



# CAPuS Project

## Conservation of Art in Public Spaces

# Glossary



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## INTRODUCTION

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

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

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

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

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

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



# STREET ART & GRAFFITI

# GRAFFITI



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.

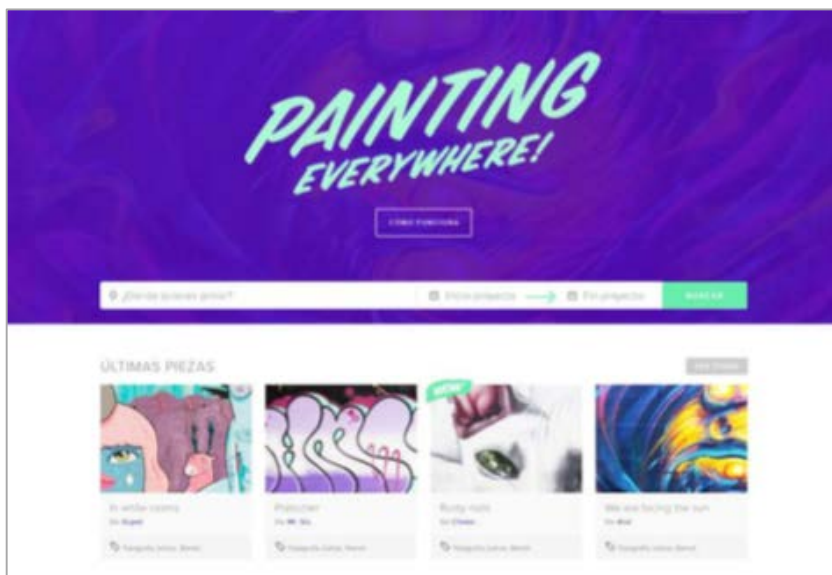


Figure 2



# MONIKER



Ulično ime umjetnika, nadimak i oznaka.



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



Figure 3







# 3D STYLE



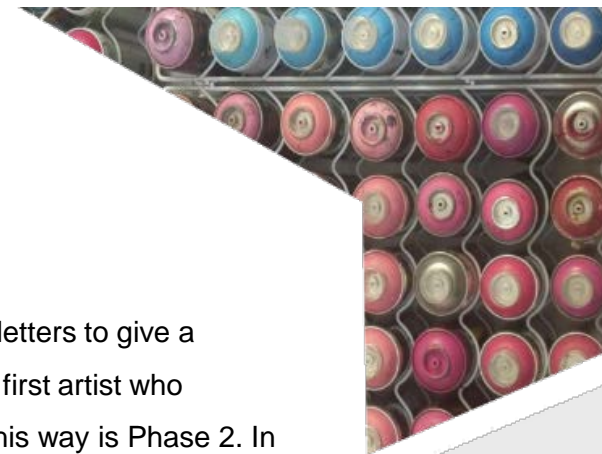
Efekt koji se primjenjuje na osnovna slova grafita da bi se stvorila iluzija trodimenzionalnosti. Prvi umjetnik koji je počeo uljepšavati slova na ovaj način je Phase 2. U grafitskoj kulturi 3D se odnosi na pisanje slova, ali postoji još jedna verzija 3D slike na pločniku koja se naziva umjetnost u kredi. 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.

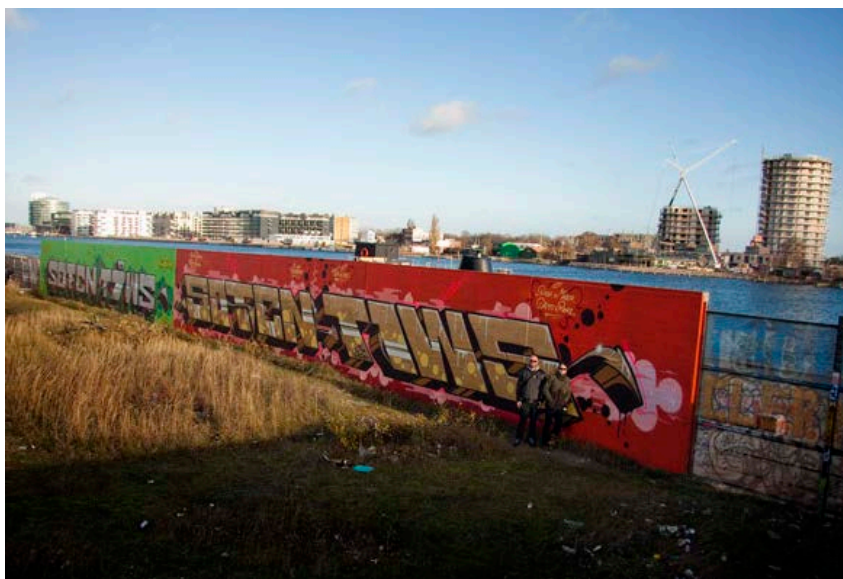



Figure 6



# 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.

 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.

