



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.

www.capusproject.eu





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.




STREET ART & GRAFFITI

> *introduction*



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.



STREET ART & GRAFFITI

> introduction



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



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 snatch on someone (on purpose or accidentally).



Figure 8



STREET ART & GRAFFITI
> *cultural terms*

BURNER PIECE


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




Figure 9



STREET ART & GRAFFITI
> *cultural terms*



CANNONS

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

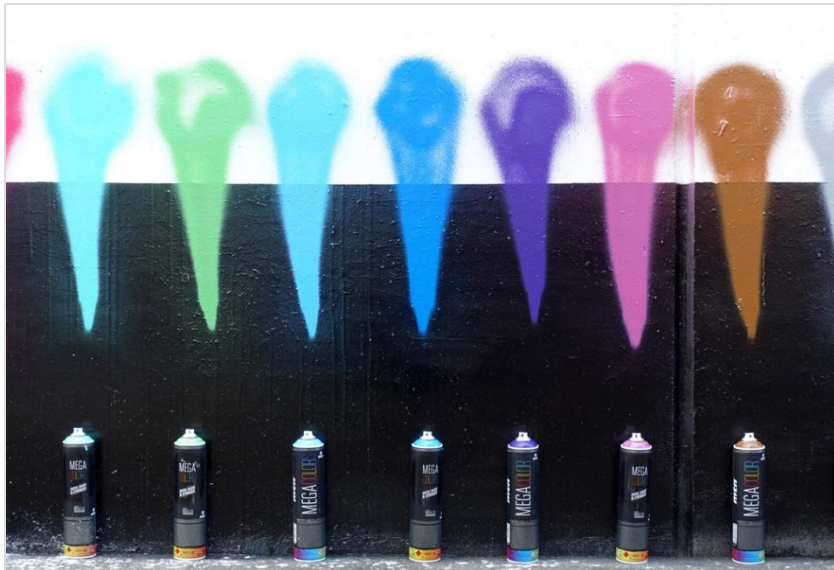


Figure 10



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.

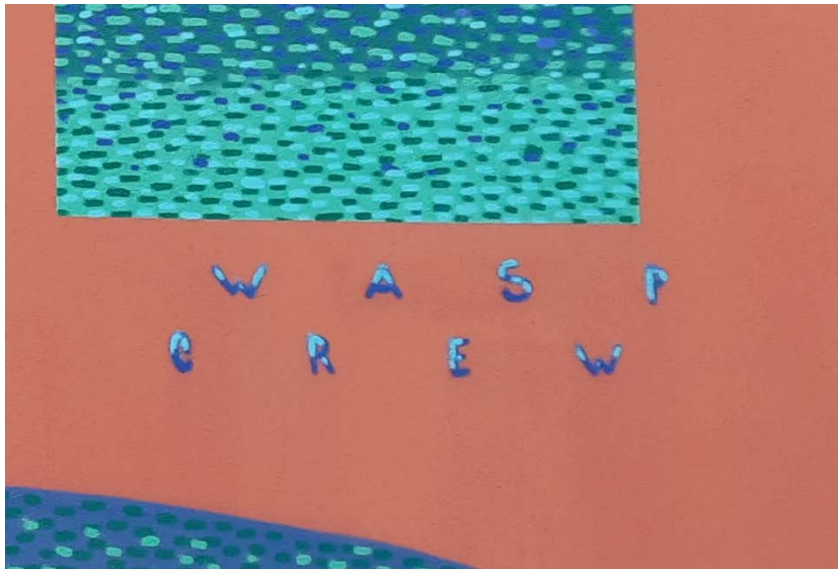


Figure 12



STREET ART & GRAFFITI
> cultural terms

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.

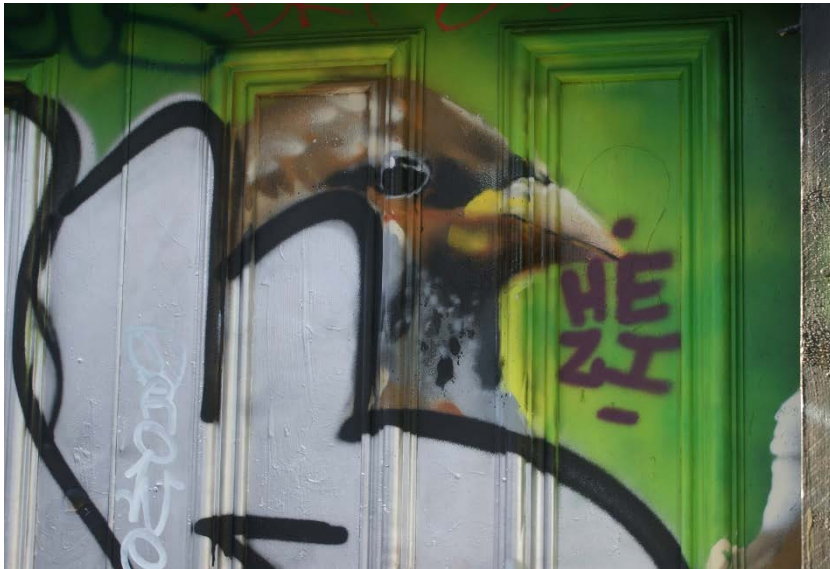


Figure 14

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





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.

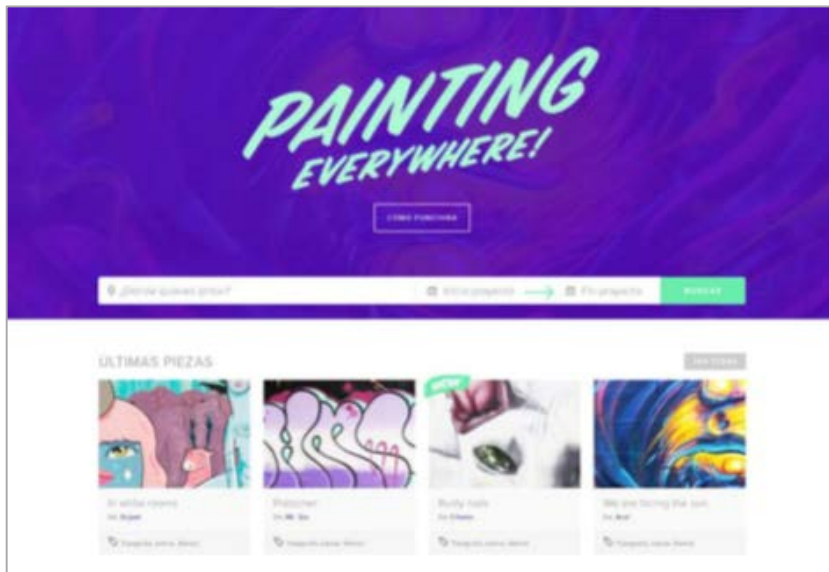


Figure 22



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



STREET ART & GRAFFITI

> *cultural terms*

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.

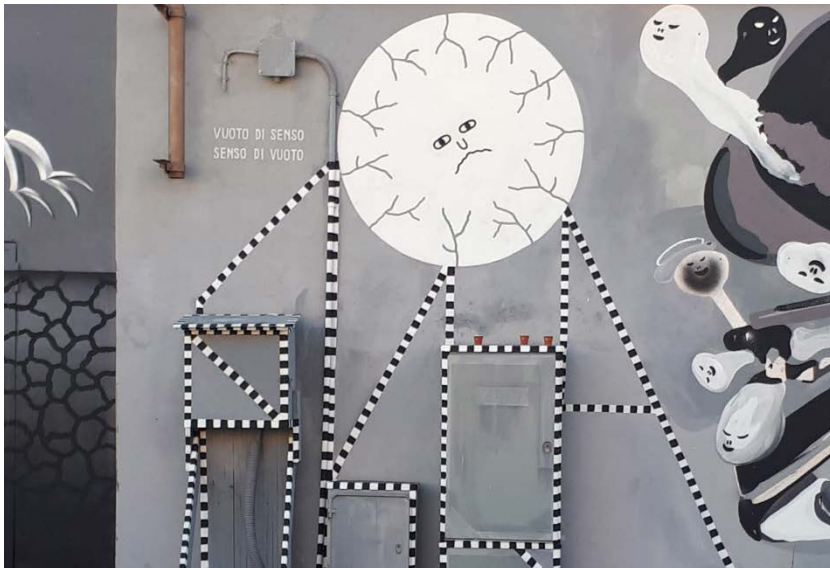


Figure 26



STREET ART & GRAFFITI

> *cultural terms*



ROOFTOP

 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*



SLAM


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



Figure 28



STREET ART & GRAFFITI

> cultural terms



SLASH


 To cross-out or to tag over a piece of another writer.
A serious insult – same as *deface* / *cap*.



Figure 29



STREET ART & GRAFFITI

> cultural terms



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



STREET ART & GRAFFITI
> *cultural terms*



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



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



STREET ART & GRAFFITI
> cultural terms



WRITER

 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



ANTI-STYLE / UGLY STYLE

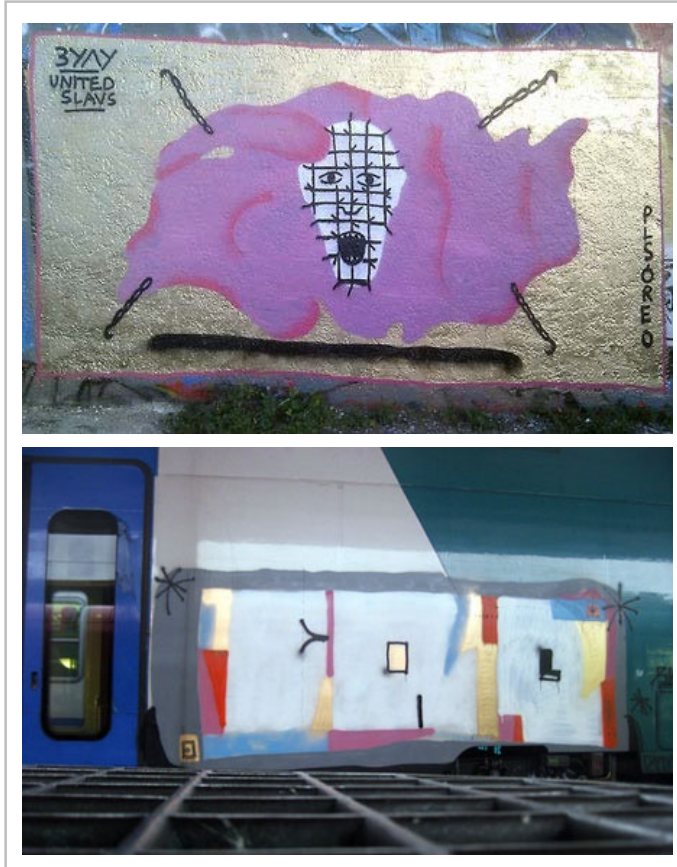



Figure 37

 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



STREET ART & GRAFFITI

> style

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



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



STREET ART & GRAFFITI
> style

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 puniton 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



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.

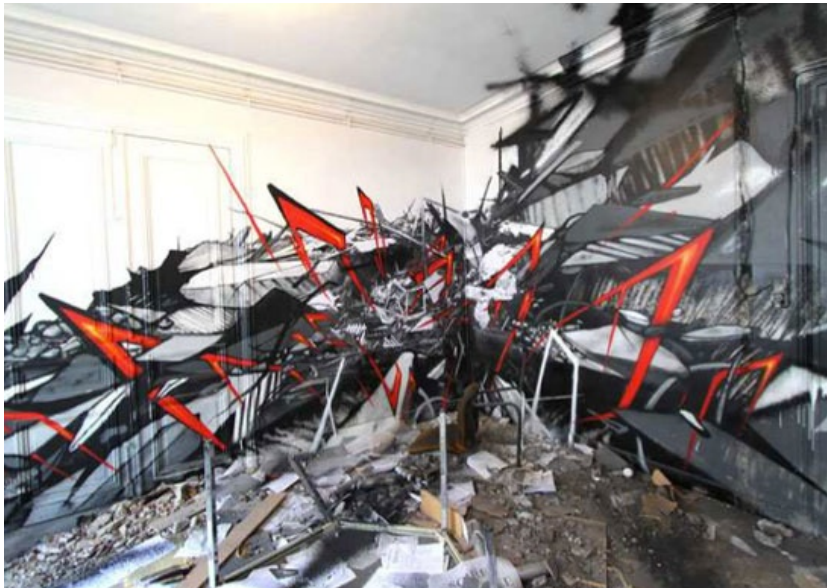


Figure 55



STREET ART & GRAFFITI

> style

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







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 unexperienced 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



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

Figure 2

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_Marcial_Angelo_de_Souza_by_Sea_Puppy_\(9422226447\).jpg](https://commons.wikimedia.org/wiki/File:Graffiti_in_Shoreditch_London_-_In_memory_of_Marcial_Angelo_de_Souza_by_Sea_Puppy_(9422226447).jpg)

Figure 4

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

Figure 8

https://commons.wikimedia.org/wiki/File:Revok_MSK_AWR_Seventh_Letter_VA_LosAngeles_Graffiti_Art.jpg

Figure 9

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

References for glossary definitions:

- Street and Graffiti Art - History and Concepts
<https://www.theartstory.org/movement/street-art/#nav>
(accessed on 23/04/2020)
- Street Art: Definition & History, (2019).
<https://study.com/academy/lesson/street-art-definition-history.html> (accessed on 23/04/2020)
- The difference between Street Art and Graffiti
<https://schriftfarbe.com/the-difference-between-street-art-and-graffiti> (accessed on 23/04/2020)
- Street art and graffiti words – The ultimate glossary, Berlin Street Art - <https://berlinstreetart.com/graffiti-words/>
(accessed on 23/04/2020)
- Claudia Galal, STREET ART, Collana Rumori, Auditorium, Milano 2009
- B. Carlsson, Hop Louie, Street Art Cook Book- a guide to technique and materials, Dokument Press, Arsta, 2011
- AA. VV, Graffiti Cook Book- The complete Do-it-yourself-guide to graffiti, Dokument Press, Arsta, 2015
- (edited by) A. Dal Lago, S. Giordano, Sporcare i muri- graffiti, decoro e proprietà privata, DeriveApprodi, Roma 2018
- A. Dal Lago, S. Giordano, Graffiti-Arte e Ordine Pubblico, Collana Voci, Il Mulino, Bologna 2016



List of Pictures & Credits

Figure 10

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

Figure 11

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

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 «Degradato 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

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

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

Figure 24

https://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Borf_tag_on_Graffiti_Research_Lab_door.jpg/1024px-Borf_tag_on_Graffiti_Research_Lab_door.jpg

Figure 25

[https://commons.wikimedia.org/wiki/File:Picha%C3%A7%C3%A3o_\(34595759951\).jpg](https://commons.wikimedia.org/wiki/File:Picha%C3%A7%C3%A3o_(34595759951).jpg)

Figure 26

Vuoto di senso, senso di vuoto, by Guerrilla SPAM (2020), MurArte, Turin, Italy – Photo credit: University of Turin, 2020.

Figure 27

https://upload.wikimedia.org/wikipedia/commons/c/c3/1UP_rooftop.jpg

List of Pictures & Credits

Figure 28

Wall, Bethlehem, West Bank – Photo credit: Paola Croveri, Centro Conservazione e Restauro “La Venaria Reale”, 2017.

Figure 29

No Title, by Moneyless (2012), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

Figure 30

Spraypark, Murarte, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 31

https://commons.wikimedia.org/wiki/File:Beechnut_Tree_Permanently_Scarred_with_Graffiti.jpg

Figure 32

<https://www.graffiti.org/>

Figure 33

<https://twitter.com/doeleano>

Figure 34

<https://www.wikiart.org/en/taki-183>

Figure 35

<https://www.mtn-world.com/en/blog/2017/07/28/will-3d-letters-ever-become-a-trend-again/>

Figure 36

<https://www.mtn-world.com/en/blog/2020/01/29/some-of-the-most-interesting-abstract-graffiti-writers/>

Figure 37

<https://www.mtn-world.com/en/blog/2013/03/01/ignorant-style-selection-3/>

Figure 38

<https://www.mtn-world.com/en/blog/2014/06/27/legz-omut-osm-backjump-in-st-petersburg/>

Figure 39

<https://www.mtn-world.com/en/blog/2013/11/22/soten-tiws-blockbusters/>

Figure 40

<https://www.mtn-world.com/en/blog/2019/03/19/porno-show-bombing-from-buenos-aires-to-barcelona/>

Figure 41

<https://www.mtn-world.com/en/blog/2012/05/25/tilt-interview/>

Figure 42

“The Book” A Vaughn Bodè tribute, by Wens and Navolio (2016) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 43

<https://pin.it/MN1t8Tm>

Figure 44

<https://www.mtn-world.com/en/blog/2019/07/10/instagram-suggestion-griffinone/>

Figure 45

<https://www.mtn-world.com/en/blog/2013/11/06/chan-mac-x-mtn-mega-plata/>



List of Pictures & Credits

Figure 46

<https://www.mtn-world.com/en/blog/2018/03/27/three-aces-sunk/>

Figure 47

<https://www.mtn-world.com/en/blog/2019/04/25/luce-hasta-donde-llego-yo/>

Figure 48

Breathe, by Millo (2014), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 49

<https://www.mtn-world.com/en/blog/2014/08/23/blade-x-mtn-water-based-hl-gallery/>

Figure 50

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

Figure 51

<https://www.mtn-world.com/en/blog/2017/10/23/peeta-x-arnay-gallery/>

Figure 52

https://commons.wikimedia.org/wiki/File:Punition_Soack_Paris.jpg

Figure 53

<https://www.mtn-world.com/en/blog/2014/09/25/olae-persiana-gaspar/>

Figure 54

<https://www.mtn-world.com/en/blog/2019/08/28/three-aces-kash/>

Figure 55

<https://www.mtn-world.com/en/blog/2014/11/05/katre-reso-at-montana-gallery-montpellier/>

Figure 56

<https://www.mtn-world.com/en/blog/2018/04/05/reks-the-best-handstyle-in-chile-digs-up-some-lost-tapes/>

Figure 57

<https://www.mtn-world.com/en/blog/2018/04/05/reks-the-best-handstyle-in-chile-digs-up-some-lost-tapes/>

Figure 58

<https://www.mtn-world.com/en/blog/2017/05/12/throw-ups-mix-24/>

Figure 59

<https://www.mtn-world.com/en/blog/2019/11/19/brus-little-trouble-in-big-china/>

Figure 60

<https://www.mtn-world.com/en/blog/2018/07/25/artistic-dialogues-at-arnau-gallery>

Figure 61

In Barriera, by Various artists (2011), Turin, Italy – Photo credit: Paola Croveri, Centro Conservazione e Restauro “La Venaria Reale”, 2018

Figure 62

https://www.flickr.com/photos/senor_codo/183322139/

Figure 63

<https://www.mtn-world.com/en/blog/2013/04/03/katsu-havoc/>

Figure 64

<https://www.mtn-world.com/en/blog/2016/05/17/felipe-pantone-x-arteko-container/>



List of Pictures & Credits

Figure 65

No Title, by Violaz and Tako99 (2019), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 66

Bear, by Bordalo II (2016), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

Figure 67

Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: Monkeys Evolution, 2008.

Figure 68

No title, by unknown artist, Turin, Italy – Photo credit: Paola Croveri, 2005.

Figure 69

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

Figure 70

https://commons.wikimedia.org/w/index.php?search=scratchitti&title=Special%3ASearch&go=Go&ns0=1&ns6=1&ns12=1&ns14=1&ns100=1&ns106=1#/media/File:Boif_scratchitti_on_bus_shelter.jpg

Figure 71

<https://www.mtn-world.com/en/blog/2018/05/02/btoy-for-womart/>

Figure 72

Amsterdam - Photo credit: Paola Croveri, 2019.

Figure 73

https://commons.wikimedia.org/wiki/File:Olek_-_NuEdge_-_04.jpg



Index

Introduction

graffiti	4
street art	5
urban art	6

Cultural terms

adbusting	8
all-city	9
angel(s)	10
back to back / end to end	11
bite	12
black book	13
buff	14
burn	15
burner piece	16
cannon	17
cap / tip	18
crew	19
culture jamming	20
deface / cap / go over	21
dress-up	22
fatcap	23
ghost	24
hat	25
head / king	26
heaven spot / heavens	27

hip-hop	28
invisible	29
landmark	30
legal wall	31
lock on	32
moniker	33
pichaço	34
post-graffiti	35
rooftop	36
rook	37
run	38
slam	39
slash	40
toy	41
tree	42
undersides	43
whole car / whole train	44
writer	45

Style

3d style	47
abstract style	48
anti-style / ugly style	49
backjump	50
blockbuster style	51
bombing	52
bubble style	53

cartoon / character	54
challenge	55
complex style	56
dubs	57
free style	58
full monty	59
mop	60
mural	61
old school	62
own style	63
piece (free-hand)	64
punition	65
roller graffiti	66
semi wild-style	67
sharp	68
tag	69
tagging	70
throw-up	71
wildstyle	72

Technique

calligraffiti	74
domming	75
drips / dripping	76
etching	77
extinguisher bombing / soaker tags	78
fading	79



Index

fill-ins	80
installation	81
outlining	82
poster	83
scriber	84
scribing / scratching	85
stencil graffiti	86
sticker	87
yarn bombing	88



STREET ART & GRAFFITI




CONSERVATION

ALTERATION

 Change in condition, beneficial or not, intentional or not. ^[a]

DAMAGE

 Alteration that reduces significance or stability. ^[a]
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. ^[a] *Related term:* decay.

OBJECT


 Single manifestation of intangible value in tangible cultural heritage, both movable or immovable. ^[a]

	Deterioration
	Degrado
	Deterioro
	Abbau
	Niszczenie
	Pogoršanje

	Object
	Oggetto (opera)
	Objeto
	Objekt
	Obiekt
	Objekt

CONSERVATION
> general terms

WEATHERING

 Alteration due to exposure to outdoor environment. [a]



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.^[b]

Related term: accretion.



Figure 1



	Concretion
	Concrezione
	Concreción
	Verkrustung
	Twarde nawarstwienia
	Konkrecija

CONSERVATION
 > addition of substances

DEPOSIT



Figure 2



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. [b]



Figure 3



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. ^[b]



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.^[b]



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. ^[b]



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.^[c]

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.^[c]



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. ^[b]



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. ^[c]



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 extent and clearly outlined. Localised tidemarks may form at the edges of liquid stains, on drying. ^[b]

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. [c]



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.^[b]



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.^[c]

Related terms: shrinkage, swelling.



Figure 26

	Deformation
	Deformazione
	Deformación
	Verformung
	Deformacja
	Izobličenje



CONSERVATION
> deformation

DEPRESSION



Local concave deformation.



Figure 27

-  Depression
-  Depressione
-  Depresión
-  Vertiefung
-  Wklęśnięcie / 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. [c]

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.^[b]




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.^[b]

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.^[c]



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.^[b]

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*).^[c]



Scaling



Scagliatura



Exfoliación



Schollenbildung



Brak adhezji



Ljuštenje



CONSERVATION
> loss of cohesion / adhesion



ABRASION



Figure 45

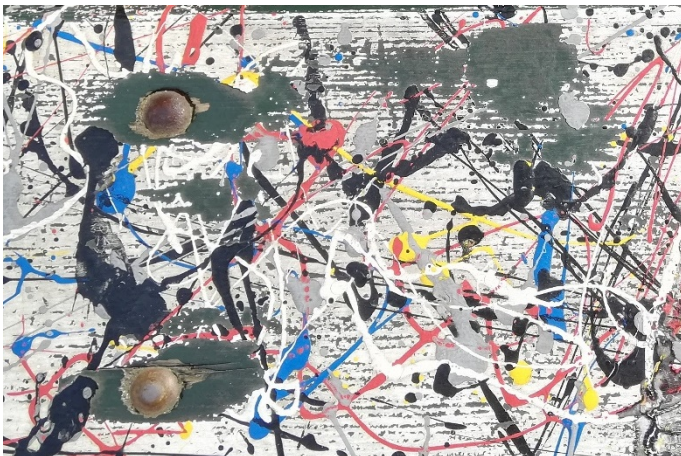


Figure 46



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

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).^[b]

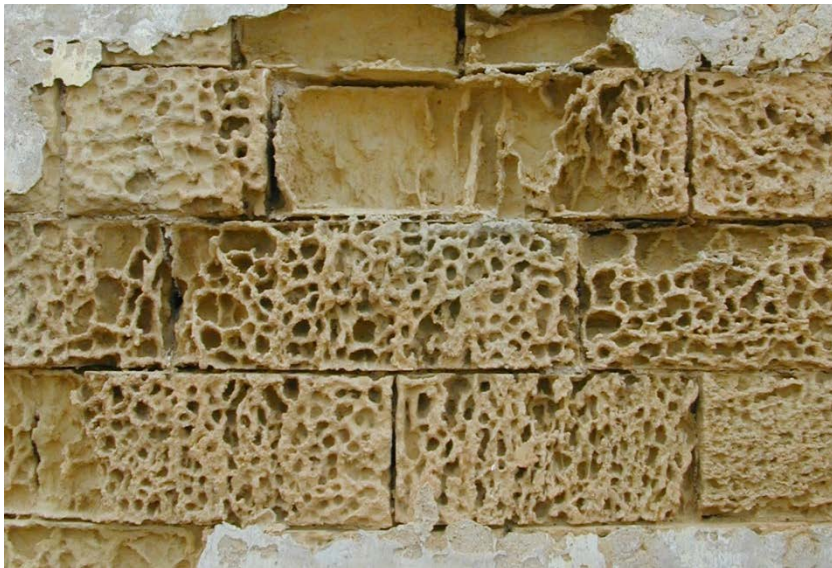


Figure 47



	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.^[c]



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.^[c]



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.^[c]



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.^[b]



Figure 55



	Perforation
	Perforazione
	Perforación
	Perforation
	Perforacija
	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.^[6]



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.^[b]




Figure 57

-  Roughned / 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.^[b]

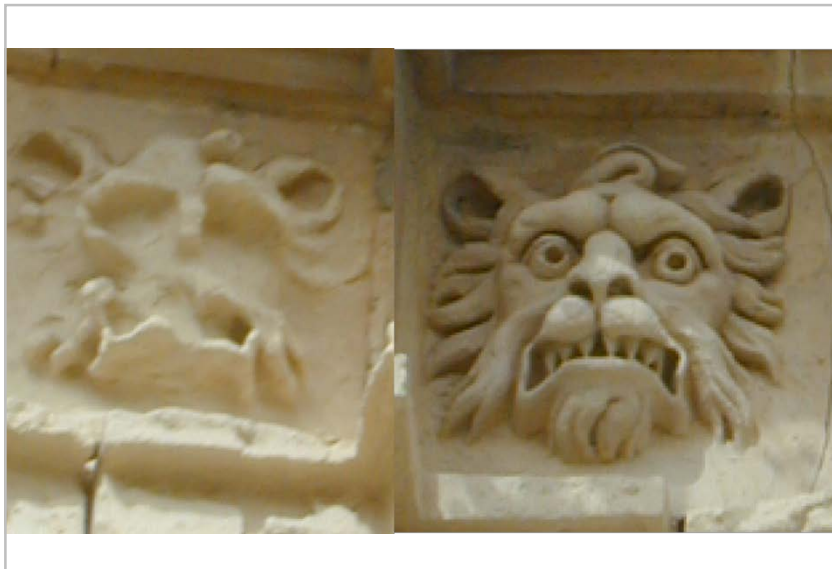








Figure 58



-  Rounded / Rounding
-  Arrotondamento
-  Redondeamiento
-  Abgerundet
-  Wyoblienie / 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.^[b]



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.^[b]




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).^[c]

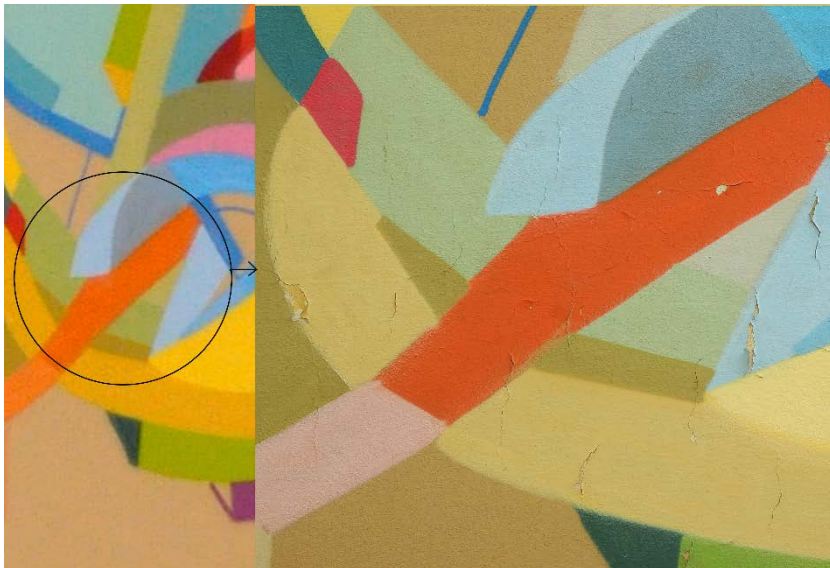



Figure 62

	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.^[c]

Related term: bleaching.



Figure 63



-  Fading
-  Sbiadimento
-  Desvanecimiento
-  Verblassen
-  Blaknięcie
-  Blijedeenje

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.^[c]

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).^[c]



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.

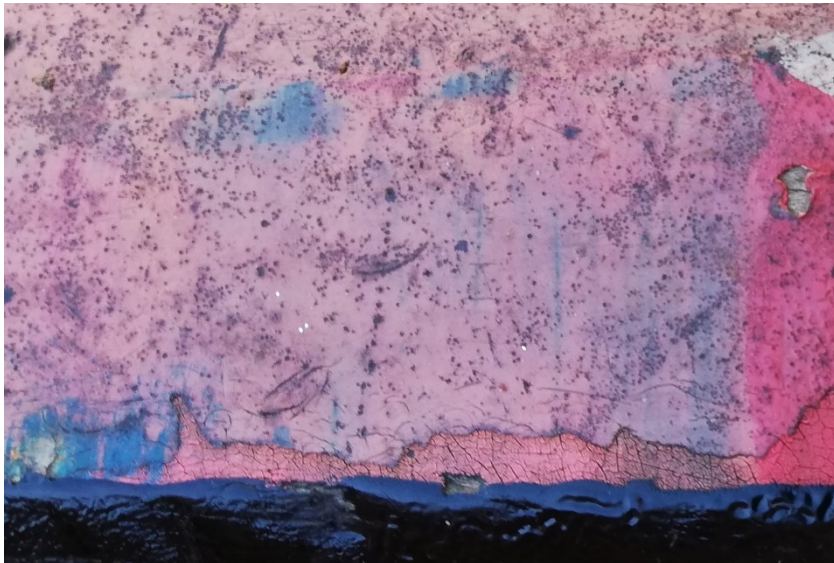


Figure 72

	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
-  Otwory 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*

List of Pictures & Credits

Figure 1 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 2 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 3 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 4 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 5 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 6 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 7 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 8 – *Zgurić and Family*, by Zlatko Zlatić (1978), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 9 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 10 – *No title*, by Angelo Fragomeni (2008; overpainted in 2019), Corso Leone, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 11 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 12 – *Butterfly*, by Zvonimir Kamenar (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 13 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

References for glossary definitions:

- 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).



List of Pictures & Credits

Figure 14 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 15 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 16 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 17 – *Monument to Angelo Brofferio*, by Gabriele Ambrosio (1871), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 18 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 19 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 20 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 22 – *No title*, by Orma il viandante, Kasy23, Sister Flash, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 23 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 24 – *Antipodes*, by Ivan Kožarić (1972), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 25 – Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 26 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 27 – *Sinfonia*, by Franco Garelli (1968), Turin, Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2007.



List of Pictures & Credits

Figure 28 – *Flower*, by Vera Fischer (1973), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 29 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 30 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 31 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 32 – *Sculpture V*, by Milivoje Babović (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 33 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 34 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 35 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 36 – Mural on The Wall Art in Rose Garden (2006) by Przemek "Trust" Truściński, Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 37 – *We love Enak*, by Bigtato, Joes, Piove, Wens, IBS (2011), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 38 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 39 – *No title*, by Exit Enter, Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 40 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 41 – *Relief in Space*, by Dušan Subotić (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 42 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2017.

Figure 43 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.



List of Pictures & Credits

Figure 44 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 45 – *Orator*, by Ante Rašić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 46 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 47 – Cittadella, Victoria, Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 48 – Valletta, Malta - Photo credit: Paola Croveri, 2002.

Figure 49 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 50 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 51 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 52 – *No title*, by Moe and students (2017), Bologna, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 53 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 54 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 55 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 56 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2018.

Figure 57 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 58 – Greeks Gate, Mdina, Malta - Photo credit: Paola Croveri, 2002.

Figure 59 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.



List of Pictures & Credits

Figure 60 – *No title*, by Gianni Gianasso (2000), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 61 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 62 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 63 – *Escarabajo Pelotero*, by Nove Noel (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 64 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 65 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 66 – *Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp*, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 67 – *No title*, by various artists (2010), Corso Bramante, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 68 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 69 Birgu, Malta - Photo credit: Paola Croveri, 2002.

Figure 70 – *Stilt Walkers*, by Linas Domarackas (2009), Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 71 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 72 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 73 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 74 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2014.

Figure 75 – *No title*, by Antonio Mascia, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.



Index

General terms

alteration	97
damage	97
deterioration	98
object	98
weathering	99

Addition of substances

concretion	101
deposit	102
dust	103
film	104
inclusion	105
overpainting	106
soiling	107

Biological alteration

biofilm	109
biological colonisation	110

Chemical alteration

burned	112
corrosion	113
crust	114
efflorescence	115
exudation	116

moist area	117
patina	118

Deformation

blistering	120
buckle	121
deformation	122
depression	123
torsion	124

Loss of cohesion / adhesion

collapse	126
cracking	127
crumbling	128
delamination	129
flaking	130
fracture	131
incision	132
loss of cohesion	133
open joint	134
scaling	135

Loss of material

abrasion	137
alveolization	138
cavity	139

erosion	140
lacuna	141
loss	142
perforation	143
pitting	144
roughened / roughening	145
rounded / rounding	146
scratch	147

Optical alteration

chromatic alteration	149
darkening	150
fading	151
staining	152
white veil	153
yellowing	154

Previous interventions

applied elements	156
filling	157
fixative	158
injection hole	159
repainting	160
retouching / inpainting	161



CAPuS Glossaries have been developed as part of the project Conservation of Art in Public Spaces (CAPuS) and have been designed for educational, social and non-profit-making purposes.

CAPuS Glossaries can be downloaded in whole or in part, but cannot be used without correctly listing the sources. All individuals wishing to use the content are required to comply with all applicable copyright laws. The photographs of the artworks cannot be copied and reused.

The contributors to the CAPuS Glossaries have made every effort to ensure the accuracy of the information and copyright of the material in this document, but any liability that may arise from the use of and reliance on the information contained therein is excluded.



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.

www.capusproject.eu





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.

The present Glossary was realized 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 supplied with a List of pictures and credits, Bibliographic References and an Index.

Overall the glossary counts 141 definitions. Street Art & Graffiti sections contains General (3), Cultural (38), Style (26) and Techniques (15) terms while Conservation section has a sub-classification in 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, international glossaries already existing were taken as a reference and terms were illustrated with a telling 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 reputation in common language and could implicate a different and subjective judgement are intentionally not included (e.g. vandalism).

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



STREET ART & GRAFFITI

GRAFFITI


 I graffiti sono scritte o disegni, di solito come forme di espressione artistica, realizzati su un muro o altre superfici visibili al pubblico, spesso senza l'autorizzazione dei proprietari. I graffiti contemporanei (o "hip hop") risalgono agli anni '70 e si dice in genere che siano nati nei quartieri neri e latini di New York, a fianco della musica hip-hop e delle sottoculture di strada e catalizzati dall'invenzione delle vernici spray. I primi artisti a fare graffiti erano comunemente chiamati "writer" o "tagger". Il graffiti writing e la street art sono movimenti strettamente collegati all'arte contemporanea, ma si differenziano per funzione e intento. Infatti, i graffiti writer non sono interessati alla comprensione del pubblico, quindi indirizzano i loro messaggi a un gruppo specifico di persone, mentre la street art si propone di comunicare con un pubblico ampio.




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

 La definizione di street art è ancora oggetto di discussione ed evolve costantemente. La street art è una forma d'arte visiva creata in spazi pubblici / urbani, come muri esterni di edifici, cavalcavia e marciapiedi. Questo rende la street art strettamente connessa al graffitismo. Sebbene il termine si riferisca spesso ad una forma d'arte non autorizzata e contrapposta ad iniziative supportate dalle istituzioni, la street art sta diventando via via più popolare. È impiegata solitamente come mezzo per veicolare messaggi politici o di commento sociale. Non tutta la street art è legata ad opere pittoriche. Il termine può includere anche graffiti tradizionali, sculture, stencil, sticker, poster e installazioni di strada.

 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



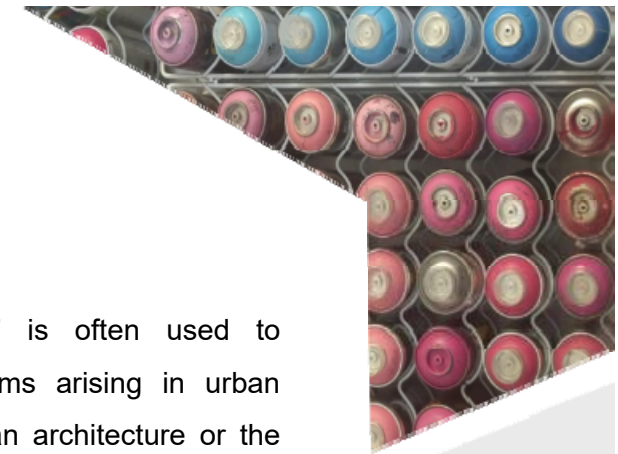
URBAN ART



In italiano, anche ARTE URBANA. L'espressione "arte urbana" è spesso usata per racchiudere tutte le forme di arte visiva che sorgono in aree urbane, ispirate all'architettura urbana o allo stile di vita urbano del presente. Combina street art e graffiti e, in un quadro più allargato, tutte le forme di arte pubblica contemporanea in spazi urbani aperti.




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.





LANDMARK

 Un graffito difficilmente cancellabile, realizzato in un luogo arduo da raggiungere o nascosto, e che per questo persiste per almeno cinque anni. Solitamente è indicata la data di realizzazione. Questi lavori sono tenuti in alta considerazione da parte dei writer.



 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 1



LEGAL WALL

 In italiano, anche MURO LEGALE. Un lavoro realizzato legalmente, con il permesso del proprietario del muro o delle autorità. Solo un writer affermato per graffiti illegali può ottenere rispetto per un muro legale.

 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.

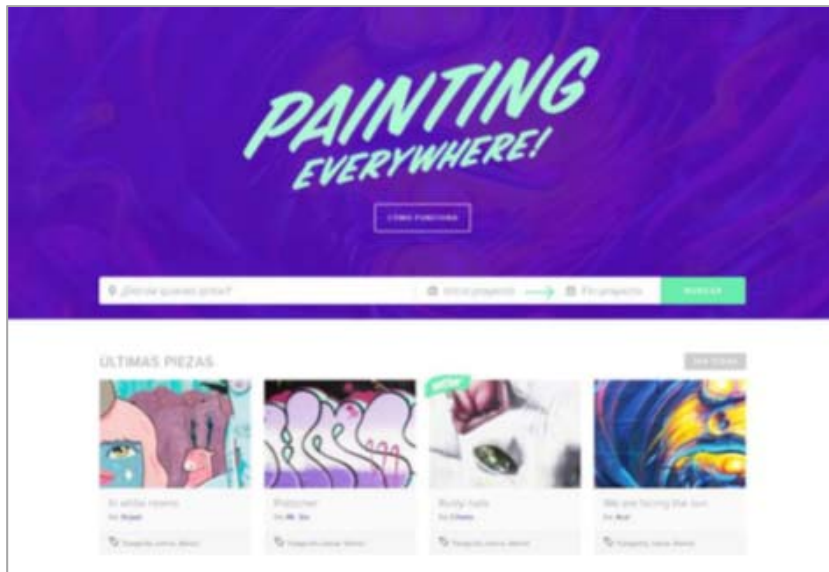


Figure 2



STREET ART & GRAFFITI
> cultural terms



MONIKER



Il nome di strada dell'artista, soprannome o firma identificativa.



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



Figure 3



STREET ART & GRAFFITI

> *cultural terms*



3D STYLE



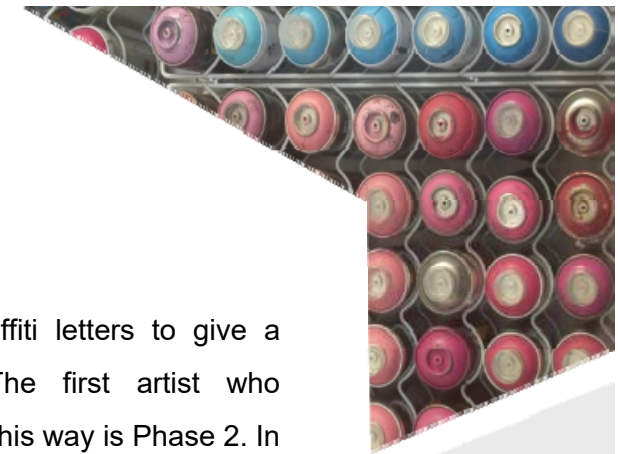
 Un effetto usato per i graffiti più semplici basati su lettere per dare un'illusione di tridimensionalità. Il primo artista che cominciò ad abbellire le lettere in questo modo fu Phase 2. Nel graffitismo, il 3D si riferisce al lettering, ma esiste un'altra forma di arte 3D realizzata sul manto stradale, definita "*Chalk art*" (in italiano, letteralmente, l'arte del gesso, realizzata con gessetti). Chalk art e graffiti 3D non vanno confusi, poiché si differenziano molto per concetto ed estetica.




Figure 4

 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.



ABSTRACT STYLE

 L'*abstract style* (in italiano, letteralmente, lo stile astratto) non include la realizzazione di lettere ma è basata piuttosto sull'abilità nel dipingere e l'armonia dimostrate dall'artista. L'obiettivo è simile a quello della pittura astratta, cioè realizzare un'opera armoniosa con dinamicità ed equilibrio peculiari, realizzati attraverso l'uso di elementi artistici di base, come linea, forma, geometria, colore e composizione.



 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 5

BLOCKBUSTER STYLE

 I *blockbuster*, o "lettere dritte", sono di grandi dimensioni, squadrati, imponenti e semplici, dunque più leggibili della maggior parte dei graffiti. Solitamente sono realizzati in due colori, spesso una combinazione di nero, bianco e argento. Usati per passare sopra altri graffiti o coprire l'esterno dei treni più facilmente, i *blockbuster* sono indicati per una copertura estrema.



 *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 6



BOMBING

 L'atto di dipingere, o "colpire", in un arco di tempo molto breve un elevato numero di muri in un'area urbana o di carrozze di treni. Poiché la velocità è un fattore importante, i writer che compiono *bombing* sono inclini ad utilizzare stili semplici, *tags* o *throw-up*. Il termine significa anche uscire per fare graffiti.



 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 7



BUBBLE STYLE

 Un vecchio e un po' datato stile di graffiti, semplice, arrotondato, con lettere a forma di bolla, normalmente facilmente leggibili. I *throw-up* sono spesso dipinti con questo stile, perché è semplice e rapido da eseguire.



 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 8

CARTOON / CHARACTER

 Un personaggio ampiamente conosciuto dei cartoni animati o una figura presa in prestito dal mondo dei fumetti, della cultura popolare o della TV. I writer che realizzano *cartoon* spesso inventano i loro stessi personaggi e immagini di fantasia. I *cartoon* si adattano facilmente alla maggior parte degli stili di *lettering*, aggiungendo un tocco di umorismo.


 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 9





DUBS

 In italiano, ARGENTONE. Tipologia di graffito eseguito con vernice color argento o cromato, nata originariamente a Londra (UK). Possono essere trovati nelle stazioni ferroviarie o nelle strade. Gli argentoni sono normalmente realizzati unendo gli sforzi dell'intera crew (*gruppo di writer*).


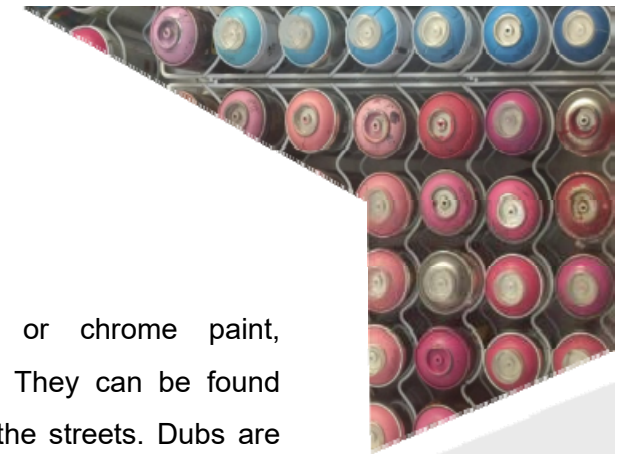
 Graffiti executed in silver or chrome paint, originating from London, UK. They can be found around railway stations or in the streets. Dubs are usually a crew effort.




Figure 10





FREE STYLE

 Combinazione di stili, senza una caratteristica distintiva. È un'espressione individuale.


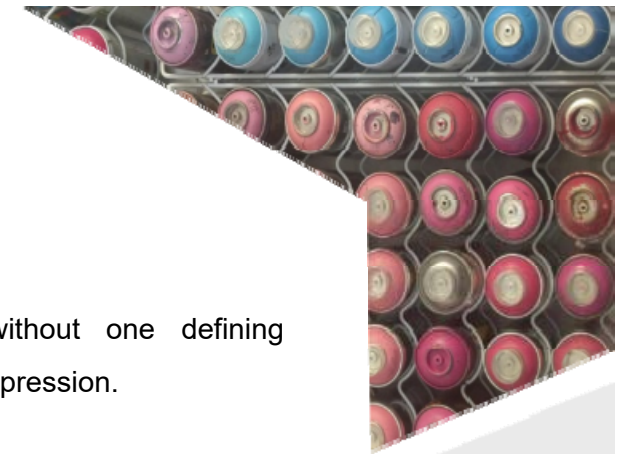
 A combination of styles without one defining characteristic. An individual expression.




Figure 11



STREET ART & GRAFFITI
> style

MURAL

 Dipinto murale realizzato su una superficie esterna o interna di un edificio, o su un soffitto. Nell'ambito della street art, si riferisce ad un pezzo elaborato e di grandi dimensioni, che richiede notevoli abilità nel dipingere. Diversamente dai graffiti, i murales normalmente rispettano l'architettura del muro e dell'edificio, a volte persino l'ambiente circostante. Sono spesso legali.


