style

# MOP



A homemade graffiti painting tool. Usually used to paint larger tags. It has a rounded tip and leaves a fat line that drips. Mops can be done in different paints.



Figure 47



# MURAL



A wall painting applied on either outside or an inside surface, or a ceiling. In street art, it refers to a large, elaborate wall piece that requires significant skill to paint. Unlike graffiti, murals normally respect the architecture of the wall and the building, sometimes even the surroundings. They are often legal.



Figure 48





# OLD SCHOOL



A generic term that refers to the times of early graffiti, the 70s and early 80s. It can relate to the hip-hop music of that period as well. Old-school writers enjoy a lot of respect because they were there from the beginning, many of them having invented particular styles of writing. For example, Phase 2 created bubbles, clouds and 3D, and Blade and Comet started using blockbusters first.



Figure 49



# OWN STYLE



A style characteristic for one specific writer.



Figure 50



STREET ART & GRAFFITI  
> style

# PIECE (FREE-HAND)



Short for “masterpiece”, painted free-hand. A big and complex piece of wall painting that is time-consuming and difficult to execute. It is characterised by many different components, such as rich palette, 3D elements, and other visual marks. A work of a more experienced writer, earning them extra respect.



Figure 51



# PUNITION (FR)



A type of graffiti writing in which one word is repeated countless times, until it covers an entire surface. The name comes from the punition lines used to punish children at school.



Figure 52





# ROLLER GRAFFITI



Graffiti that is painted with a roller and paint, rather than with a spray can. There are special techniques related to this type of writing.



Figure 53



STREET ART & GRAFFITI  
> style

# SEMI WILD-STYLE



A simpler form of Wildstyle, more discernible than the full-on wildstyle writing.



Figure 54



# SHARP



A manner of writing very geometric, angular letters with lots of sharp angles and corners, taking the pointy and piercing elements to an extreme. Letters are altered greatly, often unrecognizable, giving off a fierce and furious impression.

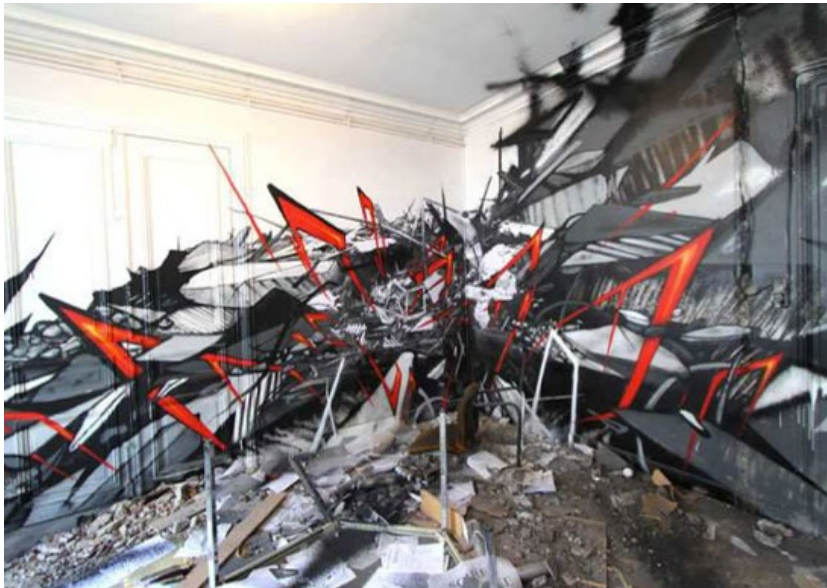


Figure 55



# TAG



A signature of a writer, very stylized, quickly written, usually in one colour in contrast with the background. Denotes the artist's moniker. The simplest and the most common type of graffiti. Used as a verb, "to tag" means "to sign", which derives from a classical practice of artists signing their works.



Figure 56





# TAGGING



To write *tags*. An accepted term in today's pop culture, often meaning something other than graffiti writing. Since it first appeared in Philadelphia with messages Bobby Beck was leaving around city's freeways, tagging has evolved in many different ways. Different manners of tagging can be found in different cities, often depending on the region and local culture, and naturally, the artist himself. A New York tag writer of the early 70s, TAKI 183 is considered one of the forefathers of graffiti and tagging in general.



Figure 57



# THROW-UP



Sometimes called a “throwie” is a simple form of graffiti, sitting between a tag and a bomb. It’s usually painted with a simple letter outline and then filled with colour. *Throw-ups* are often made in *bubble* or *blockbuster* style that support quick execution. Artists use *throw-ups* and tags to cover as many surfaces as possible, competing with their rivals. Along with a tag, a *throw-up* is an artist’s logo.



Figure 58



# WILDSTYLE



Very complex and highly stylized form of lettering that is often impossible to read by non-writers. The letters can get so complicated, borderline abstract, containing 3D elements, with a lot of connections, arrows and interlocking. Generally, *wildstyle* is seen as one of the most demanding graffiti writing styles, reserved only for those with serious skill.