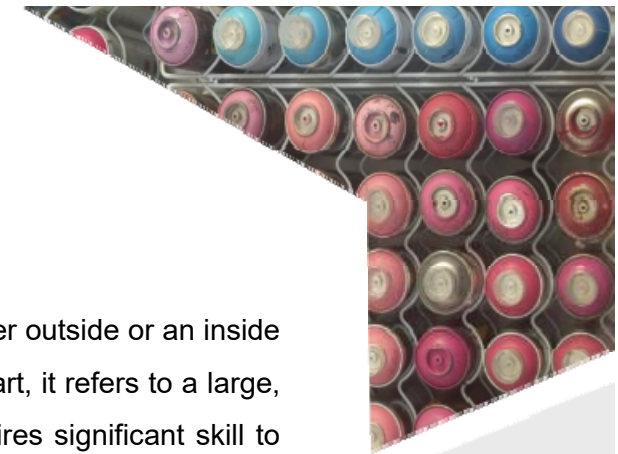

 A wall painting applied on either outside or an inside surface, or a ceiling. In street art, it refers to a large, elaborate wall piece that requires significant skill to paint. Unlike graffiti, murals normally respect the architecture of the wall and the building, sometimes even the surroundings. They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



Figure 12



PIECE (FREE-HAND)

 In italiano "pezzo", dipinto a mano libera. Un grande e complesso dipinto murale, la cui esecuzione prevede tempo e difficoltà. È caratterizzato da molti componenti differenti, come una ricca tavolozza, elementi 3D e altri segni grafici. È il risultato del lavoro di un writer di esperienza, che ottiene grande rispetto.

In italiano in termine «pezzo» viene usato anche per indicare un generico graffito.


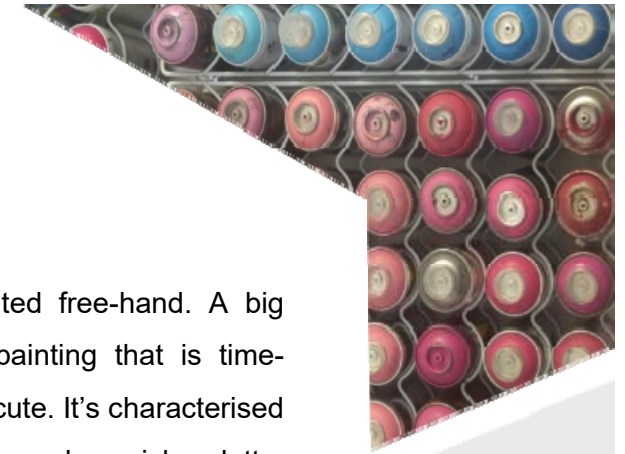

 Short for “masterpiece”, painted free-hand. A big and complex piece of wall painting that is time-consuming and difficult to execute. It’s characterised by many different components, such as rich palette, 3D elements, and other visual marks. A work of a more experienced writer, earning them extra respect.



Figure 13



ROLLER GRAFFITI

 Graffito dipinto con vernice stesa a rullo, invece che con bombolette spray. Esistono tecniche specifiche per questa tipologia di 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 14





SHARP



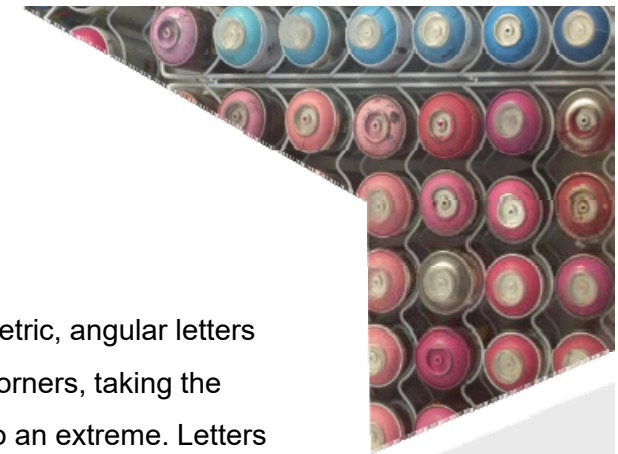
 Un tipo di writing molto geometrico, lettere spigolose con molti spigoli netti e angoli, che porta gli elementi appuntiti ed acuti all'estremo. Le lettere sono fortemente alterate, spesso irriconoscibili, suscitando un'impressione feroce e furiosa.



Figure 15

 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.



TAG



 La firma di un writer, molto stilizzata, scritta rapidamente, solitamente realizzata con un colore solo che contrasta con lo sfondo. Costituisce il *moniker* dell'artista. È il più semplice e comune tipo di graffiti. Usato come verbo ("taggare") significa "firmare", atto che deriva da una pratica classica degli artisti che firmano le loro opere.





Figure 16

 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.



THROW-UP

 Talvolta chiamato "throwie", è una semplice forma di graffiti, che sta a metà strada tra una tag e un *graffiti bombing*. È solitamente realizzata con un contorno semplice delle lettere, poi riempite di colore. I *throw-up* sono spesso realizzati in stile *bubble* o *blockbuster*, che consentono un'esecuzione veloce. Gli artisti usano *throw-up* e tag per coprire quante più superfici possibili, in competizione coi loro «rivali». Insieme alle tag, i *throw-up* sono come un logo dell'artista.

 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.

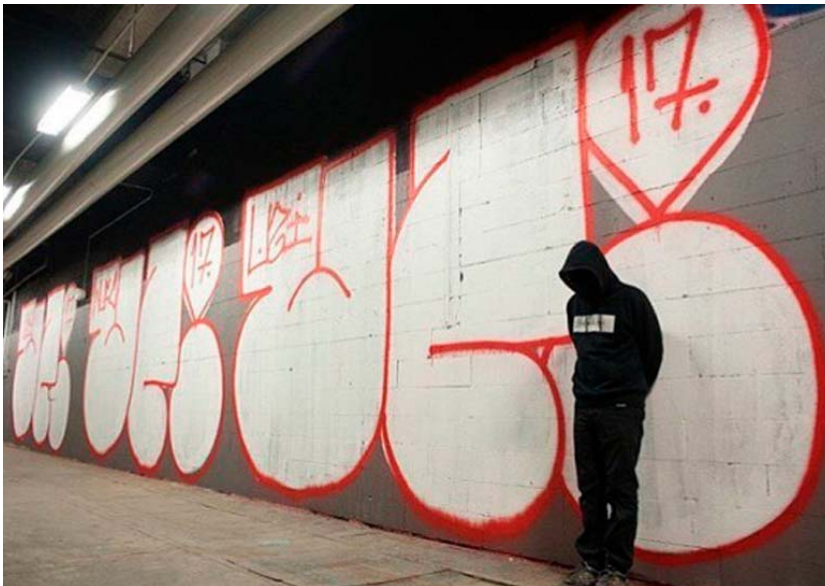
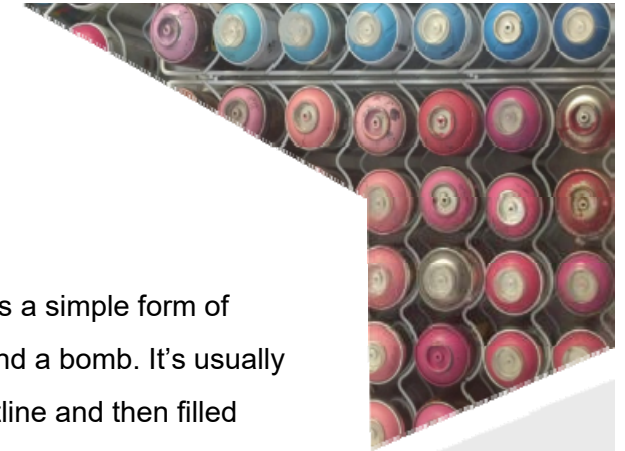



Figure 17



WILDSTYLE

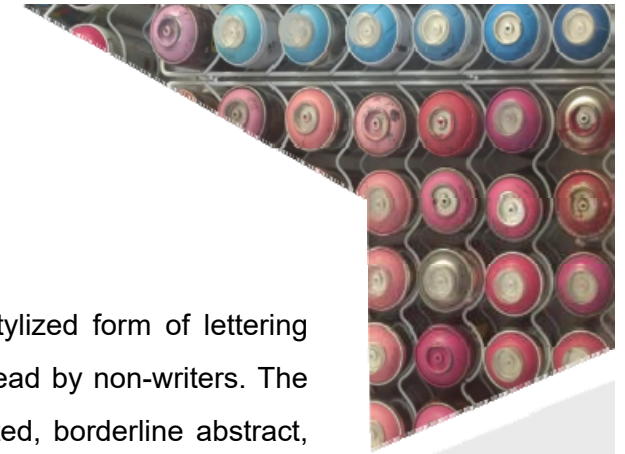
 Forma di lettering molto complessa e fortemente stilizzata, che è spesso illeggibile per coloro che non sono writer. Le lettere possono essere molto complicate, al limite dell'astratto, e contenere elementi tridimensionali, con molte connessioni, frecce ed intrecci. In generale il *wildstyle* è visto come uno degli stili di graffiti writing più impegnativo, riservato a coloro che hanno solide capacità.



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 18







CALLIGRAFFITI



Un graffito influenzato dalla calligrafia.




Calligraphy-influenced graffiti




Figure 19

STREET ART & GRAFFITI
> *technique*


DOMMING

 Una tecnica per mescolare vernici spray, nella quale un colore è spruzzato su un altro strato ancora bagnato e le due sfumature vengono poi strofinate insieme. L'effetto di *domming* può essere creato usando uno strumento abrasivo, come ad esempio sabbia o carta vetrata. Il termine deriva dalla parola "condom". Talvolta viene anche nominato "*fingering*", quando realizzato con le dita (in inglese "fingers").

 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

 Un *dripping* (letteralmente "gocciolamento") realizzato intenzionalmente è stilizzato. Un dripping non intenzionale è segno di inesperienza dell'artista.



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



Figure 20



INSTALLATION

 In italiano, INSTALLAZIONE. Un genere artistico costituito da opere tridimensionali e site-specific. Possono essere eseguite in ambienti interni così come all'esterno. Le installazioni che si trovano all'esterno ricadono nel dominio dell'arte pubblica, della land art, degli interventi pubblici o di street art, tenuto anche conto che spesso queste forme d'arte si sovrappongono parzialmente.



 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 21



OUTLINING

 In italiano, SCHIZZO (bozzetto). Fare uno schizzo o un disegno preparatorio, realizzato su carta o in un *black book*, per progettare un pezzo. Il termine *outline* è spesso riferito a uno schizzo realizzato sulla parete, o al contorno di un *throw-up* o di un graffito simile che può poi essere riempito di colore.



 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 22



POSTER

 Un lavoro creato in studio su carta che può poi essere incollato su un muro con colla di amido. Seguendo la lunga e ricca storia dei poster artistici, la cultura dei graffiti ha ripreso questa forma di espressione pubblica semplice ed efficace e l'ha trasformato in uno dei formati preferiti da incollare.


 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 23



STENCIL GRAFFITI

Una delle più popolari forme di street art. Gli stencil sono realizzati su cartone, carta o altri materiali che aiutano a creare rapidamente il soggetto figurativo. Il disegno pre-preparato viene ritagliato e trasferito sulla parete con una vernice spray o a rullo. Il disegno può essere facilmente ripetuto su altri muri. Molteplici livelli di stencil possono creare immagini belle ed elaborate, consentendo l'uso di molti colori e dettagli.


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 24



STICKER

 Gli *stickers*, come il *graffiti bombing*, sono da applicare in fretta o usati per firmare una superficie o un'area ancora non interessata da writing. Gli *stickers* sono solitamente disegnati e stampati successivamente e contengono tratti dello stile dell'artista, così come il suo messaggio, spesso di critica politica o sociale, riferita ad una specifica questione. Molti marchi producono i loro *stickers*.


 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 25



List of pictures & Credits

Figure 1

https://commons.wikimedia.org/wiki/File:5_Pointz_Graffiti_17.JPG

Figure 2

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

Figure 3

https://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Borf_tag_on_Graffiti_Research_Lab_door.jpg/800px-Borf_tag_on_Graffiti_Research_Lab_door.jpg

Figure 4

<https://www.mtn-world.com/en/blog/2017/07/28/will-3d-letters-ever-become-a-trend-again/>

Figure 5

<https://www.mtn-world.com/en/blog/2020/01/29/some-of-the-most-interesting-abstract-graffiti-writers/>

Figure 6

<https://www.mtn-world.com/en/blog/2013/11/22/soten-tiws-blockbusters/>

Figure 7

<https://www.mtn-world.com/en/blog/2019/03/19/porno-show-bombing-from-buenos-aires-to-barcelona/>

Figure 8

<https://www.mtn-world.com/en/blog/2012/05/25/tilt-interview/>

Figure 9

"The Book" A Vaughn Bodè tribute, by Wens and Navolio (2016)
MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro "La Venaria Reale", 2018.

References for glossary definitions:

- Street and Graffiti Art - History and Concepts
<https://www.theartstory.org/movement/street-art/#nav>
(accessed on 23/04/2020)
- Street Art: Definition & History, (2019).
<https://study.com/academy/lesson/street-art-definition-history.html> (accessed on 23/04/2020)
- The difference between Street Art and Graffiti
<https://schriftfarbe.com/the-difference-between-street-art-and-graffiti> (accessed on 23/04/2020)
- Street art and graffiti words – The ultimate glossary, Berlin Street Art - <https://berlinstreetart.com/graffiti-words/>
(accessed on 23/04/2020)
- Claudia Galal, STREET ART, Collana Rumori, Auditorium, Milano 2009
- B. Carlsson, Hop Louie, Street Art Cook Book- a guide to technique and materials, Dokument Press, Arsta, 2011
- AA. VV, Graffiti Cook Book- The complete Do-it-yourself-guide to graffiti, Dokument Press, Arsta, 2015
- (edited by) A. Dal Lago, S. Giordano, Sporcare i muri- graffiti, decoro e proprietà privata, DeriveApprodi, Roma 2018
- A. Dal Lago, S. Giordano, Graffiti-Arte e Ordine Pubblico, Collana Voci, Il Mulino, Bologna 2016

List of pictures & Credits

Figure 10

<https://www.mtn-world.com/en/blog/2013/11/06/chan-mac-x-mtn-mega-plata/>

Figure 11

<https://www.mtn-world.com/en/blog/2018/03/27/three-aces-sunk/>

Figure 12

Breathe, by Millo (2014), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 13

<https://www.mtn-world.com/en/blog/2017/10/23/peeta-x-arnay-gallery/>

Figure 14

https://commons.wikimedia.org/wiki/File:Punition_Soack_Paris.jpg

Figure 15

<https://www.mtn-world.com/en/blog/2014/11/05/katre-reso-at-montana-gallery-montpellier/>

Figure 16

<https://www.mtn-world.com/en/blog/2018/04/05/reks-the-best-handstyle-in-chile-digs-up-some-lost-tapes/>

Figure 17

<https://www.mtn-world.com/en/blog/2017/05/12/throw-ups-mix-24/>

Figure 18

<https://www.mtn-world.com/en/blog/2019/11/19/brus-little-trouble-in-big-china/>

Figure 19

<https://www.mtn-world.com/en/blog/2018/07/25/artistic-dialogues-at-arnau-gallery/>

Figure 20

In Barriera, by Various artists (2011), Turin, Italy – Photo credit: Paola Croveri, Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21

Bear, by Bordalo II (2016), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

Figure 22

Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: Monkeys Evolution, 2008.

Figure 23

No title, by unknown artist, Turin, Italy – Photo credit: Paola Croveri, 2005.

Figure 24

<https://www.mtn-world.com/en/blog/2018/05/02/btoy-for-womart/>

Figure 25

Amsterdam - Photo credit: Paola Croveri, 2019.



Indice / Index

Introduction

graffiti	4
street art	5
urban art	6

Cultural terms

landmark	8
legal wall	9
moniker	10

Style

3D style	12
abstract style	13
blockbuster style	14
bombing	15
bubble style	16
cartoon / character	17
dubs	18
freestyle	19
mural	20
piece (free-hand)	21
roller graffiti	22
sharp	23
tag	24
throw-up	25
wildstyle	26

Technique

calligraffiti	28
domming	29
drips / dripping	30
installation	31
outlining	32
poster	33
stencil graffiti	34
sticker	35






CONSERVATION



ALTERAZIONE

ALTERATION


 Modificazione delle proprietà di un materiale, che può essere vantaggiosa o meno, e avere cause intenzionali o meno. ^[a]


 Change in condition, beneficial or not, intentional or not. ^[a]

	Alteration
	Alterazione
	Alteración
	Veränderung
	Zmiany
	Alteracija

DANNO

DAMAGE

 Alterazione che causa una riduzione di valore o stabilità.
Termine correlato: degrado. ^[a]


 Alteration that reduces significance or stability. ^[a]
Related term: degradation.


	Damage
	Danno
	Daño
	Schaden
	Zniszczenie
	Oštećenje

CONSERVATION
 > general terms

DEGRADO


DETERIORATION


 Processo graduale che porta ad una modificazione dello stato conservativo dell'oggetto con una riduzione di valore o stabilità. ^[a]
Termine correlato: deterioramento.

 Gradual change in condition that reduces significance or stability. ^[a] *Related term:* decay.

OGGETTO (opera)

OBJECT

 Singola manifestazione di valore intangibile in un bene culturale tangibile, mobile o immobile. ^[a]

 Single manifestation of intangible value in tangible cultural heritage, both movable or immovable. ^[a]


	Deterioration
	Degrado
	Deterioro
	Abbau
	Niszczenie
	Pogoršanje


	Object
	Oggetto (opera)
	Objeto
	Objekt
	Obiekt
	Objekt

CONSERVATION
> general terms

Degrado per esposizione agli agenti atmosferici

WEATHERING

 Alterazione causata all'esposizione all'ambiente esterno
(agli agenti atmosferici). ^[a]

 Alteration due to exposure to outdoor environment. ^[a]




	Weathering
	Degrado per esposizione agli agenti atmosferici
	Meteorización
	Verwitterung
	Wietrzenie
	Izlaganje vremenskim utjecajima

CONSERVATION
> general terms



CONCREZIONE

CONCRETION

 Accumulo di un deposito compatto sulla superficie, che può assumere una forma specifica: nodulare, *botroidale* (forma a grappolo d'uva), *framboidale* (forma a lampone). In generale, le concrezioni non delimitano l'intera superficie e sono di estensione limitata. ^[b]


 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. ^[b]
Related term: accretion.



Figure 1

	Concretion
	Concrezione
	Concreción
	Verkrustung
	Twarde nawarstwienia
	Konkrecija



CONSERVATION
> addition of substances

DEPOSITO

DEPOSIT



Figure 2



Figure 3



Accumulo di materiale esogeno sulla superficie, come polvere o gocciolature. Può essere definito sia coerente sia incoerente, in base al grado di coesione tra le particelle e/o di adesione alla superficie. [b]



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. [b]



Deposit



Deposito



Depósito



Ablagerung



Osad



Naslaga



CONSERVATION
> addition of substances



PARTICOLATO *DUST*



Accumulo di fini particelle di materiale esogeno, non compatto né adesivo alla superficie.



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

FILM

 Sottile strato coprente o di rivestimento della superficie, generalmente di natura organica ed omogeneo. Un film, o pellicola, può essere opaca o traslucida. [b]


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



Figure 5

	Film
	Film
	Película
	Film
	Film / Powłoka
	Film



CONSERVATION
> addition of substances



INCLUSIONE

INCLUSION



Materiale esogeno inglobato nell'oggetto.



Exogenous material embedded within an object.



Figure 6



	Inclusion
	Inclusione
	Inclusión
	Einschluss
	Wewnętrzne zmiany
	Inkluzija

CONSERVATION
> addition of substances

SOVRAMMISSIONE OVERPAINTING



Figure 7



Figure 8



Applicazione di vernice, inchiostro o altro materiale simile sulla superficie dell'oggetto, con lo scopo di modificare l'aspetto dell'opera rispetto all'intenzione dell'artista. Da non confondere con i termini *ritocco* e *ridipintura* (vedi la sezione "Interventi Precedenti"), né con la sovrammissione di materiali di restauro.



Application of paint, ink or similar matter on the surface of the object aimed to modify the aesthetic of the artwork, compared 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

DEPOSITO PARZIALMENTE COERENTE SOILING



Strato molto sottile di particelle di materiale esogeno (es. fuliggine) che provoca un'alterazione cromatica localizzata. L'accumulo può avere diversi gradi di adesione al substrato. ^[b]

Termine correlato: sporco.



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. ^[b]



Figure 9



Soiling



Deposito parzialmente coerente



Enmugredimiento



Verschmutzung



Zabrudzenie



Zaprljanje





CONSERVATION
> addition of substances



BIOFILM

BIOFILM

 Colonia microbica mono- o multi-strato adesa alla superficie, di spessore variabile fino al 2 mm. Spesso un biofilm è costituito da poche cellule provenienti da microrganismi differenti immerse in grande quantità di secrezione extracellulare. Questi strati coesi e spesso appiccicosi possono contrarsi ed espandersi in base all'apporto di acqua. I biofilm spesso creano una patina di vari colori dovuto alla produzione di sottoprodotti coloranti. [b]

 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. [b]

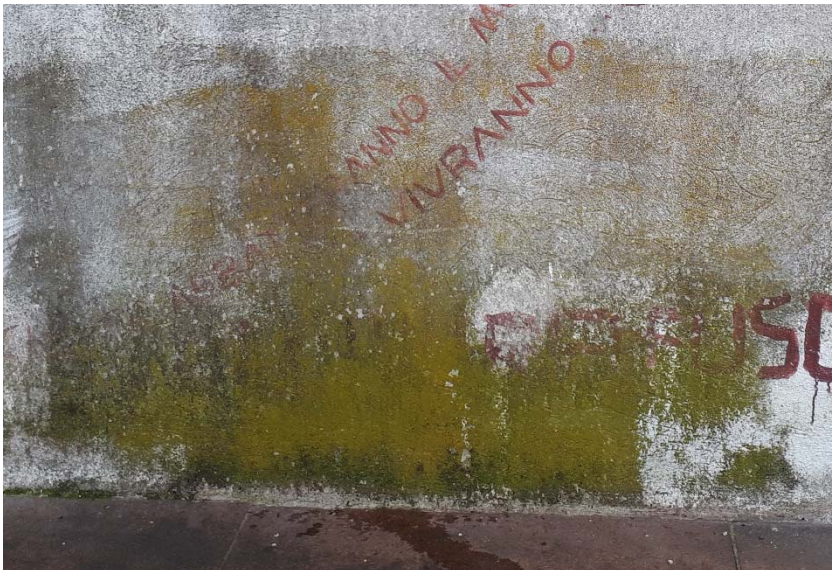




Figure 10

	Biofilm
	Biofilm
	Película biológica
	Biofilm
	Biofilm
	Biofilm



CONSERVATION
> biological alteration

COLONIZZAZIONE BIOLOGICA

BIOLOGICAL COLONISATION



Figure 11



Figure 12



Colonizzazione di un oggetto da parte di organismi viventi che può portare ad un degrado. La crescita biologica può essere legata a molte tipologie di organismi, dai più semplici (batteri, funghi, licheni e alghe) ai più complessi, come piante superiori (alberi e arbusti) e animali (nidificazioni e deiezioni di uccelli). Questo può portare ad una irreversibile perdita di valore e/informazione. ^[c] *Termini correlati:* biodeterioramento, degrado per azione di agenti microbiologici.



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. ^[c] *Related terms:* biodeterioration, biogrowth, microbiological deterioration.



Biological colonisation



Biologisches wachstum



Colonizzazione biologica



Biologiczne czynniki niszczące



Colonización biológica



Biološko naseljavanje



CONSERVATION
> biological alteration



BRUCIATO

BURNED



Figure 13



Figure 14



Condizione di degrado o parziale distruzione causato dal contatto con il fuoco.



Having degraded or partially destroyed due to contact with fire.



Burned



Bruciato



Quemadura



Verbrennung



Przypalenia



Izgoren



CONSERVATION
> chemical alteration

CORROSIONE

CORROSION



Figure 15



Figure 16



Degrado di tipo chimico e fisico delle superfici architettoniche, in pietra o in metallo, causato dall'esposizione agli agenti atmosferici o dal contatto con sostanze corrosive. [c]



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



Corrosion



Corrosione



Corrosión



Korrosion



Korozja




Korozija

CONSERVATION
> chemical alteration



CROSTA

CRUST

 Strato di alterazione esterno e molto compatto, adeso alla superficie dell'oggetto. Quando l'alterazione è chiaramente causata da un processo di precipitazione, è possibile usare il termine incrostazione. ^[b]


 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. ^[b]



Figure 17


	Crust
	Crosta
	Costra
	Kruste
	Skorupa
	Kora



CONSERVATION
> *chemical alteration*

EFFLORESCENZA

EFFLORESCENCE

 Accumulo sulla superficie di particelle o cristalli costituiti da sali solubili. La migrazione dei sali solubili dall'interno e l'evaporazione dell'acqua determinano la cristallizzazione sulla superficie. Un'efflorescenza salina può indicare un accumulo di sali anche al di sotto della superficie (chiamata subflorescenza), potenzialmente dannoso. [c]


 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. [c]



Figure 18


	Efflorescence
	Efflorescenza
	Eflorescencia
	Ausblühung
	Wykwity soli
	Cvjetanje



CONSERVATION
> chemical alteration

ESSUDATO

EXUDATION

 Migrazione di una sostanza liquida dall'interno sulla superficie di un oggetto. Non va confuso con le conseguenze (del fenomeno) di condensazione.


 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*

MACCHIA DI UMIDITÀ

MOIST AREA



Figure 20



Figure 21



Superficie interessata da umidità (di risalita), spesso risultante in un'area più scura di limitata estensione e chiaramente delineata. Dopo l'asciugatura, possono formarsi tracce visibili (*gore*) ai margini della macchia di umidità. ^[b]



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. ^[b]
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

PATINA

 Alterazione naturale visibile sulla superficie, dovuta ad invecchiamento, usura, manipolazione, ossidazione e/o esposizione agli agenti atmosferici. Una patina può però essere anche applicata artificialmente. All'osservazione visiva, la patina non ha uno spessore evidente. [c]


 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. [c]



Figure 22

	Patina
	Patina
	Pátina
	Patina
	Patyna
	Patina



CONSERVATION
> chemical alteration



RIGONFIAMENTI A BOLLE

BLISTERING



Figure 23



Figure 24



Isolati sollevamenti della superficie di forma emisferica, causati da un difetto di adesione dello strato più esterno, non correlati alla struttura dell'oggetto. In alcune circostanze, possono essere provocati dall'azione di sali solubili. [b]



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 action. [b]



Blistering



Rigonfiamenti a bolle



Ampollas



Blasenbildung



Wybrzuszenia




Mjehurasta ispupčenja



CONSERVATION
> deformation

ONDULAZIONE

BUCKLE

 Deformazione della superficie che risulta ondulata.






 Wavy deformation.



Figure 25

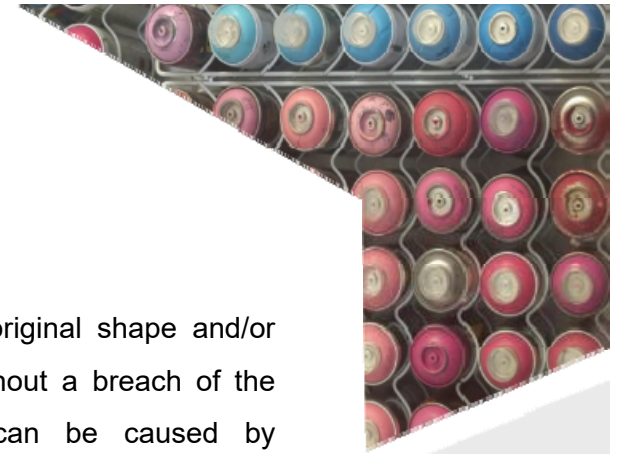



	Buckle
	Ondulazione
	Pandeo
	Wölbung
	Sfalowanie
	Izvijanje

CONSERVATION
> deformation

DEFORMAZIONE

DEFORMATION



 Modificazione o alterazione della forma o delle dimensioni originali di un oggetto, senza che venga meno la continuità tra le sue parti. Può essere causato dall'esposizione a fattori ambientali (es. umidità, calore prodotto dal fuoco, effetto della luce solare diretta) o dall'usura dei materiali costitutivi o d'intervento. [c]
Termini correlati: contrazione, rigonfiamento.


 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.[c]
Related terms: shrinkage, swelling.



Figure 26

	Deformation
	Deformazione
	Deformación
	Verformung
	Deformacja
	Izobličenje

CONSERVATION > deformation



DEPRESSIONE

DEPRESSION



Locale deformazione concava.



Local concave deformation.



Figure 27




-  Depression
-  Depressione
-  Depresión
-  Vertiefung
-  Wklęśnięcie / Wgniecenie
-  Ulegnuće

CONSERVATION > deformation



TORSIONE

TORSION

 Distorsione della forma lungo un singolo asse.


 Twisting, distortion in shape around a single axis.



Figure 28

	Torsion
	Torsione
	Torsi3n
	Verdrehung
	Skręcenie
	Uvrtanje

CONSERVATION
> deformation



COLLASSO

COLLAPSE



Figure 29



Crollo di un oggetto causato da una perdita di integrità strutturale.



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*

FESSURAZIONE


CRACKING










Figure 30



Figure 31

 Fenditura visibile (larghezza > 0.15 mm), che si estende attraverso uno o più strati, senza una completa separazione tra le parti. Una fessurazione può essere provocata da fattori ambientali, vibrazioni, sollecitazioni interne e/o esterne, difetti o imperfezioni, problemi di statica, incendi, cicli di gelo e disgelo, ecc. [c] A seconda della forma e dimensione delle fessurazioni, possono essere impiegati termini specifici (es. fessurazioni capillare, ampie, parallele, a stella, radiali, spiraliformi, ecc.)

 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. [c] *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	 Riss
 Fessurazione	 Spękanie
 Grieta	 Pukotina



CONSERVATION
 > loss of cohesion / adhesion

DISGREGAZIONE

CRUMBLING

 Distacco dal substrato di piccoli frammenti o aggregati di grani, in genere di dimensioni limitate (meno di 2 cm). Può essere provocata da degrado chimico, fisico o biologico e dipende dalla natura del materiale e dalle condizioni ambientali. ^[b]


 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. ^[b]



Figure 32


	Crumbling
	Disgregazione
	Desmenuzamiento
	Bröckeln
	Kruszenie
	Mrvljenje



CONSERVATION
> loss of cohesion / adhesion

DELAMINAZIONE

DELAMINATION

 Distacco lungo piani di debolezza naturali, non necessariamente orientati verticalmente. Per l'esfoliazione il sovraccarico meccanico non è rilevante. ^[b]


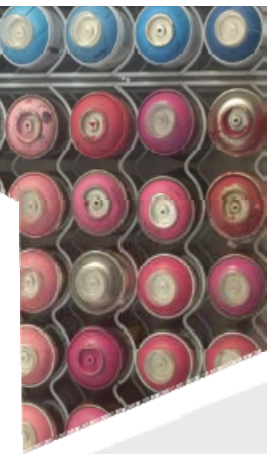
 Detachment along a natural line of weakness not necessarily orientated vertically. In delamination, mechanical overload is not noticeable. ^[b]
Related term: exfoliation.



Figure 33

	Delamination
	Delaminazione
	Delaminación
	Schichtentrennung
	Rozwarstwienia
	Delaminacija



CONSERVATION
 > loss of cohesion / adhesion

ESFOLIAZIONE

FLAKING



Figure 34



Figure 35



Distacco di scaglie di piccole dimensioni, piatte e sottili, degli strati più esterni di un oggetto o di una superficie (es. dipinti murali). Come indicato dal termine stesso, le micro-scaglie si differenziano dalle scaglie per le minori dimensioni. Normalmente sono legate ad una combinazione di perdita di adesione e presenza di fessurazioni. [c]



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. [c]



Flaking



Abplatzung



Esfoliazione



Łuszczenie



Descamación



Ljuskanje



CONSERVATION
> loss of cohesion / adhesion

FRATTURA

FRACTURE



Figure 36



Figure 37




Spaccatura che comporta una separazione completa tra le parti distaccate.



Complete separation into detached parts by rupture.

Related term: splitting.

 Fracture

 Frattura

 Fractura


 Bruch

 Pęknięcie

 Raspuklina

INCISIONE

INCISION

 Separazione che interessa solo parzialmente lo spessore del materiale e praticato con uno strumento tagliente (o appuntito).


 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*

PERDITA DI COESIONE

LOSS OF COHESION



Figure 39



Figure 40



Distacco di particelle fini, singoli grani o aggregati di grani. Può essere causata da una pressione esterna, degrado per esposizione agli agenti atmosferici o perdita di legante. ^[b]
Termini correlati: disintegrazione, polverizzazione, frantumazione.



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

GIUNTO APERTO

OPEN JOINT



Figure 41



Figure 42



Spazio vuoto che si crea tra due parti di un oggetto, in precedenza perfettamente assemblate tra loro.



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



Open joint



Giunto aperto



Junta abierta



Offene fuge



Szczelina



Otvoreni spoj



CONSERVATION
> loss of cohesion / adhesion

SCAGLIATURA SCALING



Figure 43



Figure 44



Distacchi di porzioni degli strati più superficiali. Le scaglie hanno dimensioni maggiori delle micro-scaglie (vedi: *esfoliazione*). [c]



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



Scaling



Scagliatura



Exfoliación



Schollenbildung



Brak adhezji



Ljuštenje



CONSERVATION
> loss of cohesion / adhesion



ABRASIONE

ABRASION



Figure 45

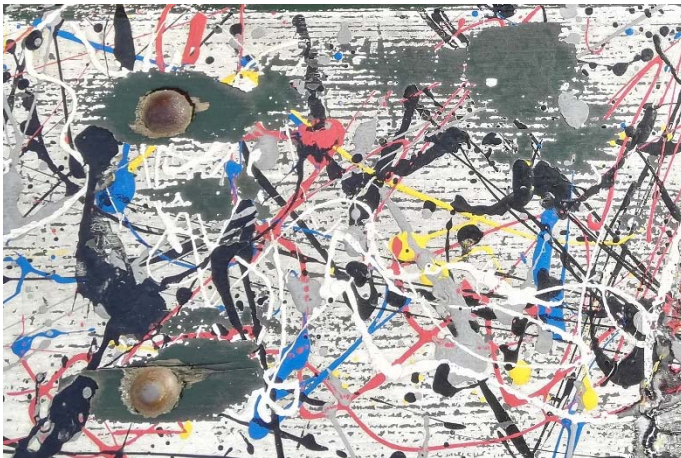


Figure 46



Perdita superficiale di materiale o danno a causa di un'azione meccanica dovuta a sfregamento. Gli effetti visibili dell'abrasione si manifestano gradualmente nel tempo. ^[c] *Termine correlato:* usura.



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

Related terms: wear, chafe.



Abrasion



Abrasione



Abrasi3n



Abrieb



Przetarcie





Abrazija

CONSERVATION
> loss of material

ALVEOLIZZAZIONE

ALVEOLIZATION

 Formazione di cavità sulla superficie (alveoli), che possono essere tra loro interconnesse e hanno forma e dimensione variabile (in genere di dimensioni dell'ordine del centimetro) ^[b].

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

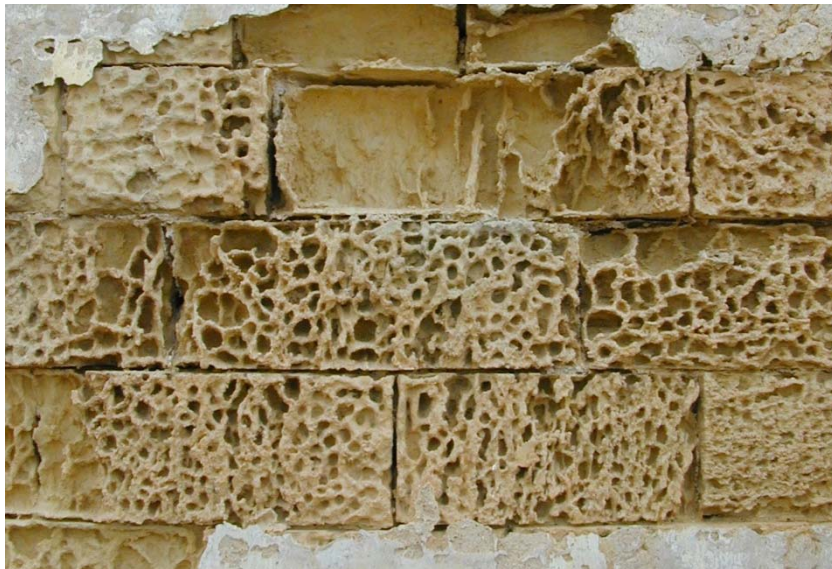


Figure 47

-  Alveolization
-  Alveolizzazione
-  Alveolización
-  Alveolenbildung
-  Spęcherzenia
-  Alveolarno trošenje




CONSERVATION
 > *loss of material*



CAVITÀ

CAVITY

 Spazio vuoto, il più delle volte causato da degrado per esposizione agli agenti atmosferici, erosione, migrazioni di sali solubili e altri fattori di tipo fisico [c].


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



Figure 48

	Cavity
	Cavità
	Oquedad
	Hohlraum
	Wgłębienie
	Šupljina



CONSERVATION
> *loss of material*

EROSIONE

EROSION



Figure 49



Figure 50



Graduale perdita di materiale per lenta azione sulla superficie o usura, solitamente causata da fattori ambientali (es. azione naturale del vento). L'erosione può causare un effetto di arrotondamento e levigamento delle forme. [c]



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. [c]



Erosion



Erosione



Erosión



Erosion



Erozja



Erozija

CONSERVATION
> loss of material

LACUNA

LACUNA



Figure 51



Figure 52



Discontinuità dovuta ad una parte mancante sulla superficie, prodotta per effetto di urti o di perdita di adesione. [c]



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

 Lacuna

 Lacuna

 Laguna

 Fehlstelle

 Ubytek (patrz loss)

 Lakuna

CONSERVATION
> loss of material

MANCANZA

LOSS



Figure 53



Figure 54



Termine generico riferito ad una qualsiasi parte dell'oggetto che, per ragioni varie, non è più presente.



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

PERFORAZIONE

PERFORATION

 Singoli o una serie di fori, cavità o spazi vuoti sulla superficie, solitamente prodotti con strumenti affilati (o appuntiti) o eventualmente creati da animali. Hanno in genere dimensione da millimetrica a centimetrica. ^[b]


 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. ^[b]



Figure 55


	Perforation
	Perforazione
	Perforación
	Perforation
	Perforacija
	Perforacija



CONSERVATION
> loss of material

PITTING

PITTING

 Cavità puntiformi millimetriche o submillimetriche poco profonde, generalmente di forma cilindrica o conica e non interconnesse. Il pitting è di solito dovuto ad un deterioramento parziale o selettivo, di origine biogenica o chimica. Può anche essere il risultato di una pulitura eseguita con un metodo fortemente abrasivo o non adatto. ^[b]


 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. ^[b]



Figure 56


	Pitting
	Pitting
	Picadura
	Durchlöcherung
	Wrzery
	Rupičavost



CONSERVATION
> loss of material

AUMENTO DI RUGOSITÀ

ROUGHENED / ROUGHENING

 Perdita selettiva di particelle di piccole dimensioni da una superficie in origine liscia, causata da processi di degrado a lungo termine o da azioni inappropriate, come interventi di pulitura aggressivi. ^[b]


 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. ^[b]



Figure 57


	Roughened / Roughening
	Aumento di rugosità
	Incremento de rugosidad
	Aufrauen / Aufrauung
	Chropowaty / Szorstkość
	Ohrapavljeno / hrapavljenje



CONSERVATION > loss of material

ARROTONDAMENTO

ROUNDED / ROUNDING

 Effetto di erosione preferenziale degli spigoli vivi dell'oggetto, che ne determina un profilo nettamente arrotondato. ^[b]








 Effect of a preferential erosion of originally angular edges, leading to a distinctly rounded profile. ^[b]



Figure 58

-  Rounded / Rounding
-  Arrotondamento
-  Redondeamiento
-  Abgerundet
-  Wyoblienie / Zaokrąglenie
-  Zaobljeno / zaobljavanje

CONSERVATION
> loss of material

GRAFFIO

SCRATCH



Figure 59



Figure 60



Perdita superficiale di materiale di aspetto lineare, indotta manualmente con l'azione di qualche oggetto appuntito. Può essere accidentale o intenzionale.



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



Scratch



Graffio



Excoriación



Kratzer



Zarysowanie



Ogrebotina

CONSERVATION
> loss of material



ALTERAZIONE CROMATICA

CHROMATIC ALTERATION



Variazione del colore in riferimento ad uno dei tre parametri colorimetrici: *tinta*, *luminosità* e *saturnazione*. La *tinta* costituisce la caratteristica predominante di un colore (blu, rosso, giallo, arancione, ecc). La *luminosità* (o brillantezza) definisce quanto un colore è scuro (bassa luminosità) o chiaro (alta luminosità). La *saturnazione* corrisponde all'intensità (o purezza) del colore. A seconda dell'effetto cromatico prodotto dall'alterazione, si può usare un termine più specifico (es. sbiancamento, ingrigimento, ingiallimento, sbiadimento, ecc)



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. ^[b]



Figure 61


	Chromatic alteration
	Alterazione cromatica
	Alteración cromática
	Farbveränderung
	Zmiany kolorystyczne
	Kromatska promjena



CONSERVATION
 > optical alteration

SCURIMENTO

DARKENING

 Variazione del colore della superficie legata ad una riduzione della luminosità (riduzione della luce visibile riflessa). Può essere dovuta a svariate ragioni (es. depositi, presenza localizzata di umidità, colonizzazione biologica, alterazione dei pigmenti o dei leganti organici, invecchiamento dei materiali di consolidamento, ecc). [c]


 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).[c]



Figure 62


	Darkening
	Scurimento
	Oscurecimiento
	Verdunkelung
	Ciemnienie / Przyciemnienie
	Tamnjenje




CONSERVATION
> optical alteration

SBIADIMENTO

FADING

 Alterazione cromatica dovuta ad una diminuzione della saturazione (ed eventualmente un aumento della luminosità), dovuta generalmente all'effetto di reazioni chimiche o dell'esposizione alla luce solare diretta. [c]

Il termine inglese “*bleaching*” viene invece usato per indicare uno “sbiancamento”.

 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. [c]

Related term: bleaching.



Figure 63

	Fading
	Sbiadimento
	Desvanecimiento
	Verblassen
	Blaknięcie
	Blijedeenje



CONSERVATION
> optical alteration

MACCHIA STAINING



Figure 64



Figure 65



Localizzata modificazione del colore, dovuta alla presenza di materiale esogeno.



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



Staining



Macchia



Mancha



Fleckenbildung



Zaplamienia



Obojenje

CONSERVATION
> optical alteration

VELO BIANCO

WHITE VEIL



Figure 66



Figure 67



Formazione di un velo biancastro sulla superficie, causata da un sottile deposito di particelle molto fini. [c]



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



White veil



Velo bianco



Velo blanquecino



Schleierbildung




Biały nalot



Bijela koprena

INGIALLIMENTO

YELLOWING

 Alterazione cromatica che si manifesta come variazione della tinta del materiale, che risulta più ingiallita. Può essere causata da svariate ragioni (es. depositi molto sottili, presenza di sostanze prodotte da microrganismi, colonizzazione biologica, trasformazione di leganti, vernici o altri materiali legati ad interventi conservativi, ecc). [c]


 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). [c]



Figure 68

	Yellowing
	Ingiallimento
	Amarilleamiento
	Vergilbung
	Żółknięcie
	Žućenje




CONSERVATION
> optical alteration



ELEMENTI APPLICATI

APPLIED ELEMENTS

 Applicazione di elementi metallici (es. grappe, viti, chiodi, ...) o di eventuali altri elemento (es. velinature in carta, ...) per porre rimedio a danni strutturali.


 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

STUCCATURA

FILLING



Figure 70



Figure 71



Materiale applicato intenzionalmente con lo scopo di riempire una lacuna o una perdita.



Material intentionally added to fill a lacuna or a loss.



Filling



Stuccatura



Relleno



Kittung



Wypełnienie




Ispuna


CONSERVATION
> previous interventions



FISSATIVO

FIXATIVE

 Evidenza di un materiale applicato sull'oggetto per consolidarne o proteggerne la superficie.

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

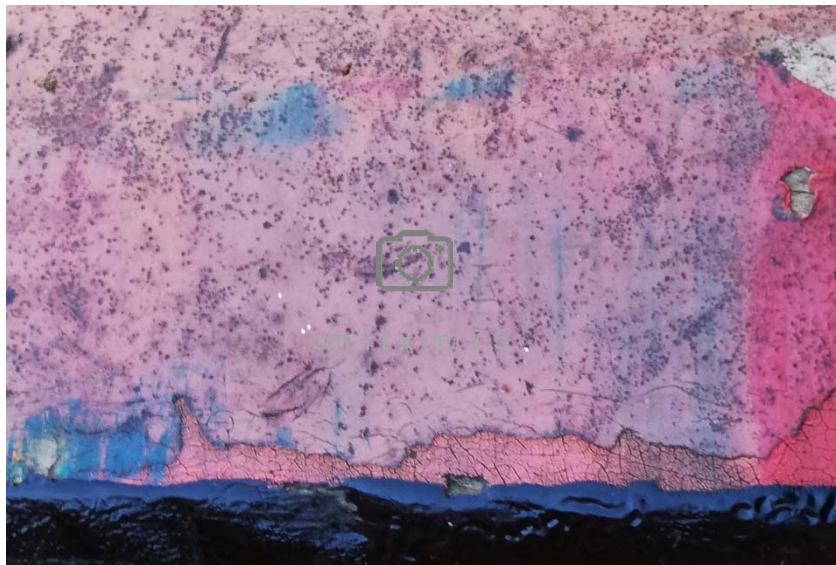


Figure 72


	Fixative
	Fissativo
	Fijador
	Fixativ
	Utrwalenie
	Fiksativ



CONSERVATION
> *previous interventions*

FORO D'INIEZIONE

INJECTION HOLE

 Foro risultante da una precedente iniezione di sostanze adesive o stuccature, come parte di operazioni di consolidamento o ri-adesione.


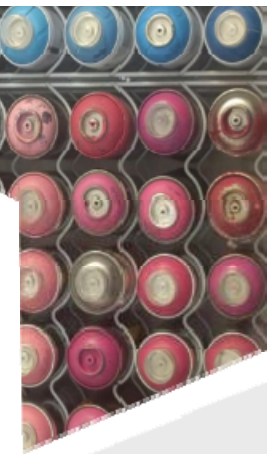
 Hole resulting from previous injections of adhesive or filling compound, as part of consolidation or re-adhesion operations.



Figure 73

-  Injection hole
-  Foro d'iniezione
-  Agujeros de inyección
-  Injektionsloch
-  Otwory po iniekcji
-  Rupa za injektiranje




CONSERVATION
 > *previous interventions*



RIDIPINTURA

REPAINTING

 Ricostruzione o rifacimento delle parti mancanti della pellicola pittorica, realizzata dall'artista stesso o nell'ambito di un restauro.


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



Figure 74





-  Repainting / Inpainting
-  Ridipintura
-  Reparación o Repintado
-  Retusche
-  Rekonstrukcja - uzupełnienie
-  Ponovno bojenje

CONSERVATION
> *previous interventions*

RITOCCO PITTORICO

RETOUCHING or INPAINTING

 Applicazione di colore su una piccola lacuna o una stuccatura, finalizzata a ripristinare l'istanza estetica di un oggetto.

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

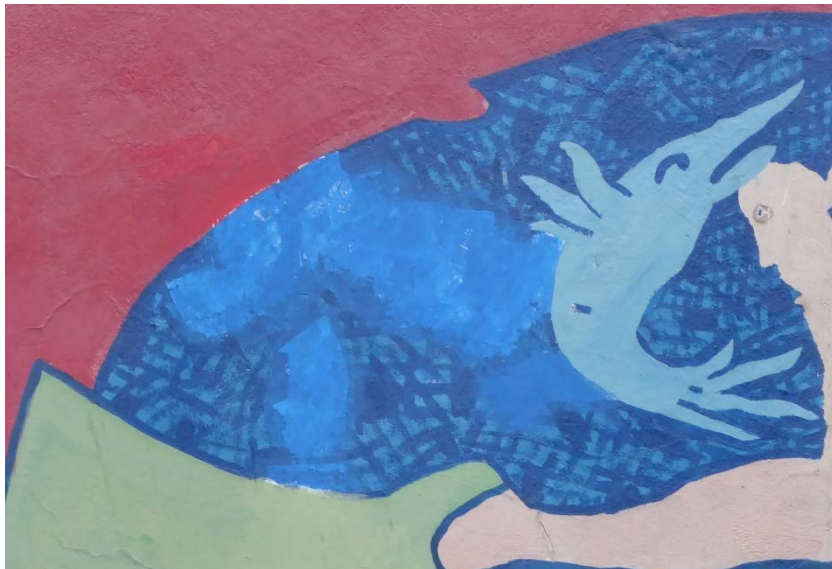


Figure 75

	Retouching
	Ritocco pittorico
	Retoque
	Retusche
	Retusz / Uzupełnienie
	Retuširanje

CONSERVATION
> *previous interventions*

List of pictures & Credits

Figure 1 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 2 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 3 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 4 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo – “Parco Archeologico di Pompei”, è fatto esplicito divieto di ulteriore riproduzione o duplicazione con qualsiasi mezzo.

Figure 5 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 6 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 7 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 8 – *Zgurić and Family*, by Zlatko Zlatić (1978), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 9 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 10 – *No title*, by Angelo Fragomeni (2008; overpainted in 2019), Corso Leone, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 11 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 12 – *Butterfly*, by Zvonimir Kamenar (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 13 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

References for glossary definitions:

- 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).



List of pictures & Credits

Figure 14 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 15 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 16 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 17 – *Monument to Angelo Brofferio*, by Gabriele Ambrosio (1871), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 18 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 19 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 20 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 22 – *No title*, by Orma il viandante, Kasy23, Sister Flash, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 23 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 24 – *Antipodes*, by Ivan Kožarić (1972), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 25 – Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 26 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo – “Parco Archeologico di Pompei”, è fatto esplicito divieto di ulteriore riproduzione o duplicazione con qualsiasi mezzo.

Figure 27 – *Sinfonia*, by Franco Garelli (1968), Turin, Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2007.



List of pictures & Credits

Figure 28 – *Flower*, by Vera Fischer (1973), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 29 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 30 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 31 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 32 – *Sculpture V*, by Milivoje Babović (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 33 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 34 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 35 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 36 – Mural on The Wall Art in Rose Garden (2006) by Przemek "Trust" Truściński, Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 37 – *We love Enak*, by Bigtato, Joes, Piove, Wens, IBS (2011), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 38 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 39 – *No title*, by Exit Enter, Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 40 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 41 – *Relief in Space*, by Dušan Subotić (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 42 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2017.

Figure 43 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.



List of pictures & Credits

Figure 44 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 45 – *Orator*, by Ante Rašić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 46 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 47 – Cittadella, Victoria, Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 48 – Valletta, Malta - Photo credit: Paola Croveri, 2002.

Figure 49 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 50 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 51 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 52 – *No title*, by Moe and students (2017), Bologna, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 53 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 54 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 55 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Su concessione del Ministero per i Beni e le Attività Culturali e per il Turismo – “Parco Archeologico di Pompei”, è fatto esplicito divieto di ulteriore riproduzione o duplicazione con qualsiasi mezzo.

Figure 56 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2018.

Figure 57 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 58 – Greeks Gate, Mdina, Malta - Photo credit: Paola Croveri, 2002.

Figure 59 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.



List of pictures & Credits

Figure 60 – *No title*, by Gianni Gianasso (2000), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 61 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 62 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 63 – *Escarabajo Pelotero*, by Nove Noel (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 64 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 65 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 66 – *Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp*, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 67 – *No title*, by various artists (2010), Corso Bramante, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 68 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 69 Birgu, Malta - Photo credit: Paola Croveri, 2002.

Figure 70 – *Stilt Walkers*, by Linas Domarackas (2009), Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 71 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 72 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 73 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 74 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2014.

Figure 75 – *No title*, by Antonio Mascia, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.



Termini generali

alterazione	40
danno	40
degrado	41
oggetto (opera)	41
degrado per esposizione agli agenti atmosferici	42

Sostanze sovrarmesse

concrezione	44
deposito	45
particolato	46
film	47
inclusione	48
sovrarmissione	49
deposito parzialmente coerente	50

Alterazione biologica

biofilm	52
colonizzazione biologica	53

Alterazione chimica

bruciato	55
corrosione	56
crosta	57

efflorescenza	58
essudato	59
macchia di umidità	60
patina	61

Deformazione

rigonfiamenti a bolle	63
ondulazione	64
deformazione	65
depressione	66
torsione	67

Perdita di coesione / adesione

collasso	69
fessurazione	70
disgregazione	71
delaminazione	72
esfoliazione	73
frattura	74
incisione	75
perdita di coesione	76
giunto aperto	77
scagliatura	78

Perdita di materiale

abrasione	80
-----------	----

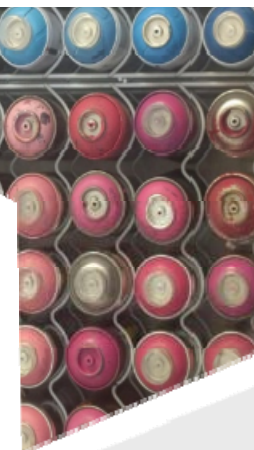
alveolizzazione	81
cavità	82
erosione	83
lacuna	84
mancanza	85
perforazione	86
pitting	87
aumento di rugosità	88
arrotondamento	89
graffio	90

Alterazione visiva

alterazione cromatica	92
scurimento	93
sbiadimento	94
macchia	95
velo bianco	96
ingiallimento	97

Interventi precedenti

elementi applicati	99
stuccatura	100
fissativo	101
foro d'iniezione	102
ridipintura	103
ritocco pittorico	104



General terms

alteration	40
damage	40
deterioration	41
object	41
weathering	42

Addition of substances

concretion	44
deposit	45
dust	46
film	47
inclusion	48
overpainting	49
soiling	50

Biological alteration

biofilm	52
biological colonisation	53

Chemical alteration

burned	55
corrosion	56
crust	57
efflorescence	58
exudation	59

moist area	60
patina	61

Deformation

blistering	63
buckle	64
deformation	65
depression	66
torsion	67

Loss of cohesion / adhesion

collapse	69
cracking	70
crumbling	71
delamination	72
flaking	73
fracture	74
incision	75
loss of cohesion	76
open joint	77
scaling	78

Loss of material

abrasion	80
alveolization	81
cavity	82

erosion	83
lacuna	84
loss	85
perforation	86
pitting	87
roughened / roughening	88
rounded / rounding	89
scratch	90

Optical alteration

chromatic alteration	92
darkening	93
fading	94
staining	95
white veil	96
yellowing	97

Previous interventions

applied elements	99
filling	100
fixative	101
injection hole	102
repainting	103
retouching / inpainting	104



CAPuS Glossaries have been developed as part of the project Conservation of Art in Public Spaces (CAPuS) and have been designed for educational, social and non-profit-making purposes.

CAPuS Glossaries can be downloaded in whole or in part, but cannot be used without correctly listing the sources. All individuals wishing to use the content are required to comply with all applicable copyright laws. The photographs of the artworks cannot be copied and reused.

The contributors to the CAPuS Glossaries have made every effort to ensure the accuracy of the information and copyright of the material in this document, but any liability that may arise from the use of and reliance on the information contained therein is excluded.



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.

www.capusproject.eu





INTRODUCTION

Los campos de estudio del *Arte Urbano & Grafiti* y la *Conservación del patrimonio cultural* son, ambos, muy vastos y complejos, por lo que la selección de palabras fundamentales para un glosario es un auténtico desafío. Son disciplinas vivas, sus expresiones lingüísticas se desarrollan y cambian constantemente con el tiempo.

El presente Glosario se realizó con fines educativos dentro del proyecto CAPuS y no pretende ser completo ni exhaustivo. Está dirigido a personas usuarias no expertas y a especialistas, para ser usado como herramienta de trabajo para la descripción objetiva de una obra de arte urbano o una obra de arte contemporáneo en espacios públicos, así como para describir su estado de conservación en un documento de diagnóstico.

Por esta razón, se divide en dos secciones, *Arte Urbano & Grafiti*, por un lado, y *Conservación*, por otro; cada sección de cuenta con una lista de imágenes y créditos, referencias bibliográficas y un índice.

El glosario cuenta en total con 141 definiciones. La sección *Arte Urbano & Grafiti* se clasifica en 4 familias: Términos generales (3), Culturales (38), de Estilo (26) y sobre Técnicas (15); la sección de *Conservación* se clasifica en 9 familias: Términos generales (5), Adición de sustancias (7), Alteración biológica (2), Alteración química (7), Deformación (5), Pérdida de cohesión (10), Pérdida de material (11), Alteración óptica (6) e Intervenciones previas (6).


El objetivo a la hora de definir un término ha sido encontrar la manera más precisa y concisa de hacerlo. Cuando fue posible, se tomaron como referencia glosarios internacionales ya existentes y se ilustró el término con una imagen original. Se han introducido, además, referencias cruzadas e indicaciones de sinónimos verdaderos, cercanos y "falsos" (que no deben confundirse con). Debe tenerse en cuenta que algunos de los términos pueden referirse potencialmente a más de una categoría. Los términos que implican connotación negativa en el lenguaje común y que podrían implicar un juicio de valor subjetivo no se incluyen intencionalmente (por ejemplo, vandalismo).


Estos glosarios multilingües han sido elaborados por personas expertas en arte y en Conservación y Restauración y no por especialistas en lingüística.



STREET ART & GRAFFITI

GRAFFITI

 Hacer Graffiti es escribir o hacer dibujos en una pared u otras superficies, generalmente como una forma de expresión, a menudo sin permiso de la propiedad o propietarios y a la vista del público. El graffiti contemporáneo (o relativo al "hip-hop") data de la década de 1970, surgiendo de la población afroamericana y latina en barrios de la ciudad de Nueva York junto a la escena de la música hip-hop y de otras subculturas callejeras, y catalizado por la invención de la lata de aerosol. En el Graffiti temprano los artistas eran comúnmente llamados "escritores" o "taggers". La escritura de graffiti y el arte callejero están estrechamente relacionados con movimientos del arte contemporáneo, pero difieren en términos de función e intención. De hecho, los grafiteros no están interesados en el entendimiento público, por lo tanto dirigen sus mensajes a un grupo específico de gente, mientras que el Street art tiende a pretender comunicarse con el público en general.

 .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




La definición de arte callejero o street art sigue siendo objeto de discusión y evoluciona constantemente. El arte callejero es el arte visual creado en espacios públicos/urbanos, como muros exteriores de edificios, infraestructuras viarias y aceras. Esto hace que el "arte callejero" esté fuertemente conectado al graffiti. Aunque el término a menudo se refiere al arte no autorizado, a diferencia de las iniciativas patrocinadas por el gobierno, el arte callejero se está generalizando. Por lo general se crea como un medio para transmitir un mensaje conectado a ideas políticas o comentarios sociales. No todo el arte callejero implica pintar. El término puede incluir obras de arte de graffiti tradicionales, así como escultura, graffiti realizado de plantillas (stencil), sticker art o adhesivos, mediante carteles callejeros e instalaciones callejeras.




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

 La expresión "arte urbano" se utiliza a menudo para resumir todas las formas de arte visual que surgen en las áreas urbanas, inspirándose en la arquitectura urbana o en el estilo de vida urbano actual. Combina arte callejero y graffiti y, en un marco más amplio, todas las formas de arte contemporáneo público en espacios abiertos de la ciudad.

 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.



LANDMARK

 En Español, HITO o PUNTO DE REFERENCIA. Una pieza de graffiti ejecutada en un lugar de difícil acceso u oculto, difícil de borrar o limpiar, que generalmente permanece en su lugar durante al menos 5 años. Usualmente marcada con la fecha de ejecución. Estas obras son muy apreciadas por los escritores.



 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 1



LEGAL WALL

 En Español, MURO LEGAL. Una pieza que se hace de manera legal, con el permiso del propietario de la pared o de las autoridades. Sólo un escritor ilegal reconocido puede mantener ese respeto al realizar un muro legal.

 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.

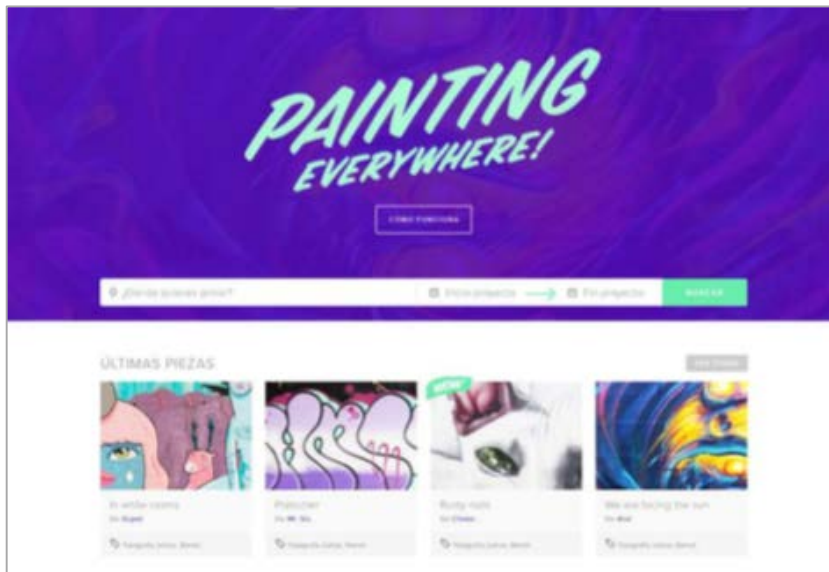


Figure 2



STREET ART & GRAFFITI
> cultural terms

MONIKER



Nombre de calle de un artista, su apodo y marca personal.



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



Figure 3





3D STYLE




 Un efecto utilizado en letras de graffiti básicas para añadir una ilusión de una tercera dimensión. El primer artista que comenzó a embellecer las letras de esta manera es Phase 2. En la cultura del graffiti, 3D se refiere a la escritura de letras, pero hay otra versión de la pintura 3D en el pavimento que es muy popular llamada arte de la tiza. El arte tiza y el graffiti 3D son muy diferentes tanto en concepto como en estética y no deben mezclarse.



Figure 4

 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.

ABSTRACT STYLE

 En Español, ABSTRACTO. Las letras generalmente no son parte del estilo abstracto, pero la habilidad pictórica y la armonía que un artista demuestra en una pieza. El objetivo es similar a la pintura abstracta – hacer una pieza armoniosa con dinámica específica y equilibrio mediante el uso de elementos artísticos básicos – línea, forma, geometría, color y composición.





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 5

BLOCKBUSTER STYLE

 Las letras *Blockbuster* o “straight (rectas)” grandes, cuadradas y simples. Más legibles que la mayoría de los grafitis, por lo general están pintados en dos colores, a menudo combinaciones de negro liso, blanco y plata. Comúnmente utilizado en el pisado de otros trabajos, o para cubrir los lados del tren más fácilmente, el estilo Blockbuster tiene fama por cubrir grandes superficies de un modo imponente y robusto.

 *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.

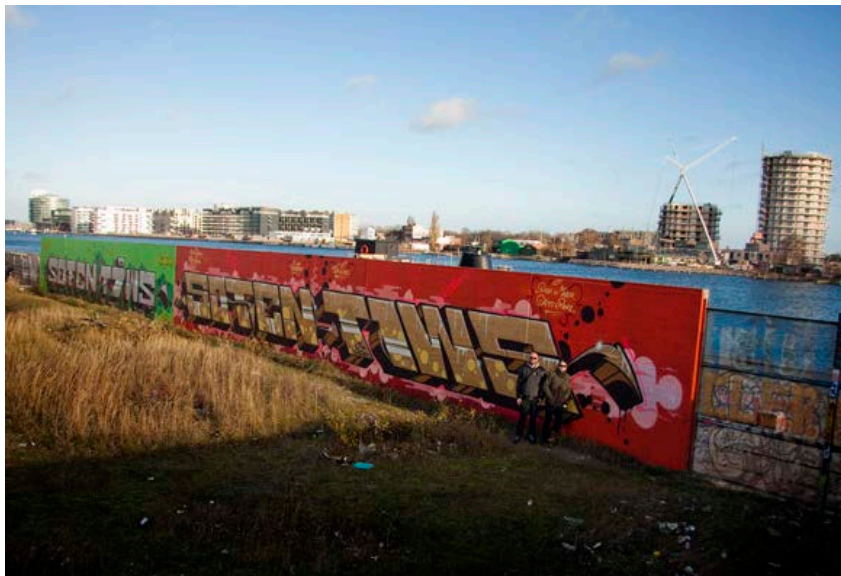



Figure 6

BOMBING

 En Español, BOMBARDEAR. Acto de pintar muchas paredes diferentes dentro de un área de la ciudad o a lo largo de infraestructuras ferroviarias y viales, dentro de un período de tiempo muy corto. Para "golpear", "to hit" en inglés. Los Graffiti Bombers son propensos a usar estilos, tags y "throw ups" más bien simples, dado que la velocidad en la ejecución es un factor importante. También puede significar salir a la calle para escribir, pintar, bombardear.



 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 7

BUBBLE STYLE

 En Español, BURBUJA, POMPA. Un estilo de graffiti antiguo, un poco anticuado, de letras simples, redondeadas, en forma de burbuja, generalmente fácil de leer. Los “throw-up” a menudo se pintan en este estilo, porque es fácil y rápido de ejecutar.



 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 8



CARTOON / CHARACTER

 En Español, MUÑECO. Una caricatura procedente de los dibujos animados ampliamente reconocida o un personaje a menudo tomado de cómics, la cultura popular o la televisión. Los escritores y artistas que desarrollan este estilo “Cartoon Graffiti”, a menudo inventan sus propios personajes e imágenes. El “Cartoon Graffiti” añade humor a una pieza, fácilmente adaptable y complementario a la mayoría de estilos.



 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 9

DUBS

 En Español, PLATA. Graffiti executed in silver or chrome paint, originario de London, UK. Puede encontrarse alrededor de estaciones de tren o en las calles. Los “Dubs” son a menudo producto del esfuerzo y colaboración de una “Crew”.



 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 10



FREE STYLE

 Combinación de estilos sin una característica definida. Una expresión individual.



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



Figure 11



MURAL

 Una pintura mural aplicada en exterior, en una superficie interior, o en un techo. En el arte callejero, se refiere a una pieza de pared grande y elaborada que requiere una habilidad significativa para llevarla a cabo. A diferencia de los grafitis, los murales normalmente respetan la arquitectura de la pared y del edificio, a veces incluso del entorno en determinadas ocasiones. A menudo son legales.



 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 12

PIECE (FREE-HAND)

 En Español, PIEZA (*a mano alzada*). Abreviatura de una obra "masterpiece", pintada a mano alzada. Una pieza grande y compleja de graffiti o pintura mural que consume mucho tiempo y es difícil de ejecutar. Se caracteriza por muchos componentes diferentes, como una paleta enriquecida, elementos 3D y otras marcas visuales. Obra de un escritor más experimentado, con la que obtiene y se gana extra de respeto.



 Short for "masterpiece", painted free-hand. A big and complex piece of wall painting that is time-consuming and difficult to execute. It's 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 13

ROLLER GRAFFITI

 En Español, RODILLO, A RODILLO. *Hecho con plástica.* Graffiti que se pinta con un rodillo y pintura comúnmente plástica, en lugar de con una lata de spray. Existen técnicas especiales relacionadas con este tipo de escritura.




 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 14

SHARP

 En Español, (flechero) AGUDO. Una forma de escribir letras angulares muy geométricas con pérdida de ángulos y esquinas agudas, llevando los elementos puntiagudos y penetrantes al extremo. Las letras se alteran en gran medida, siendo a menudo irreconocibles, dando una impresión feroz y furiosa.

 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.

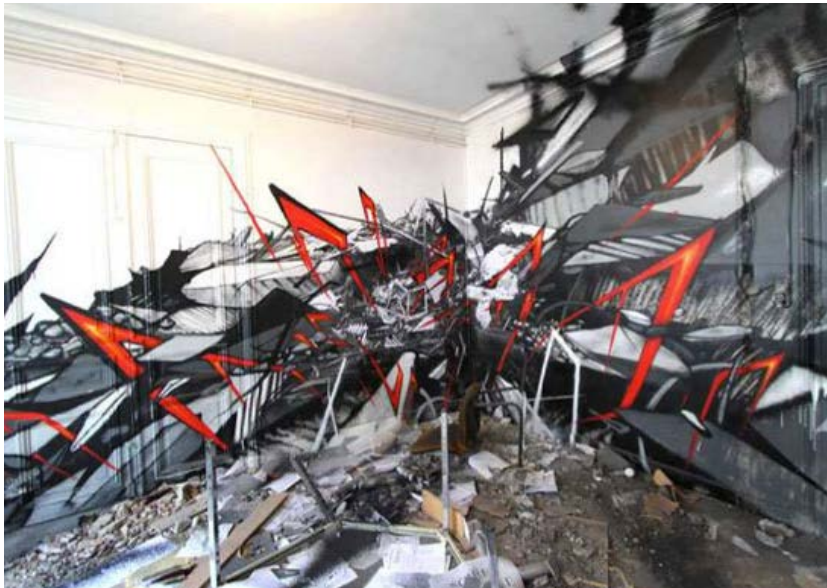



Figure 15



TAG

 Firma de un escritor, muy estilizada, escrita rápidamente, por lo general en un color que contrasta con el fondo. Denota el apodo del artista. Se trata del tipo más simple y más común de graffiti. Utilizado como verbo, "taggear" significa "firmar", que deriva de una práctica clásica de los artistas que firman sus obras.


 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 16



THROW-UP


 En Español, LANZAMIENTO. A veces llamado "throwie" es una forma simple del graffiti, algo entre una tag y un *bomb*. Por lo general se pinta con un simple contorno de letra que luego se rellena de color. Los *Throw-up* a menudo se hacen en estilo *bubble* or *blockbuster* que permiten una ejecución rápida. Los artistas realizan *Throw-up* y tags para cubrir tantas superficies como sea posible, compitiendo con sus rivales. Junto con una tag, un *Throw-up* es el logotipo de un artista.




Figure 17



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.

WILDSTYLE

 Forma muy compleja y muy estilizada de letras que a menudo resulta imposible de leer por los no escritores. Las letras pueden llegar a ser tan complicadas, casi abstractas, pudiendo contener elementos 3D, con una gran cantidad de conexiones, flechas y enclavamientos. Generalmente, el Wildstyle es visto como uno de los estilos de escritura de graffiti más exigentes, reservado sólo para aquellos con grandes habilidades y conocimientos.


 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 18







CALLIGRAFFITI



Graffiti influenciado por la caligrafía.



Calligraphy-influenced graffiti



Figure 19



STREET ART & GRAFFITI

> *technique*

DOMMING




Una técnica de mezcla de sprays de colores donde un color se rocía sobre otra capa húmeda y los dos matices se frota fundiéndose. Se puede utilizar una herramienta abrasiva, como arena o papel de lija, para crear efectos en la domming. El término deriva de la palabra "condón", sinónimo de "goma". A veces se conoce como "fingering", porque se ejecuta con los dedos.



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

 En Español, GOTAS, GOTEIO. Los goteos intencionales representan una señal estilística. Los goteos involuntarios son signo de un grafitero no experimentado.



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



Figure 20

INSTALLATION

 En Español, INSTALACIÓN. Un género artístico de obras tridimensionales adaptadas a lugares en concreto y que normalmente se crean teniendo en cuenta la configuración específica de un enclave en particular. Se pueden ejecutar en interior o en exterior. Las instalaciones exteriores transitan por el dominio del arte público, el land art, las intervenciones públicas o el arte callejero, formas artísticas que a menudo se superponen.



 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 21



OUTLINING

 En Español, BOCETEAR. Hacer un boceto o dibujo preparatorio, sobre papel o en un *blackbook* mientras se planifica una pieza. Un contorno también puede hacer referencia a un boceto para un muro, al contorno de un *Throw-Up* o pieza de graffiti similar, o al trazado de un límite que se puede rellenar.



 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 22



POSTER

 En Español, CARTEL. Un trabajo en papel creado en estudio que se puede pegar en una pared. Descendiente de una extensa y rica historia del arte del cartelismo, la cultura del graffiti ha tomado esta herramienta de expresión pública fácil y eficaz, y la ha transformado en uno de los formatos adhesivos favoritos.


 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 23

STENCIL GRAFFITI



-  Resulta una de las formas más populares de arte callejero. Las piezas de plantilla están hechas con plantillas hechas de cartón, papel y otros materiales que ayudan a crear una imagen agradable y figurativa de forma óptima y rápida. El diseño pre-concebido se recorta y luego se transfiere a una pared con un spray o pintura plástica. Se repite fácilmente en diferentes paredes. Múltiples capas de plantillas pueden crear imágenes muy bellas y elaboradas, permitiendo el uso de una gran cantidad de colores y detalles.



Figure 24



STICKER

 En Español, ADHESIVOS, PEGATINAS, PEGA. Las pegatinas se utilizan para bombardear, intervenir o taggear una superficie o un área sin el trazo de una firma. Las pegatinas de graffiti suelen diseñarse e imprimirse con con premeditada anticipación, e incluyen rasgos específicos del estilo de un artista, así como de su mensaje. Los mensajes de pegatinas a menudo contienen crítica política o social, refiriéndose a un tema específico. Muchas marcas producen sus propias pegatinas.


 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 25



List of pictures & Credits

Figure 1

https://commons.wikimedia.org/wiki/File:5_Pointz_Graffiti_17.JPG

Figure 2

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

Figure 3

https://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Borf_tag_on_Graffiti_Research_Lab_door.jpg/800px-Borf_tag_on_Graffiti_Research_Lab_door.jpg

Figure 4

<https://www.mtn-world.com/en/blog/2017/07/28/will-3d-letters-ever-become-a-trend-again/>

Figure 5

<https://www.mtn-world.com/en/blog/2020/01/29/some-of-the-most-interesting-abstract-graffiti-writers/>

Figure 6

<https://www.mtn-world.com/en/blog/2013/11/22/soten-tiws-blockbusters/>

Figure 7

<https://www.mtn-world.com/en/blog/2019/03/19/porno-show-bombing-from-buenos-aires-to-barcelona/>

Figure 8

<https://www.mtn-world.com/en/blog/2012/05/25/tilt-interview/>

Figure 9

"The Book" A Vaughn Bodè tribute, by Wens and Navolio (2016)
MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro "La Venaria Reale", 2018.

References for glossary definitions:

- Street and Graffiti Art - History and Concepts
<https://www.theartstory.org/movement/street-art/#nav>
(accessed on 23/04/2020)
- Street Art: Definition & History, (2019).
<https://study.com/academy/lesson/street-art-definition-history.html> (accessed on 23/04/2020)
- The difference between Street Art and Graffiti
<https://schriftfarbe.com/the-difference-between-street-art-and-graffiti> (accessed on 23/04/2020)
- Street art and graffiti words – The ultimate glossary, Berlin Street Art - <https://berlinstreetart.com/graffiti-words/>
(accessed on 23/04/2020)
- Claudia Galal, STREET ART, Collana Rumori, Auditorium, Milano 2009
- B. Carlsson, Hop Louie, Street Art Cook Book- a guide to technique and materials, Dokument Press, Arsta, 2011
- AA. VV, Graffiti Cook Book- The complete Do-it-yourself-guide to graffiti, Dokument Press, Arsta, 2015
- (edited by) A. Dal Lago, S. Giordano, Sporcare i muri- graffiti, decoro e proprietà privata, DeriveApprodi, Roma 2018
- A. Dal Lago, S. Giordano, Graffiti-Arte e Ordine Pubblico, Collana Voci, Il Mulino, Bologna 2016

List of pictures & Credits

Figure 10

<https://www.mtn-world.com/en/blog/2013/11/06/chan-mac-x-mtn-mega-plata/>

Figure 11

<https://www.mtn-world.com/en/blog/2018/03/27/three-aces-sunk/>

Figure 12

Breathe, by Millo (2014), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 13

<https://www.mtn-world.com/en/blog/2017/10/23/peeta-x-arnay-gallery/>

Figure 14

https://commons.wikimedia.org/wiki/File:Punition_Soack_Paris.jpg

Figure 15

<https://www.mtn-world.com/en/blog/2014/11/05/katre-reso-at-montana-gallery-montpellier/>

Figure 16

<https://www.mtn-world.com/en/blog/2018/04/05/reks-the-best-handstyle-in-chile-digs-up-some-lost-tapes/>

Figure 17

<https://www.mtn-world.com/en/blog/2017/05/12/throw-ups-mix-24/>

Figure 18

<https://www.mtn-world.com/en/blog/2019/11/19/brus-little-trouble-in-big-china/>

Figure 19

<https://www.mtn-world.com/en/blog/2018/07/25/artistic-dialogues-at-arnau-gallery/>

Figure 20

In Barriera, by Various artists (2011), Turin, Italy – Photo credit: Paola Croveri, Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21

Bear, by Bordalo II (2016), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

Figure 22

Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: Monkeys Evolution, 2008.

Figure 23

No title, by unknown artist, Turin, Italy – Photo credit: Paola Croveri, 2005.

Figure 24

<https://www.mtn-world.com/en/blog/2018/05/02/btoy-for-womart/>

Figure 25

Amsterdam - Photo credit: Paola Croveri, 2019.



Índice / Index

Introduction

graffiti	4
street art	5
urban art	6

Cultural terms

landmark	8
legal wall	9
moniker	10

Style

3D style	12
abstract style	13
blockbuster style	14
bombing	15
bubble style	16
cartoon / character	17
dubs	18
freestyle	19
mural	20
piece (free-hand)	21
roller graffiti	22
sharp	23
tag	24
throw-up	25
wildstyle	26

Technique

calligraffiti	28
domming	29
drips / dripping	30
installation	31
outlining	32
poster	33
stencil graffiti	34
sticker	35







Conservation of Art in Public Spaces

CONSERVATION

ALTERACIÓN


ALTERATION


 Cambio del estado, beneficioso o no, intencional o no. ^[a]

 Change in condition, beneficial or not, intentional or not. ^[a]


DAÑO

DAMAGE

 Alteración que reduce el significado o la estabilidad. ^[a]
Término relacionado: degradación.

 Alteration that reduces significance or stability. ^[a]
Related term: degradation.




	Alteration
	Alterazione
	Alteración
	Veränderung
	Zmiany
	Alteracija


	Damage
	Danno
	Daño
	Schaden
	Zniszczenie
	Oštećenje

CONSERVATION
> general terms

DETERIORO


DETERIORATION


 Cambio gradual en la condición que reduce la importancia o la estabilidad. Término relacionado: deterioro.






 Gradual change in condition that reduces significance or stability. ^[a] *Related term: decay.*

OBJETO

OBJECT

 Manifestación única de valor intangible del patrimonio cultural tangible, tanto móvil como inmueble.

 Single manifestation of intangible value in tangible cultural heritage, both movable or immovable. ^[a]

	Deterioration
	Degrado
	Deterioro
	Abbau
	Niszczenie
	Pogoršanje


	Object
	Oggetto (opera)
	Objeto
	Objekt
	Obiekt
	Objekt

CONSERVATION
> general terms

METEORIZACIÓN

WEATHERING

 Alteración debida a la exposición al ambiente exterior. ^[a]

 Alteration due to exposure to outdoor environment. ^[a]



Weathering



Degrado per esposizione agli agenti atmosferici



Meteorización



Verwitterung



Wietrzenie



Izlaganje vremenskim utjecajima




CONSERVATION
> general terms




CONCRECIÓN

CONCRETION

 Acumulación de un depósito duro y coherente en la superficie, que puede tener una forma específica: nodular, botrioidal (tipo uva) o framboidal (tipo frambuesa). En general, las concreciones no delimitan la superficie y son de extensión limitada.

[b]

Término relacionado: acreción.

 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.^[b]

Related term: accretion.



Figure 1

	Concretion
	Concrezione
	Concreción
	Verkrustung
	Twarde nawarstwienia
	Konkrecija

CONSERVATION
> addition of substances

DEPÓSITO

DEPOSIT



Figure 2



Figure 3



Acumulación de material exógeno, como polvo o excrementos, en la superficie. Puede ser coherente o incoherente, dependiendo de la adhesión entre partículas y/o a la superficie. [b]



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. [b]



Deposit



Deposito



Depósito



Ablagerung



Osad




Naslaga



CONSERVATION
> addition of substances

POLVO

DUST

 Depósito de partículas finas exógenas, ni compactas ni adherentes en la superficie.


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



Figure 4


	Dust
	Particolato
	Polvo
	Staub
	Kurz
	Prašina

CONSERVATION
> addition of substances



PELÍCULA

FILM

 Recubrimiento o capa muy fina, generalmente de naturaleza orgánica, y homogénea, siguiendo la superficie de la piedra. Una película puede ser opaca o translúcida. ^[b]


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



Figure 5

	Film
	Film
	Película
	Film
	Film / Powłoka
	Film



CONSERVATION
> addition of substances



INCLUSIÓN

INCLUSION



Material exógeno incrustado dentro de un objeto.



Exogenous material embedded within an object.



Figure 6



	Inclusion
	Inclusione
	Inclusión
	Einschluss
	Wewnętrzne zmiany
	Inkluzija

CONSERVATION
> addition of substances


REPINTE OVERPAINTING








Figure 7



Figure 8

 Aplicación de pintura, tinta o material similar en la superficie del objeto destinado a modificar la estética de la obra de arte, en comparación con la intención del artista.
No debe confundirse con los términos retoque y repintado (ver sección "Intervenciones previas").

 Application of paint, ink or similar matter on the surface of the object aimed to modify the aesthetic of the artwork, compared to the artist's intention.
Not to be confused with the terms *retouching* and *repainting* (see section "Previous interventions").


 Overpainting	 Übermalung
 Sovrammissione	 Przemalowanie
 Repinte	 Preslikavanje



CONSERVATION
> addition of substances

ENMUGREDECIMIENTO

SOILING

 Depósito de una fina capa de partículas exógenas, (por ejemplo, hollín) dando lugar a un cambio localizado de color de la superficie. La suciedad puede tener diferentes grados de adhesión al sustrato.


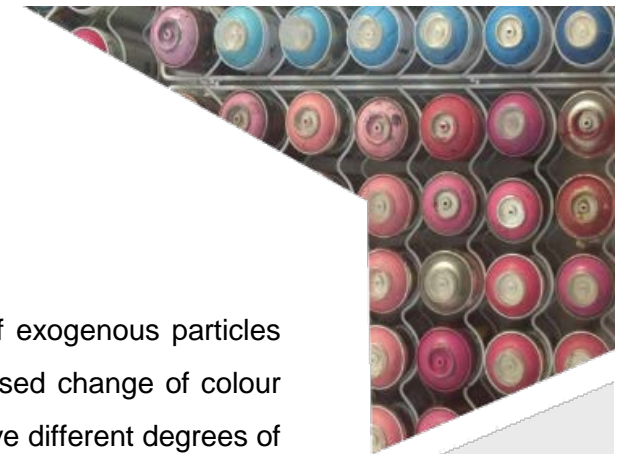
 Deposit of a very thin layer of exogenous particles (e.g. soot) resulting in a localised change of colour of the surface. Soiling may have different degrees of adhesion to the substrate. ^[b]



Figure 9

	Soiling
	Deposito parzialmente coerente
	Enmugredecimiento
	Verschmutzung
	Zabrudzenie
	Zaprljanje

CONSERVATION
> addition of substances





PELÍCULA BIOLÓGICA

BIOFILM




 Colonias de microorganismos, mono o multicapa, adheridas a la superficie con espesor variable hasta los 2 mm. A menudo una película biológica consiste en muy pocas células de microorganismos diferentes incorporadas en una mesostasis extracelular. Frecuentemente, estas capas pegajosas y cohesivas se contraen o expanden de acuerdo con el aporte de agua. Estas colonias biológicas a menudo dan lugar a pátinas multicolores mediante la generación de agentes cromatóforos. ^[b]



Figure 10

 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. ^[b]

	Biofilm
	Biofilm
	Película biológica
	Biofilm
	Biofilm
	Biofilm



CONSERVATION
> biological alteration

COLONIZACIÓN BIOLÓGICA


BIOLOGICAL COLONISATION




Figure 11



Figure 12

 Colonización por organismos vivos de un objeto que pueden provocar daños y/o deterioro. El crecimiento puede ser protagonizado por muchos tipos de organismos vivos, desde los más simples (bacterias, hongos, líquenes y algas) hasta los más complejos como plantas superiores (árboles y arbustos) y animales (excrementos y anidamiento de aves). Esto puede conducir a la pérdida irreversible de valor y/o información. ^[c] *Términos relacionados:* biodeterioro, deterioro microbiológico, biocrecimiento.

 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. ^[c] *Related terms:* biodeterioration, biogrowth, microbiological deterioration.



Biological colonisation



Biologisches wachstum



Colonizzazione biologica



Biologiczne czynniki niszczące



Colonización biológica



Biološko naseljavanje

CONSERVATION
> biological alteration



QUEMADURA

BURNED



Figure 13



Figure 14



Degradación total o parcial debido al contacto con el fuego.



Having degraded or partially destroyed due to contact with fire.



Burned



Bruciato



Quemadura



Verbrennung



Przypaleni



Izgoren



CONSERVATION
> chemical alteration

CORROSIÓN

CORROSION



Figure 15



Figure 16



Degradación química y física de las superficies arquitectónicas, piedra o metal, originada por la meteorización o por sustancias corrosivas con las que entran en contacto.^[c]



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



Corrosion



Corrosione



Corrosión



Korrosion



Korozja




Korozija

CONSERVATION
> chemical alteration

COSTRA

CRUST

 Capa de alteración externa compacta y dura que se adhiere al objeto. Cuando la característica se debe claramente a un proceso de precipitación, se puede usar el término incrustación. ^[b]


 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. ^[b]



Figure 17


	Crust
	Crosta
	Costra
	Kruste
	Skorupa
	Kora



CONSERVATION
> chemical alteration

EFLORESCENCIA

EFFLORESCENCE

 Acumulación sobre una superficie de polvo o cristales de sales solubles. La migración de sales solubles y la evaporación del agua conducen a la cristalización de la sal en la superficie. La eflorescencia salina puede indicar la acumulación de sal debajo de la superficie (conocida como subflorescencia) que es potencialmente dañina. [c]


 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. [c]



Figure 18


	Efflorescence
	Efflorescenza
	Eflorescencia
	Ausblühung
	Wykwity soli
	Cvjetanje



CONSERVATION
 > *chemical alteration*

EXUDACIÓN

EXUDATION

 Migración de una sustancia líquida a la superficie de un objeto. No debe confundirse con condensación.


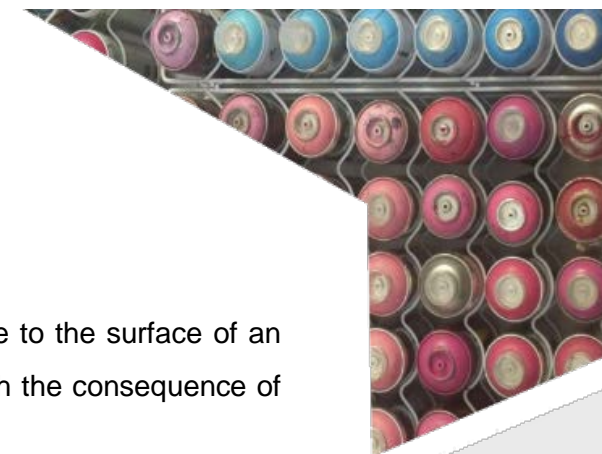
 Migration of a liquid substance to the surface of an object. Not to be confused with the consequence of condensation.



Figure 19

	Exudation
	Essudato
	Exudación
	Exudation
	Wilgoć kapilarna
	Eksudacija

CONSERVATION
> *chemical alteration*



MANCHAS DE HUMEDAD

MOIST AREA



Figure 20



Figure 21



Superficie afectada por la humedad, a menudo correspondiente a un área oscura de extensión limitada y claramente delineada.

[b]

Términos relacionados: punto de humedad, zona húmeda o área húmeda visible.



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. [b]

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

PÁTINA

PATINA

 Alteración natural que aparece en la superficie debido al envejecimiento, uso, manipulación, oxidación y/o exposición al medio ambiente. También se puede hablar de pátinas artificiales. A simple vista, la pátina no tiene un grosor notable. [c]



 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. [c]



Figure 22

	Patina
	Patina
	Pátina
	Patina
	Patyna
	Patina



CONSERVATION
 > *chemical alteration*



AMPOLLAS

BLISTERING



Figure 23



Figure 24



Elevaciones semiesféricas rellenas de aire en la superficie resultado del desprendimiento de la lámina exterior de la misma. El desprendimiento no se encuentra relacionado con la estructura del material. En algunas circunstancias, puede ser causado por la acción de sales solubles. ^[b]



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 action. ^[b]



Blistering



Rigonfiamenti a bolle



Ampollas



Blasenbildung



Wybrzuszenia




Mjehurasta ispupčenja





PANDEO BUCKLE

 Deformación ondulada.








 Wavy deformation.



Figure 25




-  Buckle
-  Ondulazione
-  Pando
-  Wölbung
-  Sfalowanie
-  Izvijanje

CONSERVATION
> deformation

DEFORMACIÓN

DEFORMATION

 Cambio o alteración de la forma, perfil o dimensiones originales de un material causado por la aplicación de una fuerza, sin pérdida de la continuidad entre sus partes (sin rotura). Puede originarse por factores medioambientales (como la humedad, el calor producido por un fuego, la influencia directa de la luz solar) o el uso de determinados materiales de construcción o conservación. [c]

Términos relacionados: contracción, dilatación.



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.[c]

Related terms: shrinkage, swelling.



Figure 26

	Deformation
	Deformazione
	Deformación
	Verformung
	Deformacja
	Izobličenje




CONSERVATION
> deformation



DEPRESIÓN

DEPRESSION

 Deformación cóncava local

 Local concave deformation.



Figure 27




-  Depression
-  Depressione
-  Depresión
-  Vertiefung
-  Wklęśnięcie / Wgniecenie
-  Ulegnuće

CONSERVATION > deformation

TORSIÓN

TORSION

 Torsión, distorsión en forma alrededor de un solo eje.


 Twisting, distortion in shape around a single axis.



Figure 28

	Torsion
	Torsione
	Torsión
	Verdrehung
	Skręcenie
	Uvrtanje



CONSERVATION
> deformation



COLAPSO

COLLAPSE



Figure 29



La pérdida por caída de un objeto o parte de él debido a la falta de integridad estructural.



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*

GRIETA

CRACKING



Figure 30



Figure 31



Discontinuidad visible (anchura > 0.15 mm), que se extiende a través de una o más capas, sin una visible separación entre una parte y otra. Se pueden producir grietas por causas ambientales, vibraciones, tensiones internas y/o externas, defectos, problemas estáticos, incendios, heladas, etc. *Término relacionado:* fisura. Dependiendo de la forma y el tamaño de la grieta, se puede usar un término específico (por ejemplo, microfisuras, grietas anchas, grietas paralelas, grietas en estrella, grietas radiales, grietas en espiral, etc.).



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. ^[c] *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

DESMENUZAMIENTO

CRUMBLING

 Desprendimiento de pequeños fragmentos o agregados de granos del sustrato, generalmente con tamaños limitados (menores de 2 cm). Puede resultar de alteraciones químicas, físicas o biológicas y dependen de la naturaleza del material y su entorno. ^[b]


 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. ^[b]



Figure 32


	Crumbling
	Disgregazione
	Desmenuzamiento
	Bröckeln
	Kruszenie
	Mrvljenje




CONSERVATION
 > loss of cohesion / adhesion

DELAMINACIÓN

DELAMINATION

 Desprendimiento a lo largo de una línea natural de debilidad que no necesariamente tiene que estar orientada verticalmente. La deslaminación no se debe a sobrecarga mecánica. ^[b]






Término relacionado: exfoliación.

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

Related term: exfoliation.



Figure 33

	Delamination
	Delaminazione
	Delaminación
	Schichtentrennung
	Rozwarstwienia
	Delaminacija



CONSERVATION
> loss of cohesion / adhesion

DESCAMACIÓN

FLAKING



Figure 34



Figure 35



Desprendimiento de fragmentos pequeños, planos y delgados de capas externas de un objeto o una superficie (por ejemplo, pinturas murales). Las escamas son más pequeñas que las exfoliaciones. Suele ser una combinación de pérdida de adherencia y agrietamiento. [c]



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. [c]



Flaking



Esfoliazione



Descamación



Abplatzung



Łuszczenie



Ljuskanje



CONSERVATION
> loss of cohesion / adhesion

FRACTURA

FRACTURE



Figure 36



Grieta que atraviesa completamente una pieza y la divide en varias partes. *Término relacionado:* disyunción



Complete separation into detached parts by rupture. *Related term:* splitting.

 Fracture

 Frattura

 Fractura

 Bruch

 Pęknięcie

 Raspuklina


Figure 37



CONSERVATION
> loss of cohesion / adhesion

INCISION

INCISION

 Pérdida de material debida a la acción de una herramienta cortante.


 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*

PÉRDIDA DE COHESIÓN

LOSS OF COHESION



Figure 39



Figure 40



Desprendimiento de partículas finas, granos individuales o agregados de granos. Puede ser causado por la presión, la meteorización o la pérdida de agentes agregantes.

Términos relacionados: desintegración, pulverización cretosa, pulverización, arenización.



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

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



Loss of cohesion



Perdita di coesione



Pérdida de cohesión



Kohäsionsverlust



Brak kohezji



Gubitak kohezije



JUNTA ABIERTA

OPEN JOINT



Figure 41



Figure 42



Brecha entre dos componentes de un objeto que previamente encajaban.



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



Open joint



Giunto aperto



Junta abierta



Offene fuge



Szczelina



Otvoreni spoj



CONSERVATION
> loss of cohesion / adhesion

EXFOLIACIÓN

SCALING



Figure 43



Figure 44



Separación de capas superficiales. Las exfoliaciones son mayores que las escamas. (ver: descamación).^[c]



Detachment of surface layers. Scales are larger than flakes (see: *flaking*).^[c]



Scaling



Scagliatura



Exfoliación



Schollenbildung



Brak adhezji



Ljuštenje



CONSERVATION
> loss of cohesion / adhesion



ABRASIÓN

ABRASION



Figure 45

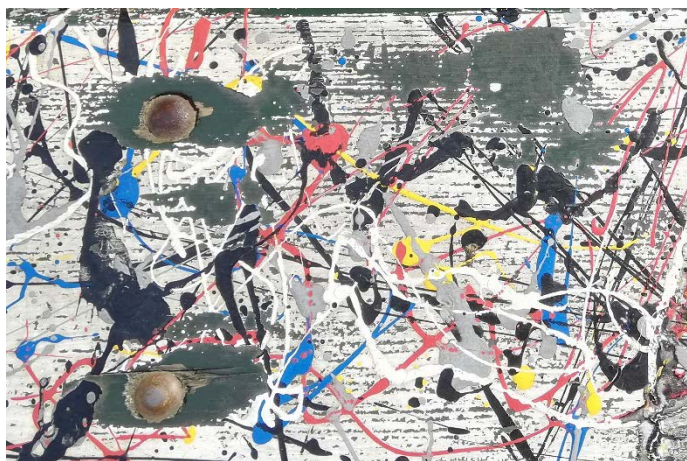


Figure 46



Pérdida superficial o daño resultante de una acción mecánica debida a la fricción. Los efectos visibles de la abrasión se hacen gradualmente aparentes con el tiempo. ^[c]

Términos relacionados: desgaste, roce.



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

Related terms: wear, chafe.