Figure 59



STREET ART & GRAFFITI  
> style





# CALLIGRAFFITI



Calligraphy-influenced graffiti.



Figure 60



STREET ART & GRAFFITI

> technique

# DOMMING



A spray-painting colour mixing technique where one colour is sprayed over another wet layer and the two nuances are then rubbed together. An abrasive tool, such as sand or sandpaper, can be used to create effects in *domming*. The term derives from the word “condom”, synonymous to “rubber”. Sometimes referred to as “*fingering*”, because it’s executed with fingers.



# DRIPS / DRIPPING



Intentional drips is stylized. Unintentional drips is a sign of an inexperienced graffiti artist.



Figure 61



# ETCHING



Figure 62



In graffiti, it refers to the use of acid solutions to create frosted glass (Etch Bath), to write on windows. Potentially hazardous. In Norway, there were trains taken off the rails because of the danger these solutions posed for public health.



# EXTINGUISHER BOMBING / SOAKER TAGS



Figure 63



To do graffiti with a fire extinguisher filled with paint. This technique can cover large surfaces, but it leaves a fat, messy, dripping line and it's not suitable for fine work. First to pioneer this is Graffiti Artist Katsu.



# FADING



An aerosol color blending technique.



Figure 64



STREET ART & GRAFFITI  
> technique

# FILL-INS



A term denoting the painted interior of letters, throw-ups or pieces, usually in a single, solid colour.



Figure 65



# INSTALLATION



An art genre of three-dimensional and site-specific works. They can be executed in the interior or in the exterior. Exterior installations fall into the domain of public art, land art, public interventions or street art, although these art forms often overlap.



Figure 66



STREET ART & GRAFFITI  
> technique



# OUTLINING



Making a sketch or a preparatory drawing, done on paper or in a black book while planning a piece. An outline can also refer to a wall sketch, or to the contour of a throw-up or similar graffiti work, a boundary that can be filled.



Figure 67



# POSTER



A paper-based work created in the studio that can be wheat-pasted onto a wall. Following a long and rich history of poster art, graffiti culture has taken this easy and effective public expression tool and transformed it into one of the most favoured paste-up formats.



Figure 68



# SCRIBER



A scribing or scratching tool. An instrument tipped with a ceramic or a diamond drill bit, used to engrave a tag into a surface, usually inside a public vehicle. A destructive tool.



Figure 69



# SCRIBING / SCRATCHING



Also known as “scratchitti”, scribing is a destructive technique of hand- engraving or scratching a tag into a surface. It can be done using a simple key, knife or sand paper, although scribing pros use a Scriber.



Figure 70



# STENCIL GRAFFITI



One of the most popular forms of street art. Stencils are made out of cardboard, paper and other materials that help to quickly create a figurative image. The pre-prepared design is cut out and then transferred onto a wall with a spray or roll-on paint. Easily repeated on different walls. Multiple layers of stencils can create beautiful and elaborate images, allowing the use of a lot of colours and details.



Figure 71



# STICKER



Stickers are used to bomb, slap or tag a surface or an area without writing. Graffiti stickers are usually designed and printed well ahead, containing traits of an artist's style as well as his message. Sticker messages often contain political or social critique, referring to a specific issue. Many brands produce their own stickers.



Figure 72



# YARN BOMBING



Figure 73



A recent type of street art activity that makes use of crocheted or knitted colourful yarn coverings, thrown on different parts of public furniture such as sculptures, fences, light posts, monuments etc. It's also known as guerrilla knitting, urban knitting, or yarn storming.



# List of Pictures & Credits

**Figure 1**

[https://commons.wikimedia.org/wiki/File:Adbusting\\_Marlboro.jpg](https://commons.wikimedia.org/wiki/File:Adbusting_Marlboro.jpg)

**Figure 2**

[https://commons.wikimedia.org/wiki/File:2015\\_191st\\_Street\\_IRT\\_station\\_tunnel\\_All\\_City\\_Hustle.jpg](https://commons.wikimedia.org/wiki/File:2015_191st_Street_IRT_station_tunnel_All_City_Hustle.jpg)

**Figure 3**

[https://commons.wikimedia.org/wiki/File:Graffiti\\_in\\_Shoreditch,\\_London\\_-\\_In\\_memory\\_of\\_Marcel\\_Angelo\\_de\\_Souza\\_by\\_Sea\\_Puppy\\_\(9422226447\).jpg](https://commons.wikimedia.org/wiki/File:Graffiti_in_Shoreditch,_London_-_In_memory_of_Marcel_Angelo_de_Souza_by_Sea_Puppy_(9422226447).jpg)

**Figure 4**

[https://commons.wikimedia.org/wiki/File:Train\\_with\\_graffiti,\\_Birkenhead\\_North.jpg](https://commons.wikimedia.org/wiki/File:Train_with_graffiti,_Birkenhead_North.jpg)

**Figure 5**

<https://www.bombingscience.com/>

**Figure 6**

<https://www.montanacolors.com/>

**Figure 7**

[https://commons.wikimedia.org/wiki/File:Banksy\\_Pressure\\_Washing\\_Away\\_Art.jpg](https://commons.wikimedia.org/wiki/File:Banksy_Pressure_Washing_Away_Art.jpg)

**Figure 8**

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**Figure 9**

<https://www.mtn-world.com/wp-content/uploads/2019/06/pichiavo-vhils-portugal-header.jpg>

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# List of Pictures & Credits

## Figure 10

<https://www.montanacolors.com/>

## Figure 11

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## Figure 12

*Lockdown consequences*, by Wasp Crew (2020), MurArte, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2020.