Abrasion



Abrasione



Abrasi3n



Abrieb



Przetarcie





Abrazija

CONSERVATION
> loss of material

ALVEOLIZACIÓN

ALVEOLIZATION

 Formación de cavidades superficiales (alvéolos) que pueden estar interconectadas y tener formas y tamaños variables (generalmente centimétricos).^[b]

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

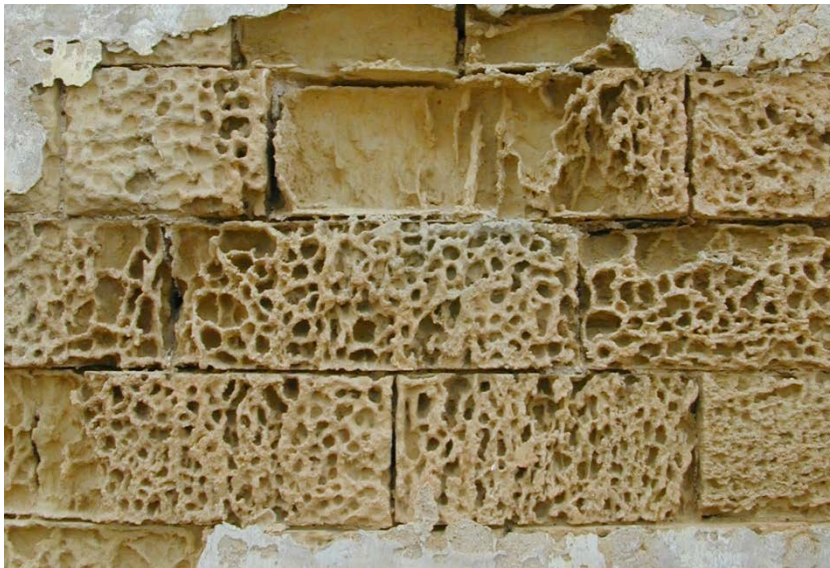


Figure 47


	Alveolization
	Alveolizzazione
	Alveolización
	Alveolenbildung
	Spęcherzenia
	Alveolarno trošenje



CONSERVATION
> loss of material

OQUEDAD

CAVITY

 Un espacio hueco, generalmente causado por meteorización, erosión, migración de sales solubles o por otros factores físicos. [c]


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



Figure 48

	Cavity
	Cavità
	Oquedad
	Hohlraum
	Wgłębienie
	Šupljina



CONSERVATION
> loss of material

EROSIÓN

EROSION



Figure 49



Figure 50



Pérdida gradual de material por roce o desgaste, generalmente causado por factores ambientales (por ejemplo, acción erosiva natural de partículas arrastradas por el viento). La erosión puede provocar formas redondeadas y suavizadas. [c]



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. [c]



Erosion



Erosione



Erosión



Erosion



Erozja



Erozija

CONSERVATION
> loss of material

LAGUNA

LACUNA



Figure 51



Figure 52



Pérdida de material que causa una discontinuidad en una superficie, producida por accidentes o por una pérdida de adhesión. ^[c]



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



Lacuna



Lacuna



Laguna



Fehlstelle



Ubytek (patrz loss)



Lakuna

CONSERVATION
> loss of material

PÉRDIDA

LOSS



Figure 53



Figure 54



Término general que se refiere a cualquier parte del objeto que, debido a diversas razones, ya no está presente.



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

PERFORACIÓN

PERFORATION

 Una o varias punciones, orificios o agujeros, producidas por una herramienta punzante o por actividad biológica. Su tamaño es generalmente milimétrico a centimétrico. ^[b]


 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. ^[b]



Figure 55


	Perforation
	Perforazione
	Perforación
	Perforation
	Perforacija
	Perforacija


CONSERVATION
> loss of material



PICADURA

PITTING

 Agujeritos milimétricos, asemejando un punteado o picaduras, que tienen forma cilíndrica o cónica y que generalmente carecen de conexión entre ellos. Las picaduras generalmente se deben a un deterioro parcial o selectivo, inducido biogénica o químicamente. También puede ser el resultado de un método de limpieza abrasivo duro o no adaptado. ^[b]

 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. ^[b]

	Pitting
	Pitting
	Picadura
	Durchlöcherung
	Wrzery
	Rupičavost




CONSERVATION
> loss of material

Figure 56

INCREMENTO DE RUGOSIDAD

ROUGHENED / ROUGHENING

 Pérdida selectiva de pequeñas partículas de piedra con una superficie original suave, debido a la acción de un proceso de deterioro o a acciones inapropiadas como una limpieza agresiva. ^[b]


 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. ^[b]




Figure 57

-  Roughned / Roughening
-  Aumento di rugosità
-  Incremento de rugosidad
-  Aufrauen / Aufrauung
-  Chropowaty / Szorstkość
-  Ohrapavljeno / hrapavljenje

CONSERVATION
> loss of material

REDONDEAMIENTO

ROUNDED / ROUNDING

 Efecto de una erosión preferencial de los bordes angulares originales, que conduce a un perfil claramente redondeado. ^[b]








 Effect of a preferential erosion of originally angular edges, leading to a distinctly rounded profile. ^[b]



Figure 58

-  Rounded / Rounding
-  Arrotondamento
-  Redondeamiento
-  Abgerundet
-  Wyoblenie / Zaokrąglenie
-  Zaobljeno / zaobljavanje



CONSERVATION
> loss of material

EXCORIACIÓN

SCRATCH



Figure 59



Figure 60



Pérdida superficial de material con aspecto de líneas inducidas manualmente debido a la acción de algún objeto puntiagudo. Puede ser accidental o intencional. ^[b]



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



Scratch



Graffio



Excoriación



Kratzer



Zarysowanie




Ogrebotina


CONSERVATION
> loss of material





ALTERACIÓN CROMÁTICA

CHROMATIC ALTERATION

 Cambio en alguno de los tres parámetros del color: tono, luminosidad y croma. El tono corresponde a la característica más destacada de un color (azul, rojo, amarillo, naranja, etc.). La luminosidad corresponde a la oscuridad (tonos bajos) o claridad (tonos altos) de un color. El croma corresponde a la pureza de un color. Dependiendo del efecto cromático, se puede usar un término específico (por ejemplo, blanqueo, azulado, amarilleo, desvanecimiento, etc.). ^[b]

 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. ^[b]




	Chromatic alteration
	Alterazione cromatica
	Alteración cromática
	Farbveränderung
	Zmiany kolorystyczne
	Kromatska promjena


CONSERVATION
> optical alteration

Figure 61

OSCURECIMIENTO

DARKENING

 Cambios en el color de la superficie debido a una disminución de la *luminosidad* (reducción de la reflexión de luz visible). Puede ser debido a múltiples razones (por ejemplo, depósitos, presencia local de humedad, transformación de pigmentos o aglutinantes orgánicos, envejecimiento de materiales de consolidación, etc.)^[c]

 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.)^[c]

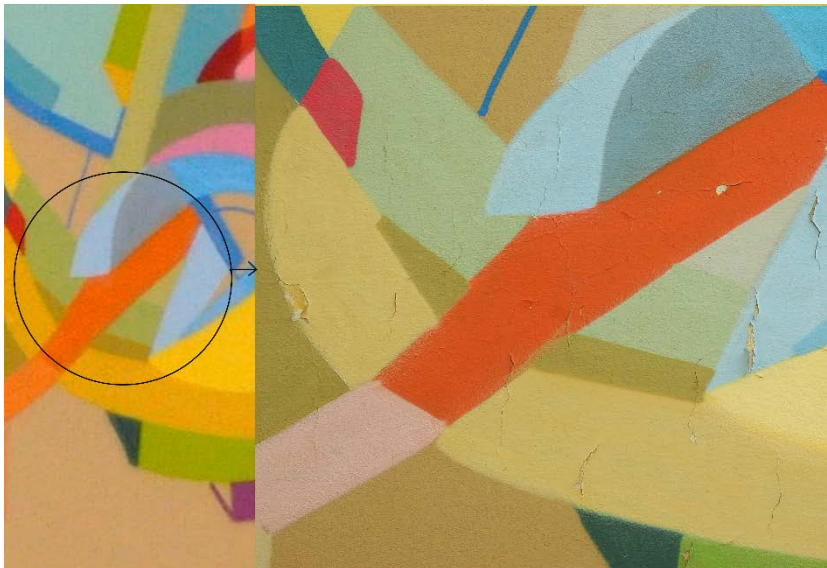



Figure 62


	Darkening
	Scurimento
	Oscurecimiento
	Verdunkelung
	Ciemnienie / Przyciemnienie
	Tamnjenje

DESVANECIMIENTO

FADING

 Alteración cromática provocada por un descenso en la saturación del color (o *croma*; con –quizá – un aumento en la **luminosidad**), generalmente como resultado de reacciones químicas o exposición a la luz solar directa. [c]

Término relacionado: blanqueamiento.

 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. [c]

Related term: bleaching.



Figure 63

	Fading
	Sbiadimento
	Desvanecimiento
	Verblassen
	Blaknięcie
	Blijedeenje



CONSERVATION
> optical alteration

MANCHA

STAINING



Figure 64



Figure 65



Cambio de color de extensión limitada, resultante de la presencia de materiales exógenos.



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



Staining



Macchia



Mancha



Fleckenbildung



Zaplamienia



Obojenje

CONSERVATION
> optical alteration

VELO BLANQUECINO

WHITE VEIL



Figure 66



Figure 67



Capa translúcida blanquecina que se forma sobre una superficie, causada por el depósito de partículas muy finas.
Término relacionado: floración.



Whitish haze forming over a surface, caused by a thin deposit of very fine particles. ^[c]
Related term: bloom.



White veil



Velo bianco



Velo blanquecino



Schleierbildung




Biały nalot



Bijela koprena

AMARILLEAMIENTO

YELLOWING

 Alteración cromática manifestada a través de un amarilleamiento. Puede deberse a una variedad de razones (por ejemplo, depósitos finos, presencia de productos químicos amarillos por microorganismos, colonización biológica, transformación de aglutinantes, barnices u otros materiales de conservación, etc.). [c]


 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). [c]



Figure 68

	Yellowing
	Ingiallimento
	Amarilleamiento
	Vergilbung
	Żółknięcie
	Žućenje




CONSERVATION
 > optical alteration



ELEMENTOS APLICADOS

APPLIED ELEMENTS

 Aplicación de elementos metálicos (abrazaderas, tornillos, pitones, etc.) o, eventualmente, otros elementos (papel,...) para superar daños estructurales.


 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*

RELLENO

FILLING



Material agregado intencionalmente para llenar una laguna o una pérdida



Material intentionally added to fill a lacuna or a loss.

Figure 70



Figure 71



Filling



Stuccatura



Relleno



Kittung



Wypełnienie



Ispuna

CONSERVATION
> previous interventions



FIJADOR

FIXATIVE



Evidencia de material aplicado sobre el objeto para consolidar o proteger la superficie.



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

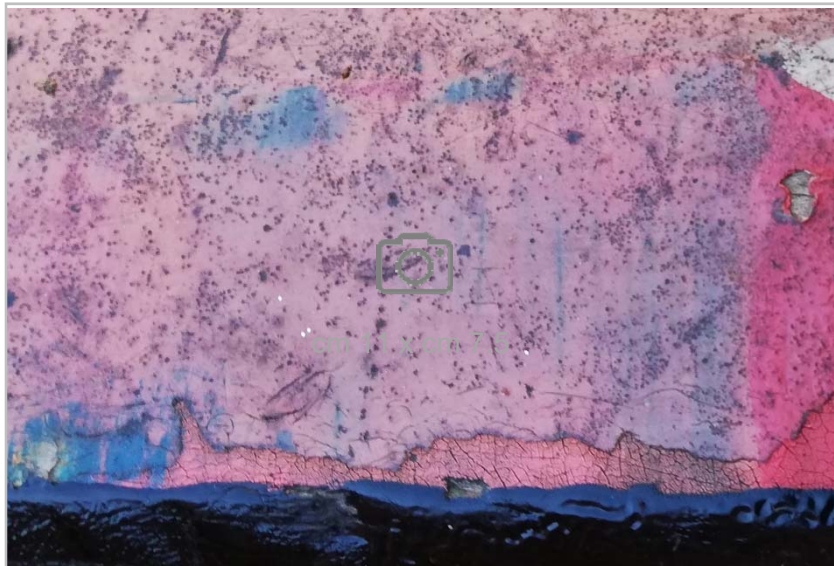



Figure 72

-  Fixative
-  Fissative
-  Fijador
-  Fixativ
-  Utrwalenie
-  Fiksativ

CONSERVATION
> *previous interventions*

AGUJEROS DE INYECCIÓN

INJECTION HOLE

 Orificios causados por las inyecciones de adhesivo o compuesto de relleno, como parte de las operaciones de consolidación o adhesión.


 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
	Otwory po iniekcji
	Rupa za injektiranje



CONSERVATION
 > previous interventions

REPARACIÓN o REPINTADO

REPAINTING

 Reconstrucción de partes perdidas de las capas de pintura, por el propio artista o dentro de una restauración.


 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*

RETOQUE

RETOUCHING or INPAINTING

 Aplicación de pintura en pequeñas lagunas o en un relleno, destinado a restaurar el valor estético del objeto.

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

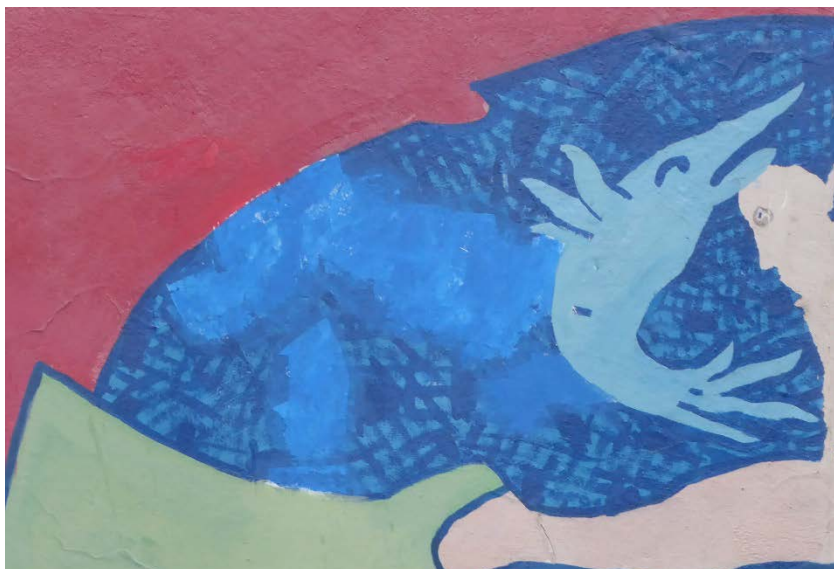


Figure 75

-  Retouching
-  Ritocco pittorico
-  Retoque
-  Retusche
-  Retusz / Uzupełnienie
-  Retuširanje

CONSERVATION
> previous interventions

List of pictures & Credits

Figure 1 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 2 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 3 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 4 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 5 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 6 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 7 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 8 – *Zgurić and Family*, by Zlatko Zlatić (1978), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 9 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 10 – *No title*, by Angelo Fragomeni (2008; overpainted in 2019), Corso Leone, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 11 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 12 – *Butterfly*, by Zvonimir Kamenar (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 13 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

References for glossary definitions:

- 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).



List of pictures & Credits

Figure 14 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 15 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 16 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 17 – *Monument to Angelo Brofferio*, by Gabriele Ambrosio (1871), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 18 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 19 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 20 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 22 – *No title*, by Orma il viandante, Kasy23, Sister Flash, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 23 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 24 – *Antipodes*, by Ivan Kožarić (1972), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 25 – Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 26 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 27 – *Sinfonia*, by Franco Garelli (1968), Turin, Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2007.



List of pictures & Credits

Figure 28 – *Flower*, by Vera Fischer (1973), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 29 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 30 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 31 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 32 – *Sculpture V*, by Milivoje Babović (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 33 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 34 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 35 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 36 – Mural on The Wall Art in Rose Garden (2006) by Przemek "Trust" Truściński, Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 37 – *We love Enak*, by Bigtato, Joes, Piove, Wens, IBS (2011), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 38 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 39 – *No title*, by Exit Enter, Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 40 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 41 – *Relief in Space*, by Dušan Subotić (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 42 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2017.

Figure 43 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.



List of pictures & Credits

Figure 44 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 45 – *Orator*, by Ante Rašić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 46 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 47 – Cittadella, Victoria, Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 48 – Valletta, Malta - Photo credit: Paola Croveri, 2002.

Figure 49 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 50 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 51 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 52 – *No title*, by Moe and students (2017), Bologna, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 53 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 54 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 55 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 56 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2018.

Figure 57 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 58 – Greeks Gate, Mdina, Malta - Photo credit: Paola Croveri, 2002.

Figure 59 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.



List of pictures & Credits

Figure 60 – *No title*, by Gianni Gianasso (2000), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 61 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 62 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 63 – *Escarabajo Pelotero*, by Nove Noel (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 64 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 65 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 66 – *Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp*, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 67 – *No title*, by various artists (2010), Corso Bramante, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 68 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 69 Birgu, Malta - Photo credit: Paola Croveri, 2002.

Figure 70 – *Stilt Walkers*, by Linas Domarackas (2009), Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 71 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 72 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 73 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 74 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2014.

Figure 75 – *No title*, by Antonio Mascia, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.



Términos generales

alteración	40
daño	40
deterioro	41
objeto	41
meteorización	42

Adición de sustancias

concreción	44
depósito	45
polvo	46
película	47
inclusión	48
repinte	49
enmugredimiento	50

Alteración biológica

película biológica	52
colonización biológica	53

Alteración química

quemadura	55
corrosión	56
costra	57
eflorescencia	58
exudación	59

manchas de humedad	60
pátina	61

Deformaciones

ampollas	63
pandeo	64
deformación	65
depresión	66
torsión	67

Pérdida de cohesión / adhesión

colapso	69
grieta	70
desmenuzamiento	71
delaminación	72
descamación	73
fractura	74
incisión	75
pérdida de cohesión	76
junta abierta	77
exfoliación	78

Pérdida de material

abrasión	80
alveolización	81
oquedad	82

erosión	83
laguna	84
pérdida	85
perforación	86
picadura	87
incremento de rugosidad	88
redondeamiento	89
excoriación	90

Alteraciones ópticas

alteración cromática	92
oscurecimiento	93
desvanecimiento	94
mancha	95
velo blanquecino	96
amarilleamiento	97

Intervenciones previas

elementos aplicados	99
relleno	100
fijador	101
agujeros de inyección	102
reparación o repintado	103
retoque	104

General terms

alteration	40
damage	40
deterioration	41
object	41
weathering	42

Addition of substances

concretion	44
deposit	45
dust	46
film	47
inclusion	48
overpainting	49
soiling	50

Biological alteration

biofilm	52
biological colonisation	53

Chemical alteration

burned	55
corrosion	56
crust	57
efflorescence	58
exudation	59

moist area	60
patina	61

Deformation

blistering	63
buckle	64
deformation	65
depression	66
torsion	67

Loss of cohesion / adhesion

collapse	69
cracking	70
crumbling	71
delamination	72
flaking	73
fracture	74
incision	75
loss of cohesion	76
open joint	77
scaling	78

Loss of material

abrasion	80
alveolization	81
cavity	82

erosion	83
lacuna	84
loss	85
perforation	86
pitting	87
roughened / roughening	88
rounded / rounding	89
scratch	90

Optical alteration

chromatic alteration	92
darkening	93
fading	94
staining	95
white veil	96
yellowing	97

Previous interventions

applied elements	99
filling	100
fixative	101
injection hole	102
repainting	103
retouching / inpainting	104



CAPuS Glossaries have been developed as part of the project Conservation of Art in Public Spaces (CAPuS) and have been designed for educational, social and non-profit-making purposes.

CAPuS Glossaries can be downloaded in whole or in part, but cannot be used without correctly listing the sources. All individuals wishing to use the content are required to comply with all applicable copyright laws. The photographs of the artworks cannot be copied and reused.

The contributors to the CAPuS Glossaries have made every effort to ensure the accuracy of the information and copyright of the material in this document, but any liability that may arise from the use of and reliance on the information contained therein is excluded.



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.

www.capusproject.eu





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



Grafiti su natpisi ili crteži nastali na zidovima ili drugim površinama dostupnima pogledu javnosti, obično kao oblik umjetničkog izraza, uglavnom bez dopuštenja vlasnika zgrade ili građevine. Suvremeni (ili "hip-hoperski") grafiti datiraju iz 70-ih godina 20. stoljeća. Za njih se obično kaže da potječu iz crnačkih i latino četvrti New Yorka, zajedno s hip-hop glazbom i uličnim supkulturama, a omogućio ih je izum sprejeva u boji. Prve autore koji su stvarali grafite obično su nazivali "crtačima" (writers) ili "tagerima" (taggers). Grafiti i ulična umjetnost usko su povezani sa suvremenim umjetničkim pokretima, ali se od njih razlikuju u funkciji i namjeri. Naime, crtače grafita ne zanima razumijevanje javnosti, već oni svoje poruke usmjeravaju prema određenoj skupini ljudi, dok ulična umjetnost više komunicira sa širom javnošću.



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



Definicija ulične umjetnosti i dalje je predmet rasprave i stalno se razvija. Ulična je umjetnost likovna umjetnost stvorena u javnim/urbanim prostorima, kao što su vanjski zidovi zgrada, nadvožnjaci autoputova i nogostupi. Time je “ulična umjetnost” snažno povezana s grafitima. Iako se taj pojam često odnosi na umjetnost izvedenu bez privole, za razliku od inicijativa koje sponzorira država, ulična se umjetnost sve više probija u *mainstream*. Obično se stvara kao sredstvo za prenošenje poruka povezanih s političkim idejama ili komentara o društvu. Crtanje nije dio svih oblika ulične umjetnosti. Taj pojam može obuhvaćati tradicionalne grafite, skulpture, grafite nastale prema šabloni, naljepnice, ulične plakate i ulične instalacije.



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



Izraz “urbana umjetnost” često se rabi da bi se obuhvatili svi oblici likovnih umjetnosti koji nastaju u urbanim prostorima, koji su inspirirani urbanom arhitekturom ili današnjim urbanim načinom života. Ona uključuje uličnu umjetnost i grafite te, u širem okviru, sve oblike javne suvremene umjetnosti na otvorenim gradskim prostorima.



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.



LANDMARK



Grafit načinjen na teško dostupnom ili skrivenom mjestu, koji je teško ukloniti i koji postoji najmanje pet godina. Obično je označen datumom crtanja. Ovakva ostvarenja autori grafitita visoko cijene.



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 1



LEGAL WALL



Djelo stvoreno legalno, uz dopuštenje vlasnika zida ili gradskih vlasti. Samo osvjedočen ilegalni crtač grafita može zaslužiti poštovanje za stvaranje legalnog djela.



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.

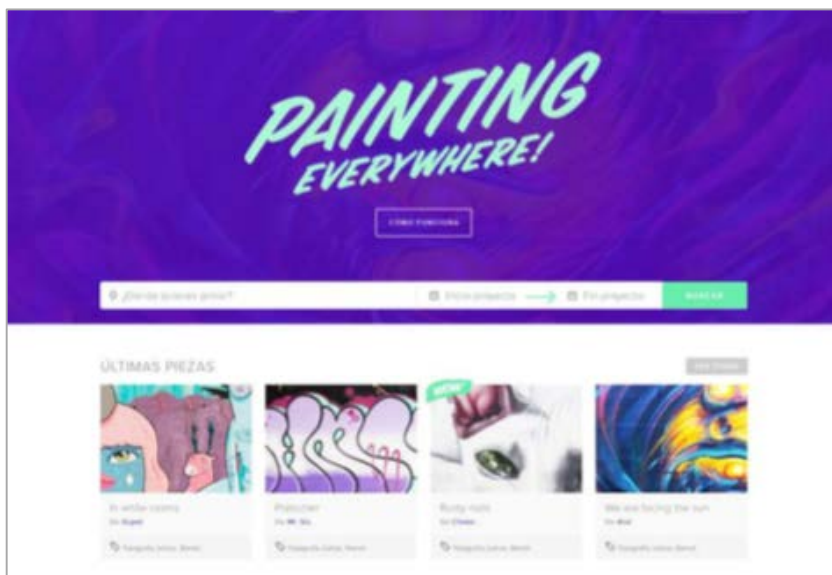


Figure 2



MONIKER



Ulično ime umjetnika, nadimak i oznaka.



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



Figure 3





3D STYLE



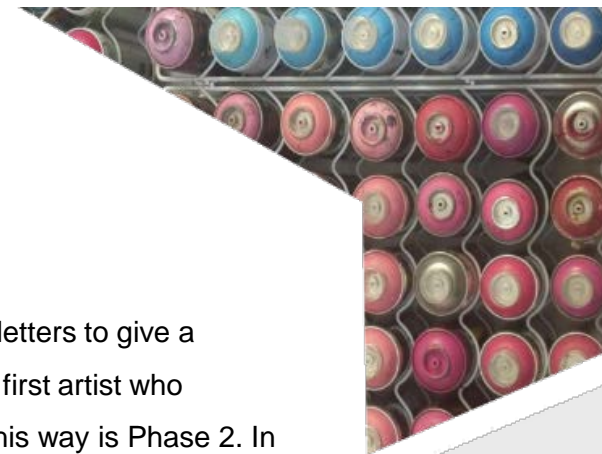
Efekt koji se primjenjuje na osnovna slova grafita da bi se stvorila iluzija trodimenzionalnosti. Prvi umjetnik koji je počeo uljepšavati slova na ovaj način je Phase 2. U grafitskoj kulturi 3D se odnosi na pisanje slova, ali postoji još jedna verzija 3D slike na pločniku koja se naziva umjetnost u kredi. Umjetnost u kredi i 3D grafiti vrlo su različiti u svojoj koncepciji i estetici te se ne smiju miješati.



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 4



ABSTRACT STYLE



Apstraktni stil ne uključuje slova, već slikarsku vještinu i sklad koje autor iskazuje u svojem ostvarenju. Cilj je sličan apstraktnom slikarstvu – napraviti skladno umjetničko ostvarenje sa specifičnom dinamikom i ravnotežom uporabom osnovnih umjetničkih elemenata kao što su linija, oblik, geometrijski likovi, boja i kompozicija.



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 5



BLOCKBUSTER STYLE



“Blockbusteri” ili “ravna” slova su velika, četvrtasta, robusna i jednostavna te su time lakše čitljiva od većine grafita. Obično su izvedena u dvije boje, često je to kombinacija obične crne, bijele i srebrne boje. “Blockbusterima” se prekrivaju drugi radovi, a rabe se i da bi lakše prekrili vlak. Odlični su za potpunu pokrivenost.



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.

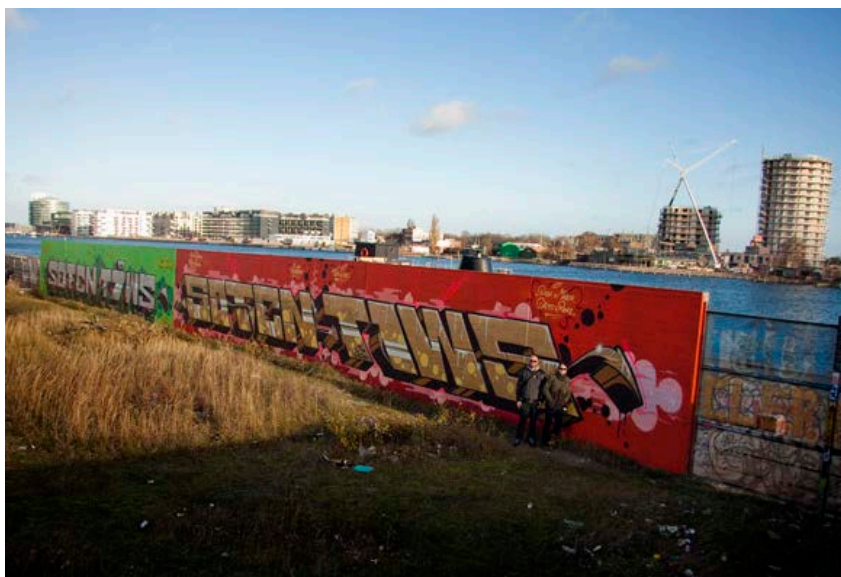



Figure 6



BOMBING

 Čin oslikavanja različitih zidova unutar jednog gradskog područja ili vlaka u vrlo kratkom vremenu. “Udariti”. Autori “bombarder” obično rabe jednostavnije stilove, tagove ili tzv. throw-upove jer je brzina važan čimbenik. Izraz također može značiti – izaći pisati.


 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 7



BUBBLE STYLE



Stari, pomalo zastarjeli stil grafita jednostavnih, zaobljenih slova u obliku mjehurića, koji se uglavnom lako čitaju. Tzv. throw-upovi se često pišu u ovom stilu jer ih je lako i brzo napraviti.



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 8

CARTOON / CHARACTER



Opće poznati lik iz crtanog filma, karikatura ili lik koji se često posuđuje iz stripova, popularne kulture ili s TV-a. “Crtači” koji izrađuju ovaj tip grafita često stvaraju vlastite likove i imaginarij. Crtani grafiti unose humor u ostvarenje i lako se prilagođavaju većini stilova slova.



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 9



DUBS



Graffiti izvedeni u srebrnoj ili metalik boji, izvorno nastali u Londonu u Velikoj Britaniji. Mogu se naći oko željezničkih postaja ili na ulicama. “Dubove” obično stvara cijela ekipa.



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 10



FREE STYLE



Kombinacija stilova bez jedne karakteristike koja bi ih definirala. Individualan način izražavanja.



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

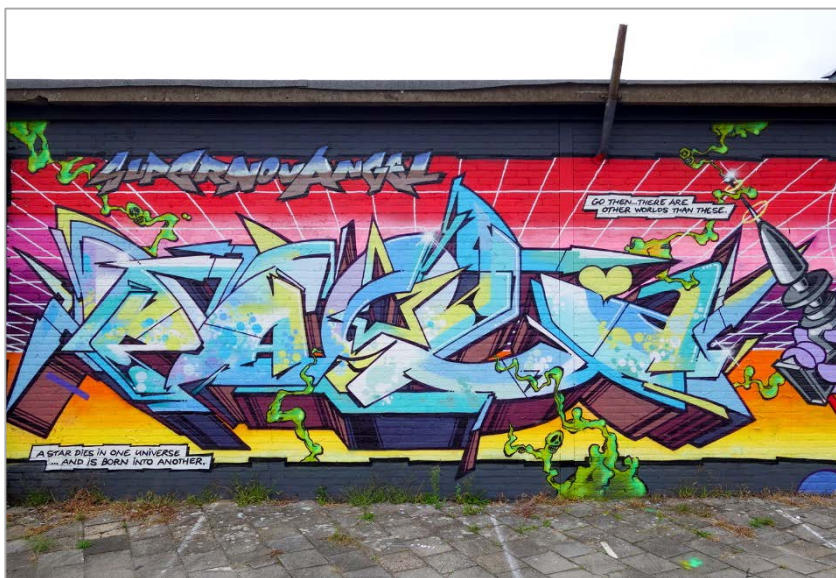


Figure 11



MURAL



Crtež ili slika na zidu izvedena na vanjskoj ili unutarnjoj površini ili na stropu. Kod ulične umjetnosti odnosi se na veliko, kompleksno ostvarenje na zidu za koje je potrebna znatna vještina u slikanju. Za razliku od grafita, murali obično poštuju arhitekturu zida i zgrade, katkad čak i okolicu. Često nastaju legalnim putem.



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 12



PIECE (FREE-HAND)



Skraćenica za “remek-djelo” (masterpiece), izvedeno slobodnim crtanjem. Velik i složen crtež na zidu koji zahtijeva mnogo vremena i teško se izvodi. Karakterizira ga mnogo različitih komponenti, poput bogate palete boja, mnogo 3D elemenata i drugih likovnih karakteristika. Djelo iskusnijeg autora zbog kojega ga još više poštuju.



Short for “masterpiece”, painted free-hand. A big and complex piece of wall painting that is time-consuming and difficult to execute. It’s 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 13



ROLLER GRAFFITI



Graffiti naslikani valjkom i bojom, a ne sprejem. Za ovu vrstu crtanja postoje razne posebne tehnike.



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 14

SHARP




 Način pisanja vrlo geometrijskih, uglatih slova s puno oštih kutova i uglova, pri čemu šiljasti elementi dolaze do svoje krajnosti. Slova su uvelike izmijenjena, često do neprepoznatljivosti, a ostavljaju snažan i divlji dojam.



Figure 15

 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.

TAG

 Potpis crtača, vrlo stiliziran, brzo napisan, obično u jednoj boji u kontrastu s pozadinom. Označava autorovo ime ili nadimak. Najjednostavnija i najčešća vrsta grafita. Kad se rabi kao glagol, “tag”, “označiti”, znači “potpisati”, što proizlazi iz uvriježene prakse potpisivanja umjetničkih djela.


 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 16



THROW-UP



Ponekad se naziva i “throwie”, a riječ je o jednostavnom obliku grafita, negdje između taga i bombe. Obično je oslikan jednostavnim obrisom slova, a zatim ispunjen bojom. “Throw-upovi” se često izvode u stilu balona ili blockbustera koji se mogu brzo nacrtati. Autori throw-upovima i tagovima nastoje pokriti što više površina, tako se natječući sa svojim rivalima. Uz tag, throw-up je autorov logotip.



Figure 17



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.



WILDSTYLE



Vrlo složen i uvelike stiliziran oblik slova koji necrtači često ne mogu pročitati. Slova mogu biti veoma komplicirana, praktički apstraktna, mogu sadržavati 3D elemente, puno poveznica, strelica i isprepletenih elemenata. Općenito, *wildstyle* se smatra jednim od najzahtjevnijih stilova pisanja grafita, rezerviranim samo za osobito vješte autore.



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 18





CALLIGRAFFITI



Graffiti nastali pod utjecajem kaligrafije.



Calligraphy-influenced graffiti



Figure 19



STREET ART & GRAFFITI

> technique

DOMMING



Tehnika miješanja boja u spreju, pri čemu se jedna boja prska preko mokrog sloja druge, a zatim se te dvije nijanse zajedno utrljavaju. Brusno sredstvo/alat, poput pijeska ili brusnog papira, može poslužiti za stvaranje efekata u “dommingu”. Izraz potječe od riječi “kondom”, koji je sinonim za “gumicu”. Katkad se naziva i “fingering” jer se izvodi prstima.



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



Namjerno curenje boje je stilizirano. Nenamjerno curenje znak je neiskusnog crtača grafita.



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



Figure 20

INSTALLATION



Umjetnički žanr trodimenzionalnih djela te onih specifičnih za mjesto nastajanja. Mogu se izvoditi u interijeru ili eksterijeru. Instalacije u eksterijeru pripadaju domeni javne umjetnosti, land arta, javne intervencije ili ulične umjetnosti, mada se ovi umjetnički oblici često preklapaju.



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 21



OUTLINING



Izrada skice ili pripremnog crteža, izvedenog na papiru ili u crnoj knjizi (bilježnici u kojoj autori skiciraju grafite) pri planiranju djela. Nacrt se može odnositi i na skicu na zidu ili na konturu throw-upa ili sličnog grafita, na obrisnu liniju do koje se ploha može ispuniti.



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 22



POSTER



Rad na papiru stvoren u atelijeru koji se škrobnim ljepljivom može zalijepiti na zid. Pod utjecajem duge i bogate povijesti plakatne umjetnosti, kultura grafita preuzela je ovaj jednostavan i učinkovit alat za javno izražavanje i pretvorila ga u jedan od najpoželjnijih formata paste-upa.



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 23



STENCIL GRAFFITI



Jedan od najpopularnijih oblika ulične umjetnosti. Šablone se izrađuju od kartona, papira i drugih materijala koji pomažu da se figurativan crtež izvede što brže. Unaprijed pripremljeni dizajn se izreže, a zatim se pomoću spreja ili valjka prebacuje na zid. Lako se ponavlja na različitim zidovima. Višeslojnim se šablonama mogu izraditi lijepe i kompleksne slike, budući da omogućuju uporabu mnogo boja i detalja.



Figure 24



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.



STICKER



Naljepnice se koriste za “bombardiranje”, “udaranje” ili označavanje (tagiranje) površine ili područja bez pisanja. Naljepnice-grafiti obično se dizajniraju i ispisuju mnogo unaprijed, a sadrže značajke autorova stila kao i njegovu poruku. Poruke naljepnica često sadrže političku ili društvenu kritiku u odnosu na određeno pitanje. Mnoge robne marke (brandovi) proizvode vlastite naljepnice.



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 25



List of pictures & Credits

Figure 1

https://commons.wikimedia.org/wiki/File:5_Pointz_Graffiti_17.JPG

Figure 2

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

Figure 3

https://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Borf_tag_on_Graffiti_Research_Lab_door.jpg/800px-Borf_tag_on_Graffiti_Research_Lab_door.jpg

Figure 4

<https://www.mtn-world.com/en/blog/2017/07/28/will-3d-letters-ever-become-a-trend-again/>

Figure 5

<https://www.mtn-world.com/en/blog/2020/01/29/some-of-the-most-interesting-abstract-graffiti-writers/>

Figure 6

<https://www.mtn-world.com/en/blog/2013/11/22/soten-tiws-blockbusters/>

Figure 7

<https://www.mtn-world.com/en/blog/2019/03/19/porno-show-bombing-from-buenos-aires-to-barcelona/>

Figure 8

<https://www.mtn-world.com/en/blog/2012/05/25/tilt-interview/>

Figure 9

"The Book" A Vaughn Bodè tribute, by Wens and Navolio (2016)
MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro "La Venaria Reale", 2018.

References for glossary definitions:

- Street and Graffiti Art - History and Concepts
<https://www.theartstory.org/movement/street-art/#nav>
(accessed on 23/04/2020)
- Street Art: Definition & History, (2019).
<https://study.com/academy/lesson/street-art-definition-history.html> (accessed on 23/04/2020)
- The difference between Street Art and Graffiti
<https://schriftfarbe.com/the-difference-between-street-art-and-graffiti> (accessed on 23/04/2020)
- Street art and graffiti words – The ultimate glossary, Berlin Street Art - <https://berlinstreetart.com/graffiti-words/>
(accessed on 23/04/2020)
- Claudia Galal, STREET ART, Collana Rumori, Auditorium, Milano 2009
- B. Carlsson, Hop Louie, Street Art Cook Book- a guide to technique and materials, Dokument Press, Arsta, 2011
- AA. VV, Graffiti Cook Book- The complete Do-it-yourself-guide to graffiti, Dokument Press, Arsta, 2015
- (edited by) A. Dal Lago, S. Giordano, Sporcare i muri- graffiti, decoro e proprietà privata, DeriveApprodi, Roma 2018
- A. Dal Lago, S. Giordano, Graffiti-Arte e Ordine Pubblico, Collana Voci, Il Mulino, Bologna 2016



List of pictures & Credits

Figure 10

<https://www.mtn-world.com/en/blog/2013/11/06/chan-mac-x-mtn-mega-plata/>

Figure 11

<https://www.mtn-world.com/en/blog/2018/03/27/three-aces-sunk/>

Figure 12

Breathe, by Millo (2014), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 13

<https://www.mtn-world.com/en/blog/2017/10/23/peeta-x-arnay-gallery/>

Figure 14

https://commons.wikimedia.org/wiki/File:Punition_Soack_Paris.jpg

Figure 15

<https://www.mtn-world.com/en/blog/2014/11/05/katre-reso-at-montana-gallery-montpellier/>

Figure 16

<https://www.mtn-world.com/en/blog/2018/04/05/reks-the-best-handstyle-in-chile-digs-up-some-lost-tapes/>

Figure 17

<https://www.mtn-world.com/en/blog/2017/05/12/throw-ups-mix-24/>

Figure 18

<https://www.mtn-world.com/en/blog/2019/11/19/brus-little-trouble-in-big-china/>

Figure 19

<https://www.mtn-world.com/en/blog/2018/07/25/artistic-dialogues-at-arnau-gallery/>

Figure 20

In Barriera, by Various artists (2011), Turin, Italy – Photo credit: Paola Croveri, Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21

Bear, by Bordalo II (2016), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

Figure 22

Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: Monkeys Evolution, 2008.

Figure 23

No title, by unknown artist, Turin, Italy – Photo credit: Paola Croveri, 2005.

Figure 24

<https://www.mtn-world.com/en/blog/2018/05/02/btoy-for-womart/>

Figure 25

Amsterdam - Photo credit: Paola Croveri, 2019.



Kazalo / Index

Introduction

graffiti	4
street art	5
urban art	6

Cultural terms

landmark	8
legal wall	9
moniker	10

Style

3D style	12
abstract style	13
blockbuster style	14
bombing	15
bubble style	16
cartoon / character	17
dubs	18
freestyle	19
mural	20
piece (free-hand)	21
roller graffiti	22
sharp	23
tag	24
throw-up	25
wildstyle	26

Technique

domming	28
drips / dripping	29
calligraffiti	30
installation	31
outlining	32
poster	33
stencil graffiti	34
sticker	35





Conservation of Art in Public Spaces

CONSERVATION

ALTERACIJA

ALTERATION



Promjena u stanju, na bolje ili lošije, namjerna ili nenamjerna. ^[a]



Change in condition, beneficial or not, intentional or not. ^[a]

OŠTEĆENJE

DAMAGE



Promjena koja uzrokuje gubljenje značaja ili stabilnosti. ^[a]

Sinonim: degradacija



Alteration that reduces significance or stability. ^[a]

Related term: degradation.



Alteration



Alterazione



Alteración



Veränderung



Zmiany



Alteracija



Damage



Danno



Daño



Schaden



Zniszczenie





Oštećenje

CONSERVATION
> general terms

POGORŠANJE


DETERIORATION


 Postupna promjena stanja koja umanjuje vrijednost ili stabilnost. ^[a]
Povezani pojam: propadanje.







 Gradual change in condition that reduces significance or stability. ^[a] *Related term: decay.*

OBJEKT

OBJECT

 Pojedinačna manifestacija nematerijalne vrijednosti u materijalnom kulturnom dobru, pokretnom ili nepokretnom. ^[a]

 Single manifestation of intangible value in tangible cultural heritage, both movable or immovable. ^[a]


	Deterioration
	Degrado
	Deterioro
	Abbau
	Niszczzenie
	Pogoršanje


	Object
	Oggetto (opera)
	Objeto
	Objekt
	Obiekt
	Objekt

CONSERVATION
> general terms

IZLAGANJE VREMENSKIM UTJECAJIMA

WEATHERING

 Promjena u stanju prouzročena izlaganjem vanjskoj okolini. ^[a]
Sinonimi: atmosfersko starenje, prirodno trošenje.

 Alteration due to exposure to outdoor environment. ^[a]



	Weathering
	Degrado per esposizione agli agenti atmosferici
	Meteorización
	Verwitterung
	Wietrzenie
	Izlaganje vremenskim utjecajima

CONSERVATION
> general terms



KONKRECIJA

CONCRETION



Nakupina tvrde koherentne naslage na površini specifičnoga oblika: zrnastog, grozdastog ili malinastog. Konkrecije uglavnom ne prate teksturu površine i ograničenoga su opsega. ^[b]

Povezani pojam: akrecija.



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. ^[b]

Related term: accretion.



Figure 1

	Concretion
	Concrezione
	Concreción
	Verkrustung
	Twarde nawarstwienia
	Konkrecija



CONSERVATION
> addition of substances

NASLAGA

DEPOSIT



Figure 2



Figure 3



Nakupina stranog materijala, poput prašine ili izmeta, na površini. Može ali i ne mora biti čvrsto povezana, ovisno o adheziji (međusobnom privlačenju) čestica i/ili čestica i površine. [b]



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. [b]



Deposit



Deposito



Depósito



Ablagerung



Osad



Naslaga



CONSERVATION
> addition of substances

PRAŠINA

DUST



Naslaga finih čestica stranoga materijala koja nije kompaktna, niti pranja uz površinu.

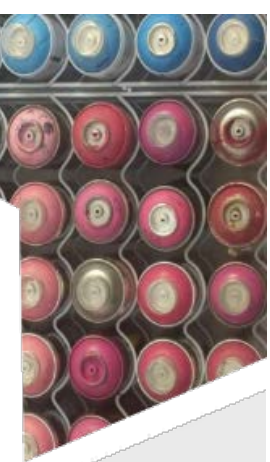


Deposit of exogenous fine particles, neither compact nor adherent on the surface.



Figure 4


	Dust
	Particolato
	Polvo
	Staub
	Kurz
	Prašina



CONSERVATION
> addition of substances

FILM

FILM

 Tanki prijanjajući pokrovni sloj ili sloj premaza, uglavnom organske prirode i homogen, koji prati površinu. Može biti neproziran ili proziran. ^[b]


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



Figure 5

	Film
	Film
	Película
	Film
	Film / Powłoka
	Film



CONSERVATION
> addition of substances

INKLUZIJA

INCLUSION



Strani materijal ugrađen u objekt.



Exogenous material embedded within an object.

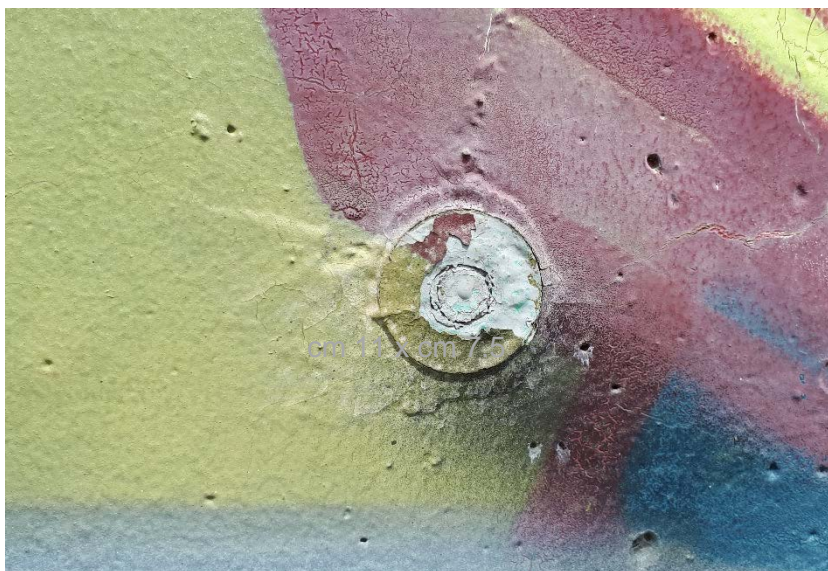
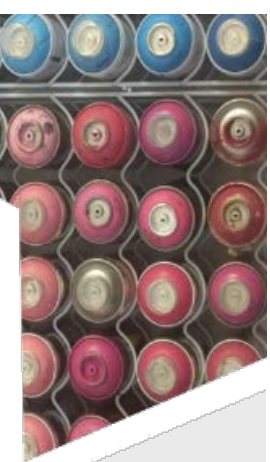


Figure 6

	Inclusion
	Inclusione
	Inclusión
	Einschluss
	Wewnętrzne zmiany
	Inkluzija



CONSERVATION
 > addition of substances

PRESLIKAVANJE

OVERPAINTING



Figure 7



Figure 8



Nanošenje boje, tinte ili slične tvari na površinu objekta kojemu je cilj izmijeniti estetska svojstva umjetničkog djela u odnosu na ona koja je umjetnik odredio/predvidio.

Pojam se ne smije brkati s *retuširanjem* i *ponovnim bojenjem* (vidi sekciju “Prethodni zahvati”).



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

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



Overpainting



Sovrammissione



Repinte



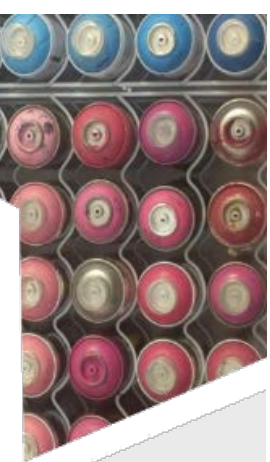
Übermalung



Przemalowanie



Preslikavanje



CONSERVATION
> addition of substances

ZAPRLJANJE

SOILING



Talag vrlo tankog sloja čestica stranoga materijala (npr. čađi) koji može dovesti do promjene boje površine. Čvrstoća njegovog prljanjanja za podlogu može biti različita. ^[b]

Sinonim: prljavština.



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. ^[b]



Figure 9



Soiling



Deposito parzialmente coerente



Enmugredimiento



Verschmutzung



Zabrudzenie




Zaprljanje

CONSERVATION
> addition of substances



BIOFILM

BIOFILM

 Jedno- ili višeslojna zajednica mikroorganizama pričvršćena za površine, čija debljina varira (najviše 2 mm). Biofilm se često sastoji od tek nekoliko stanica različitih mikroorganizama uklopljenih u velike količine izvanstanične sluzi. Ovi povezani, često ljepljivi slojevi mogu se skupljati i širiti ovisno o prisustvu vode. Biofilmovi često tvore višebojnu biopatinu tako što proizvode bojila. ^[b]

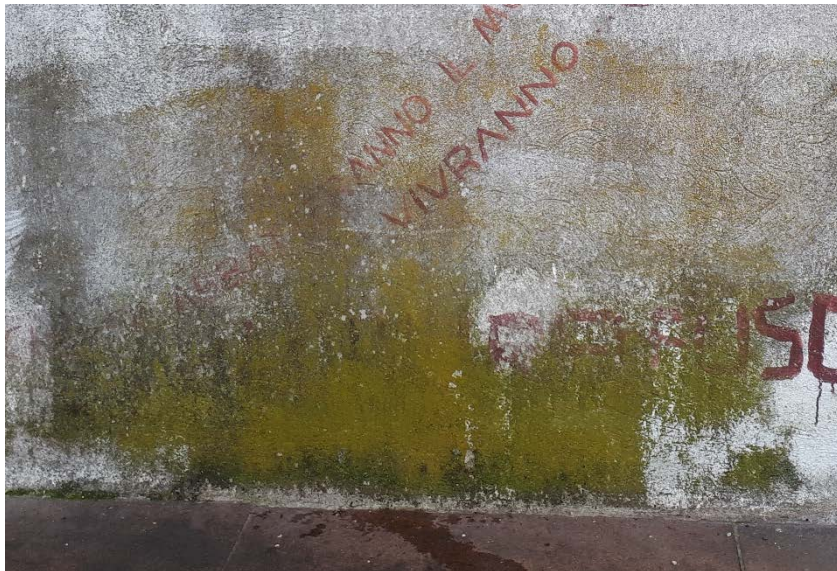







Figure 10

 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. ^[b]

	Biofilm
	Biofilm
	Película biológica
	Biofilm
	Biofilm
	Biofilm



CONSERVATION
> biological alteration

BIOLOŠKO NASELJAVANJE

BIOLOGICAL COLONISATION



Figure 11



Figure 12



Naseljavanje živih organizama na objektu ili drugome umjetničkom djelu koje može dovesti do oštećenja i/ili pogoršanja. Rast može biti od raznih vrsta živih organizama, od najjednostavnijih (bakterija, gljiva, lišajeva, algi) do mnogo složenijih poput visokoga bilja (drveće i grmlje) i životinja (ptičji izmet i gnijezda). Biološki rast može dovesti do nepovratnoga gubitka vrijednosti i/ili informacija. ^[c] *Povezani pojmovi:* biološko pogoršanje, mikrobiološko pogoršanje, biološki rast.



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. ^[c] *Related terms:* biodeterioration, biogrowth, microbiological deterioration.



Biological colonisation



Biologisches wachstum



Colonizzazione biologica



Biologiczne czynniki niszczące



Colonización biológica



Biološko naseljavanje

CONSERVATION
> biological alteration



IZGOREN

BURNED



Figure 13



Figure 14



Razgrađeno ili djelomično uništeno zbog doticaja s vatrom.



Having degraded or partially destroyed due to contact with fire.



Burned



Bruciato



Quemadura



Verbrennung



Przypalenia



Izgoren

CONSERVATION
> chemical alteration



KOROZIJA

CORROSION



Figure 15



Figure 16



Kemijsko i fizičko propadanje arhitektonskih površina, kamena ili metala prouzročeno izlaganjem atmosferi ili korozivnim tvarima s kojima dolaze u dodir. [c]



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



Corrosion



Corrosione



Corrosión



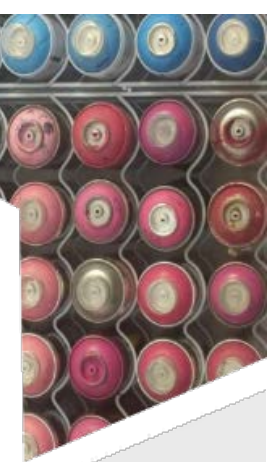
Korrosion



Korozja



Korozija



CONSERVATION
> chemical alteration

KORA CRUST



Kompaktni, čvrsti, vanjski alterirajući sloj koji pranja uz objekt. ^[b]



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. ^[b]



Figure 17


	Crust
	Crosta
	Costra
	Kruste
	Skorupa
	Kora



CONSERVATION
 > *chemical alteration*

CVJETANJE

EFFLORESCENCE

 Nakupljanje praha ili kristala topljivih soli na površini. Migracija topljivih soli i isparavanje vode vodi do njihove kristalizacije na površini. Cvjetanje soli može upućivati na akumuliranje soli ispod površine (podcvjetanje) koje može biti štetno. ^[c]


 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. ^[c]



Figure 18

	Efflorescence
	Efflorescenza
	Eflorescencia
	Ausblühung
	Wykwity soli
	Cvjetanje

EKSUDACIJA

EXUDATION



Migracija/istjecanje tekuće tvari na površinu objekta.

Ne smije se brkati s posljedicom kondenzacije.

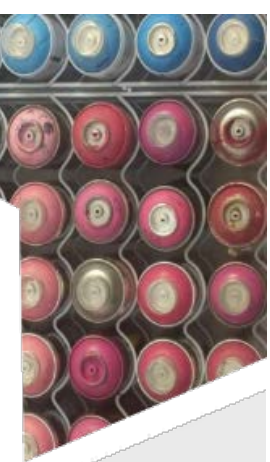


Migration of a liquid substance to the surface of an object. Not to be confused with the consequence of condensation.



Figure 19

	Exudation
	Essudato
	Exudación
	Exudation
	Wilgoć kapilarna
	Eksudacija



CONSERVATION
 > *chemical alteration*

VLAŽNO PODRUČJE

MOIST AREA



Figure 20



Figure 21



Površina koja je izložena vlazi, često se podudara s tamnijim područjem ograničenog opsega i jasnih obrisa. ^[b]

Povezani pojmovi: vlažna mrlja, zona vlaženja ili područje vidljivog vlaženja.



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. ^[b]

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

PATINA

 Prirodna promjena koja se na površini različitih materijala pojavljuje zbog starenja, uporabe, rukovanja, oksidacije i/ili izlaganja okolišu. Patina se može i umjetno nanijeti. Debljina patine ne može se vidjeti golim okom. ^[c]


 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. ^[c]



Figure 22

	Patina
	Patina
	Pátina
	Patina
	Patyna
	Patina

CONSERVATION
> chemical alteration



MJEHURASTA ISPUPČENJA

BLISTERING

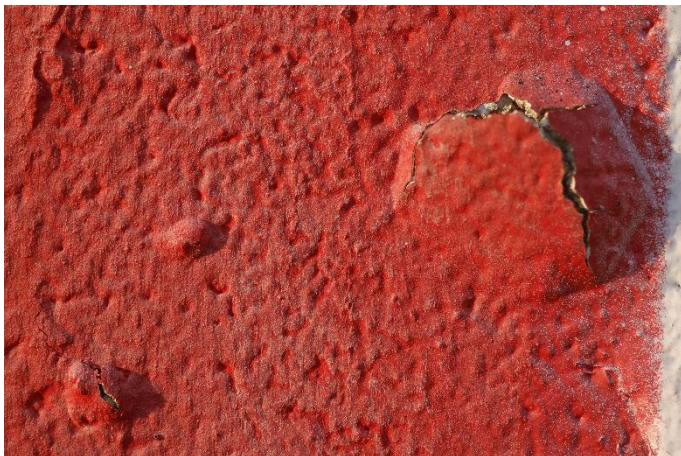


Figure 23



Figure 24



Odvojena, zrakom ispunjena, kupolasta uzdignuća na površini koja nastaju uslijed odvajanja vanjskog sloja, nevezano za strukturu objekta. U nekim okolnostima mogu biti prouzročena djelovanjem topljivih soli. ^[b]



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 action. ^[b]



Blistering



Rigonfiamenti a bolle



Ampollas



Blasenbildung



Wybrzuszenia



Mjehurasta ispupčenja



CONSERVATION
> deformation



IZVIJANJE

BUCKLE



Valovito izobličenje.



Wavy deformation.



Figure 25



Buckle



Ondulazione



Pandeo



Wölbung



Sfalowanie




Izvijanje

CONSERVATION


> deformation

IZOBLIČENJE

DEFORMATION

 Izmjena ili promjena izvornoga oblika, bez prekida povezanosti njegovih dijelova. Izobličenje može biti prouzročeno čimbenicima okoliša (npr. vlažnošću, toplinom vatre, izravnim izlaganjem Sunčevoj svjetlosti) ili uporabom građevnih ili konzervatorsko-restauratorskih materijala.^[c]

Povezani pojmovi: stezanje/skupljanje, bubrenje.

 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.^[c]

Related terms: shrinkage, swelling.



Figure 26

	Deformation
	Deformazione
	Deformación
	Verformung
	Deformacja
	Izobličenje

CONSERVATION
> deformation

ULEGNUĆE

DEPRESSION



Lokalizirano konkavno izobličenje.

Sinonim: uleknina.



Local concave deformation.



Figure 27



Depression



Depressione



Depresión



Vertiefung



Wklęśnięcie / Wgniecenie



Ulegnuće

CONSERVATION

> deformation



UVRTANJE

TORSION



Zavrnuće, iskrivljenje oblika oko jedne osi.

Sinonim: uvijanje.



Twisting, distortion in shape around a single axis.



Figure 28

	Torsion
	Torsione
	Torsi3n
	Verdrehung
	Skręcenie
	Uvrtanje

CONSERVATION
> deformation





URUŠAVANJE

COLLAPSE



Figure 29



Padanje objekta zbog nedostatka strukturne stabilnosti.



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*

PUKOTINA

CRACKING



Figure 30



Figure 31



Napuknuće vidljivo golim okom (širine > 0,15 mm) koje se pruža kroz jedan ili više slojeva, ali bez potpunog razdvajanja na dijelove. Može biti posljedica okolišnih uzroka, vibracija, unutarnjih i/ili vanjskih napreznja, nedostataka, statičkih problema, požara, mraza itd. ^[c] *Sinonim:* napuklina. Ovisno o obliku i veličini pukotine, mogu se rabiti specifični termini (npr. slična pukotina, široka pukotina, usporedna pukotina, zvjezdasta pukotina, zrakasta pukotina, zavojita pukotina itd.).



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. ^[c] *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

MRVLJENJE

CRUMBLING

 Odvajanje/otpadanje malih fragmenata ili nakupina zrnaca, obično manjih od 2 cm, od/s podloge. Može biti prouzročeno kemijskim, fizičkim ili biološkim propadanjem. Mrvljenje ovisi o prirodi materijala i njegovog prirodnog okruženja. ^[b]


 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. ^[b]



Figure 32


	Crumbling
	Disgregazione
	Desmenuzamiento
	Bröckeln
	Kruszenie
	Mrvljenje




CONSERVATION
> loss of cohesion / adhesion

DELAMINACIJA

DELAMINATION

 Odvajanje duž linije u kojoj je materijal prirodno najslabiji, a koja se ne mora nužno pružati vertikalno. Kod delaminacije nije zamjetno mehaničko preopterećenje.^[b]







Povezani pojam: listanje.

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

Related term: exfoliation.



Figure 33

	Delamination
	Delaminazione
	Delaminación
	Schichtentrennung
	Rozwarstwienia
	Delaminacija



CONSERVATION
> loss of cohesion / adhesion

LJUSKANJE

FLAKING



Figure 34



Figure 35



Odvajanje malih, plosnatih, tankih komadića vanjskih slojeva predmeta ili površine (npr. murala). Ljuske su manje od listova (vidi: listanje). Ljuskanje je obično kombinacija gubitka adhezije i pucanja. [c]



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. [c]



Flaking



Esfoliazione



Descamación



Abplatzung



Łuszczenie



Ljuskanje

CONSERVATION

> loss of cohesion / adhesion

RASPUKLINA

FRACTURE



Figure 36



Potpuno razdvajanje na odvojene dijelove prouzročeno pucanjem/lomljenjem.

Sinonimi: naprslina, mjesto loma.

Povezani pojam: cijepanje.



Complete separation into detached parts by rupture.

Related term: splitting.



Fracture



Frattura



Fractura



Bruch



Pęknięcie



Raspuklina

Figure 37

REZ

INCISION



Razdvajanje u dijelu debljine materijala prouzročeno alatom s oštricom.



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

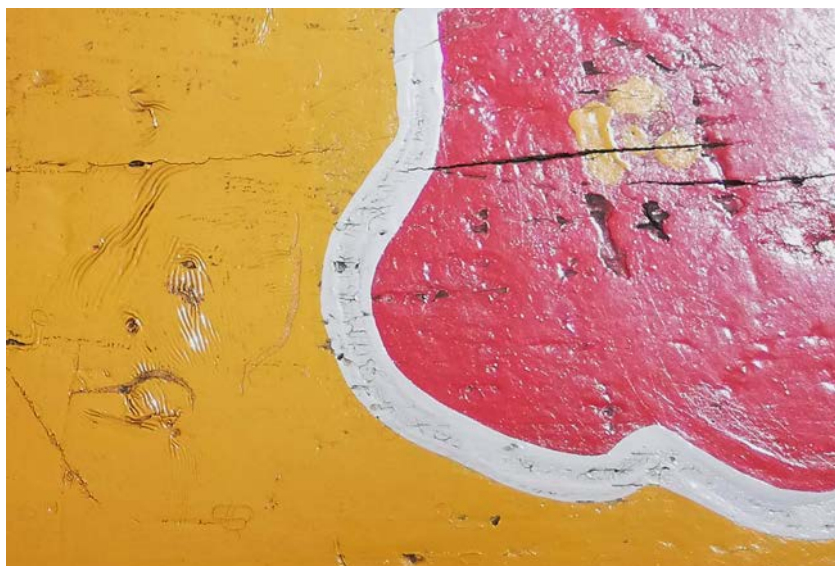


Figure 38

	Incision
	Incisione
	Incision
	Einschnitt
	Nacięcie (Zarysowanie)
	Rez



CONSERVATION
 > *loss of cohesion / adhesion*

GUBITAK KOHEZIJE

LOSS OF COHESION



Figure 39



Figure 40



Odvajanje finih čestica, pojedinačnih zrnaca ili nakupina zrnaca. Može biti prouzročeno pritiskom, prirodnim trošenjem ili gubitkom veziva. ^[b]

Povezani pojmovi: dezintegracija, praškasto osipanje, pulverizacija, raspadanje u prah/prašinu.



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

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

OTVORENI SPOJ

OPEN JOINT



Figure 41



Figure 42



Procjep između dviju komponenti objekta koje su prije pranjale jedna uz drugu.



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



Open joint



Giunto aperto



Junta abierta



Offene fuge



Term in Polish



Otvoreni spoj



CONSERVATION
> loss of cohesion / adhesion

LJUŠTENJE

SCALING



Figure 43



Figure 44



Odvajanje površinskih slojeva. Listovi su veći od ljuski (vidi: *ljuskanje*).^[c]



Detachment of surface layers. Scales are larger than flakes (see: *flaking*).^[c]



Scaling



Scagliatura



Exfoliación



Schollenbildung



Brak adhezji



Ljuštenje



CONSERVATION
> loss of cohesion / adhesion



ABRAZIJA

ABRASION



Figure 45

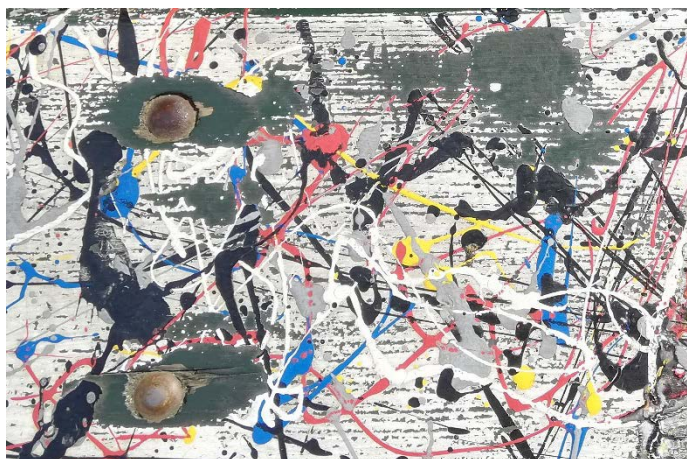


Figure 46



Površinski gubitak ili oštećenje kao rezultat mehaničkog djelovanja uslijed trenja. Vidljive posljedice abrazije vremenom postaju očitije. [c]

Povezani pojmovi: trošenje, habanje.

Sinonim: istrošenost površine.



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

Related terms: wear, chafe.



Abrasion



Abrasione



Abrasi3n



Abrieb



Przetarcie





Abrazija

CONSERVATION
> loss of material

ALVEOLARNO TROŠENJE

ALVEOLIZATION

 Formiranje šupljina na površini koje mogu biti međusobno povezane, a različitih su oblika i veličina (obično centimetarskih veličina).^[b]
Sinonim: sačasto trošenje.

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

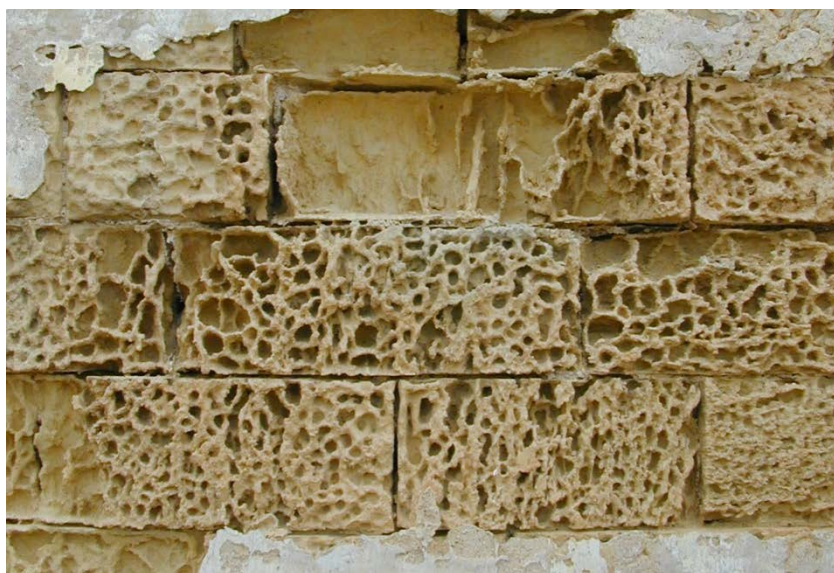


Figure 47

	Alveolization
	Alveolizzazione
	Alveolización
	Alveolenbildung
	Spęcherzenia
	Alveolarno trošenje

CONSERVATION
 > loss of material

ŠUPLJINA

CAVITY



Prazan prostor, najčešće prouzročen trošenjem, erozijom, migracijom topljivih soli ili drugim fizičkim čimbenicima. [c]



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



Figure 48

	Cavity
	Cavità
	Oquedad
	Hohlraum
	Wgłębienie
	Šupljina

CONSERVATION
> loss of material



EROZIJA

EROSION



Figure 49



Figure 50



Sporo površinsko trljanje ili trošenje površina, obično prouzročeno djelovanjem čimbenika okoliša (npr. prirodnim djelovanjem vjetrom nošenih čestica). Eroziija može dovesti do zaobljenih ili zaglađenih oblika. [c]



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. [c]



Erosion



Erosione



Erosión



Erosion



Erozja



Eroziija

CONSERVATION
> loss of material

LAKUNA

LACUNA



Figure 51



Figure 52



Nedostajući dio koji je uzrokom prekida površine, a može nastati zbog nezgoda ili gubitka adhezije. [c]



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



Lacuna



Lacuna



Laguna



Fehlstelle



Ubytek (patrz loss)



Lakuna

CONSERVATION
> loss of material

GUBITAK

LOSS



Figure 53



Figure 54



Općeniti pojam koji se odnosi na bilo koji dio objekta kojeg, iz ovog ili onog razloga, više nema.

Sinonim: nedostajući dio.



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

PERFORACIJA

PERFORATION



Jedna ili niz rupica, rupa ili praznina na površini, obično načinjenih oštrim alatom ili prouzročenih djelovanjem životinja, milimetarskih do centimetarskih veličina. ^[b]



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. ^[b]



Figure 55

	Perforation
	Perforazione
	Perforación
	Perforation
	Perforacja
	Perforacija



CONSERVATION
> loss of material

RUPIČAVOST

PITTING



Točkaste šupljine milimetarske ili submilimetarske veličine. Jamice često imaju valjkasti ili konusni oblik, i nisu međusobno povezane. Rupičavost je obično posljedica djelomičnog ili selektivnog propadanja koje je biogeno ili kemijski potaknuto. Može biti i rezultat grubog čišćenja ili čišćenja neprikladnom abrazivnom metodom.^[b]



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.^[b]

	Pitting
	Pitting
	Picadura
	Durchlöcherung
	Wrzery
	Rupičavost



CONSERVATION
> loss of material

Figure 56

OHRAPAVLJENO / HRAPAVLJENJE

ROUGHENED / ROUGHENING



Selektivan gubitak malih čestica s kamene površine koja je izvorno bila glatka, a koji je prouzročen dugotrajnim procesom propadanja ili neprikladnim postupcima poput agresivnog čišćenja. ^[b]



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. ^[b]



Figure 57

-  Roughned / Roughening
-  Aumento di rugosità
-  Incremento de rugosidad
-  Aufrauen / Aufrauung
-  Chropowaty / Szorstkość
-  Ohrapavljeno / hrpavljenje

CONSERVATION
> loss of material

ZAoblJENO / ZAoblJAVANJE

ROUNDED / ROUNDING









Učinak preferencijalne erozije izvorno oštarih rubova koja dovodi do izrazito zaobljenog profila. ^[b]



Effect of a preferential erosion of originally angular edges, leading to a distinctly rounded profile. ^[b]



Figure 58

-  Rounded / Rounding
-  Arrotondamento
-  Redondeamiento
-  Abgerundet
-  Wyoblenie / Zaokrąglenie
-  Zaobljeno / zaobljavanje

CONSERVATION
> loss of material

OGREBOTINA

SCRATCH



Figure 59



Figure 60



Ručno prouzročeni gubitak površinskog sloja materijala u formi koja nalikuje liniji, i to tako što se na površinu djelovalo djelovanjem nekim šiljatim predmetom. Može biti namjerno ili nenamjerno prouzročeno. ^[b]



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



Scratch



Graffio



Excoriación



Kratzer



Zarysowanie



Ogrebotina

CONSERVATION
> loss of material



KROMATSKA PROMJENA

CHROMATIC ALTERATION



Promjena u boji, u jednom, dva ili tri atributa koji je uže definiraju: tonu, svjetlini i/ili zasićenosti. Ton se odnosi na najistaknutiju osobinu boje (plava, crvena, žuta, narančasta itd.). Svjetlina je kvaliteta kojom se svijetla boja razlikuje od tamne. Zasićenost se odnosi na čistoću boje. Ovisno o kromatskom efektu može se rabiti uži pojam (npr. bjelasanje, žućenje, blijedeenje itd.). ^[b]

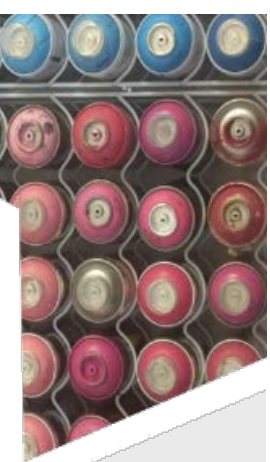


Change of colour in one to three of the colour parameters: *hue*, *value* and *chroma*. *Hue* corresponds to the most prominent characteristic of a colour (blue, red, yellow, orange, etc). *Value* corresponds to the darkness (low hues) or lightness (high hues) of a colour. *Chroma* corresponds to the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



Figure 61


-  Chromatic alteration
-  Alterazione cromatica
-  Alteración cromática
-  Farbveränderung
-  Zmiany kolorystyczne
-  Kromatska promjena




CONSERVATION
> optical alteration

TAMNJENJE

DARKENING

 Promjena u površinskoj boji prouzročena opadanjem svjetline (redukcija vidljive refleksije svjetla). Tamnjenje može imati različite uzroke (npr. taloženje, lokalno prisustvo vlage, biološko naseljavanje, transformacija pigmenta ili organskih veziva, starenje materijala za učvršćivanje itd.). [c]

 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). [c]

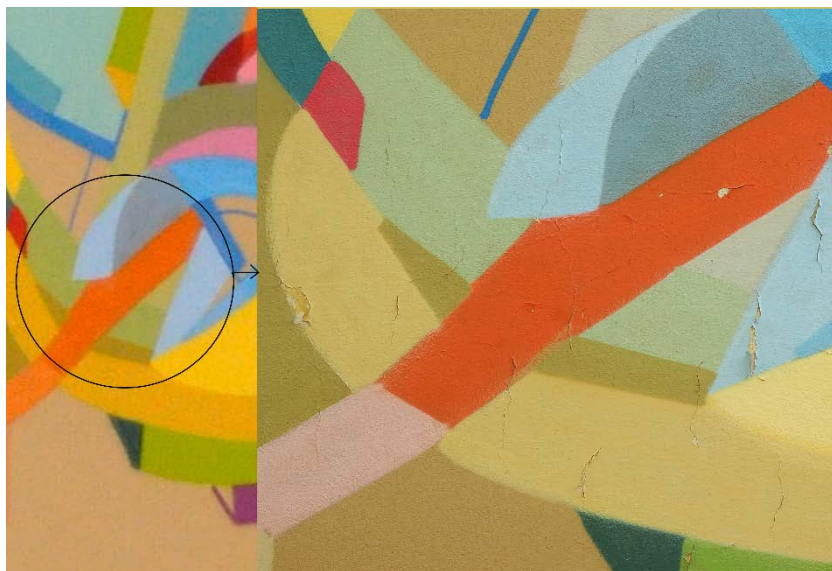



Figure 62

	Darkening
	Scurimento
	Oscurecimiento
	Verdunkelung
	Ciemnienie / Przyciemnienie
	Tamnjenje


CONSERVATION
> optical alteration

BLIJEĐENJE

FADING

 Kromatska promjena koja se očituje kao slabljenje zasićenosti boje (a može biti dobitak na vrijednosti) i koja je općenito rezultat kemijskih reakcija ili izravnog izlaganja Sunčevoj svjetlosti. [c]

Povezani pojam: izbjeljivanje.

 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. [c]

Related term: bleaching.



Figure 63

-  Fading
-  Sbiadimento
-  Desvanecimiento
-  Verblassen
-  Blaknięcie
-  Blijeđenje

CONSERVATION
> optical alteration

OBOJENJE STAINING



Figure 64



Figure 65



Promjena u boji ograničenog opsega koja nastaje zbog prisutnosti stranih materijala.



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



Staining



Macchia



Mancha



Fleckenbildung



Zaplamienia



Obojenje

CONSERVATION
> optical alteration

BIJELA KOPRENA

WHITE VEIL



Figure 66



Figure 67



Bjelkasta maglica na površini prouzročena tankim talogom veoma finih čestica. [c]

Povezani pojam: zamagljivanje.



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

Related term: bloom.



White veil



Velo bianco



Velo blanquecino



Schleierbildung



Biały nalot



Bijela koprena

ŽUĆENJE YELLOWING



Kromatska promjena koja se očituje kao promjena boje materijala, čija je posljedica žućkasti ton. Uzroci mogu biti različiti (npr. superponiranje vrlo tankog taloga, prisutnost mikroorganizama koji proizvode žute kemijske tvari, biološko naseljavanje, transformacija veziva, lakova ili drugih konzervatorsko-restauratorskih materijala itd.). [c]



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). [c]

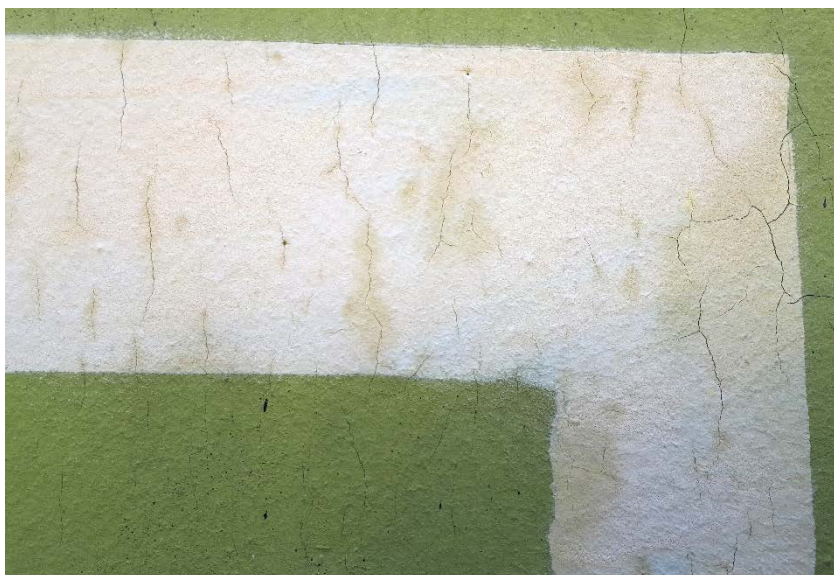
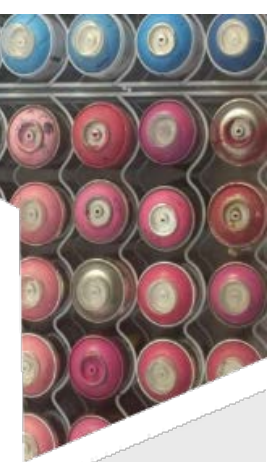


Figure 68

	Yellowing
	Ingiallimento
	Amarilleamiento
	Vergilbung
	Żółknięcie
	Žućenje



CONSERVATION
 > optical alteration



APLICIRANI / DODANI ELEMENTI

APPLIED ELEMENTS



Dodavanje metalnih elemenata (npr. spojnice, vijaka, čavala) ili, eventualno, drugih elemenata (npr. papira) radi saniranja strukturnih oštećenja.



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

ISPUNA

FILLING



Materijal dodan kako bi se ispunila lakuna ili gubitak.



Material intentionally added to fill a lacuna or a loss.

Figure 70



Figure 71



Filling



Stuccatura



Relleno



Kittung



Wypełnienie



Ispuna

CONSERVATION
> previous interventions



FIKSATIV

FIXATIVE



Materijal koji je na objekt nanesen radi konsolidacije/učvršćivanja ili zaštite površine.



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

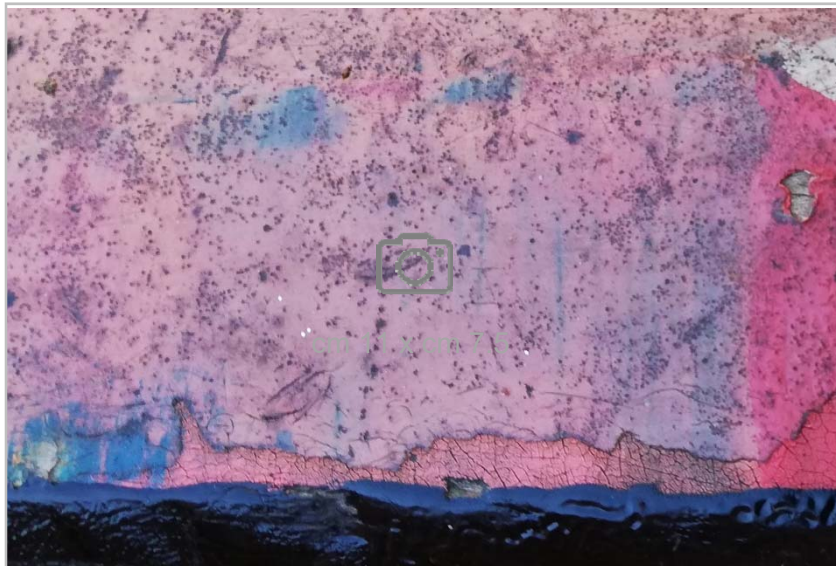



Figure 72

-  Fixative
-  Fissative
-  Fijador
-  Fixativ
-  Utrwalenie
-  Fiksativ

CONSERVATION
> *previous interventions*

RUPA ZA INJEKTIRANJE

INJECTION HOLE

 Rupa prouzročena prethodnim injektiranjem vezivnog sredstva ili materijala za ispunu, kao dio zahvata učvršćivanja/konsolidacije ili ponovnog uspostavljanja adhezije među slojevima.


 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
-  Otwory po iniekcji
-  Rupa za injektiranje

CONSERVATION
> previous interventions

PONOVNO BOJENJE

REPAINTING



Rekonstruiranje nedostajućih dijelova bojanog sloja.
Može ga izvesti umjetnik ili može biti dio restauratorskog zahvata.



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

RETUŠIRANJE

RETOUCHING or INPAINTING



Nanošenje boje u male lakune ili na ispune s ciljem ponovne uspostave estetskog integriteta objekta.



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

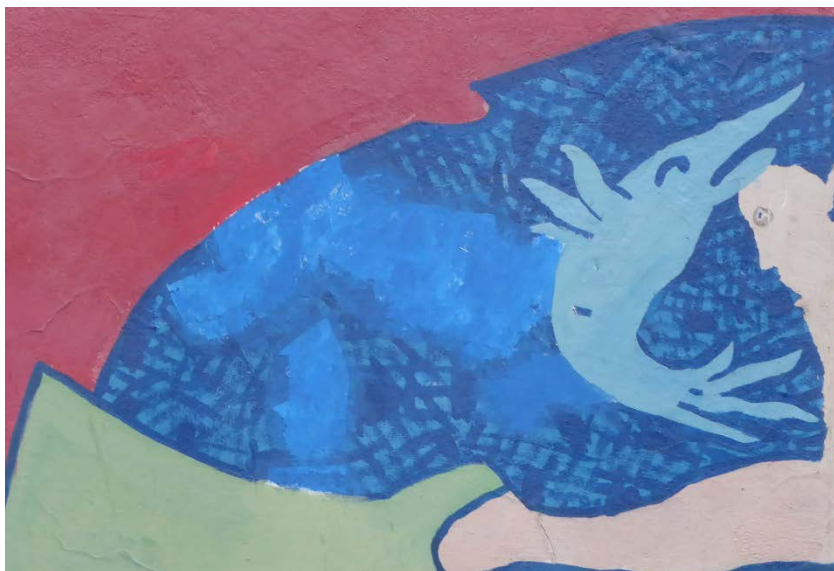


Figure 75

-  Retouching
-  Ritocco pittorico
-  Retoque
-  Retusche
-  Retusz / Uzupełnienie
-  Retuširanje

CONSERVATION
> *previous interventions*

List of pictures & Credits

Figure 1 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 2 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 3 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 4 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 5 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 6 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 7 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 8 – *Zgurić and Family*, by Zlatko Zlatić (1978), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 9 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 10 – *No title*, by Angelo Fragomeni (2008; overpainted in 2019), Corso Leone, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 11 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 12 – *Butterfly*, by Zvonimir Kamenar (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 13 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

References for glossary definitions:

- 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).



List of pictures & Credits

Figure 14 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 15 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 16 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 17 – *Monument to Angelo Brofferio*, by Gabriele Ambrosio (1871), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 18 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 19 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 20 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 22 – *No title*, by Orma il viandante, Kasy23, Sister Flash, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 23 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 24 – *Antipodes*, by Ivan Kožarić (1972), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 25 – Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 26 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 27 – *Sinfonia*, by Franco Garelli (1968), Turin, Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2007.



List of pictures & Credits

Figure 28 – *Flower*, by Vera Fischer (1973), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 29 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 30 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 31 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 32 – *Sculpture V*, by Milivoje Babović (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 33 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 34 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 35 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 36 – Mural on The Wall Art in Rose Garden (2006) by Przemek "Trust" Truściński, Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 37 – *We love Enak*, by Bigtato, Joes, Piove, Wens, IBS (2011), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 38 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 39 – *No title*, by Exit Enter, Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 40 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 41 – *Relief in Space*, by Dušan Subotić (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 42 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2017.

Figure 43 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.



List of pictures & Credits

Figure 44 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 45 – *Orator*, by Ante Rašić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 46 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 47 – Cittadella, Victoria, Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 48 – Valletta, Malta - Photo credit: Paola Croveri, 2002.

Figure 49 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 50 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 51 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 52 – *No title*, by Moe and students (2017), Bologna, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 53 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 54 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 55 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 56 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2018.

Figure 57 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 58 – Greeks Gate, Mdina, Malta - Photo credit: Paola Croveri, 2002.

Figure 59 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.



List of pictures & Credits

Figure 60 – *No title*, by Gianni Gianasso (2000), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 61 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 62 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 63 – *Escarabajo Pelotero*, by Nove Noel (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 64 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 65 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 66 – *Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp*, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 67 – *No title*, by various artists (2010), Corso Bramante, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 68 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 69 Birgu, Malta - Photo credit: Paola Croveri, 2002.

Figure 70 – *Stilt Walkers*, by Linas Domarackas (2009), Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 71 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 72 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 73 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 74 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2014.

Figure 75 – *No title*, by Antonio Mascia, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.



Opći pojmovi

alteracija	40
oštećenje	40
pogoršanje	41
objekt	41
izlaganje vremenskim utjecajima	42

Dodavanje tvari

konkrecija	44
naslaga	45
prašina	46
film	47
inkluzija	48
preslikavanje	49
zaprljanje	50

Biološke promjene

biofilm	52
biološko naseljavanje	53

Kemijske promjene

izgoren	55
korozija	56
kora	57
cvjetanje	58
eksudacija	59

vlažno područje	60
patina	61

Izoblič enje

mjehurasta ispupčenja	63
izvijanje	64
izoblič enje	65
ulegnuće	66
uvrtanje	67

Gubitak kohezije / adhezije

urušavanje	69
pukotina	70
mrvljenje	71
delaminacija	72
ljuskanje	73
raspuškina	74
rez	75
gubitak kohezije	76
otvoreni spoj	77
ljuštenje	78

Gubitak materijala

abrazija	80
alveolarno trošenje	81
šupljina	82

erozija	83
lakuna	84
gubitak	85
perforacija	86
rupičavost	87
ohrapavljeno / hrapavljenje	88
zaobljeno / zaobljavanje	89
ogrebotina	90

Optičke promjene

kromatska promjena	92
tamnjenje	93
blijedenje	94
obojenje	95
bijela koprena	96
žućenje	97

Prethodni zahvati

aplicirani / dodani elementi	99
ispuna	100
fiksativ	101
rupa za injektiranje	102
ponovno bojenje	103
retuširanje	104

General terms

alteration	40
damage	40
deterioration	41
object	41
weathering	42

Addition of substances

concretion	44
deposit	45
dust	46
film	47
inclusion	48
overpainting	49
soiling	50

Biological alteration

biofilm	52
biological colonisation	53

Chemical alteration

burned	55
corrosion	56
crust	57
efflorescence	58
exudation	59

moist area	60
patina	61

Deformation

blistering	63
buckle	64
deformation	65
depression	66
torsion	67

Loss of cohesion / adhesion

collapse	69
cracking	70
crumbling	71
delamination	72
flaking	73
fracture	74
incision	75
loss of cohesion	76
open joint	77
scaling	78

Loss of material

abrasion	80
alveolization	81
cavity	82

erosion	83
lacuna	84
loss	85
perforation	86
pitting	87
roughened / roughening	88
rounded / rounding	89
scratch	90

Optical alteration

chromatic alteration	92
darkening	93
fading	94
staining	95
white veil	96
yellowing	97

Previous interventions

applied elements	99
filling	100
fixative	101
injection hole	102
repainting	103
retouching / inpainting	104



CAPuS Glossaries have been developed as part of the project Conservation of Art in Public Spaces (CAPuS) and have been designed for educational, social and non-profit-making purposes.

CAPuS Glossaries can be downloaded in whole or in part, but cannot be used without correctly listing the sources. All individuals wishing to use the content are required to comply with all applicable copyright laws. The photographs of the artworks cannot be copied and reused.

The contributors to the CAPuS Glossaries have made every effort to ensure the accuracy of the information and copyright of the material in this document, but any liability that may arise from the use of and reliance on the information contained therein is excluded.



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.

www.capusproject.eu





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




Unter Graffiti versteht man Schriftzüge oder Zeichnungen, die auf einer Wand oder anderen Oberflächen ausgeführt werden, in der Regel als eine Form des künstlerischen Ausdrucks, oft ohne Erlaubnis der Grundstückseigentümer_in und im öffentlichen Blickfeld. Zeitgenössische (oder "Hip-Hop") Graffiti gehen auf die 1970er Jahre zurück und sollen im Allgemeinen in den afroamerikanischen und lateinamerikanischen Vierteln von New York City parallel zu Hip-Hop-Musik und Straßensubkulturen entstanden sein. Sie wurden durch die Erfindung der Aerosol-Spraydose vorangetrieben. Die frühen Graffiti-Künstler_innen wurden allgemein als "writers" oder "taggers" bezeichnet. Graffiti-Writing und Street Art sind eng mit zeitgenössischen Kunstbewegungen verwandt, unterscheiden sich aber in Funktion und Absicht. Tatsächlich sind Graffiti-Writer nicht am allgemeinen Verständnis interessiert, daher richten sie ihre Botschaften an eine spezifische Gruppe von Menschen, während es bei "Street Art" eher um die Kommunikation mit der breiten Öffentlichkeit geht.




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

 Die Definition von "Street Art" ist immer noch Gegenstand von Diskussionen und entwickelt sich ständig weiter. "Street Art" ist visuelle Kunst, die im öffentlichen/urbanen Raum, beispielsweise an Gebäudeaußenwänden, Autobahnüberführungen und Bürgersteigen, geschaffen wird. Dadurch ist "Street Art" stark mit Graffiti verbunden. Obwohl sich der Begriff, im Gegensatz zu staatlich geförderten Initiativen, oft auf nicht autorisierte Kunst bezieht, entwickelt sich „Street Art“ zum Mainstream. Sie wird gewöhnlich als Instrument zur Verbreitung einer Botschaft erschaffen, um politische Ideen oder gesellschaftliche Kommentaren zu verbreiten. Nicht alle "Street Art" beinhaltet auch Malerei. Der Begriff kann sowohl traditionelle Graffiti-Kunstwerke, Skulpturen, Schablonen-Graffiti, Sticker-Kunst, Straßenplakatkunst als auch Installationen auf der Straße umfassen.

 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





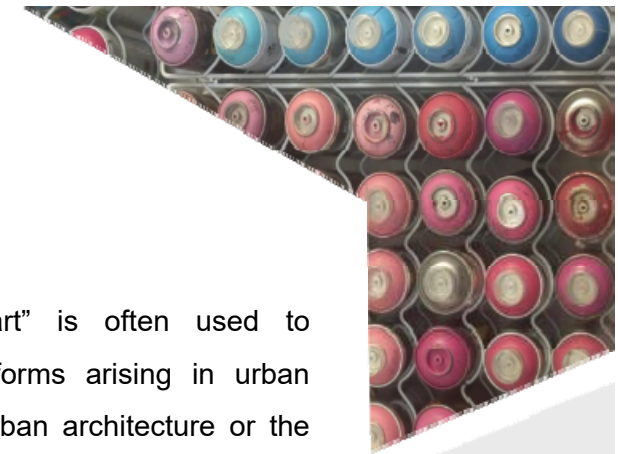
URBAN ART



Der Ausdruck "urbane Kunst" wird oft verwendet, um alle Formen der bildenden Kunst zusammenzufassen, die in städtischen Gebieten entstehen, von der städtischen Architektur inspiriert sind oder den urbanen Lebensstil repräsentieren. Er kombiniert "Street Art" und Graffiti und, in einem breiteren Rahmen, alle Formen der zeitgenössischen Kunst im öffentlichen Raum.



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.




STREET ART & GRAFFITI

> *introduction*



LANDMARK

 Ein Graffiti, das an einem schwer zugänglichen oder versteckten Ort angebracht wurde, schwer zu entfernen ist und mindestens fünf Jahre lang an Ort und Stelle bleibt. Gewöhnlich mit dem Datum der Bemalung versehen. Diese Werke werden von den "writer" hoch geschätzt.


 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 1





LEGAL WALL

 Ein Werk, das legal hergestellt wird, mit Erlaubnis der Eigentumspartei der Wand oder der Behörden. Nur ein bezeugter illegaler "Writer" kann Respekt für eine legale Mauer bekommen.

 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.

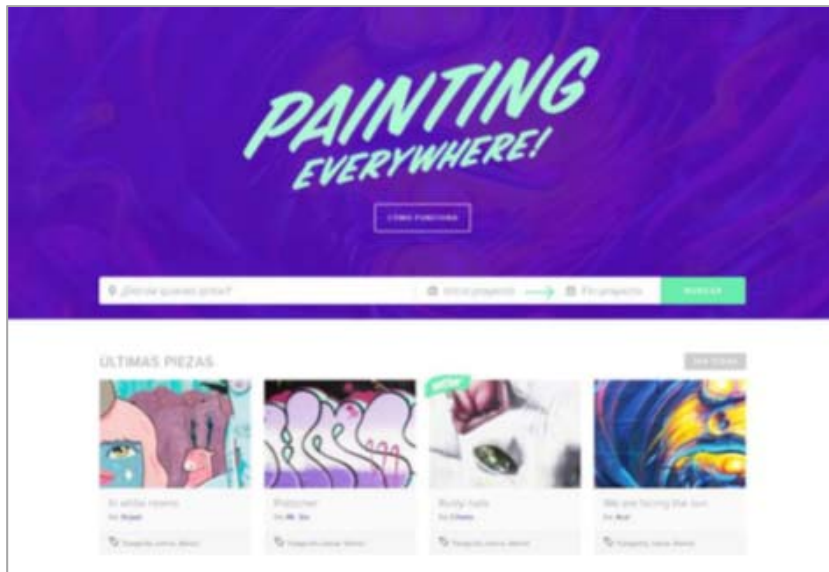


Figure 2



STREET ART & GRAFFITI
> cultural terms



MONIKER



Der Straßenname der Kunstschaffenden, der Spitzname und das Label.



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



Figure 3




STREET ART & GRAFFITI

> *cultural terms*



3D STYLE

 Ein Effekt, der auf einfache Graffiti-Buchstaben angewendet wird, um eine dreidimensionale Illusion zu erzeugen. Der erste Künstler, der damit begann, Buchstaben auf diese Weise zu verschönern, ist Phase 2. In der Graffiti-Kultur bezieht sich 3D auf das Schreiben von Buchstaben. Eine weitere Version der 3D-Malerei auf Straßenpflaster wird Kreidekunst genannt. Kreidekunst und 3D-Graffiti sind sowohl konzeptionell als auch ästhetisch sehr verschieden und dürfen nicht vermischt werden.