## Figure 13

<https://commons.wikimedia.org/wiki/File:Yomangoberska.jpg>

## Figure 14

*View of (sadly defaced) sparrow street art on Fleet Street Hill*, <https://creativecommons.org/licenses/by-sa/2.0/> - Photo credit: © Robert Lamb - <https://www.geograph.org.uk/photo/6593638>

## Figure 15

*AbitHoudini*, by Agostino Iacurci (2012), Turin, Italy – Photo credit: Centro Conservazione e Restauro La Venaria Reale, 2018

## Figure 16

<https://www.montanacolors.com/>

## Figure 17

Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, captured within the research project «Degrado urbano», 2016.

## Figure 18

*King Of Barriera*, by Millo (2014), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

## Figure 19

[https://www.instagram.com/p/B8-x35RJ1oJ/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/B8-x35RJ1oJ/?utm_source=ig_web_copy_link)

## Figure 20

[https://commons.wikimedia.org/wiki/File:D.J.\\_Battlecat\\_-\\_D.J.-N-Effect\\_\(Side\\_A\).jpg](https://commons.wikimedia.org/wiki/File:D.J._Battlecat_-_D.J.-N-Effect_(Side_A).jpg)

## Figure 21

[https://commons.wikimedia.org/wiki/File:5\\_Pointz\\_Graffiti\\_17.JPG](https://commons.wikimedia.org/wiki/File:5_Pointz_Graffiti_17.JPG)

## Figure 22

<https://www.wallspot.org/it>

## Figure 23

[https://commons.wikimedia.org/wiki/File:Street\\_art\\_statue\\_of\\_Mark\\_Jenkins\\_03,\\_%C5%81%C3%B3d%C5%BA,\\_Piotrkowska\\_Street.jpg](https://commons.wikimedia.org/wiki/File:Street_art_statue_of_Mark_Jenkins_03,_%C5%81%C3%B3d%C5%BA,_Piotrkowska_Street.jpg)

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STREET ART & GRAFFITI




# CONSERVATION

# ALTERATION

 Change in condition, beneficial or not, intentional or not. <sup>[a]</sup>

# DAMAGE

 Alteration that reduces significance or stability. <sup>[a]</sup>  
*Related term: degradation.*


	Alteration
	Alterazione
	Alteración
	Veränderung
	Zmiany
	Alteracija

	Damage
	Danno
	Daño
	Schaden
	Zniszczenie
	Oštećenje


CONSERVATION  
> general terms









# DETERIORATION

 Gradual change in condition that reduces significance or stability. <sup>[a]</sup> *Related term:* decay.

# OBJECT


 Single manifestation of intangible value in tangible cultural heritage, both movable or immovable. <sup>[a]</sup>

	Deterioration
	Degrado
	Deterioro
	Abbau
	Niszczenie
	Pogoršanje

	Object
	Oggetto (opera)
	Objeto
	Objekt
	Obiekt
	Objekt

CONSERVATION  
> general terms

# WEATHERING

 Alteration due to exposure to outdoor environment. <sup>[a]</sup>



Weathering



Degrado per esposizione agli agenti atmosferici



Meteorización



Verwitterung



Wietrzenie



Izlaganje vremenskim utjecajima

CONSERVATION

> general terms



# CONCRETION



Accumulation of a hard coherent deposit on the surface, which may have a specific shape: nodular, botryoidal (grape-like) or framboidal (raspberry like). In general, concretions do not outline the surface and are of limited extent.<sup>[b]</sup>

*Related term:* accretion.



Figure 1

	Concretion
	Concrezione
	Concreción
	Verkrustung
	Twarde nawarstwienia
	Konkrecija

CONSERVATION  
> addition of substances



# DEPOSIT



Figure 2



Figure 3



Accumulation of exogenous material, such as dust or droppings, on the surface. It can be either coherent or incoherent, depending on the adhesion among particles and/or to the surface. <sup>[b]</sup>



Deposit



Deposito



Depósito



Ablagerung



Osad



Naslaga

**CONSERVATION**  
> addition of substances

# DUST



Deposit of exogenous fine particles, neither compact nor adherent on the surface.



Figure 4



-  Dust
-  Particolato
-  Polvo
-  Staub
-  Kurz
-  Prašina

CONSERVATION  
> addition of substances

# FILM



Thin adherent covering or coating layer, generally of organic nature and homogeneous, that follows the surface. A film may be opaque or translucent. <sup>[b]</sup>



Figure 5



	Film
	Film
	Película
	Film
	Film / Powłoka
	Film

**CONSERVATION**  
> *addition of substances*



# INCLUSION



Exogenous material embedded within an object.