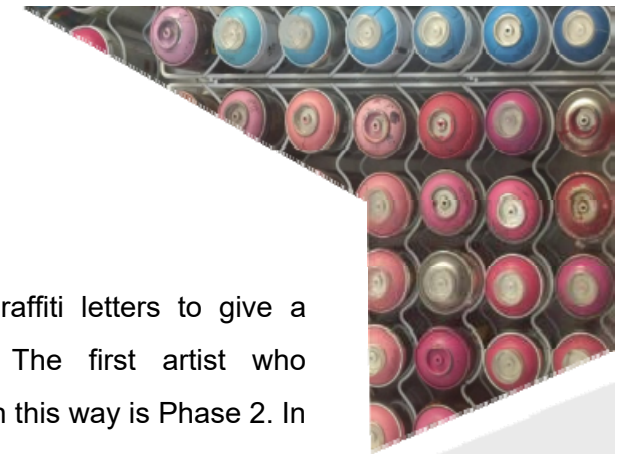

 An effect used on basic graffiti letters to give a three-dimensional illusion. The first artist who started embellishing letters in this way is Phase 2. In graffiti culture, 3D refers to letter writing, but there is another version of 3D painting on pavement called Chalk art. Chalk art and 3D graffiti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



Figure 4



ABSTRACT STYLE

 Abstrakter Stil beinhaltet keine Buchstaben, sondern vielmehr das künstlerische Können und die malerische Harmonie, die ein_e Künstler_in in einem Werk demonstriert. Das Ziel ist, ähnlich wie bei der abstrakten Malerei, ein harmonisches Werk mit spezifischer Dynamik und Ausgewogenheit durch die Verwendung grundlegender künstlerischer Elemente wie Linie, Form, Geometrie, Farbe und Komposition zu schaffen.



 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 5



BLOCKBUSTER STYLE

 Blockbuster oder "gerade" Buchstaben sind groß, quadratisch, robust und einfach und daher besser lesbar als die meisten Graffiti. Sie sind in der Regel zweifarbig gemalt, oft in Kombinationen aus schlichtem Schwarz, Weiß und Silber. Blockbuster werden verwendet, um über andere Werke zu malen oder die Seiten von Zügen leichter abzudecken. Sie eignen sich gut für eine optimale Abdeckung.


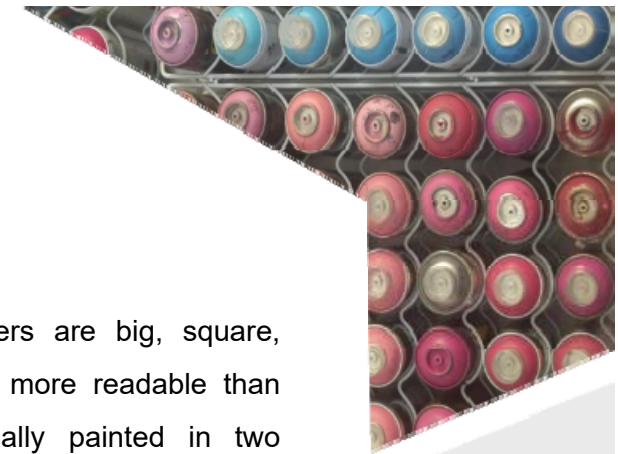

 *Blockbuster* or "straight" letters are big, square, robust and simple, and thus more readable than most graffiti. They are usually painted in two colours, often combinations of plain black, white and silver. Used to go over other work, or to cover train sides more easily, blockbusters are good for supreme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



Figure 6



BOMBING

 Ein Akt des Bemalens vieler verschiedener Wände innerhalb eines Stadtgebiets oder eines Zuges innerhalb eines sehr kurzen Zeitraums. Graffiti-Bomber neigen dazu, einfachere Stile, „tags“ oder „throw ups“ zu verwenden, da Geschwindigkeit ein wichtiger Faktor ist. Es kann auch bedeuten – „malen zu gehen“.


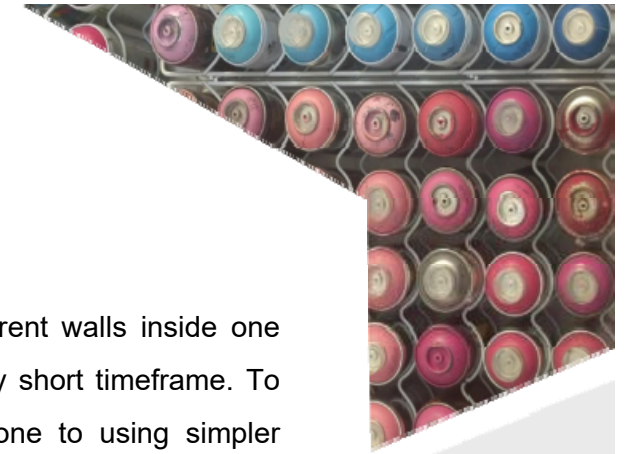

 An act of painting many different walls inside one city area or train within a very short timeframe. To “hit”. Graffiti bombers are prone to using simpler styles, tags or throw-ups, because speed is an important factor. It can also mean – to go out writing.



Figure 7



BUBBLE STYLE

 Ein etwas veralteter Graffiti-Stil mit einfachen, abgerundeten, blasenförmigen Buchstaben, im Allgemeinen leicht zu lesen. „Throw-ups“ werden oft in diesem Stil gemalt, weil sie leicht und schnell auszuführen sind.



 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 8

CARTOON / CHARACTER

 Ein weithin anerkannter Cartoon oder eine Figur, die oft aus Comics, der Populärkultur oder dem Fernsehen entnommen ist. „Writer“, die sich Cartoons widmen, erfinden oft ihre eigenen Figuren und Bilder. Cartoon-Graffiti verleihen einem Werk Humor und lassen sich leicht an die meisten Schriftstile anpassen.


 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 9





DUBS



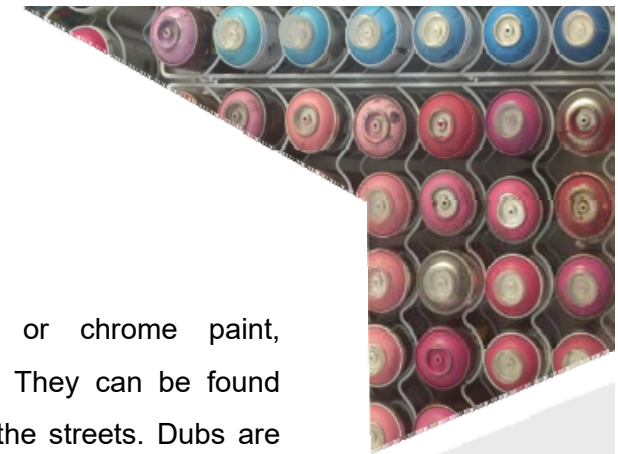
Graffiti in Silber- oder Chromfarbe ausgeführt, in London, Großbritannien entstanden. Dubs sind in der Nähe von Bahnhöfen oder auf den Straßen zu finden. Sie sind gewöhnlich eine Teamarbeit.



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 10



FREE STYLE



Eine Kombination von Stilen ohne ein definierendes Merkmal. Ein individueller Ausdruck.




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



Figure 11



MURAL

 Ein Wandgemälde, das entweder auf eine Außen-, eine Innenfläche oder auf einer Zimmerdecke aufgetragen wird. Als „Street Art“ bezieht es sich auf ein großes, aufwendiges Wandstück, dessen Bemalung viel Können erfordert. Im Gegensatz zu Graffiti respektieren "murals" die Architektur der Wand und des Gebäudes, manchmal sogar die Umgebung. Sie sind oft legal.


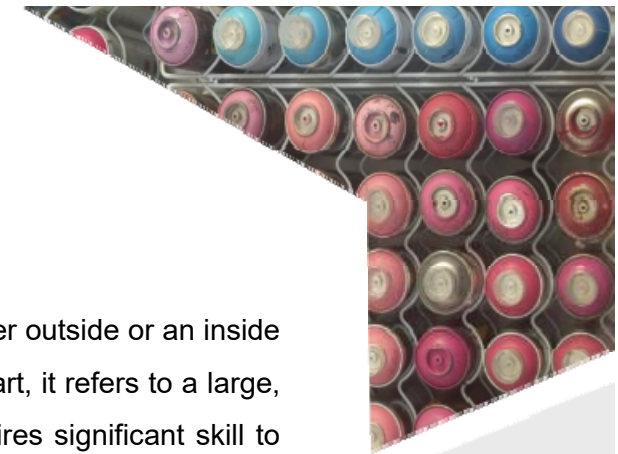

 A wall painting applied on either outside or an inside surface, or a ceiling. In street art, it refers to a large, elaborate wall piece that requires significant skill to paint. Unlike graffiti, murals normally respect the architecture of the wall and the building, sometimes even the surroundings. They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



Figure 12



PIECE (FREE-HAND)

 Kurz für "Meisterwerk", freihändig gemalt. Eine große und komplexe Wandmalerei, die zeitaufwendig und schwierig auszuführen ist. Es zeichnet sich durch viele verschiedene Komponenten aus, wie z. B. eine reiche Palette, 3D-Elemente und andere visuelle Merkmale. Ein Werk eines erfahreneren „writer“, das ihm/ihr zusätzlichen Respekt verschafft.


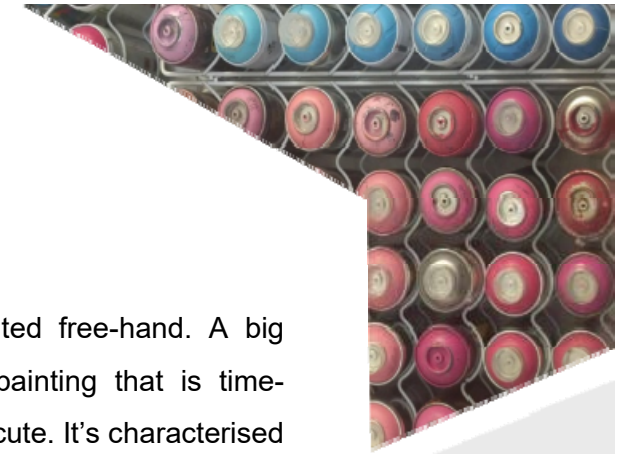

 Short for “masterpiece”, painted free-hand. A big and complex piece of wall painting that is time-consuming and difficult to execute. It’s characterised by many different components, such as rich palette, 3D elements, and other visual marks. A work of a more experienced writer, earning them extra respect.



Figure 13



ROLLER GRAFFITI

 Graffiti, die nicht mit einer Spraydose, sondern mit einer Walze und Farbe aufgetragen werden. Es gibt spezielle Techniken im Zusammenhang mit dieser Art von „writing“.


 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 14



SHARP



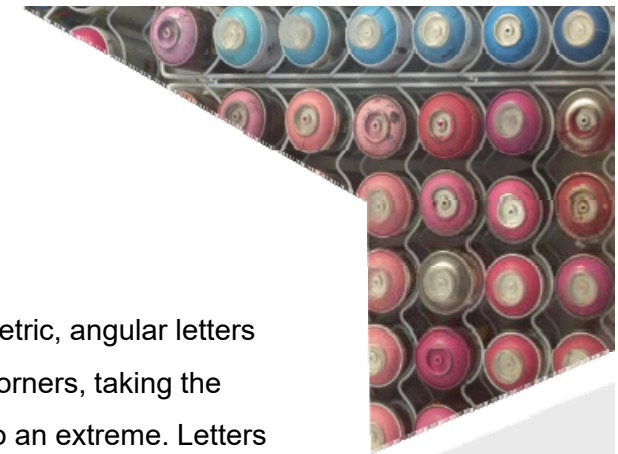
 Eine sehr geometrische Schreibweise, eckige Buchstaben mit vielen scharfen Winkeln und Kanten, die die spitzen und durchdringenden Elemente auf die Spitze treiben. Die Buchstaben werden stark verändert, oft unkenntlich gemacht, wodurch ein grimmiger und wütender Eindruck entsteht.




Figure 15

 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.



TAG

 Eine Signatur eines „writer“, sehr stilisiert, schnell geschrieben, meist einfarbig im Kontrast zum Hintergrund. Bezeichnet den Spitznamen der Kunstschaffenden. Die einfachste und häufigste Art von Graffiti. Als Verb verwendet, bedeutet "to tag" "signieren", was auf die klassische Praxis von Künstler_innen zurückgeht, die ihre Werke signieren.


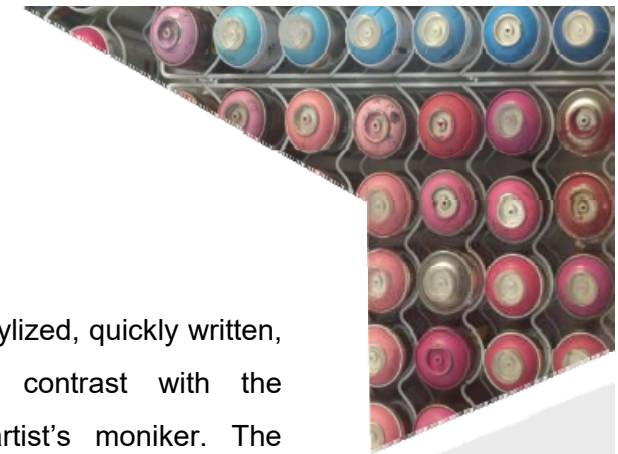

 A signature of a writer, very stylized, quickly written, usually in one colour in contrast with the background. Denotes the artist's moniker. The simplest and the most common type of graffiti. Used as a verb, "to tag" means "to sign", which derives from a classical practice of artists signing their works.



Figure 16



THROW-UP

 Manchmal als "Throwie" bezeichnet, ist ein Throw-up eine einfache Form von Graffiti, die zwischen einem „tag“ und einer „bomb“ sitzt. Es wird normalerweise mit einem einfachen Buchstabenumriss gemalt und dann mit Farbe ausgefüllt. Throw-ups werden oft im Bubble- oder Blockbuster-Stil ausgeführt, da diese eine schnelle Ausführung unterstützen. Künstler_innen verwenden „throw-ups“ und „tags“, um so viele Flächen wie möglich zu bedecken und treten so in Wettstreit mit ihrer Konkurrenz. Zusammen mit einem „tag“ ist ein „throw-up“ das Logo der Kunstschaffenden.

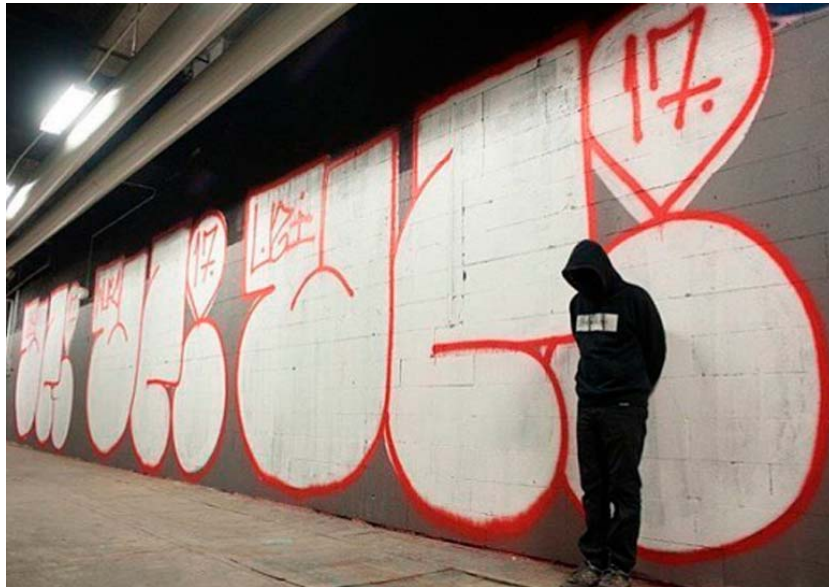
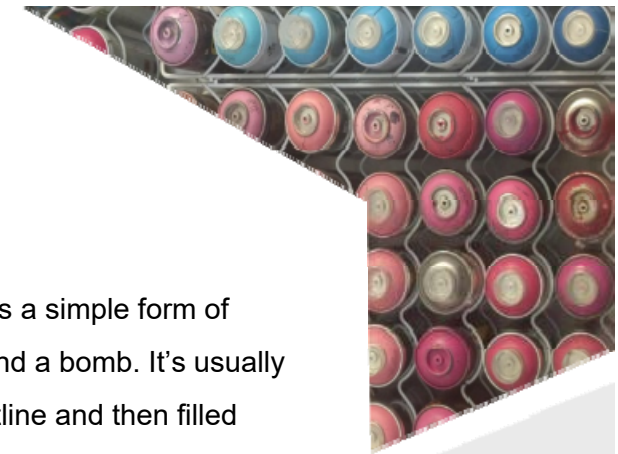



Figure 17



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.



WILDSTYLE

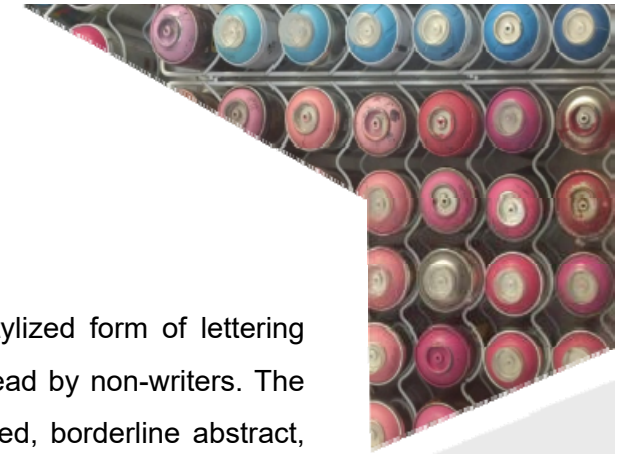
 Sehr komplexe und stark stilisierte Schriftform, die für Fachfremde oft nicht lesbar ist. Die Buchstaben können kompliziert, grenzenlos abstrakt werden und 3D-Elemente mit vielen Verbindungen, Pfeilen und Verzahnungen enthalten. Im Allgemeinen wird der Wildstyle als einer der anspruchsvollsten Graffiti-Schriftstile angesehen, der nur denjenigen vorbehalten ist, die über ernstzunehmende Fähigkeiten verfügen.



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 18







CALLIGRAFFITI



Von Kalligrafie beeinflusstes Graffiti.



Calligraphy-influenced graffiti



Figure 19

STREET ART & GRAFFITI
> *technique*

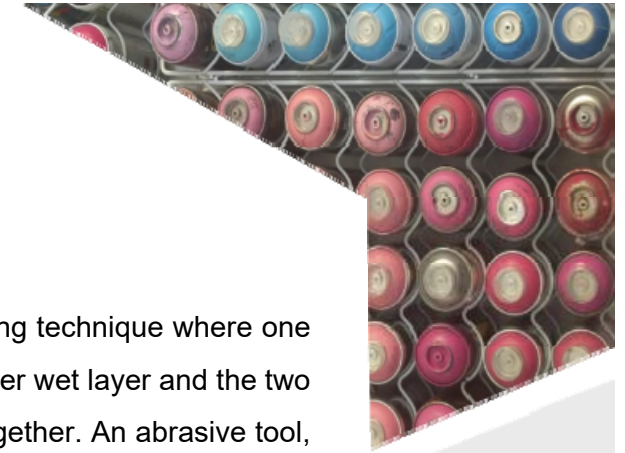
DOMMING




Eine Farbmischtechnik im Sprühverfahren, bei der eine Farbe über eine andere nasse Schicht gesprüht wird und die beiden Nuancen dann aneinander gerieben werden. Ein abrasives Werkzeug, wie Sand oder Schleifpapier, kann verwendet werden, um Effekte in domming zu erzeugen. Der Begriff leitet sich von dem Wort "Kondom" ab, das ein Synonym für "Gummi" ist. Manchmal auch als „fingering“ bezeichnet, weil die Technik mit den Fingern ausgeführt wird.



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

 Absichtliche Tropfen werden stilisiert. Unbeabsichtigtes Tropfen ist ein Zeichen für unerfahrene Graffiti-Künstler_innen.


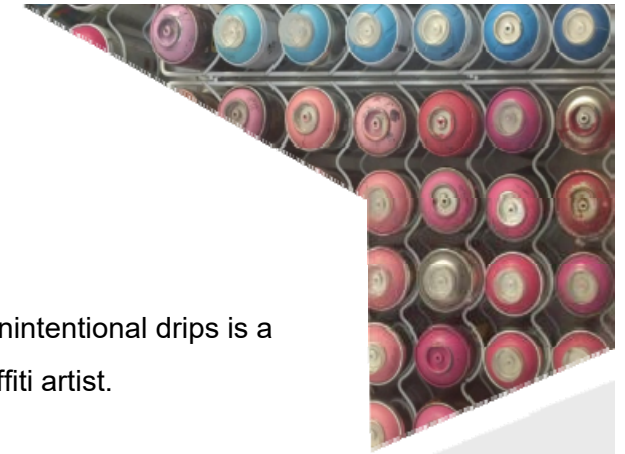

 Intentional drips is stylized. Unintentional drips is a sign of an inexperienced graffiti artist.



Figure 20



INSTALLATION

 Eine Kunstform mit dreidimensionalen und ortsspezifischen Werken. Sie können sowohl im Innen- als auch im Außenbereich ausgeführt werden. Außeninstallationen fallen in den Bereich der Kunst im öffentlichen Raum, der Land Art, der öffentlichen Interventionen oder der „Street Art“, obwohl sich diese Kunstformen oft überschneiden.


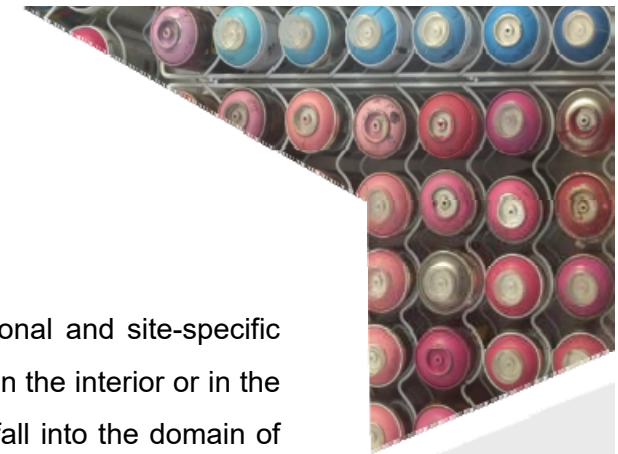

 An art genre of three-dimensional and site-specific works. They can be executed in the interior or in the exterior. Exterior installations fall into the domain of public art, land art, public interventions or street art, although these art forms often overlap.



Figure 21



OUTLINING

 Anfertigung einer Skizze oder einer vorbereitenden Zeichnung, die auf Papier oder in einem schwarzen Buch bei der Planung eines Werks angefertigt wird. Ein Umriss kann sich auch auf eine Wandskizze beziehen oder auf die Kontur eines throw-up oder eines ähnlichen Graffiti-Werks, das gefüllt werden kann.


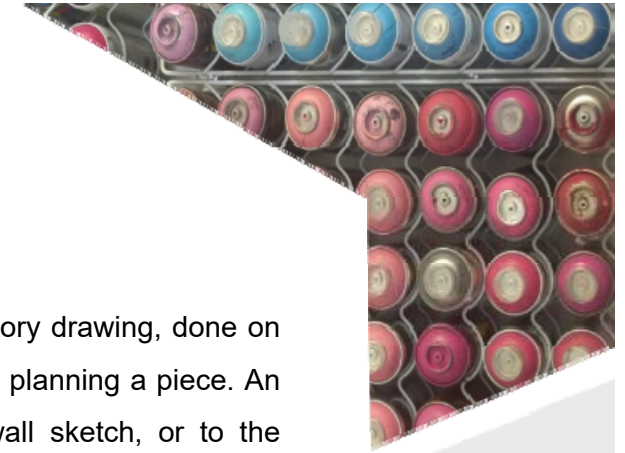

 Making a sketch or a preparatory drawing, done on paper or in a black book while planning a piece. An outline can also refer to a wall sketch, or to the contour of a throw-up or similar graffiti work, a boundary that can be filled.



Figure 22



POSTER

 Eine im Atelier entstandene Arbeit auf Papier, die mit einem Kleister an die Wand geklebt werden kann. Im Zuge einer langen und reichen Geschichte der Plakatkunst hat die Graffiti-Kultur dieses einfache und wirksame öffentliche Ausdrucksmittel zu einem der beliebtesten Klebeformate gemacht.



 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 23



STENCIL GRAFFITI

 Eine der beliebtesten Formen der Street Art. Schablonen werden aus Karton, Papier und anderen Materialien hergestellt, mit deren Hilfe schnell ein figürliches Bild entsteht. Das vorbereitete Design wird ausgeschnitten und dann mit einer Sprüh- oder Roll-on-Farbe auf eine Wand übertragen. Der Entwurf lässt sich leicht auf verschiedenen Wänden wiederholen. Mehrere Schablonenschichten können schöne und kunstvolle Bilder erzeugen, die die Verwendung vieler Farben und Details ermöglichen.



 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 24



STICKER

 Aufkleber werden verwendet, um eine Fläche oder eine Oberfläche zu kennzeichnen. Graffiti-Aufkleber werden in der Regel weit im Voraus entworfen und gedruckt und enthalten sowohl Stilmerkmale der/des Kunstschaffenden als auch seine/ihre Botschaft. Aufkleberbotschaften enthalten oft politische oder soziale Kritik, die sich auf ein bestimmtes Thema bezieht. Viele Marken stellen ihre Aufkleber selbst her.


 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 25



List of pictures & Credits

Figure 1

https://commons.wikimedia.org/wiki/File:5_Pointz_Graffiti_17.JPG

Figure 2

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

Figure 3

https://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Borf_tag_on_Graffiti_Research_Lab_door.jpg/800px-Borf_tag_on_Graffiti_Research_Lab_door.jpg

Figure 4

<https://www.mtn-world.com/en/blog/2017/07/28/will-3d-letters-ever-become-a-trend-again/>

Figure 5

<https://www.mtn-world.com/en/blog/2020/01/29/some-of-the-most-interesting-abstract-graffiti-writers/>

Figure 6

<https://www.mtn-world.com/en/blog/2013/11/22/soten-tiws-blockbusters/>

Figure 7

<https://www.mtn-world.com/en/blog/2019/03/19/porno-show-bombing-from-buenos-aires-to-barcelona/>

Figure 8

<https://www.mtn-world.com/en/blog/2012/05/25/tilt-interview/>

Figure 9

“The Book” A Vaughn Bodè tribute, by Wens and Navolio (2016)
MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

References for glossary definitions:

- Street and Graffiti Art - History and Concepts
<https://www.theartstory.org/movement/street-art/#nav>
(accessed on 23/04/2020)
- Street Art: Definition & History, (2019).
<https://study.com/academy/lesson/street-art-definition-history.html> (accessed on 23/04/2020)
- The difference between Street Art and Graffiti
<https://schriftfarbe.com/the-difference-between-street-art-and-graffiti> (accessed on 23/04/2020)
- Street art and graffiti words – The ultimate glossary, Berlin Street Art - <https://berlinstreetart.com/graffiti-words/>
(accessed on 23/04/2020)
- Claudia Galal, STREET ART, Collana Rumori, Auditorium, Milano 2009
- B. Carlsson, Hop Louie, Street Art Cook Book- a guide to technique and materials, Dokument Press, Arsta, 2011
- AA. VV, Graffiti Cook Book- The complete Do-it-yourself-guide to graffiti, Dokument Press, Arsta, 2015
- (edited by) A. Dal Lago, S. Giordano, Sporcare i muri- graffiti, decoro e proprietà privata, DeriveApprodi, Roma 2018
- A. Dal Lago, S. Giordano, Graffiti-Arte e Ordine Pubblico, Collana Voci, Il Mulino, Bologna 2016

List of pictures & Credits

Figure 10

<https://www.mtn-world.com/en/blog/2013/11/06/chan-mac-x-mtn-mega-plata/>

Figure 11

<https://www.mtn-world.com/en/blog/2018/03/27/three-aces-sunk/>

Figure 12

Breathe, by Millo (2014), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 13

<https://www.mtn-world.com/en/blog/2017/10/23/peeta-x-arnay-gallery/>

Figure 14

https://commons.wikimedia.org/wiki/File:Punition_Soack_Paris.jpg

Figure 15

<https://www.mtn-world.com/en/blog/2014/11/05/katre-reso-at-montana-gallery-montpellier/>

Figure 16

<https://www.mtn-world.com/en/blog/2018/04/05/reks-the-best-handstyle-in-chile-digs-up-some-lost-tapes/>

Figure 17

<https://www.mtn-world.com/en/blog/2017/05/12/throw-ups-mix-24/>

Figure 18

<https://www.mtn-world.com/en/blog/2019/11/19/brus-little-trouble-in-big-china/>

Figure 19

<https://www.mtn-world.com/en/blog/2018/07/25/artistic-dialogues-at-arnau-gallery/>

Figure 20

In Barriera, by Various artists (2011), Turin, Italy – Photo credit: Paola Croveri, Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21

Bear, by Bordalo II (2016), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

Figure 22

Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: Monkeys Evolution, 2008.

Figure 23

No title, by unknown artist, Turin, Italy – Photo credit: Paola Croveri, 2005.

Figure 24

<https://www.mtn-world.com/en/blog/2018/05/02/btoy-for-womart/>

Figure 25

Amsterdam - Photo credit: Paola Croveri, 2019.



Inhaltsverzeichnis / Index

Introduction

graffiti	4
street art	5
urban art	6

Cultural terms

landmark	8
legal wall	9
moniker	10

Style

3D style	12
abstract style	13
blockbuster style	14
bombing	15
bubble style	16
cartoon / character	17
dubs	18
freestyle	19
mural	20
piece (free-hand)	21
roller graffiti	22
sharp	23
tag	24
throw-up	25
wildstyle	26

Technique

calligraffiti	28
domming	29
drips / dripping	30
installation	31
outlining	32
poster	33
stencil graffiti	34
sticker	35







CONSERVATION



VERÄNDERUNG

ALTERATION

 Änderung des Erhaltungszustands, vorteilhaft oder nicht, beabsichtigt oder nicht


 Change in condition, beneficial or not, intentional or not. ^[a]

-  Alteration
-  Alterazione
-  Alteración
-  Veränderung
-  Zmiany
-  Alteracija

SCHADEN

DAMAGE

 Eine Veränderung, die die Bedeutung oder Stabilität verringert..

 Alteration that reduces significance or stability. ^[a]
Related term: degradation.


-  Damage
-  Danno
-  Daño
-  Schaden
-  Zniszczenie
-  Oštećenje


CONSERVATION
 > general terms



ABBAU

DETERIORATION


 Graduelle Veränderung des Erhaltungszustands, die Bedeutung und/oder Stabilität mindert. Synonym: Verfall


 Gradual change in condition that reduces significance or stability. ^[a] *Related term:* decay.

	Deterioration
	Degrado
	Deterioro
	Abbau
	Niszczenie
	Pogoršanje

OBJEKT

OBJECT

 Einzelne Ausdrucksform für bewegliches und ortsfestes Kulturerbe.

 Single manifestation of intangible value in tangible cultural heritage, both movable or immovable. ^[a]

	Object
	Oggetto (opera)
	Objeto
	Objekt
	Obiekt
	Objekt

CONSERVATION
 > general terms

VERWITTERUNG

WEATHERING



Veränderung aufgrund der Bedingungen im Freien.



Alteration due to exposure to outdoor environment. ^[a]



Weathering



Degrado per esposizione agli agenti atmosferici



Meteorización



Verwitterung



Wietrzenie




Izlaganje vremenskim utjecajima

CONSERVATION
> general terms



VERKRUSTUNG

CONCRETION

 Ein fest zusammenhängender Belag, Überzug, Schichtbildung, der eine bestimmte Form hat: knötchenförmig, botryoïdal (traubenartig) oder framboïdal (himbeerartig). Im Allgemeinen umreißen die Konkretionen nicht die Oberfläche und sind von begrenzter Ausdehnung.


 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.^[b]
Related term: accretion.



Figure 1

	Concretion
	Concrezione
	Concreción
	Verkrustung
	Twarde nawarstwienia
	Konkrecija



CONSERVATION
> addition of substances

ABLAGERUNG

DEPOSIT



Figure 2



Figure 3



Anhäufung von exogenem Material, wie Staub oder Kot, auf der Oberfläche. Sie kann entweder kohärent oder inkohärent sein, abhängig von der Adhäsion zwischen den Partikeln und/oder an der Oberfläche.



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. [b]



Deposit



Deposito



Depósito



Ablagerung



Osad



Naslaga




CONSERVATION
> addition of substances



STAUB

DUST

 Ablagerung feiner, weder zusammenhängender noch an der Oberfläche haftender Fremdsubstanzen.


 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

FILM

 Dünner anhaftender Belag oder Überzugsschicht, im Allgemeinen organischer Natur und homogen, die der Oberfläche folgt. Ein Film kann opak oder transluzent sein.


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



Figure 5

	Film
	Film
	Película
	Film
	Film / Powłoka
	Film



CONSERVATION
> addition of substances



EINSCHLUSS *INCLUSION*



In einem Objekt eingelagerte Fremdschubstanz.



Exogenous material embedded within an object.



Figure 6



	Inclusion
	Inclusione
	Inclusión
	Einschluss
	Wewnętrzne zmiany
	Inkluzija

CONSERVATION
> *addition of substances*

ÜBERMALUNG

OVERPAINTING



Figure 7



Figure 8



Das Auftragen von Farbe, Tinte oder ähnlichen Substanzen auf die Oberfläche des Objekts das darauf abzielt, die Ästhetik des Kunstwerks im Vergleich zur Intention des Künstlers zu verändern.

Nicht zu verwechseln mit den Begriffen Retusche und Neumalerei (siehe Abschnitt "Frühere Eingriffe").



Application of paint, ink or similar matter on the surface of the object aimed to modify the aesthetic of the artwork, compared 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

VERSCHMUTZUNG

SOILING

 Ungewollte Ablagerung einer sehr dünnen Schicht exogener Partikel (z.B. Ruß), die zu einer lokalen Farbveränderung der Oberfläche führen kann. Verschmutzungen können unterschiedlich stark am Substrat haften.


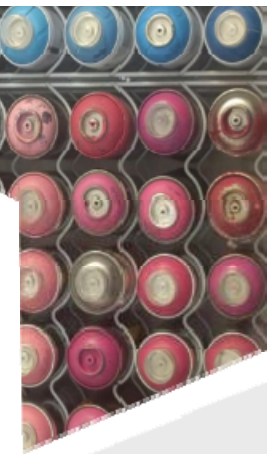
 Deposit of a very thin layer of exogenous particles (e.g. soot) resulting in a localised change of colour of the surface. Soiling may have different degrees of adhesion to the substrate. ^[b]



Figure 9

	Soiling
	Deposito parzialmente coerente
	Enmugredimiento
	Verschmutzung
	Zabrudzenie
	Zaprljanje





CONSERVATION
 > addition of substances



BIOFILM

BIOFILM

 Ein- bis mehrschichtige mikrobielle Kolonie, die an Oberflächen mit unterschiedlicher Dicke von bis zu 2 mm haftet. Häufig besteht ein Biofilm aus sehr wenigen Zellen verschiedener Mikroorganismen, die in große Mengen extrazellulären Schleims eingebettet sind. Diese kohäsiven, oft klebrigen Schichten können je nach Wasserzufuhr schrumpfen und sich ausdehnen. Biofilme erzeugen oft mehrfarbige Biopatina durch die Produktion von Farbstoffen.

 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. ^[b]

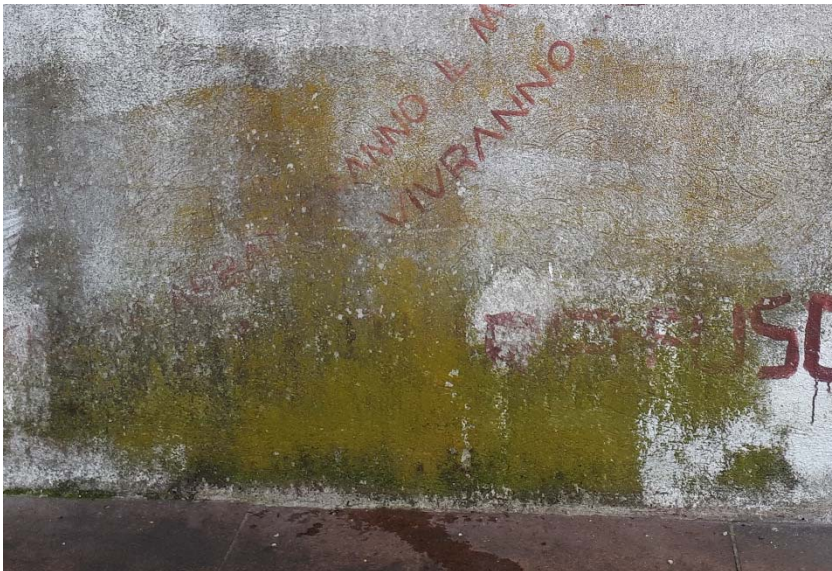




Figure 10

	Biofilm
	Biofilm
	Película biológica
	Biofilm
	Biofilm
	Biofilm



CONSERVATION
> biological alteration

BIOLOGISCHES WACHSTUM


BIOLOGICAL COLONISATION




Figure 11



Figure 12

 Besiedlung eines Objekts durch lebende Organismen, die zu Schäden und/oder Beeinträchtigungen führen kann. Das Wachstum kann durch viele Arten von Lebewesen verursacht werden, von den einfachsten (Bakterien, Pilzen, Flechten und Algen) zu den komplexeren Pflanzen (Bäume und Sträucher) und Tieren (Vogelkot und Nistplätze). Dies kann zum irreversiblen Verlust von Wert und/oder Information führen. Verwandte Begriffe: biologische Degradierung.

 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. ^[c] *Related terms:* biodeterioration, biogrowth, microbiological deterioration.

	Biological colonisation		Biologisches wachstum
	Colonizzazione biologica		Biologiczne czynniki niszczące
	Colonización biológica		Biološko naseljavanje



CONSERVATION
> biological alteration



VERBRENNUNG

BURNED



Figure 13



Figure 14



Aufgrund von Kontakt mit Feuer oder Hitze zerstört oder verloren. Je nach Art des Materials kann es zu einer simplen Farbveränderung bis hin zur vollständigen Verbrennung kommen.



Having degraded or partially destroyed due to contact with fire.



Burned



Bruciato



Quemadura



Verbrennung



Przypalenia



Izgoren

CONSERVATION
> chemical alteration

KORROSION

CORROSION



Figure 15



Figure 16



Umwandlung durch chemische Reaktion mit der Umgebung.



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



Corrosion



Corrosione



Corrosión



Korrosion



Korozja




Korozija



CONSERVATION
> chemical alteration

KRUSTE

CRUST

 Harte äußere veränderte Materialschicht des Objekts.


 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. ^[b]



Figure 17


	Crust
	Crosta
	Costra
	Kruste
	Skorupa
	Kora



CONSERVATION
 > *chemical alteration*

AUSBLÜHUNG

EFFLORESCENCE

 Anhäufung eines Pulvers oder von Kristallen, die aus löslichen Salzen bestehen, auf einer Oberfläche. Die Migration der löslichen Salze und die Wasserverdunstung führen zur Salzkristallisation auf der Oberfläche. Salzausblühungen können auf eine Salzanhäufung unter der Oberfläche (Subfloreszenz genannt) hinweisen, die potenziell schädlich ist.


 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. ^[c]



Figure 18


	Efflorescence
	Efflorescenza
	Eflorescencia
	Ausblühung
	Wykwity soli
	Cvjetanje



CONSERVATION
> chemical alteration

EXUDATION

EXUDATION

 Migration einer flüssigen Substanz auf die Oberfläche eines Objekts. Nicht zu verwechseln mit der Folge der Kondensation.


 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*

FEUCHTBEREICH

MOIST AREA



Figure 20



Figure 21



Von Feuchtigkeit betroffene Oberfläche, die oft einem abgedunkelten Bereich von begrenzter Größe entspricht und klar umrissen ist.



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. ^[b]

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

PATINA

 Eine natürliche Veränderung, die an der Oberfläche aufgrund von Alterung, Gebrauch, Handhabung, Oxidation und/oder Umwelteinwirkung auftritt. Eine Patina kann auch künstlich aufgetragen werden. Für das bloße Auge hat die Patina keine wahrnehmbare Schichtdicke.


 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. ^[c]



Figure 22

	Patina
	Patina
	Pátina
	Patina
	Patyna
	Patina



CONSERVATION
> chemical alteration



BLASENBILDUNG

BLISTERING



Figure 23



Figure 24



Getrennte, mit Luft gefüllte, erhabene halbkugelförmige Erhebungen auf der Oberfläche, die aus der Ablösung einer äußeren Schicht resultieren und nicht mit der Objektstruktur zusammenhängen. Unter bestimmten Umständen kann dies durch die Wirkung löslicher Salze verursacht werden.



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 action. ^[b]



Blistering



Rigonfiamenti a bolle



Ampollas



Blasenbildung



Wybrzuszenia



Mjehurasta ispupčenja





WÖLBUNG

BUCKLE



gewellte Deformation, Verformung







Wavy deformation.



Figure 25




-  Buckle
-  Ondulazione
-  Pandeo
-  Wölbung
-  Sfalowanie
-  Izvijanje

CONSERVATION > deformation

VERFORMUNG

DEFORMATION

 Veränderung der ursprünglichen Form und/oder Abmessungen eines Materials, ohne die Kontinuität seiner Teile zu verletzen. Sie kann durch Umweltfaktoren (z.B. Feuchtigkeit, durch Feuer erzeugte Wärme, direkte Sonneneinstrahlung) oder durch die Verwendung von Konstruktions-/Konservierungsmaterialien verursacht werden.
Verwandte Begriffe: Schrumpfung, Schwellung.


 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.^[c]
Related terms: shrinkage, swelling.



Figure 26

	Deformation
	Deformazione
	Deformación
	Verformung
	Deformacja
	Izobličenje



CONSERVATION
> deformation



VERTIEFUNG DEPRESSION



örtliche, konkave Deformation, Verformung.



Local concave deformation.



Figure 27




-  Depression
-  Depressione
-  Depresión
-  Vertiefung
-  Wklęśnięcie / Wgniecenie
-  Ulegnuće

CONSERVATION
> deformation

VERDREHUNG

TORSION

 Formverdrehung um eine Achse.
Synony. Verwindung


 Twisting, distortion in shape around a single axis.



Figure 28

	Torsion
	Torsione
	Torsi3n
	Verdrehung
	Skręcenie
	Uvrtanje

CONSERVATION
> deformation





ZUSAMMENBRUCH

COLLAPSE



Figure 29



Zusammenbrechen eines Objekts aufgrund des Verlustes der strukturellen Integrität.



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



Collapse



Collasso



Colapso



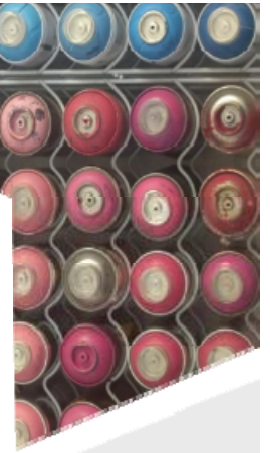
Zusammenbruch



Zawalenie / rozpad



Urušavanje



CONSERVATION
> loss of cohesion / adhesion

RISS CRACKING



Figure 30



Figure 31



Sichtbarer Bruch (Breite > 0,15 mm), der sich durch eine oder mehrere Schichten erstreckt, ohne eine vollständige Trennung in Einzelteile. Risse können durch Umwelteinflüsse, Vibrationen, innere und/oder äußere Spannungen, Fehler, statische Probleme, Feuer, Frost usw. entstehen.

Verwandter Begriff: Fissur. Je nach Form und Größe des Risses kann ein bestimmter Begriff (z.B. Haarriss, Breitriss, Parallelriss, Sternriss, Radialriss, Spiralriss usw.) verwendet werden.



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. [c]

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, spiralcrack, etc.) may be used.



Cracking



Fessurazione



Grieta



Riss



Spękanie




Pukotina



CONSERVATION
 > loss of cohesion / adhesion

BRÖCKELN

CRUMBLING

 Ablösung kleiner Fragmente oder Aggregate von Körnern, im Allgemeinen von begrenzter Größe (weniger als 2 cm), vom Substrat. Sie kann durch chemischen, physikalischen oder biologischen Verfall entstehen und hängt von der Art des Materials und seiner Umgebung ab.


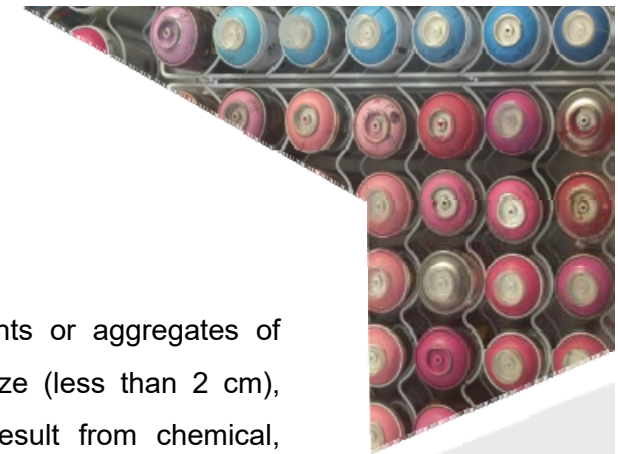
 Detachment of small fragments or aggregates of grains, generally limited in size (less than 2 cm), from the substrate. It can result from chemical, physical or biological deterioration and depends on the nature of the material and its environment. ^[b]



Figure 32


	Crumbling
	Disgregazione
	Desmenuzamiento
	Bröckeln
	Kruszenie
	Mrvljenje



CONSERVATION
 > loss of cohesion / adhesion

SCHICHTENTRENNUNG

DELAMINATION

 Abtrennung entlang einer natürlichen Schwächungslinie, die nicht unbedingt vertikal ausgerichtet ist. Bei der Delamination ist eine mechanische Überlastung nicht wahrnehmbar. Verwandter Begriff: Abblätterung.



 Detachment along a natural line of weakness not necessarily orientated vertically. In delamination, mechanical overload is not noticeable. ^[b]
Related term: exfoliation.



Figure 33

	Delamination
	Delaminazione
	Delaminación
	Schichtentrennung
	Rozwarstwienia
	Delaminacija



CONSERVATION
> loss of cohesion / adhesion

ABPLATZUNG

FLAKING



Figure 34



Figure 35



Ablösung von kleinen, flachen, dünnen Stücken der äußeren Schichten eines Gegenstandes oder einer Oberfläche (z.B. Wandmalereien). Flocken sind kleiner als Schuppen (siehe: Skalierung). Es handelt sich in der Regel um eine Kombination aus Haftungsverlust und Rissbildung.



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. ^[c]



Flaking



Esfoliazione



Descamación



Abplatzung



Łuszczenie



Ljuskanje



CONSERVATION
> loss of cohesion / adhesion

BRUCH

FRACTURE



Figure 36



Figure 37



Fraktur mit Trennung in abgelöste Teilelemente.



Complete separation into detached parts by rupture. *Related term:* splitting.

 Fracture

 Frattura

 Fractura

 Bruch

 Pęknięcie


 Raspuklina



CONSERVATION
> loss of cohesion / adhesion

EINSCHNITT

INCISION

 Trennung eines Teils der Materialdicke mit einer scharfen Kante.


 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*

KOHÄSIONSVERLUST

LOSS OF COHESION



Figure 39



Figure 40



Ablösung von Teilen, feinen Partikeln oder Schichten. Dies kann durch Druck, Verwitterung oder Verlust von Bindemitteln verursacht werden.

Verwandte Begriffe: Kreiden, Pudern



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

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

OFFENE FUGE

OPEN JOINT



Figure 41



Figure 42



Lücke zwischen Komponenten eines Objekts, die ehemals zusammenpassten.



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



Open joint



Giunto aperto



Junta abierta



Offene fuge



Szczelina



Otvoreni spoj



CONSERVATION
> loss of cohesion / adhesion

SCHOLLENBILDUNG

SCALING



Figure 43



Figure 44



Ein schmales Teil des Objekts parallel zur Oberfläche und teilweise gelöst.



Detachment of surface layers. Scales are larger than flakes (see: *flaking*).^[c]



Scaling



Scagliatura



Exfoliación



Schollenbildung



Brak adhezji



Ljuštenje



CONSERVATION
> loss of cohesion / adhesion



ABRIEB

ABRASION



Figure 45

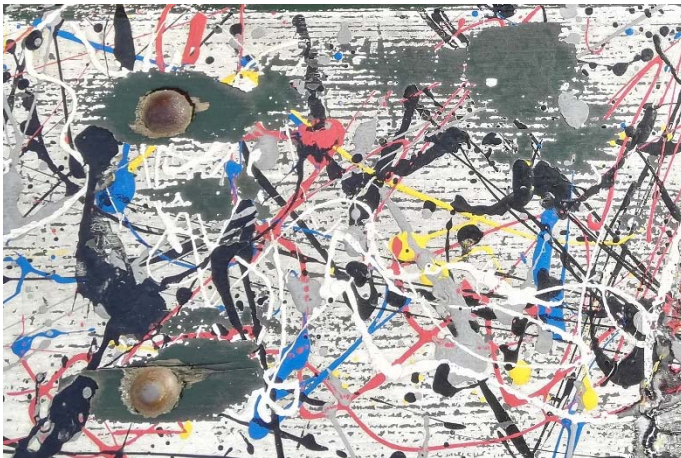


Figure 46



Verlust von Material auf der Oberfläche durch mechanische Einwirkung.



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

Related terms: wear, chafe.



Abrasion



Abrasione



Abrasi3n



Abrieb



Przetarcie




Abrazija




CONSERVATION
> loss of material

ALVEOLENBILDUNG

ALVEOLIZATION

 Das Vorhandensein von Hohlräumen im Stein, die miteinander verbunden sein können und variable Formen und Größen haben.

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

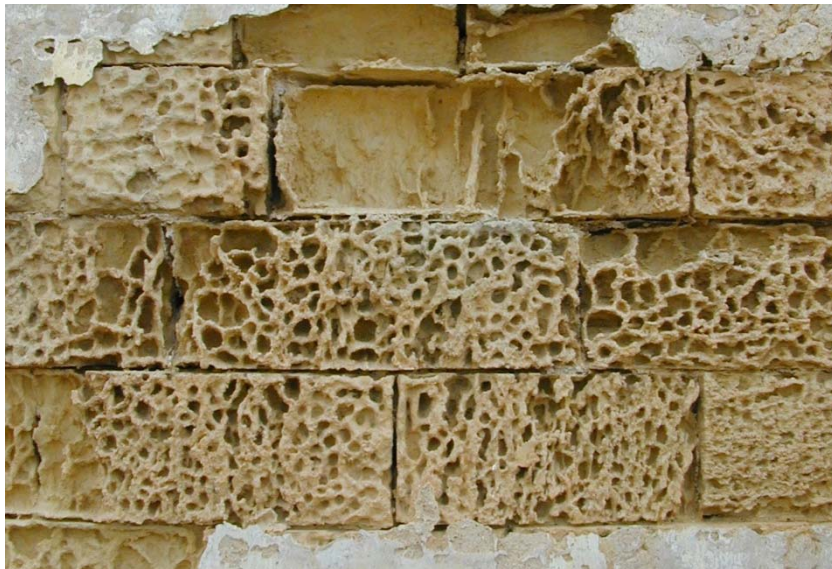
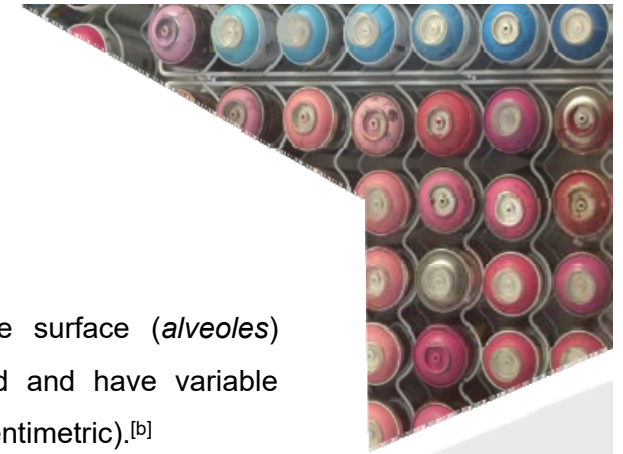


Figure 47


	Alveolization
	Alveolizzazione
	Alveolización
	Alveolenbildung
	Spęcherzenia
	Alveolarno trošenje

CONSERVATION
> *loss of material*





HOHLRAUM CAVITY

 Ein Hohlraum innerhalb des Materials eines Objekts.


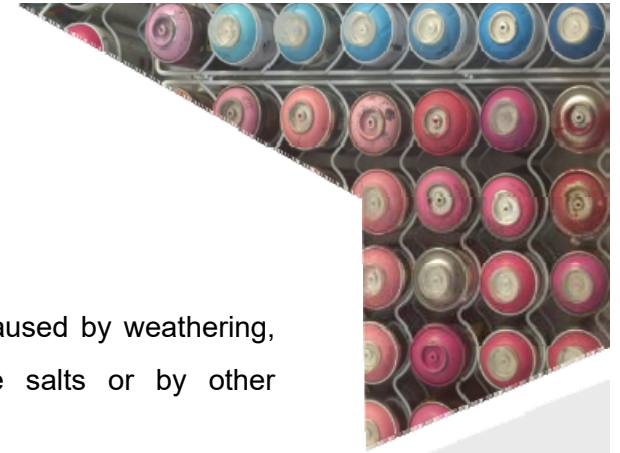
 A hollow space, most often caused by weathering, erosion, migration of soluble salts or by other physical factors. [C]



Figure 48



	Cavity
	Cavità
	Oquedad
	Hohlraum
	Wgłębienie
	Šupljina

CONSERVATION
> *loss of material*

EROSION

EROSION



Figure 49



Figure 50



Gradueller Verlust des Oberflächenmaterials durch physikalische Wirkung aufgrund von Umweltfaktoren. Wenn die Ursachen des Verlusts bekannt sind, werden Begriffe wie Abrieb (mechanische Ursachen), Korrosion (physikalische Ursachen), Abnutzung/Gebrauchsspur (Ursachen durch Menschen) und Verwitterung (Umweltursachen) gebraucht.



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. [c]



Erosion



Erosione



Erosión



Erosion



Erozja



Erozija



CONSERVATION
> loss of material

FEHLSTELLE

LACUNA



Figure 51



Figure 52



Fehlende oder leere Stelle in einem Objekt.



Missing part that causes a discontinuity across a surface, produced by accidents or by a loss of adhesion. [6]



Lacuna



Lacuna



Laguna



Fehlstelle



Ubytek (patrz loss)



Lakuna

CONSERVATION
> loss of material

VERLUST LOSS



Figure 53



Figure 54



Gesamtes Objekt oder ein Teil davon, das nicht mehr vorhanden ist.



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

PERFORATION

 Eine einzelne oder eine Reihe von Einstichen, Löchern oder Spalten in der Oberfläche, die gewöhnlich mit einem scharfen Werkzeug oder möglicherweise von einem Tier verursacht wurden. Die Größe ist im Allgemeinen von millimetrischer bis zentrimetrischer Skala.


 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.^[b]



Figure 55


	Perforation
	Perforazione
	Perforación
	Perforation
	Perforacija
	Perforacija



CONSERVATION
> loss of material

DURCHLÖCHERUNG

PITTING

 Das Vorhandensein von zahlreichen, dicht beieinander liegenden Löchern auf der Oberfläche. Die Löcher sind für gewöhnlich millimetergroß oder kleiner.


 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.^[b]



Figure 56


	Pitting
	Pitting
	Picadura
	Durchlöcherung
	Wrzery
	Rupičavost



CONSERVATION
> loss of material

AUFRAUEN / AUFRAUUNG

ROUGHENED / ROUGHENING

 Eine Veränderung der Oberflächenbeschaffenheit hin zu einer unebeneren Oberfläche. Aufrauen kann mit einem Substanzverlust einhergehen.


 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. ^[b]



Figure 57

	Roughened / Roughening
	Aumento di rugosità
	Incremento de rugosidad
	Aufrauen / Aufrauung
	Chropowaty / Szorstkość
	Ohrapavljeno / hrapavljenje



CONSERVATION > loss of material

ABGERUNDET

ROUNDED / ROUNDING

 Verlust der Scharfkantigkeit durch Abrieb.








 Effect of a preferential erosion of originally angular edges, leading to a distinctly rounded profile. ^[b]



Figure 58

-  Rounded / Rounding
-  Arrotondamento
-  Redondeamiento
-  Abgerundet
-  Wyoblenie / Zaokrąglenie
-  Zaobljeno / zaobljavanje

CONSERVATION
> loss of material

KRATZER

SCRATCH



Figure 59



Figure 60



Eine durch eine scharfe Kante entstandene Linie des Substanzverlusts.



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



Scratch



Graffio



Excoriación



Kratzer



Zarysowanie



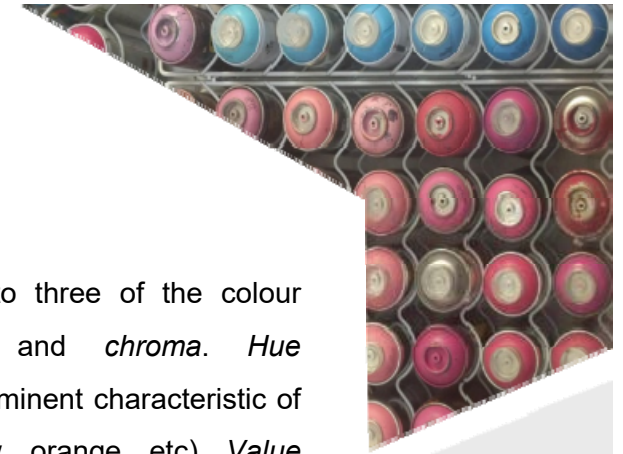
Ogrebotina


CONSERVATION
> loss of material



FARBVERÄNDERUNG

CHROMATIC ALTERATION



 Veränderung der Farbe in einem bis drei der Farbparameter: Farbton, Farbwert und Farbsättigung. Der Farbton entspricht der markantesten Eigenschaft einer Farbe (blau, rot, gelb, orange usw.). Der Farbwert entspricht der Dunkelheit (tiefe Farbtöne) oder Helligkeit (hohe Farbtöne) einer Farbe. Die Farbsättigung entspricht der Reinheit einer Farbe. Je nach chromatischer Wirkung kann ein bestimmter Begriff (z. B. Ausbleichen, Verblauung, Vergrauung, Vergilbung, Verblassen usw.) verwendet werden.


 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. ^[b]




Figure 61

-  Chromatic alteration
-  Alterazione cromatica
-  Alteración cromática
-  Farbveränderung
-  Zmiany kolorystyczne
-  Kromatska promjena

VERDUNKELUNG

DARKENING

 Veränderung der Oberflächenfarbe durch eine Abnahme des Farbwerts (Verringerung der Reflexion des sichtbaren Lichts). Sie kann verschiedene Ursachen haben (z.B. Ablagerungen, örtlich vorhandene Feuchtigkeit, biologische Besiedlung, Umwandlung von Pigmenten oder organischen Bindemitteln, Alterung von Verfestigungsmaterialien usw.).


 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).^[c]



Figure 62


	Darkening
	Scurimento
	Oscurecimiento
	Verdunkelung
	Ciemnienie / Przyciemnienie
	Tamnjenje




CONSERVATION
> optical alteration

VERBLASSEN

FADING

 Eine Verminderung der Farbintensität erfahren haben.

 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. [c]

Related term: bleaching.



Figure 63

-  Fading
-  Sbiadimento
-  Desvanecimiento
-  Verblassen
-  Blaknięcie
-  Blijedeenje

CONSERVATION
> optical alteration

FLECKENBILDUNG

STAINING



Figure 64



Figure 65



Eine Farbveränderung durch Fremdstoffe, für gewöhnlich in unregelmäßiger Form.



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



Staining



Macchia



Mancha



Fleckenbildung



Zaplamienia



Obojenje

CONSERVATION
> optical alteration

SCHLEIERBILDUNG

WHITE VEIL



Figure 66



Figure 67



Belag auf der Oberfläche, verursacht durch mikroskopische Teilchen.



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

Related term: bloom.



White veil



Velo bianco



Velo blanquecino



Schleierbildung





Biały nalot



Bijela koprena

VERGILBUNG YELLOWING

 Chromatische Veränderung, die sich in einer Farbveränderung des Materials äußert und zu einem gelblichen Farbton führt. Sie kann verschiedene Ursachen haben (z.B. sehr dünne Ablagerungen, Vorhandensein gelber chemischer Produkte durch Mikroorganismen, biologische Besiedlung, Umwandlung von Bindemitteln, Lacken oder anderen Konservierungsmaterialien usw.).

 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). [c]

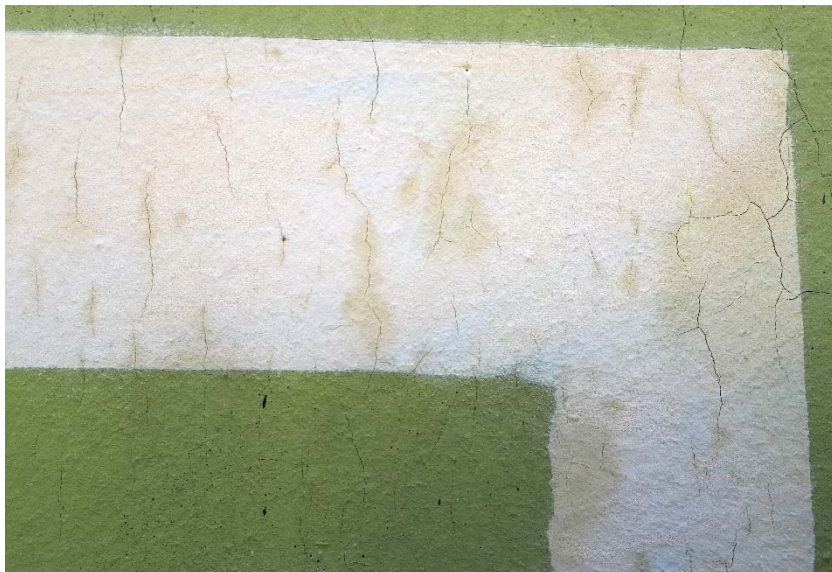


Figure 68

	Yellowing
	Ingiallimento
	Amarilleamiento
	Vergilbung
	Żółknięcie
	Žućenje




CONSERVATION
> optical alteration



HINZUFÜGUNG

APPLIED ELEMENTS

 Applikation von Metallelementen (z.B. Klammern, Schrauben, Haken,...) oder eventuell anderen Elementen (z.B. Papier, ...) zur Überbrückung von Strukturschäden.


 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*

KITTUNG

FILLING



Figure 70



Figure 71



Material, das absichtlich hinzugefügt wurde, um eine Lücke oder einen Verlust zu füllen.



Material intentionally added to fill a lacuna or a loss.



Filling



Stuccatura



Relleno



Kittung



Wypełnienie




Ispuna


CONSERVATION
> previous interventions



FIXATIV

FIXATIVE

 Material, das auf das Objekt aufgebracht wurde, um die Oberfläche zu festigen oder zu schützen.

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

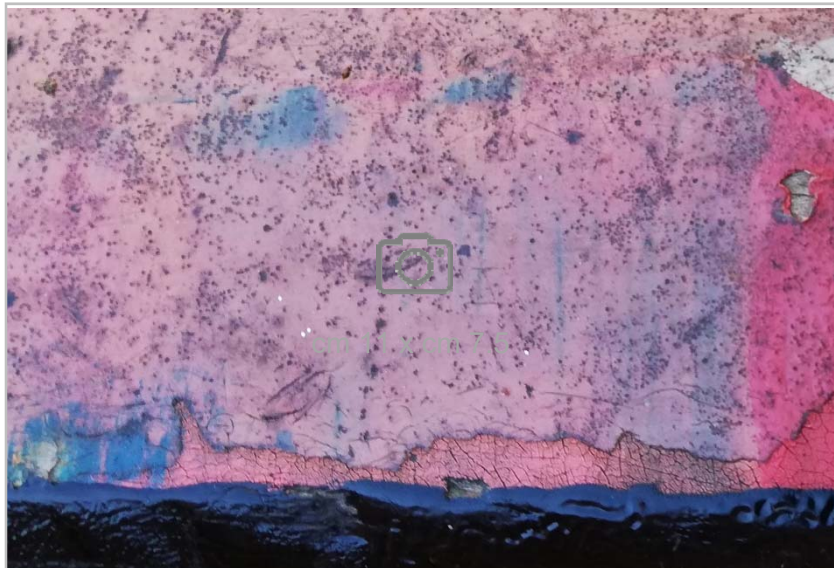


Figure 72


	Fixative
	Fissative
	Fijador
	Fixativ
	Utrwalenie
	Fiksativ



CONSERVATION
> *previous interventions*

Injektionsloch

INJECTION HOLE

 Ein Loch, entstanden durch frühere Injektionen von Klebstoff oder Füllmasse im Rahmen von Konsolidierungs- oder Wiederbefestigungsoperationen.


 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
-  Otwory po iniekcji
-  Rupa za injektiranje





RETUSCHE

REPAINTING

 Rekonstruktion von Fehlstellen in den Malschichten, durch den Künstler selbst oder im Rahmen einer Restaurierung.


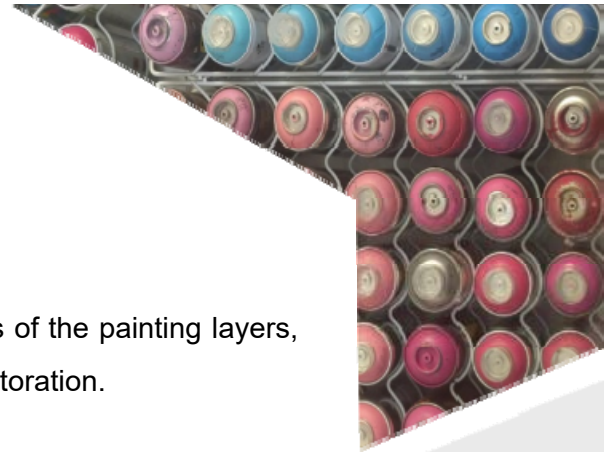
 Reconstruction of missing parts of the painting layers, by the artist itself or within a restoration.



Figure 74





	Repainting / Inpainting
	Ridipittura
	Reparación o Repintado
	Retusche
	Rekonstrukcja - uzupełnienie
	Ponovno bojenje

CONSERVATION
> *previous interventions*

RETUSCHE

RETOUCHING or INPAINTING

 Ein Farbauftrag in kleinen Fehlstellen oder auf einer Kittung, der darauf abzielt, die ästhetische Instanz des Objekts wiederherzustellen.

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

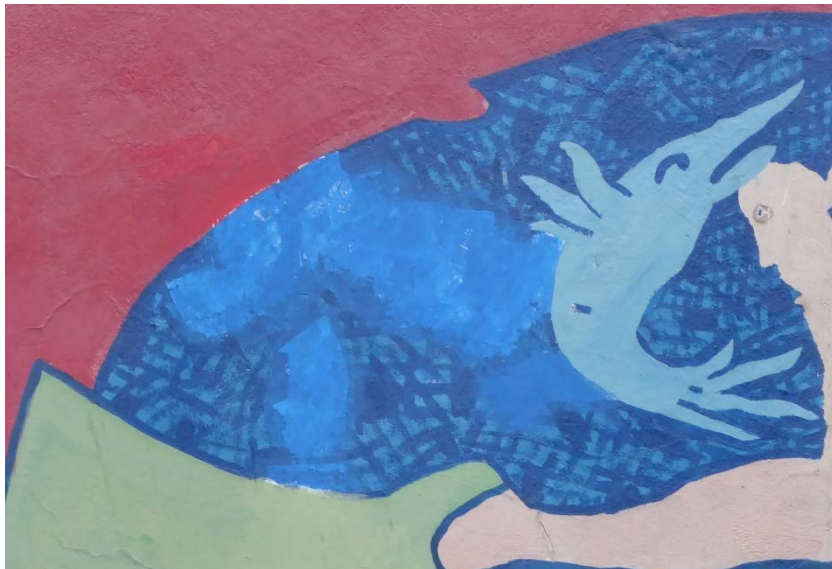


Figure 75

	Retouching
	Ritocco pittorico
	Retoque
	Retusche
	Retusz / Uzupełnienie
	Retuširanje



CONSERVATION
> *previous interventions*

List of pictures & Credits

Figure 1 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 2 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 3 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 4 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 5 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 6 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 7 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 8 – *Zgurić and Family*, by Zlatko Zlatić (1978), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 9 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 10 – *No title*, by Angelo Fragomeni (2008; overpainted in 2019), Corso Leone, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 11 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 12 – *Butterfly*, by Zvonimir Kamenar (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 13 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

References for glossary definitions:

- 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).

List of pictures & Credits

Figure 14 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 15 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 16 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 17 – *Monument to Angelo Brofferio*, by Gabriele Ambrosio (1871), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 18 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 19 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 20 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 22 – *No title*, by Orma il viandante, Kasy23, Sister Flash, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 23 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 24 – *Antipodes*, by Ivan Kožarić (1972), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 25 – Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 26 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 27 – *Sinfonia*, by Franco Garelli (1968), Turin, Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2007.



List of pictures & Credits

Figure 28 – *Flower*, by Vera Fischer (1973), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 29 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 30 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 31 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 32 – *Sculpture V*, by Milivoje Babović (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 33 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 34 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 35 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 36 – Mural on The Wall Art in Rose Garden (2006) by Przemek "Trust" Truściński, Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 37 – *We love Enak*, by Bigtato, Joes, Piove, Wens, IBS (2011), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 38 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 39 – *No title*, by Exit Enter, Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 40 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 41 – *Relief in Space*, by Dušan Subotić (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 42 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2017.

Figure 43 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.



List of pictures & Credits

Figure 44 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 45 – *Orator*, by Ante Rašić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 46 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 47 – Cittadella, Victoria, Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 48 – Valletta, Malta - Photo credit: Paola Croveri, 2002.

Figure 49 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 50 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 51 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 52 – *No title*, by Moe and students (2017), Bologna, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 53 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 54 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 55 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 56 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2018.

Figure 57 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 58 – Greeks Gate, Mdina, Malta - Photo credit: Paola Croveri, 2002.

Figure 59 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.



List of pictures & Credits

Figure 60 – *No title*, by Gianni Gianasso (2000), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 61 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 62 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 63 – *Escarabajo Pelotero*, by Nove Noel (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 64 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 65 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 66 – *Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp*, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 67 – *No title*, by various artists (2010), Corso Bramante, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 68 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 69 Birgu, Malta - Photo credit: Paola Croveri, 2002.

Figure 70 – *Stilt Walkers*, by Linas Domarackas (2009), Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 71 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 72 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 73 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 74 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2014.

Figure 75 – *No title*, by Antonio Mascia, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.



Allgemeine Begriffe

Veränderung	40
Schaden	40
Abbau	41
Objekt	41
Verwitterung	42

Zuwachs

Verkrustung	44
Ablagerung	45
Staub	46
Film	47
Einschluss	48
Übermalung	49
Verschmutzung	50

Biologische Veränderungen

Biofilm	52
Biologisches Wachstum	53

Chemische Veränderungen

Verbrennung	55
Korrosion	56
Kruste	57
Ausblühung	58
Exudation	59

Feuchtbereich	60
Patina	61

Verformungen

Blasenbildung	63
Wölbung	64
Verformung	65
Vertiefung	66
Verdrehung	67

Kohäsionsverlust / Adhäsionsverlust

Zusammenbruch	69
Riss	70
Bröckeln	71
Schichtentrennung	72
Abplatzung	73
Bruch	74
Einschnitt	75
Kohäsionsverlust	76
Offene Fuge	77
Schollenbildung	78

Substanzverlust

Abrieb	80
Alveolenbildung	81
Hohlraum	82

Erosion	83
Fehlstelle	84
Verlust	85
Perforation	86
Durchlöcherung	87
Aufrauen / Aufrauung	88
Abgerundet	89
Kratzer	90

Optische Veränderungen

Farbveränderung	92
Verdunkelung	93
Verblässen	94
Fleckenbildung	95
Schleierbildung	96
Vergilbung	97

Frühere Eingriffe

Hinzufügung	99
Kittung	100
Fixativ	101
Injektionsloch	102
Retusche	103
Retusche	104



General terms

alteration	40
damage	40
deterioration	41
object	41
weathering	42

Addition of substances

concretion	44
deposit	45
dust	46
film	47
inclusion	48
overpainting	49
soiling	50

Biological alteration

biofilm	52
biological colonisation	53

Chemical alteration

burned	55
corrosion	56
crust	57
efflorescence	58
exudation	59

moist area	60
patina	61

Deformation

blistering	63
buckle	64
deformation	65
depression	66
torsion	67

Loss of cohesion / adhesion

collapse	69
cracking	70
crumbling	71
delamination	72
flaking	73
fracture	74
incision	75
loss of cohesion	76
open joint	77
scaling	78

Loss of material

abrasion	80
alveolization	81
cavity	82

erosion	83
lacuna	84
loss	85
perforation	86
pitting	87
roughened / roughening	88
rounded / rounding	89
scratch	90

Optical alteration

chromatic alteration	92
darkening	93
fading	94
staining	95
white veil	96
yellowing	97

Previous interventions

applied elements	99
filling	100
fixative	101
injection hole	102
repainting	103
retouching / inpainting	104



CAPuS Glossaries have been developed as part of the project Conservation of Art in Public Spaces (CAPuS) and have been designed for educational, social and non-profit-making purposes.

CAPuS Glossaries can be downloaded in whole or in part, but cannot be used without correctly listing the sources. All individuals wishing to use the content are required to comply with all applicable copyright laws. The photographs of the artworks cannot be copied and reused.

The contributors to the CAPuS Glossaries have made every effort to ensure the accuracy of the information and copyright of the material in this document, but any liability that may arise from the use of and reliance on the information contained therein is excluded.



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.

www.capusproject.eu





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 to pisanie lub rysowanie wykonywane na ścianie lub innych powierzchniach. Jest to zwykle forma ekspresji artystycznej, wykonana często bez zgody właścicieli nieruchomości i w miejscu publicznym. Współczesne (lub „hip-hopowe”) graffiti pochodzą z lat siedemdziesiątych. Mówi się, że powstały w dzielnicach czarnych i latynosów w Nowym Jorku, podobnie jak muzyka hip-hopowa i subkultury uliczne. Katalizatorem tych działań jest wynalezienie aerozolu. Pierwsi twórcy graffiti byli powszechnie nazywani „writerami” lub „taggerami”. Pisanie graffiti i street art. jest ściśle związane z ruchami sztuki współczesnej, ale różnią się pod względem funkcji i intencji. W rzeczywistości twórcy graffiti nie są zainteresowani publicznym zrozumieniem. Kierują swoje przesłania do określonej grupy ludzi. Street art polega bardziej na komunikowaniu się z ogółem społeczeństwa.




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


 Definicja street art jest wciąż przedmiotem dyskusji i ciągle się zmienia i rozwija. Street art jest sztuką wizualną tworzoną w przestrzeniach publicznych / miejskich, na zewnętrznych ścianach budynków, wiaduktach autostradach i chodnikach, dlatego „sztuka uliczna” jest silnie związana też z graffiti. Chociaż pojęcie to często odnosi się do sztuki niesankcjonowanej, w przeciwieństwie do inicjatyw sponsorowanych przez rząd, street art stał się głównym nurtem sztuki miejskiej. Dzieła street artu są głównie środkiem przekazu wiadomości związanej z tematami politycznymi lub stają się komentarzami społecznymi. Street art nie ogranicza się tylko do malarstwa. Termin ten może obejmować tradycyjną sztukę graffiti, rzeźbę, szablon, vleпки, plakat uliczny czy instalacje uliczne.

 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

 Pod pojęciem „urban art” rozumiemy wszystkie formy sztuki wizualnej powstałe na obszarach miejskich, inspirowanych architekturą miejską lub współczesnym stylem życia w mieście. Urban art jest pojęciem szerszym niż street art i obejmuje wszystkie formy publicznej sztuki współczesnej na otwartych przestrzeniach miasta.

 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.



LANDMARK



Graffiti wykonane w miejscu trudno dostępnym lub ukrytym, stąd też nie jest łatwo je zamalować i pozostają widoczne przez co najmniej kilka lat. Zazwyczaj oznaczony datą wykonania. Prace te są wysoko cenione przez writerów.



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 1



LEGAL WALL



Dzieło wykonane zgodnie z prawem, za zgodą właściciela ściany lub władz. Tylko dzieła uznanych nielegalnych writerów mają szansę na to że nie zostaną usunięte..



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.

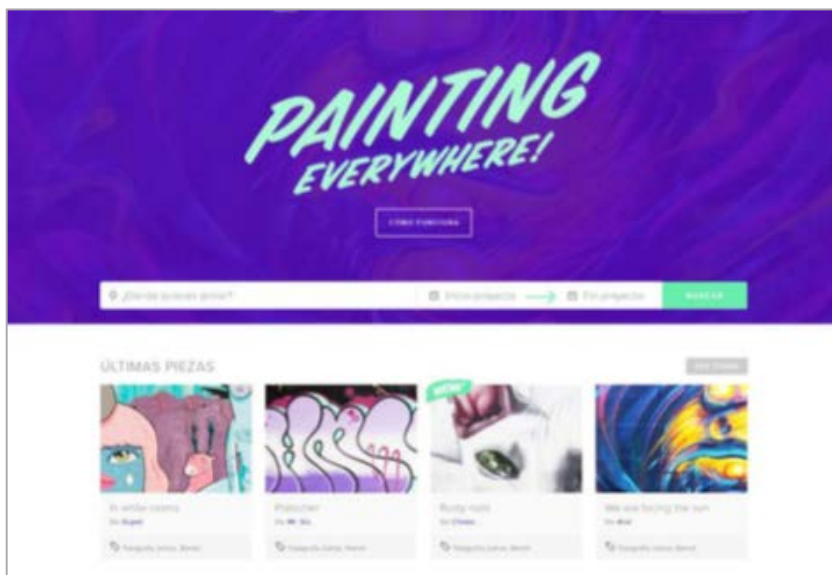



Figure 2

MONIKER

 Nazwisko artysty/writera, pseudonim, etykieta writera.



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



Figure 3



3D STYLE

 Efekt dający odbiorcy trójwymiarową iluzję; bazuje na napisach graffiti. Pierwszym artystą, który zaczął upiększać litery w ten sposób jest Phase 2. W kulturze graffiti 3D odnosi się do writtingu, ale istnieje inna wersja sztuki 3D wykonana na chodniku zwana Chalk art. Sztuka ta i graffiti 3D są bardzo różne, zarówno pod względem koncepcji, jak i estetyki. Nie występują one razem.



 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 4



ABSTRACT STYLE

 Styl abstrakcyjny nie obejmuje liter; związany jest z umiejętnościami malarskimi i harmonią, które artysta demonstruje w dziele. Cel jest podobny do malarstwa abstrakcyjnego - stworzenie harmonijnego dzieła o określonej dynamice i równowadze przy użyciu podstawowych elementów artystycznych, takich jak linia, kształt, geometria, kolor i kompozycja.




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 5



BLOCKBUSTER STYLE

 Blockbuster lub „straight letters”. Cechą charakterystyczną są duże, kwadratowe i proste w formie litery. Ten styl jest bardziej czytelny w porównaniu z resztą stylów graffiti. Napisy są zazwyczaj malowane w dwóch kolorach, często w kombinacji zwykłej czerni, bieli i srebra. Blockbuster są używane do wykonywania fragmentów innych prac lub do łatwiejszego i szybszego zamalowywania wagonów pociągów.

 *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.

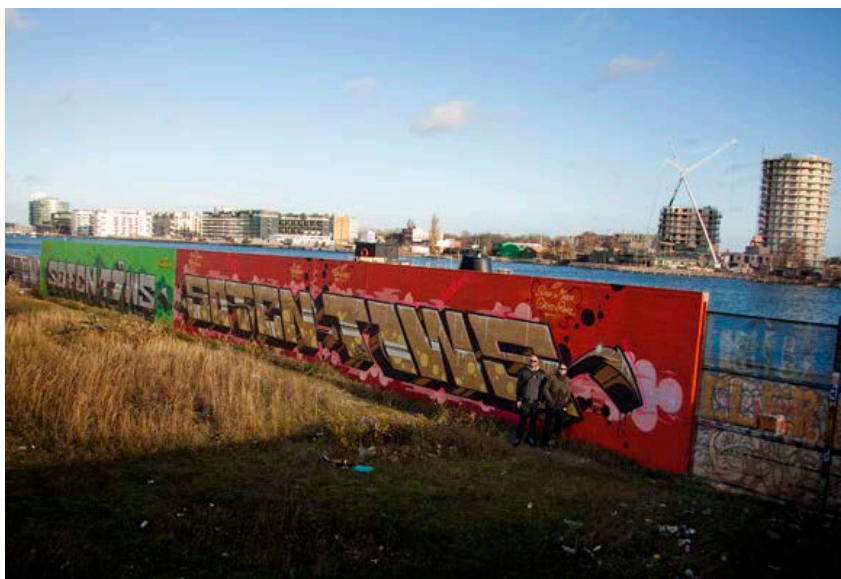



Figure 6

BOMBING

 Malowanie na wielu różnych ścianach w obrębie jednego obszaru miasta lub na wagonach pociągów w bardzo krótkim czasie. Writery są zmuszani do zastosowania dużo prostszych stylów, tagów lub throw-ups, ze względu na szybkość, która jest najważniejszym czynnikiem. Może oznaczać przekroczenie ograniczeń formalnych writingu.



 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 7



BUBBLE STYLE

 Stary, nieco przestarzały styl graffiti z prostymi, zaokrąglonymi literami w kształcie bańki, ogólnie łatwy do odczytania. Throw-ups są często malowane w tym stylu, ponieważ można je łatwo i szybko wykonać.




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 8

CARTOON / CHARACTER

 Popularna kreskówka lub postacie często zapożyczone z komiksów, pop-kultury lub telewizji. Writery poświęceni kreskówkom często wymyślają własne postacie i obrazy. Kompozycje cartoon graffiti stworzone ze stylizowanych liter, często mają zabarwienie humorystyczne.



 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 9

DUBS

 Graffiti wykonane srebrną lub chromową farbą. Styl ten pochodzi z Londynu w Wielkiej Brytanii. Przykłady można znaleźć przy dworcach kolejowych lub na ulicach. Dubs to zazwyczaj wysiłek zespołu a nie pojedynczego writera.



 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 10



FREE STYLE

 Połączenie stylów bez jednej wspólnej cechy (definiującej). Indywidualna ekspresja.



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



Figure 11

MURAL

 Malarstwo ścienne znajdujące się na powierzchni zewnętrznej, wewnętrznej lub suficie. W street artcie odnosi się do dużego i znaczącego elementu ściennego, który wymaga dużych umiejętności w tworzeniu kompozycji monumentalnych. W przeciwieństwie do graffiti, malowidła ścienne zwykle szanują architekturę ściany i budynku, a czasem nawet otoczenie. Często są legalne.


 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 12



PIECE (FREE-HAND)



Skrót od „masterpiece” (*pl.* arcydzieło). Dzieło jest malowane odręcznie, bez wykorzystania szablonów. Jest to duży i skomplikowany obraz ścienny; czasochłonny i trudny do wykonania. Charakteryzuje się wieloma różnymi komponentami, takimi jak bogata paleta, elementy 3D i inne znaki wizualne. Dzieło bardziej doświadczonego writera.




Short for “masterpiece”, painted free-hand. A big and complex piece of wall painting that is time-consuming and difficult to execute. It’s 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 13



ROLLER GRAFFITI

 Graffiti pomalowane przy użyciu wałka, a nie za pomocą puszki ze sprayem. Istnieją specjalne techniki związane z tego rodzaju pisaniem.



 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 14



SHARP

 Sposób pisania bardzo geometrycznych, kanciastych liter zagubionych w ostrych kątach i narożnikach, co powoduje, że te spiczaste i przenikające się elementy są doprowadzone do wizualnej skrajności. Litery są bardzo zmodyfikowane, często nierozpoznawalne, wywołując gwałtowne i groźne wrażenie.

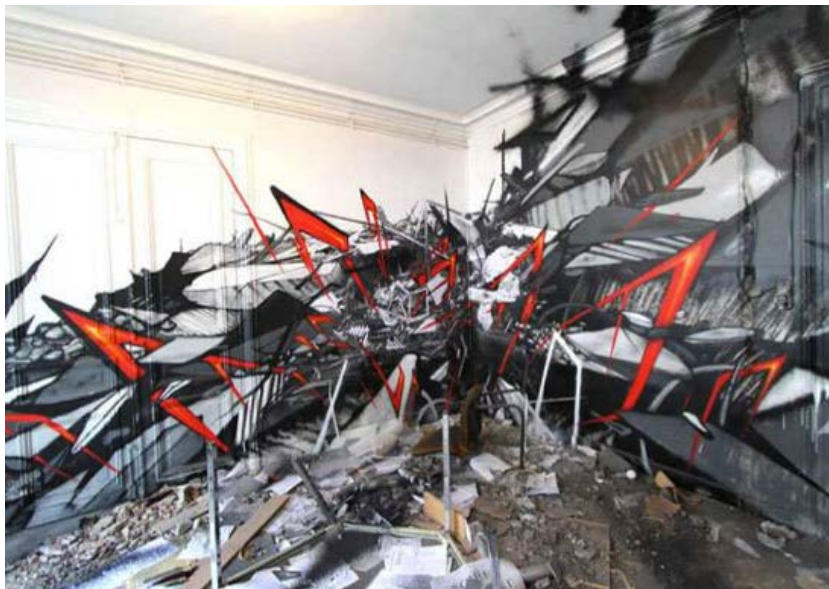




Figure 15

 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.

TAG

 Podpis writera, bardzo stylizowany, szybko napisany, zwykle w jednym kolorze odróżnialnym od tła. Oznacza pseudonim artysty. Najprostszy i najczęstszy rodzaj graffiti. Użyte jako czasownik „to tag” (pl. tagować) oznacza „podpisywać”, które wywodzi się z klasycznej praktyki podpisywania dzieł przez artystów.



 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 16



THROW-UP

 Czasami nazywany „throwie”. Jest to prosta forma graffiti, która mieści się pomiędzy tagiem a bombingiem. Zwykle są to litery namalowane lub zaznaczone prostym konturem, a następnie wypełnione kolorem. Throw-upy są często wykonywane w stylu bubble lub blockbuster, które podkreślają szybkość wykonania. Artyści używają throw-upów i tagów, aby pokryć jak najwięcej powierzchni, konkurując ze swoimi rywalami. Tak jak tag, throw-up jest logiem artysty.



 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 17



WILDSTYLE

 Bardzo złożona i wysoce stylizowana forma writingu, która często jest niemożliwa do odczytania przez osoby nie będące writerami. Litery mogą być skomplikowane, abstrakcyjne, zawierające elementy 3D, z wieloma połączeniami, strzałkami i blokadami. Ogólnie rzecz biorąc, wildstyle jest postrzegany jako jeden z najbardziej wymagających stylów pisania graffiti, zarezerwowany tylko dla osób z zaawansowanymi umiejętnościami.


 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 18





CALLIGRAFFITI



Kaligrafia wpłynęła na różnorodność liter w graffiti



Calligraphy-influenced graffiti




Figure 19




STREET ART & GRAFFITI


> technique

DOMMING

 Technika mieszania kolorów metodą malowania natryskowego, w której jeden kolor jest natryskiwany na inny: mokre w mokre, w celu stworzenia subtelnego efektu przechodzenia jednego tonu w drugi lub ścieniania. Narzędzia ściernie, takie jak piasek lub papier ścierny, mogą być użyte do tworzenia efektów rozmycia konturu. Czasami nazywany „fingering”, ponieważ można go wykonywać palcami.

 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

 To spływanie farby jako forma stylizacji, efektu malarskiego. Może być celowe lub niezamierzone kapanie, wtedy spływanie farby może też być oznaką niedoświadczzonego writera.



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



Figure 20

INSTALLATION

 Gatunek sztuki 3D i site-specific. Może być wykonywana we wnętrzu lub na zewnątrz. Instalacje zewnętrzne należą do dziedziny sztuk publicznych, land art, interwencji publicznych lub street art a ich formy często się mieszają i pokrywają.



 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 21



OUTLINING

 Wykonanie szkicu lub rysunku przygotowawczego, wykonanego na papierze lub w grze podczas planowania dzieła. Rysunek konturowy może służyć do wykonania szkicu kompozycyjnego na ścianie (ściennego), throw-up lub (podobnego) innego dzieła graffiti, którego kontury można wypełnić kolorem.



 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 22



POSTER

 Praca na papierze stworzona w studiu, którą można nakleić na ścianę jak tapetę. Długa i bogata tradycja sztuki plakatu zainspirowała wykonawców graffiti, którzy wykorzystali to łatwe i skuteczne narzędzie ekspresji publicznej i przekształcili je w jedną z najbardziej lubianych technik paste-up .




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 23



STENCIL GRAFFITI

 Jedna z najpopularniejszych form street art. Szablony są wykonane z tektury, papieru i innych materiałów, które pomagają szybko stworzyć obrazowy wizerunek. Wstępnie przygotowany projekt jest wycinany, a następnie przenoszony na ścianę za pomocą sprayu lub wałka. Łatwo powtarzane na różnych ścianach. Wielowarstwowe użycie szablonów może tworzyć piękne i wyszukane obrazy, poprzez użycie wielu kolorów i detali.



 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 24

STICKER

 Stickers lub vleps (pl. naklejki, vleпки) służą do bombardowania, slapowania, tagowania lub obszaru powierzchni pozbawionych graffiti bez graffiti. Vleпки są zwykle projektowane i drukowane z dużym wyprzedzeniem i zawierają posiadają cechy typowe dla stylu danego artysty oraz jego przesłanie. Przesłanie vlepek często stanowi krytykę polityczną lub społeczną, odnoszącą się do konkretnego problemu.


 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 25



List of pictures & Credits

Figure 1

https://commons.wikimedia.org/wiki/File:5_Pointz_Graffiti_17.JPG

Figure 2

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

Figure 3

https://upload.wikimedia.org/wikipedia/commons/thumb/0/09/Borf_tag_on_Graffiti_Research_Lab_door.jpg/800px-Borf_tag_on_Graffiti_Research_Lab_door.jpg

Figure 4

<https://www.mtn-world.com/en/blog/2017/07/28/will-3d-letters-ever-become-a-trend-again/>

Figure 5

<https://www.mtn-world.com/en/blog/2020/01/29/some-of-the-most-interesting-abstract-graffiti-writers/>

Figure 6

<https://www.mtn-world.com/en/blog/2013/11/22/soten-tiws-blockbusters/>

Figure 7

<https://www.mtn-world.com/en/blog/2019/03/19/porno-show-bombing-from-buenos-aires-to-barcelona/>

Figure 8

<https://www.mtn-world.com/en/blog/2012/05/25/tilt-interview/>

Figure 9

"The Book" A Vaughn Bodè tribute, by Wens and Navolio (2016)
MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro "La Venaria Reale", 2018.

References for glossary definitions:

- Street and Graffiti Art - History and Concepts
<https://www.theartstory.org/movement/street-art/#nav>
(accessed on 23/04/2020)
- Street Art: Definition & History, (2019).
<https://study.com/academy/lesson/street-art-definition-history.html> (accessed on 23/04/2020)
- The difference between Street Art and Graffiti
<https://schriftfarbe.com/the-difference-between-street-art-and-graffiti> (accessed on 23/04/2020)
- Street art and graffiti words – The ultimate glossary, Berlin Street Art - <https://berlinstreetart.com/graffiti-words/>
(accessed on 23/04/2020)
- Claudia Galal, STREET ART, Collana Rumori, Auditorium, Milano 2009
- B. Carlsson, Hop Louie, Street Art Cook Book- a guide to technique and materials, Dokument Press, Arsta, 2011
- AA. VV, Graffiti Cook Book- The complete Do-it-yourself-guide to graffiti, Dokument Press, Arsta, 2015
- (edited by) A. Dal Lago, S. Giordano, Sporcare i muri- graffiti, decoro e proprietà privata, DeriveApprodi, Roma 2018
- A. Dal Lago, S. Giordano, Graffiti-Arte e Ordine Pubblico, Collana Voci, Il Mulino, Bologna 2016



List of pictures & Credits

Figure 10

<https://www.mtn-world.com/en/blog/2013/11/06/chan-mac-x-mtn-mega-plata/>

Figure 11

<https://www.mtn-world.com/en/blog/2018/03/27/three-aces-sunk/>

Figure 12

Breathe, by Millo (2014), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 13

<https://www.mtn-world.com/en/blog/2017/10/23/peeta-x-arnay-gallery/>

Figure 14

https://commons.wikimedia.org/wiki/File:Punition_Soack_Paris.jpg

Figure 15

<https://www.mtn-world.com/en/blog/2014/11/05/katre-reso-at-montana-gallery-montpellier/>

Figure 16

<https://www.mtn-world.com/en/blog/2018/04/05/reks-the-best-handstyle-in-chile-digs-up-some-lost-tapes/>

Figure 17

<https://www.mtn-world.com/en/blog/2017/05/12/throw-ups-mix-24/>

Figure 18

<https://www.mtn-world.com/en/blog/2019/11/19/brus-little-trouble-in-big-china/>

Figure 19

<https://www.mtn-world.com/en/blog/2018/07/25/artistic-dialogues-at-arnau-gallery/>

Figure 20

In Barriera, by Various artists (2011), Turin, Italy – Photo credit: Paola Croveri, Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21

Bear, by Bordalo II (2016), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2016.

Figure 22

Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: Monkeys Evolution, 2008.

Figure 23

No title, by unknown artist, Turin, Italy – Photo credit: Paola Croveri, 2005.

Figure 24

<https://www.mtn-world.com/en/blog/2018/05/02/btoy-for-womart/>

Figure 25

Amsterdam - Photo credit: Paola Croveri, 2019.



Index

Introduction

graffiti	4
street art	5
urban art	6

Cultural terms

landmark	8
legal wall	9
moniker	10

Style

3D style	12
abstract style	13
blockbuster style	14
bombing	15
bubble style	16
cartoon / character	17
dubs	18
freestyle	19
mural	20
piece (free-hand)	21
roller graffiti	22
sharp	23
tag	24
throw-up	25
wildstyle	26

Technique

calligraffiti	28
domming	29
drips / dripping	30
installation	31
outlining	32
poster	33
stencil graffiti	34
sticker	35







Conservation of Art in Public Spaces

CONSERVATION

ZMIANY


ALTERATION


 Zmiana stanu, korzystna lub nie, celowa lub nie. ^[a]

 Change in condition, beneficial or not, intentional or not. ^[a]


ZNISZCZENIE

DAMAGE

 Zmiana, która zmniejsza znaczenie lub stabilność. ^[a]
Termin pokrewny: degradacja.

 Alteration that reduces significance or stability. ^[a]
Related term: degradation.