Figure 6



	Inclusion
	Inclusione
	Inclusión
	Einschluss
	Wewnętrzne zmiany
	Inkluzija

**CONSERVATION**  
> *addition of substances*



# OVERPAINTING



Figure 7



Figure 8



Application of paint, ink or similar matter on the surface of the object aimed to modify the aesthetic of the artwork with regard to the artist's intention.

Not to be confused with the terms *retouching* and *repainting* (see section "Previous interventions").



Overpainting



Sovrammissione



Repinte



Übermalung



Przemalowanie



Preslikavanje

CONSERVATION  
> addition of substances

# SOILING


 Deposit of a very thin layer of exogenous particles (e.g. soot) resulting in a localised change of colour of the surface. Soiling may have different degrees of adhesion to the substrate.<sup>[b]</sup>



Figure 9



	Soiling
	Deposito parzialmente coerente
	Enmugredimiento
	Verschmutzung
	Zabrudzenie
	Zaprljanje

CONSERVATION  
> addition of substances



# BIOFILM









Mono- to multi-layered microbial colony attached to surfaces with varying thickness of up to 2 mm. Often a biofilm consists of very few cells of different microorganisms embedded in large amounts of extracellular slime. These cohesive often sticky layers may shrink and expand according to the supply of water. Biofilms often create multicoloured biopatina by production of colouring agents. <sup>[b]</sup>



Figure 10



-  Biofilm
-  Biofilm
-  Película biológica
-  Biofilm
-  Biofilm
-  Biofilm

**CONSERVATION**  
> *biological alteration*



# BIOLOGICAL COLONISATION



Figure 11



Figure 12



Colonisation by living organisms on an object which can lead to damage and/or deterioration. The growth can be caused by many types of living organisms, from the simplest ones (bacteria, fungi, lichens and algae) to the more complex ones like higher plants (trees and bushes) and animals (bird droppings and nesting). This can lead to the irreversible loss of value and/or information.<sup>[c]</sup>

*Related terms:* biodeterioration, biogrowth, microbiological deterioration.



Biological colonisation



Colonizzazione biologica



Colonización biológica



Biologisches wachstum



Biologiczne czynniki niszczące



Biološko naseljavanje

CONSERVATION  
> biological alteration



# BURNED



Figure 13



Figure 14



Having degraded or partially destroyed due to contact with fire.



Burned



Bruciato



Quemadura



Verbrennung



Przypalenia



Izgoren

**CONSERVATION**  
> chemical alteration



# CORROSION



Figure 15



Figure 16



Chemical and physical degradation of architectural surfaces, stone or metal, caused by weathering or corrosive substances with which they come into contact.<sup>[c]</sup>



Corrosion



Corrosione



Corrosión



Korrosion



Korozja



Korozija

**CONSERVATION**  
> *chemical alteration*



# CRUST



Compact, hard, outer alteration layer adhering to the object. When the feature is clearly due to a precipitation process, the term encrustation may be used. <sup>[b]</sup>



Figure 17



Crust



Crosta



Costra



Kruste



Skorupa



Kora

CONSERVATION  
> chemical alteration

# EFFLORESCENCE



Accumulation of a powder or crystals, made up of soluble salts, on a surface. The migration of soluble salts and water evaporation lead to salt crystallisation on the surface. Salt efflorescence may point to salt accumulation beneath the surface (called subflorescence) which is potentially damaging.<sup>[c]</sup>



Figure 18



Efflorescence



Efflorescenza



Eflorescencia



Ausblühung



Wykwity soli



Cvjetanje

CONSERVATION  
> chemical alteration

# EXUDATION



Migration of a liquid substance to the surface of an object. Not to be confused with the consequence of condensation.



Figure 19



Exudation



Essudato



Exudación



Exudation



Wilgoć kapilarna



Eksudacija

CONSERVATION  
> chemical alteration



# MOIST AREA



Figure 20



Figure 21



Surface affected by dampness, often corresponding to a darkened area of limited extend and clearly outlined. Localised tidemarks may form at the edges of liquid stains, on drying. <sup>[b]</sup>

*Related terms:* moist spot, moist zone or visible damp area.



Moist area



Macchia di umidità



Manchas de humedad



Feuchtbereich



Zawilgocenie



Vlažno područje

CONSERVATION  
> chemical alteration



# PATINA









Natural alteration which appears at the surface due to ageing, use, handling, oxidation, and/or exposure to the environment. A patina can also be applied artificially. To the naked eye, patina has no noticeable thickness. <sup>[c]</sup>



Figure 22



-  Patina
-  Patina
-  Pátina
-  Patina
-  Patyna
-  Patina

CONSERVATION  
> chemical alteration



# BLISTERING



Figure 23



Figure 24



Separated, air-filled, raised hemispherical elevations on the surface resulting from the detachment of an outer layer, not related to the object structure. In some circumstances, it may be caused by soluble salts.<sup>[b]</sup>



Blistering



Rigonfiamenti a bolle



Ampollas



Blasenbildung



Wybrzuszenia



Mjehurasta ispupčenja

CONSERVATION  
> deformation

# BUCKLE



Wavy deformation.



Figure 25



Buckle



Ondulazione



Pandeo



Wölbung



Sfalowanie



Izvijanje

**CONSERVATION**  
> *deformation*



# DEFORMATION



Change or alteration of the original shape and/or dimensions of a material, without a breach of the continuity of its parts. It can be caused by environmental factors (e.g. humidity, heat produced by fire, direct influence of sunlight) or the use of construction / conservation materials.<sup>[c]</sup>

*Related terms:* shrinkage, swelling.



Figure 26



Deformation



Deformazione



Deformación



Verformung



Deformacja



Izobličenje

CONSERVATION  
> deformation



# DEPRESSION



Local concave deformation.



Figure 27



Depression



Depressione



Depresión



Vertiefung



Wklęsnięcie / Wgniecenie



Ulegnuće

**CONSERVATION**  
> *deformation*

# TORSION



Twisting, distortion in shape around a single axis.



Figure 28



Torsion



Torsione



Torsi3n



Verdrehung



Skręcenie



Uvrtanje

CONSERVATION  
> deformation





# COLLAPSE



Figure 29



Falling down of an object occurring due to a lack of structural integrity.



Collapse



Collasso



Colapso



Zusammenbruch



Zawalenie / rozpad



Urušavanje

**CONSERVATION**  
> *loss of cohesion / adhesion*

# CRACKING



Figure 30



Figure 31



Visible rupture (width > 0.15 mm), that extends through one or more layers, without a complete separation into parts. Cracking may result from environmental causes, vibrations, internal and/or external stresses, flaws, static problems, fire, frost, etc. <sup>[c]</sup>

*Related term:* fissure. Depending on the shape and size of the crack a specific term (e.g. hairline crack, wide crack, parallel crack, star crack, radial crack, spiral crack, etc.) may be used.



Cracking



Fessurazione



Grieta



Riss



Spękanie



Pukotina

CONSERVATION  
> loss of cohesion / adhesion

# CRUMBLING



Detachment of small fragments or aggregates of grains, generally limited in size (less than 2 cm), from the substrate. It can result from chemical, physical or biological deterioration and depends on the nature of the material and its environment.<sup>[b]</sup>



Figure 32



Crumbling



Disgregazione



Desmenuzamiento



Bröckeln



Kruszenie



Mrvljenje

CONSERVATION

> loss of cohesion / adhesion



# DELAMINATION



Detachment along a natural line of weakness not necessarily orientated vertically. In delamination, mechanical overload is not noticeable.<sup>[b]</sup>

*Related term: exfoliation.*



Figure 33



Delamination



Delaminazione



Delaminación



Schichtentrennung



Rozwarstwienia



Delaminacija

CONSERVATION

> loss of cohesion / adhesion



# FLAKING



Figure 34



Figure 35



Detachment of small, flat, thin pieces of outer layers of an object or a surface (e.g. mural paintings). Flakes are smaller than scales (see: *scaling*). It is usually a combination of adhesion loss and cracking.<sup>[c]</sup>



Flaking



Esfoliazione



Descamación



Abplatzung



Łuszczenie



Ljuskanje

CONSERVATION

> loss of cohesion / adhesion

# FRACTURE



Figure 36



Figure 37



Complete separation into detached parts by rupture.

*Related term:* splitting.



Fracture



Frattura



Fractura



Bruch



Pęknięcie



Raspuklina

CONSERVATION  
> loss of cohesion / adhesion

# INCISION



Separation in the partial thickness of a material by a sharp-edged tool.



Figure 38



Incision



Incisione



Incision



Einschnitt



Nacięcie (Zarysowanie)



Rez

**CONSERVATION**

> *loss of cohesion / adhesion*



# LOSS OF COHESION



Figure 39



Figure 40



Detachment of fine particles, single grains or aggregates of grains. It can be caused by pressure, weathering or loss of binding agents.<sup>[b]</sup>

*Related terms:* disintegration, chalking, pulverization, powdering, crushing.



Loss of cohesion



Perdita di coesione



Pérdida de cohesión



Kohäsionsverlust



Brak kohezji



Gubitak kohezije

CONSERVATION

> loss of cohesion / adhesion



# OPEN JOINT



Figure 41



Figure 42



Gap between two components of an object which were previously fitted together.



Open joint



Giunto aperto



Junta abierta



Offene fuge



Szczelina



Otvoreni spoj

**CONSERVATION**  
> *loss of cohesion / adhesion*

# SCALING



Figure 43



Figure 44



Detachment of surface layers. Scales are larger than flakes (*see: flaking*).<sup>[c]</sup>



Scaling



Scagliatura



Exfoliación



Schollenbildung



Brak adhezji



Ljuštenje

**CONSERVATION**  
> loss of cohesion / adhesion





# ABRASION



Figure 45



Figure 46



Superficial loss or damage as a result of mechanical action due to friction. Visible effects of abrasion become gradually apparent over time.<sup>[c]</sup>

*Related terms:* wear, chafe.