	Alteration
	Alterazione
	Alteración
	Veränderung
	Zmiany
	Alteracija


	Damage
	Danno
	Daño
	Schaden
	Zniszczenie
	Oštećenje

CONSERVATION
> general terms

NISZCZENIE


DETERIORATION


 Stopniowa zmiana stanu zachowania, która osłabia wyraz artystyczny a także trwałość. ^[a] *Termin pokrewny: rozpad.*

 Gradual change in condition that reduces significance or stability. ^[a] *Related term: decay.*

OBIEKT

OBJECT

 Pojedyncze utrwalenie niematerialnych wartości w materialnym dziedzictwie kulturowym, zarówno ruchomym, jak i nieruchomym. ^[a]

 Single manifestation of intangible value in tangible cultural heritage, both movable or immovable. ^[a]

	Deterioration
	Degrado
	Deterioro
	Abbau
	Niszczenie
	Pogoršanje

	Object
	Oggetto (opera)
	Objeto
	Objekt
	Obiekt
	Objekt




CONSERVATION
> general terms

WIETRZENIE

WEATHERING

 Zmiana spowodowana ekspozycją na środowisko zewnętrzne. ^[a]

 Alteration due to exposure to outdoor environment. ^[a]



Weathering



Degrado per esposizione agli agenti atmosferici



Meteorización



Verwitterung



Wietrzenie



Izlaganje vremenskim utjecajima




CONSERVATION
> general terms



TWARDE NAWARSTWIENIA

CONCRETION

 Nagromadzenie twardego, spójnego osadu na powierzchni, który może mieć określony kształt: sferoidalny, botryoidal (podobny do winogron) lub framboïdal (podobny do malin). Zasadniczo konkrecje nie zarysowują powierzchni i mają ograniczony zasięg. ^[b]

Termin pokrewny: narośla


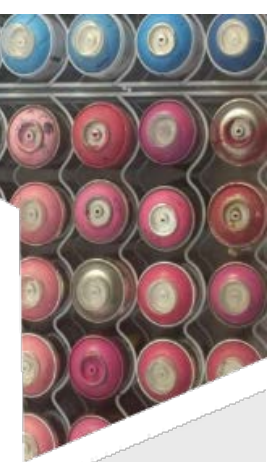
 Accumulation of a hard coherent deposit on the surface, which may have a specific shape: nodular, botryoidal (grape-like) or framboidal (raspberry like). In general, concretions do not outline the surface and are of limited extent. ^[b]
Related term: accretion.



Figure 1

	Concretion
	Concrezione
	Concreción
	Verkrustung
	Twarde nawarstwienia
	Konkrecija



CONSERVATION
 > addition of substances

OSAD DEPOSIT



Figure 2



Figure 3



Akumulacja materiału egzogenego, takiego jak kurz lub odchody, na powierzchni. Może być spójny lub niespójny, w zależności od przyczepności między cząstkami i / lub na powierzchni. [b]



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. [b]



Deposit



Deposito



Depósito



Ablagerung



Osad



Naslaga

CONSERVATION
> addition of substances

KURZ DUST



Osad egzogennych drobnych cząstek, które nie są zwarte, ani nie przylegają do powierzchni.



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 / POWŁOKA

FILM

 Cienka przylegająca warstwa pokrywająca lub powlekająca, na ogół o charakterze organicznym i jednorodna, która pokrywa całą powierzchnię. Film może być nieprzezroczysty lub półprzezroczysty. ^[b]


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



Figure 5


	Film
	Film
	Película
	Film
	Film / Powłoka
	Film



CONSERVATION
> addition of substances

WEWNĘTRZNE ZMIANY

INCLUSION

 Egzogeniczny (pozaustrojowy) materiał osadzony w obiekcie wywołujący zmiany.


 Exogenous material embedded within an object.



Figure 6

	Inclusion
	Inclusione
	Inclusión
	Einschluss
	Wewnętrzne zmiany
	Inkluzija



CONSERVATION
> addition of substances

PRZEMALOWANIE OVERPAINTING



Figure 7



Figure 8



Przemalowanie to nakładanie farby, tuszu lub podobnej materii na powierzchnię obiektu.

Nie należy mylić z retuszem i odmalowywaniem/rekonstrukcją (patrz sekcja „Poprzednie interwencje”).



Application of paint, ink or similar matter on the surface of the object aimed to modify the aesthetic of the artwork, compared 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



ZABRUDZENIE

SOILING

 Osadzanie bardzo cienkiej warstwy egzogennych cząstek (np. sadzy), powodujące miejscową zmianę koloru powierzchni. Zabrudzenie może mieć różny stopień przyczepności do podłoża. ^[b]


 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. ^[b]



Figure 9


	Soiling
	Deposito parzialmente coerente
	Enmugredimiento
	Verschmutzung
	Zabrudzenie
	Zaprljanje

CONSERVATION
> addition of substances



BIOFILM

BIOFILM

 Jedno- lub wielowarstwowa kolonia drobnoustrojów o różnej grubości (do 2 mm) na powierzchni obiektu. Często biofilm składa się z bardzo niewielu komórek różnych mikroorganizmów, które produkują duże ilości szlamu pozakomórkowego. Te spójne, często lepkie warstwy mogą kurczyć się i rozszerzać w zależności od zapasu wody. Biofilmy często tworzą wielokolorową biopatyne. ^[b]

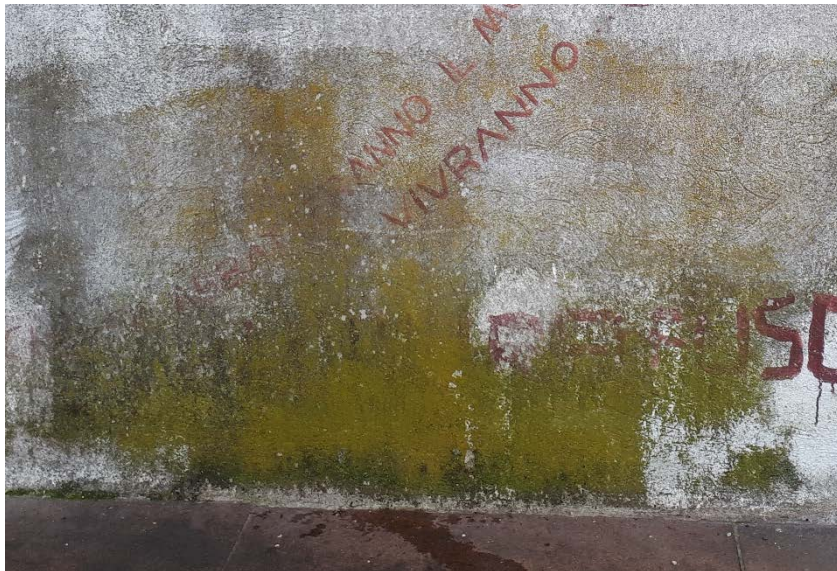







Figure 10

 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. ^[b]

	Biofilm
	Biofilm
	Película biológica
	Biofilm
	Biofilm
	Biofilm



CONSERVATION
> biological alteration

BIOLOGICZNE CZYNNIKI NISZCZĄCE


BIOLOGICAL COLONISATION




Figure 11

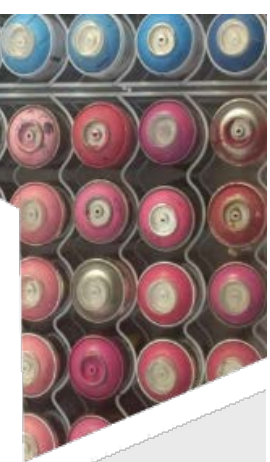


Figure 12

 Rozwój żywych organizmów na obiekcie, który może doprowadzić do jego uszkodzenia i / lub pogorszenia. Wzrost może być spowodowany przez wiele rodzajów żywych organizmów, od najprostszych (bakterie, grzyby, porosty i glony) do bardziej złożonych, takich jak rośliny (drzewa i krzewy) i zwierzęta (ptasie odchody i gniazda). Może to prowadzić do nieodwracalnej utraty wartości artystycznych i spowodować, że obiekt staje się nieczytelny. ^[c] *Terminy pokrewne:* biodegradacja, wzrost biologiczny, destrukcja mikrobiologiczna.

 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. ^[c] *Related terms:* biodeterioration, biogrowth, microbiological deterioration.

 Biological colonisation	 Biologisches wachstum
 Colonizzazione biologica	 Biologiczne czynniki niszczące
 Colonización biológica	 Biološko naseljavanje



CONSERVATION
 > biological alteration



PRZYPALENIA

BURNED



Figure 13



Figure 14



Degradacja lub częściowe zniszczenie w wyniku kontaktu z ogniem.



Having degraded or partially destroyed due to contact with fire.



Burned



Bruciato



Quemadura



Verbrannt



Przypalenia



Izgoren



CONSERVATION
> chemical alteration

KOROZJA

CORROSION



Figure 15



Figure 16



Chemiczna i fizyczna degradacja powierzchni architektonicznych, kamienia lub metalu, spowodowana wietrzeniem lub w wyniku kontaktu z substancjami korozyjnymi. [c]



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



Corrosion



Corrosione



Corrosión



Korrosion



Korozja




Korozija

CONSERVATION
> chemical alteration

SKORUPA

CRUST

 Zwarta, twarda, zewnętrzna warstwa silnie przylegająca do obiektu. Gdy jej powstanie jest spowodowana procesem wytrącania, można użyć terminu inkrustacja. ^[b]


 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. ^[b]



Figure 17


	Crust
	Crosta
	Costra
	Kruste
	Skorupa
	Kora



CONSERVATION
> chemical alteration

WYKWITY SOLI

EFFLORESCENCE

 Kumulacja białego proszku lub kryształów, złożonych z rozpuszczalnych soli, na powierzchni. Migracja soli rozpuszczalnych i odparowanie wody prowadzą do krystalizacji soli na powierzchni. Wykwit solny może wskazywać na gromadzenie się soli pod powierzchnią (subfluorescencja), które może powodować zniszczenie obiektu. [c]


 Accumulation of a white 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. [c]




Figure 18

	Efflorescence
	Efflorescenza
	Eflorescencia
	Ausblühung
	Wykwity soli
	Cvjetanje

WILGOĆ KAPILARNA

EXUDATION

 Migracja substancji płynnej na powierzchnię przedmiotu. Nie mylić z wilgocią kondensacyjną.


 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*

ZAWILGOCENIE

MOIST AREA



Figure 20



Figure 21



Powierzchnia zawilgocona, co często objawia się powstaniem ciemnych plam. Po wyschnięciu mogą powstawać obwódki na krawędziach plam. ^[b]

Terminy pokrewne: wilgotny punkt, wilgotna strefa lub widoczny wilgotny obszar.



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. ^[b]

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

PATYNA

PATINA

 Naturalne zmiany, które pojawiają się na powierzchni w wyniku starzenia, użytkowania, utleniania i / lub wystawienia na działanie czynników zewnętrznych. Patynę można również nakładać sztucznie. Gołym okiem patyna nie ma zauważalnej grubości. [c]








 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. [c]



Figure 22

	Patina
	Patina
	Pátina
	Patina
	Patyna
	Patina



CONSERVATION
> chemical alteration



WYBRZUSZENIA

BLISTERING

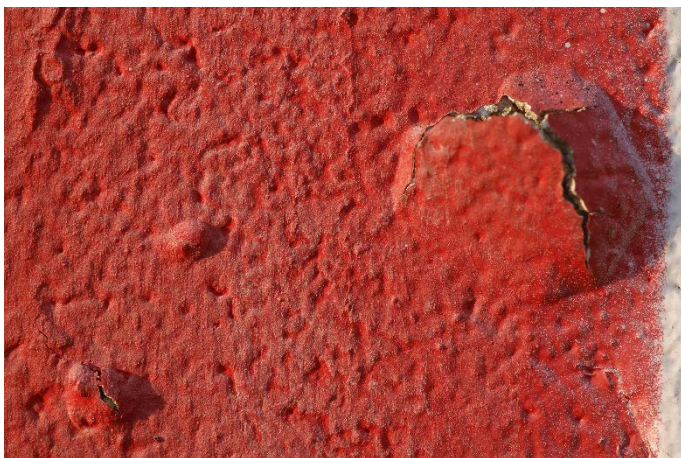


Figure 23



Figure 24



Miejsca, w których zewnętrzna warstwa utraciła przyczepność do podłoża i jest sferycznie uniesiona. W niektórych okolicznościach może to być spowodowane działaniem rozpuszczalnych soli. ^[b]



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 action. ^[b]



Blistering



Rigonfiamenti a bolle



Ampollas



Blasenbildung



Wybrzuszenia



Mjehurasta ispupčenja

CONSERVATION
> deformation



SFALOWANIE

BUCKLE



Faliste odkształcenie.









Wavy deformation.



Figure 25




-  Buckle
-  Ondulazione
-  Pandeo
-  Wölbung
-  Sfalowanie
-  Izvijanje


CONSERVATION
> deformation

DEFORMACJA

DEFORMATION

 Zmiana pierwotnego kształtu i / lub wymiarów materiału, bez naruszenia ciągłości jego części. Może być to spowodowane czynnikami środowiskowymi (np. wilgotnością, ciepłem wytwarzanym przez ogień, bezpośrednim wpływem światła słonecznego) lub zastosowaniem materiałów budowlanych / konserwacyjnych. [c]

Terminy pokrewne: skurcz, obrzęk.

 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.[c]

Related terms: shrinkage, swelling.




Figure 26

	Deformation
	Deformazione
	Deformación
	Verformung
	Deformacja
	Izobličenje

CONSERVATION
> deformation

WKŁĘŚNIĘCIE / WGNIECENIE

DEPRESSION

 Lokalne odkształcenie wklęsłe.

 Local concave deformation.



Figure 27

-  Depression
-  Depressione
-  Depresión
-  Eindrückung
-  Wklęsnięcie / Wgniecenie
-  Ulegnuće

CONSERVATION
> deformation

SKRĘCENIE

TORSION

 Skręcenie, zniekształcenie kształtu wokół jednej osi.


 Twisting, distortion in shape around a single axis.



Figure 28

	Torsion
	Torsione
	Torsi3n
	Verdrehung
	Skręcenie
	Uvrtanje

CONSERVATION
> deformation



ZAWALENIE / ROZPAD

COLLAPSE



Figure 29



Rozpad obiektu na kawałki z powodu braku integralności strukturalnej.



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*

SPEKANIE

CRACKING



Figure 30



Figure 31




Pęknięcie (o szerokości > 0,15 mm), przez jedną lub więcej warstw, bez całkowitego podziału na części. Pęknięcie może wynikać z przyczyn środowiskowych, wibracji, naprężeń wewnętrznych i / lub zewnętrznych, wad, problemów statycznych, pożaru, mrozu itp. [c]

Termin pokrewny: szczelina. W zależności od kształtu i wielkości pęknięcia można zastosować określony termin (np. Pęknięcie włosowate, pęknięcie szerokie, pęknięcie równoległe, pęknięcie gwiaździste, pęknięcie promieniste, pęknięcie spiralne itp).



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. [c]

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, spiralc crack, etc.) may be used.

 Cracking

 Fessurazione

 Grieta

 Riss

 Spękanie


 Pukotina



CONSERVATION
> loss of cohesion / adhesion

KRUSZENIE

CRUMBLING

 Oderwanie od podłoża małych fragmentów lub agregatów ziaren, zwykle o ograniczonym rozmiarze (mniej niż 2 cm). Może to wynikać z degradacji chemicznej, fizycznej lub biologicznej i zależy od natury materiału i jego środowiska. ^[b]


 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. ^[b]



Figure 32

	Crumbling
	Disgregazione
	Desmenuzamiento
	Bröckeln
	Kruszenie
	Mrvljenje



CONSERVATION
> loss of cohesion / adhesion

ROZWARSTWIENIA

DELAMINATION



Rozwarstwienie wzdłuż naturalnej linii osłabienia materiału niekoniecznie jest zorientowane pionowo. W rozwarstwieniu mechaniczne obciążenie nie jest zauważalne. [b]

Termin pokrewny: złączanie.








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

Related term: exfoliation.



Figure 33

	Delamination
	Delaminazione
	Delaminación
	Schichtentrennung
	Rozwarstwienia
	Delaminacija



CONSERVATION
 > loss of cohesion / adhesion

ŁUSZCZENIE

FLAKING



Figure 34



Figure 35



Oderwanie małych, płaskich, cienkich kawałków zewnętrznych warstw przedmiotu lub warstwy malarskiej od podłoża (np. malowidła ściennie). Płatki są mniejsze niż łuski (patrz: skalowanie). Zwykle jest to połączenie utraty przyczepności i pęknięcia. [c]



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. [c]



Flaking



Esfoliazione



Descamación



Abplatzung



Łuszczenie



Ljuskanje



CONSERVATION
> loss of cohesion / adhesion

PEKNIĘCIE

FRACTURE



Figure 36



Podzielenie się obiektu na części spowodowane głębokim i szerokim pęknięciem. *Termin pokrewny: podział.*



Complete separation into detached parts by rupture. *Related term: splitting.*

 Fracture

 Frattura

 Fractura

 Bruch

 Pęknięcie

 Raspuklina

Figure 37



CONSERVATION
> loss of cohesion / adhesion

NACIĘCIE (ZARYSOWANIE)

INCISION



Głębokie zarysowanie materiału ostrym narzędziem.



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

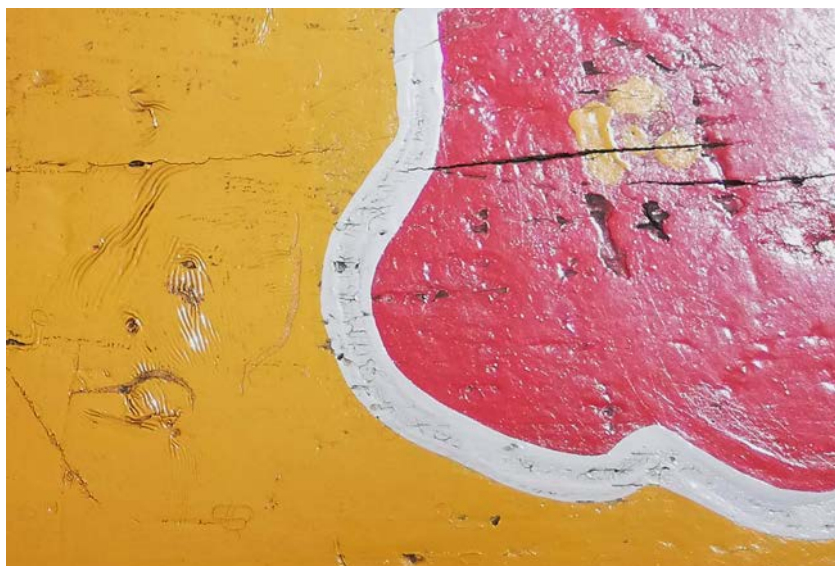


Figure 38

	Incision
	Incisione
	Incision
	Einschnitt
	Nacięcie (Zarysowanie)
	Rez

CONSERVATION
> *loss of cohesion / adhesion*



BRAK KOHEZJI

LOSS OF COHESION



Figure 39



Figure 40



Oddzielanie się drobnych cząstek, pojedynczych ziaren lub agregatów ziaren. Może to być spowodowane ciśnieniem, wietrzeniem lub utratą właściwości wiążących spoiwa. ^[b]
Terminy pokrewne: rozpad, kredowanie, proszkowanie, pudrowanie, kruszenie.



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

SZCZELINA

OPEN JOINT



Figure 41



Figure 42



Odstęp między dwoma elementami obiektu, które wcześniej do siebie pasowały.



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



Open joint



Giunto aperto



Junta abierta



Offene fuge



Szczelina



Otvoreni spoj



CONSERVATION
> loss of cohesion / adhesion

BRAK ADHEZJI

SCALING



Figure 43



Figure 44



Odrywanie warstw powierzchniowych. Oderwane od powierzchni warstwy są większe niż łuski (patrz: łuszczenie). [c]



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



Scaling



Scagliatura



Exfoliación



Scholle



Brak adhezji



Ljuštenje



CONSERVATION
> loss of cohesion / adhesion



PRZETARCIE

ABRASION



Figure 45

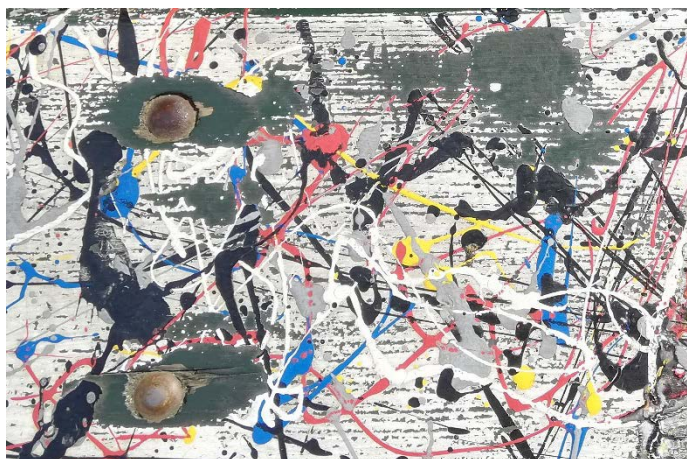



Figure 46





Powierzchniowy ubytek lub uszkodzenie powstały w wyniku działania mechanicznego spowodowanego tarcie. Efekty ścierania stają się stopniowo widoczne z czasem. [c]
Terminy pokrewne: zużycie, otarcia.




Superficial loss or damage as a result of mechanical action due to friction. Visible effects of abrasion become gradually apparent over time. [c]
Related terms: wear, chafe.


 Abrasion

 Abrasione

 Abrasión

 Abrieb


 Przetarcie


 Abrazija

CONSERVATION
> loss of material

SPĘCZERZENIA

ALVEOLIZATION

 Powstawanie pod warstwą wierzchnią obiektu pustych przestrzeni (pęcherzyków), które mogą być ze sobą połączone i mają różne kształty i rozmiary (zazwyczaj centymetryczne).^[b]

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

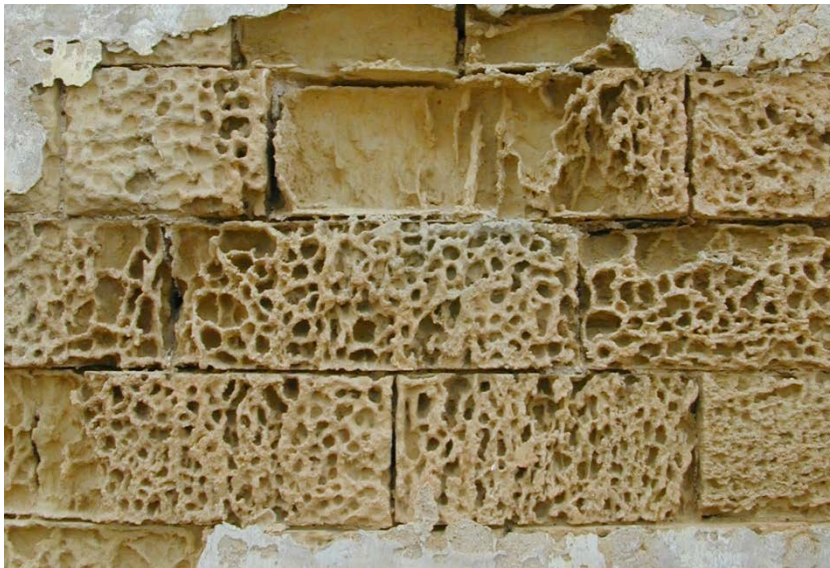


Figure 47


	Alveolization
	Alveolizzazione
	Alveolización
	Alveolenbildung
	Spęcherzenia
	Alveolarno trošenje



CONSERVATION
 > *loss of material*

WGŁĘBIENIE

CAVITY

 Pusta przestrzeń, najczęściej spowodowana przez wietrzenie, erozję, migrację rozpuszczalnych soli lub inne czynniki fizyczne. [c]


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



Figure 48

	Cavity
	Cavità
	Oquedad
	Hohlraum
	Wgłębienie
	Šupljina



CONSERVATION
> loss of material

EROZJA

EROSION



Figure 49



Figure 50



Stopniowa utrata materiału w wyniku powolnego ścierania lub zużycia powierzchni, zwykle spowodowana czynnikami środowiskowymi (np. naturalne działanie przenoszonych przez wiatr cząstek). Erozja może prowadzić do zaokrąglania i wygładzenia kształtów. [c]



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. [c]



Erosion



Erosione



Erosión



Erosion



Erozja



Erozija

CONSERVATION
> loss of material

UBYTEK (patrz loss) LACUNA



Figure 51



Figure 52



Ubytek formy obiektu, który powoduje nieciągłość na powierzchni, spowodowany urazem mechanicznym lub powstały w wyniku utraty przyczepności warstwy do podłoża. [c]



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



Lacuna



Lacuna



Laguna



Fehlstelle



Ubytek (patrz loss)



Lakuna

CONSERVATION
> loss of material

BRAK CZĘŚCI OBIEKTU – UBYTEK

LOSS



Figure 53



Figure 54



Ogólny termin odnoszący się do dowolnej części obiektu, która z różnych powodów nie jest już obecna.



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

PERFORACJA

PERFORATION

 Pojedyncze lub szereg nakłuc powierzchniowych, dziur lub szczelin, zwykle wykonanych ostrym narzędziem lub będących wynikiem działalności zwierząt. Rozmiar jest na ogół w skali od milimetrowej do centymetrycznej. ^[b]


 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. ^[b]




Figure 55


	Perforation
	Perforazione
	Perforación
	Perforation
	Perforacja
	Perforacija

CONSERVATION
> loss of material



WRZERY PITTING

 Punktowe milimetrowe lub mniejsze płytkie wnęki. Wgłębienia mają na ogół kształt cylindryczny lub stożkowy i nie są ze sobą połączone. Zwykle są one spowodowane częściowym lub selektywnym zniszczeniem, wywołanym czynnikami biologicznymi lub chemicznymi. Może to również wynikać ze zbyt agresywnej lub niewłaściwej metody czyszczenia za pomocą środków ściernych. ^[b]

 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. ^[b]

	Pitting
	Pitting
	Picadura
	Durchlöcherung
	Wrzery
	Rupičavost




CONSERVATION
> loss of material

Figure 56

CHROPOWATY / SZORSTKOŚĆ

ROUGHENED / ROUGHENING

 Selektywna utrata małych cząstek z pierwotnie gładkiej powierzchni kamienia, z powodu długotrwałego procesu niszczenia lub niewłaściwych działań, takich jak agresywne czyszczenie. ^[b]


 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. ^[b]




Figure 57

	Roughened / Roughening
	Aumento di rugosità
	Incremento de rugosidad
	Aufgeraut
	Chropowaty / Szorstkość
	Ohrapavljeno / hrapavljenje

CONSERVATION
> loss of material

WYOBLENIE / ZAOKRĄGLENIE

ROUNDED / ROUNDING

 Efekt specyficznej erozji pierwotnie ostrych krawędzi, prowadzący do wyraźnie zaokrąglonego profilu. ^[b]








 Effect of a preferential erosion of originally angular edges, leading to a distinctly rounded profile. ^[b]



Figure 58

	Rounded / Rounding
	Arrotondamento
	Redondeamiento
	Abgerundet
	Wyoblenie / Zaokrąglenie
	Zaobljeno / zaobljavanje

CONSERVATION
> loss of material

ZARYSOWANIE

SCRATCH



Figure 59



Figure 60



Powierzchnowa i podobna do linii utrata materiału w wyniku działania jakiegoś spiczastego przedmiotu. Może być przypadkowa lub celowa. ^[b]



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



Scratch



Graffio



Excoriación



Kratzer



Zarysowanie



Ogrebotina

CONSERVATION
> loss of material



ZMIANY KOLORYSTYCZNE

CHROMATIC ALTERATION



Zmiana koloru w zakresie trzech parametrów: barwy, waloru i nasycenia. Barwa odpowiada najbardziej widocznej charakterystyce koloru (niebieski, czerwony, żółty, pomarańczowy itp.). Walor odpowiada stopniowi jasności – ciemny kolor (niskie odcienie) lub jasny (wysokie odcienie). Nasycenie odpowiada czystości koloru. W zależności od efektu chromatycznego można zastosować określony termin (np. Bielenie, sinienie, zszarzenie, żółknięcie, blaknięcie itp.). ^[b]



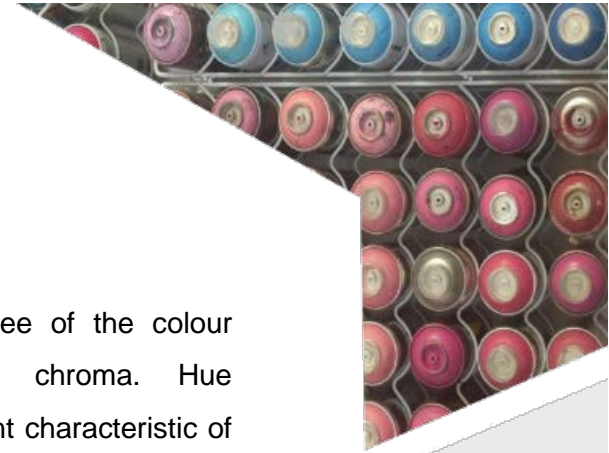
Change of colour in one to three of the colour parameters: hue, value and chroma. Hue corresponds to the most prominent characteristic of a colour (blue, red, yellow, orange, etc). Value corresponds to the darkness (low hues) or lightness (high hues) of a colour. Chroma corresponds to the purity of a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



Figure 61


	Chromatic alteration
	Alterazione cromatica
	Alteración cromática
	Farbveränderung
	Zmiany kolorystyczne
	Kromatska promjena


CONSERVATION
> optical alteration



CIEMNIENIE / PRZYCIEMNIENIE

DARKENING

 Zmiana koloru powierzchni z powodu zmniejszenia jego waloru (zmniejszenie odbicia światła widzialnego). Może to wynikać z różnych przyczyn (np. osady, lokalna wilgotność, kolonizacja biologiczna, zmiana pigmentów lub spoiw organicznych, starzenie się materiałów konsolidacyjnych itp.). [c]

 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). [c]

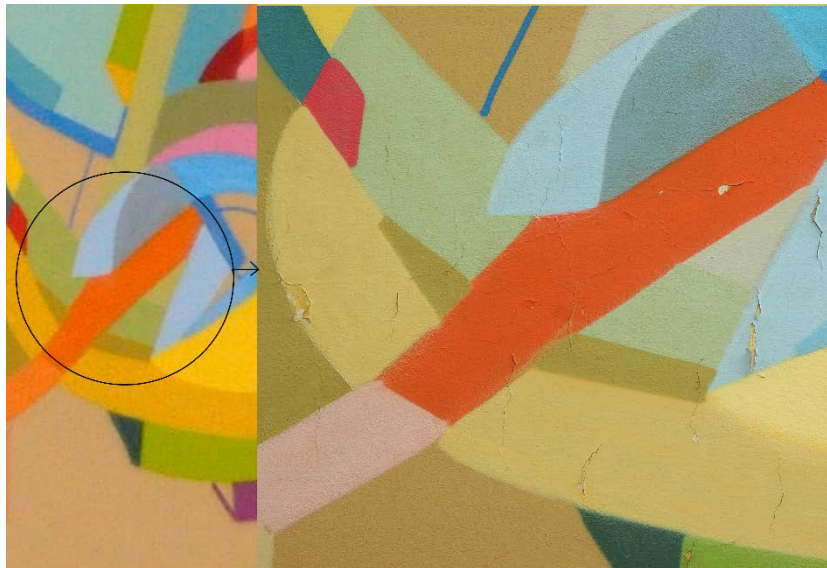


Figure 62


	Darkening
	Scurimento
	Oscurecimiento
	Verdunkelung
	Ciemnienie / Przyciemnienie
	Tamnjenje




CONSERVATION
> optical alteration

BLAKNIĘCIE

FADING

 Zmiana chromatyczna, która objawia się osłabieniem barwy (często wiąże to się z jaśnieniem kolorów), co na ogół jest wynikiem reakcji chemicznych lub ekspozycji na bezpośrednie działanie promieni słonecznych. [c]

Termin pokrewny: wybielenie.

 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. [c]

Related term: bleaching.



Figure 63

	Fading
	Sbiadimento
	Desvanecimiento
	Verblassen
	Blaknięcie
	Blijedeenje



CONSERVATION
> optical alteration

ZAPLAMIENIA

STAINING



Figure 64



Figure 65



Zmiana koloru w ograniczonym zakresie, wynikająca z obecności obcych materiałów.



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



Staining



Macchia



Mancha



Fleckenbildung



Zaplamienia



Obojenje

CONSERVATION
> optical alteration

BIAŁY NALOT

WHITE VEIL



Figure 66



Figure 67



Białawy welon na powierzchni, spowodowany przez cienki osad bardzo drobnych cząstek. [c]

Termin pokrewny: wykwity



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

Related term: bloom.



White veil



Velo bianco



Velo blanquecino



Schleierbildung




Biały nalot



Bijela koprena

ŻÓŁKNIĘCIE

YELLOWING

 Zmiana chromatyczna objawiająca się jako zmiana koloru materiału, powodująca żółtawy odcień. Może to wynikać z różnych przyczyn (np. bardzo cienkie osady, obecność żółtych produktów chemicznych wydzielanych przez mikroorganizmy, kolonizacja biologiczna, zmiany środków wiążących, lakierów lub innych materiałów konserwujących itp.). [c]


 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). [c]



Figure 68

	Yellowing
	Ingiallimento
	Amarilleamiento
	Vergilbung
	Żółknięcie
	Žućenje



CONSERVATION
> optical alteration



ELEMENTY DODANE

APPLIED ELEMENTS



Zastosowanie elementów metalowych (np. zacisków, śrub, haków itp.) lub ewentualnie innych elementów (np. papieru itp.) w celu wzmocnienia struktury obiektu.



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
-  Applikationen
-  Elementy dodane
-  Aplicirani / Dodani elementi

CONSERVATION
> *previous interventions*

WYPEŁNIENIE

FILLING



Materiał celowo dodawany w celu wypełnienia ubytku lub braku części obiektu.



Material intentionally added to fill a lacuna or a loss.

Figure 70

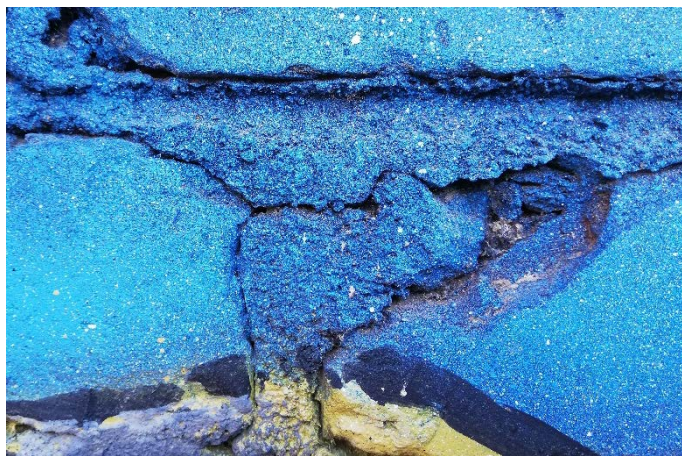


Figure 71



Filling



Stuccatura



Relleno



Kittung



Wypełnienie



Ispuna

CONSERVATION
> previous interventions



UTRWALENIE

FIXATIVE



Nałożenie na powierzchnię obiektu materiału w celu jej utrwalenia lub ochrony.



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

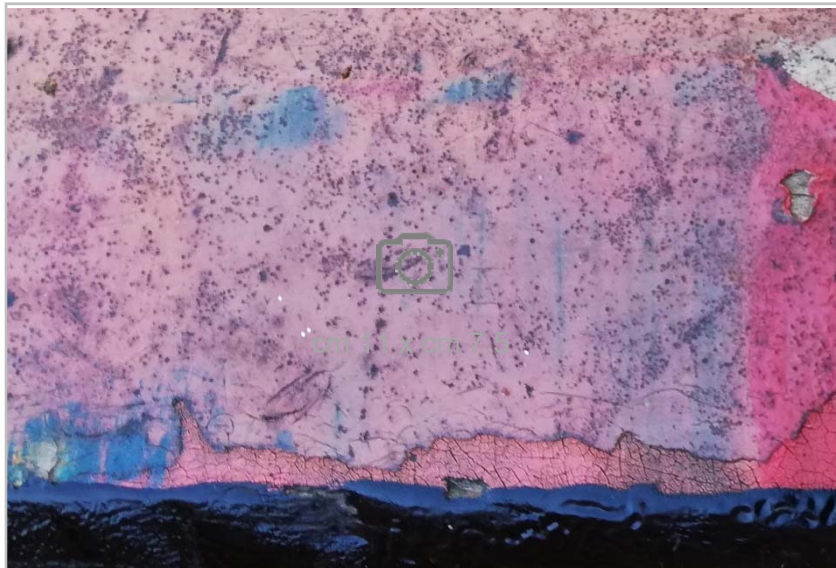


Figure 72




	Fixative
	Fissative
	Fijador
	Fixativ
	Utrwalenie
	Fiksativ

CONSERVATION
> *previous interventions*

OTWORY PO INIEKCJI

INJECTION HOLE

 Otwór powstały w wyniku wykonania zastrzyków z kleju lub masy wypełniającej w celu konsolidacji lub przywrócenia adhezji warstwom obiektu.


 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
-  Otwory po iniekcji
-  Rupa za injektiranje



CONSERVATION
> previous interventions

REKONSTRUKCJA - UZUPEŁNIENIE

REPAINTING

 Rekonstrukcja brakujących części warstw malarskich przez samego artystę lub w trakcie restauracji.


 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

RETUSZ / UZUPEŁNIENIE

RETOUCHING or INPAINTING

 Nakładanie farby w małych ubytkach lub na wypełnieniach, mające na celu przywrócenie estetycznego wyglądu obiektu.

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

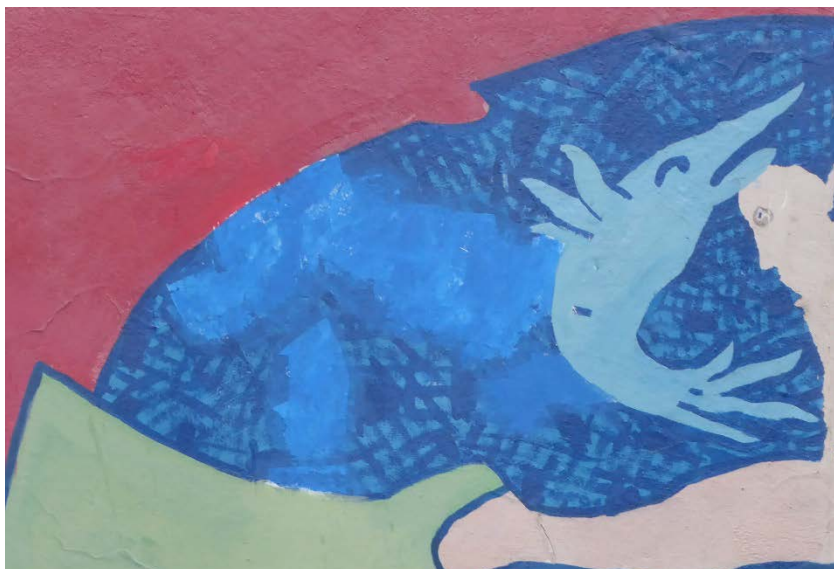


Figure 75

-  Retouching
-  Ritocco pittorico
-  Retoque
-  Retusche
-  Retusz / Uzupełnienie
-  Retuširanje

CONSERVATION
> *previous interventions*

List of pictures & Credits

Figure 1 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 2 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 3 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 4 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 5 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 6 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 7 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 8 – *Zgurić and Family*, by Zlatko Zlatić (1978), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 9 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 10 – *No title*, by Angelo Fragomeni (2008; overpainted in 2019), Corso Leone, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 11 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 12 – *Butterfly*, by Zvonimir Kamenar (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 13 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

References for glossary definitions:

- 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).



List of pictures & Credits

Figure 14 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 15 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 16 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2013.

Figure 17 – *Monument to Angelo Brofferio*, by Gabriele Ambrosio (1871), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 18 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 19 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 20 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 21 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 22 – *No title*, by Orma il viandante, Kasy23, Sister Flash, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 23 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 24 – *Antipodes*, by Ivan Kožarić (1972), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 25 – Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 26 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 27 – *Sinfonia*, by Franco Garelli (1968), Turin, Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2007.



List of pictures & Credits

Figure 28 – *Flower*, by Vera Fischer (1973), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 29 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 30 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 31 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 32 – *Sculpture V*, by Milivoje Babović (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 33 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 34 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 35 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 36 – Mural on The Wall Art in Rose Garden (2006) by Przemek "Trust" Truściński, Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 37 – *We love Enak*, by Bigtato, Joes, Piove, Wens, IBS (2011), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 38 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 39 – *No title*, by Exit Enter, Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 40 – *Pecado original*, by Sokram (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 41 – *Relief in Space*, by Dušan Subotić (1981), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2019.

Figure 42 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2017.

Figure 43 – *Dive In Me*, by Millo (2008), Turin, Italy – Photo credit: University of Turin, 2019.



List of pictures & Credits

Figure 44 – *Niguarda antifascista*, by VolksWriterz (2014), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 45 – *Orator*, by Ante Rašić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 46 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 47 – Cittadella, Victoria, Gozo, Malta - Photo credit: Paola Croveri, 2002.

Figure 48 – Valletta, Malta - Photo credit: Paola Croveri, 2002.

Figure 49 – *Entaraña*, by Liqen (2008), Vigo, Spain – Photo credit: University of Vigo, 2018.

Figure 50 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 51 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 52 – *No title*, by Moe and students (2017), Bologna, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 53 – *No title*, by Corn79, CND, Reser, Vesod, Wens (2011), Piscina Colletta, Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 54 – *Form I*, by Hamo Čavrk (1982), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2016.

Figure 55 – Casa della Caccia Antica, Pompei (NA), Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2017. Courtesy of the Italian Ministry of Cultural Heritage and Activities and Tourism - "Archaeological Park of Pompeii", further reproduction or duplication by any means is expressly forbidden.

Figure 56 – *Door*, by Branko Ružić (1984), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2018.

Figure 57 – *No title*, by Pao (2013), Torino, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 58 – Greeks Gate, Mdina, Malta - Photo credit: Paola Croveri, 2002.

Figure 59 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.



List of pictures & Credits

Figure 60 – *No title*, by Gianni Gianasso (2000), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 61 – *Ubuntu, Omage to Kaled Assad*, by Ivan, Nais, Orticanoodles, Pao (2014-2016), Milan, Italy – Photo credit: CESMAR7, 2019.

Figure 62 – *Big Sacral Bird*, by Kenor (2010), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 63 – *Escarabajo Pelotero*, by Nove Noel (2012), Ordes, Spain – Photo credit: University of Vigo, 2018.

Figure 64 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 65 – *Two dragons carrying an egg (new creature)*, by Göla Hundun (2012), Reggio Emilia, Italy – Photo credit: AN.T.A.RES, 2019.

Figure 66 – *Memoriale in ricordo delle vittime della tragedia delle acciaierie ThyssenKrupp*, by various artists - curated by Monkeys Evolution, Il Cerchio e le Gocce, Artefatto and Knz (2008), Turin, Italy – Photo credit: University of Turin, 2019.

Figure 67 – *No title*, by various artists (2010), Corso Bramante, Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 68 – *No title*, by various artists (2009), Politecnico, Corso Castelfidardo, Turin, Italy – Photo credit: University of Turin, 2018.

Figure 69 Birgu, Malta - Photo credit: Paola Croveri, 2002.

Figure 70 – *Stilt Walkers*, by Linas Domarackas (2009), Warsaw, Poland - Photo credit: Tytus Sawicki, Academy of Fine Arts in Warsaw, 2019.

Figure 71 – *Guardare oltre*, by Vito Navolio & Spider (2015) MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 72 – *Panchine d'autore*, by Vito Navolio (2010), MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2019.

Figure 73 – Cappella del Rosario, Chiesa di Santa Maria Assunta, Pontecurone (AL), Italy - Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.

Figure 74 – *Object II*, by Josip Diminić (1979), Sisak Steelworks Sculpture Park, Sisak, Croatia – Photo credit: Sagita Mirjam Sunara, University of Split, The Arts Academy, 2014.

Figure 75 – *No title*, by Antonio Mascia, MAU (Museo di Arte Urbana), Turin, Italy – Photo credit: Centro Conservazione e Restauro “La Venaria Reale”, 2018.



Terminy ogólne

zmiany	40
zniszczenie	40
niszczenie	41
obiekt	41
wietrzenie	42

Zmiany powierzchniowe

twarde nawarstwienia	44
osad	45
kurz	46
film / powłoka	47
wewnętrzne zmiany	48
przemalowanie	49
zabrudzenie	50

Zmiany biologiczne

biofilm	52
biologiczne czynniki niszczące	53

Zmiany chemiczne

przypalenia	55
korożja	56
skorupa	57
wykwity soli	58

wilgoć kapilarna	59
zawilgocenie	60
patyna	61

Deformacje/odkształcenia

wybrzuszenia	63
sfałowanie	64
deformacja	65
wklęsnięcie / wgniecenie	66
skręcenie	67

Utrata kohezji

zawalenie / rozpad	69
spękanie	70
kruszenie	71
rozwarstwienia	72
łuszczenie	73
pęknięcie	74
nacięcie (zarysowanie)	75
brak kohezji	76
szczelina	77
brak adhezji	78

Zmiany mechaniczne

przetarcie	80
spęcherzenia	81
wgłębienie	82

erozja	83
ubytek (patrz loss)	84
brak części obiektu – ubytek	85
perforacja	86
wrzery	87
chropowaty / szorstkość	88
wyoblenie / zaokrąglenie	89
zarysowanie	90

Zmiany wizualne

zmiany kolorystyczne	92
ciemnienie / przyciemnienie	93
blaknięcie	94
zaplamienia	95
biały nalot	96
żółknięcie	97

Poprzednie interwencje

elementy dodane	99
wypełnienie	100
utrwalenie	101
otwory po iniekcji	102
rekonstrukcja – uzupełnienie	103
retusz / uzupełnienie	104

General terms

alteration	40
damage	40
deterioration	41
object	41
weathering	42

Addition of substances

concretion	44
deposit	45
dust	46
film	47
inclusion	48
overpainting	49
soiling	50

Biological alteration

biofilm	52
biological colonisation	53

Chemical alteration

burned	55
corrosion	56
crust	57
efflorescence	58
exudation	59

moist area	60
patina	61

Deformation

blistering	63
buckle	64
deformation	65
depression	66
torsion	67

Loss of cohesion / adhesion

collapse	69
cracking	70
crumbling	71
delamination	72
flaking	73
fracture	74
incision	75
loss of cohesion	76
open joint	77
scaling	78

Loss of material

abrasion	80
alveolization	81
cavity	82

erosion	83
lacuna	84
loss	85
perforation	86
pitting	87
roughened / roughening	88
rounded / rounding	89
scratch	90

Optical alteration

chromatic alteration	92
darkening	93
fading	94
staining	95
white veil	96
yellowing	97

Previous interventions

applied elements	99
filling	100
fixative	101
injection hole	102
repainting	103
retouching / inpainting	104



CAPuS Glossaries have been developed as part of the project Conservation of Art in Public Spaces (CAPuS) and have been designed for educational, social and non-profit-making purposes.

CAPuS Glossaries can be downloaded in whole or in part, but cannot be used without correctly listing the sources. All individuals wishing to use the content are required to comply with all applicable copyright laws. The photographs of the artworks cannot be copied and reused.

The contributors to the CAPuS Glossaries have made every effort to ensure the accuracy of the information and copyright of the material in this document, but any liability that may arise from the use of and reliance on the information contained therein is excluded.