Abrasion



Abrasione



Abrasi3n



Abrieb



Przetarcie



Abrazija

CONSERVATION  
> loss of material



# ALVEOLIZATION



Formation of cavities on the surface (*alveoles*) which may be interconnected and have variable shapes and sizes (generally centimetric).<sup>[b]</sup>

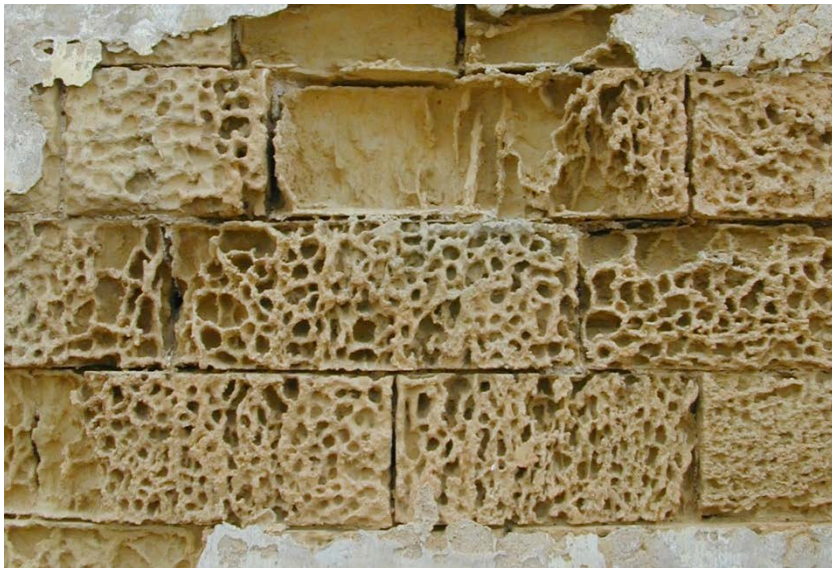


Figure 47



Alveolization



Alveolizzazione



Alveolización



Alveolenbildung



Spęcherzenia



Alveolarno trošenje

CONSERVATION  
> loss of material

# CAVITY



A hollow space, most often caused by weathering, erosion, migration of soluble salts or by other physical factors.<sup>[c]</sup>



Figure 48

	Cavity
	Cavità
	Oquedad
	Hohlraum
	Wgłębienie
	Šupljina

CONSERVATION  
> loss of material





# EROSION



Figure 49



Figure 50



Gradual loss of material by slow surface attrition or wear, usually caused by environmental factors (e.g. natural action of wind-blown particles). Erosion can lead to rounded and smoothed out shapes.<sup>[c]</sup>



Erosion



Erosione



Erosión



Erosion



Erozja



Erozija

CONSERVATION  
> loss of material

# LACUNA



Figure 51



Figure 52



Missing part that causes a discontinuity across a surface, produced by accidents or by a loss of adhesion.<sup>[c]</sup>



Lacuna



Lacuna



Laguna



Fehlstelle



Ubytek (patrz loss)



Lakuna

CONSERVATION  
> loss of material



# LOSS



Figure 53



Figure 54



General term referring to any part of the object that, due to a variety of reasons, is no longer present.



Loss



Mancanza



Pérdida



Verlust



Brak części obiektu – ubytek



Gubitak

CONSERVATION  
> loss of material

# PERFORATION



A single or series of surface punctures, holes or gaps, usually made by a sharp tool or possibly created by an animal. The size is generally of millimetric to centimetric scale.<sup>[b]</sup>



Figure 55



Perforation



Perforazione



Perforación



Perforation



Perforacja



Perforacija

CONSERVATION  
> loss of material

# PITTING



Point-like millimetric or submillimetric shallow cavities. The pits generally have a cylindrical or conical shape and are not interconnected. Pitting is usually due to partial or selective deterioration, biogenically or chemically induced. It may also result from a harsh or inappropriate abrasive cleaning method.<sup>[b]</sup>



Figure 56



Pitting



Pitting



Picadura



Durchlöcherung



Wrzery



Rupičavost

CONSERVATION  
> loss of material



# ROUGHENED / ROUGHENING



Selective loss of small particles from an originally smooth stone surface, due to a long term deterioration process or to inappropriate actions, such as aggressive cleaning.<sup>[b]</sup>



Figure 57



Roughened / Roughening



Aumento di rugosità



Incremento de rugosidad



Aufrauen / Aufrauung



Chropowaty / Szorstkość



Ohrapavljeno / hrapavljenje

CONSERVATION  
> loss of material



# ROUNDED / ROUNDING



Effect of a preferential erosion of originally angular edges, leading to a distinctly rounded profile.<sup>[b]</sup>



Figure 58



Rounded / Rounding



Arrotondamento



Redondeamiento



Abgerundet



Wyoblenie / Zaokrąglenie



Zaobljeno / zaobljavanje

CONSERVATION  
> loss of material

# SCRATCH



Figure 59



Figure 60



Manually induced superficial and line-like loss of material due to the action of some pointed object. It can be accidental or intentional.<sup>[b]</sup>



Scratch



Graffio



Excoriación



Kratzer



Zarysowanie



Ogrebotina

CONSERVATION  
> loss of material



# CHROMATIC ALTERATION



Change of colour in one to three of the colour parameters: *hue*, *value* and *chroma*. *Hue* corresponds to the most prominent characteristic of a colour (blue, red, yellow, orange, etc). *Value* corresponds to the darkness (low hues) or lightness (high hues) of a colour. *Chroma* corresponds to the purity of a colour. Depending on the chromatic effect, a specific term (e.g. bleaching, blueing, greying, yellowing, fading, etc.) may be used.<sup>[b]</sup>



Figure 61



Chromatic alteration



Alterazione cromatica



Alteración cromática



Farbveränderung



Zmiany kolorystyczne



Kromatska promjena

CONSERVATION  
> optical alteration



# DARKENING



Change in the surface colour due to a decrease in *value* (reduction of visible light reflection). It can be due to a variety of reasons (e.g. deposits, local presence of humidity, biological colonisation, transformation of pigments or organic binders, ageing of consolidation materials, etc).<sup>[c]</sup>

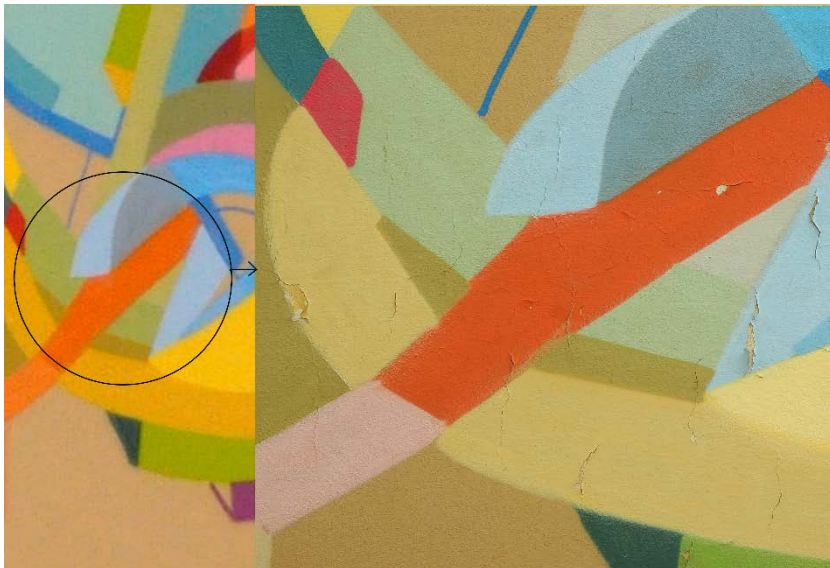


Figure 62



Darkening



Scurimento



Oscurecimiento



Verdunkelung



Ciemnienie / Przyciemnienie



Tamnjenje

CONSERVATION  
> optical alteration

# FADING



Chromatic alteration manifested as the weakening of *chroma* (and possibly a gain in *value*), which is generally the result of chemical reactions or exposure to direct sunlight.<sup>[c]</sup>

*Related term:* bleaching.



Figure 63



Fading



Sbiadimento



Desvanecimiento



Verblassen



Blaknięcie



Blijedjenje

CONSERVATION  
> optical alteration

# STAINING



Figure 64



Change of colour of limited extent, resulting from the presence extraneous materials.



Staining



Macchia



Mancha



Fleckenbildung



Zaplamienia



Obojenje

**CONSERVATION**  
> optical alteration



# WHITE VEIL



Figure 66



Figure 67



Whitish haze forming over a surface, caused by a thin deposit of very fine particles.<sup>[c]</sup>

*Related term:* bloom.



White veil



Velo bianco



Velo blanquecino



Schleierbildung



Biały nalot



Bijela koprena

CONSERVATION  
> optical alteration



# YELLOWING



Chromatic alteration manifested as a change in colour of the material, resulting in a yellowish hue. It can be due to a variety of reasons (e.g. very thin deposits, presence of yellow chemical products by microorganisms, biological colonisation, transformation of binding media, varnishes or other conservation materials, etc).<sup>[c]</sup>

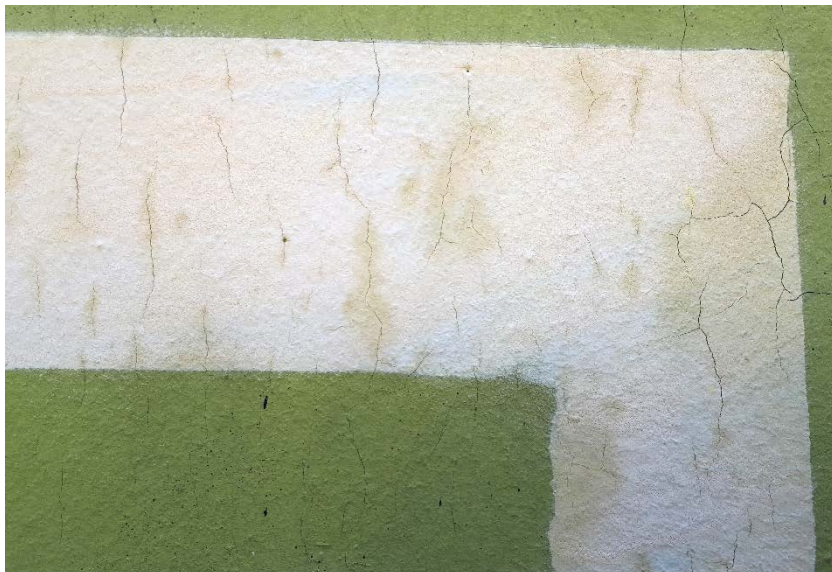


Figure 68



Yellowing



Ingiallimento



Amarilleamiento



Vergilbung



Żółknięcie



Žućenje

CONSERVATION  
> optical alteration



# APPLIED ELEMENTS



Application of metal elements (e.g. clamps, screws, pitons,...) or possibly other elements (e.g. paper, etc.) to mitigate structural damage.



Figure 69



Applied elements



Elementi applicati



Elementos aplicados



Hinzufügung



Elementy dodane



Aplicirani /  
Dodani elementi

CONSERVATION  
> previous interventions

# FILLING



Figure 70



Figure 71



Material intentionally added to fill a lacuna or a loss.



Filling



Stuccatura



Relleno



Kittung



Wypełnienie



Ispuna

**CONSERVATION**  
> *previous interventions*



# FIXATIVE



Evidence of material applied on the object to consolidate or protect the surface.

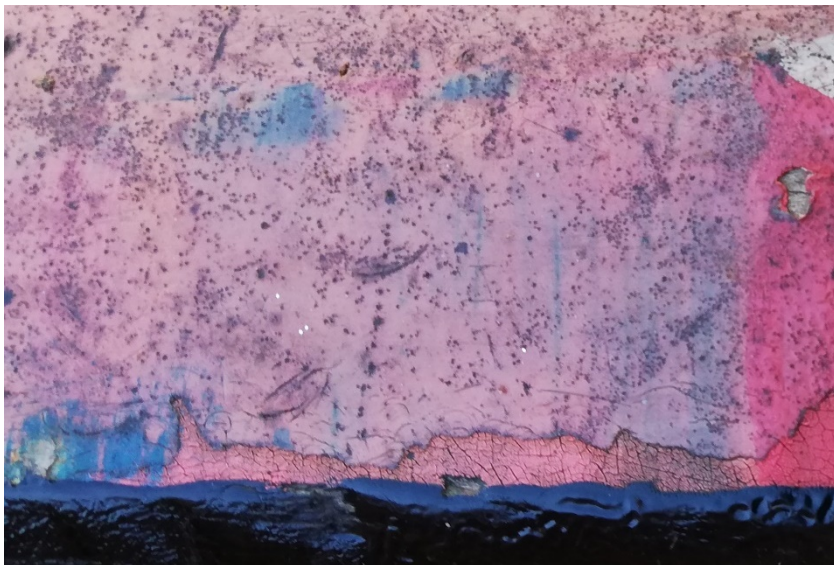


Figure 72



Fixative



Fissative



Fijador



Fixativ



Utrwalenie



Fiksativ

**CONSERVATION**  
> *previous interventions*

# INJECTION HOLE



Hole resulting from previous injections of adhesive or filling compound, as part of consolidation or re-adhesion operations.



Figure 73



Injection hole



Foro d'iniezione



Agujeros de inyección



Injektionsloch



Otworky po iniekcji



Rupa za injektiranje

**CONSERVATION**  
> *previous interventions*

# REPAINTING



Reconstruction of missing parts of the painting layers, by the artist itself or within a restoration.



Figure 74



Repainting / Inpainting



Ridipittura



Reparación o Repintado



Retusche



Rekonstrukcja - uzupełnienie



Ponovno bojenje

CONSERVATION

> previous interventions

# RETOUCHING or INPAINTING



Application of paint in small lacunas or on a filling, aimed to restore the aesthetic instance of the object.



Figure 75

	Retouching
	Ritocco pittorico
	Retoque
	Retusche
	Retusz / Uzupełnienie
	Retuširanje

CONSERVATION  
> previous interventions



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- a. UNI EN 15898 (2012): Conservation of cultural property - Main general terms and definitions.
- b. ICOMOS-ISCS: Illustrated glossary on stone deterioration patterns - Vergès-Belmin V. (2008).
- c. EwaGlos-European Illustrated Glossary of Conservation Terms for Wall Paintings and Architectural Surfaces – Weyer A. et al. Michael Imhof Verlag, (2015).

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