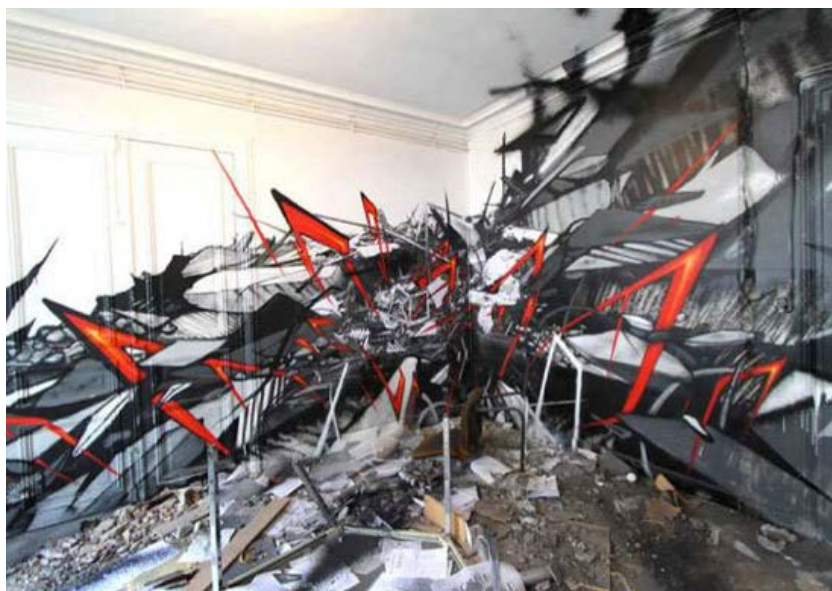



Figure 15

# TAG

 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](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](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

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## Figure 6

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## 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.

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### 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](https://commons.wikimedia.org/wiki/File:Punition_Soack_Paris.jpg)

### Figure 15

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### Figure 17

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### Figure 19

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### 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.



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# CONSERVATION



# ALTERACIJA

## ALTERATION



Promjena u stanju, na bolje ili lošije, namjerna ili nenamjerna. <sup>[a]</sup>



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

# OŠTEĆENJE

## DAMAGE



Promjena koja uzrokuje gubljenje značaja ili stabilnosti. <sup>[a]</sup>

*Sinonim:* degradacija



Alteration that reduces significance or stability. <sup>[a]</sup>

*Related term:* degradation.



Alteration



Alterazione



Alteración



Veränderung



Zmiany



Alteracija



Damage



Danno



Daño



Schaden



Zniszczenie





Oštećenje

CONSERVATION  
> general terms

# POGORŠANJE


## DETERIORATION


 Postupna promjena stanja koja umanjuje vrijednost ili stabilnost. <sup>[a]</sup>  
*Povezani pojam: propadanje.*







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

# OBJEKT

## OBJECT

 Pojedinačna manifestacija nematerijalne vrijednosti u materijalnom kulturnom dobru, pokretnom ili nepokretnom. <sup>[a]</sup>

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

	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. <sup>[a]</sup>

*Sinonimi:* atmosfersko starenje, prirodno trošenje.



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



Weathering



Degrado per esposizione agli agenti atmosferici



Meteorización



Verwitterung



Wietrzenie



Izlaganje vremenskim utjecajima



CONSERVATION  
> general terms



# KONKRECIJA

## CONCRETION



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

*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. <sup>[b]</sup>

*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. <sup>[b]</sup>


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



Figure 5

	Film
	Film
	Película
	Film
	Film / Powłoka
	Film



CONSERVATION  
> addition of substances



# INKLUZIJA

## INCLUSION



Strani materijal ugrađen u objekt.

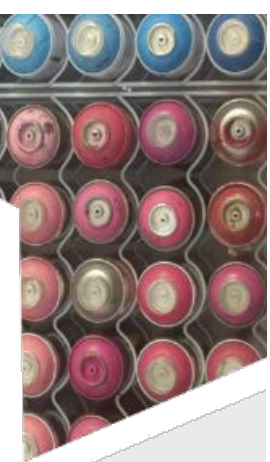


Exogenous material embedded within an object.



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



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

*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. <sup>[b]</sup>



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. <sup>[b]</sup>

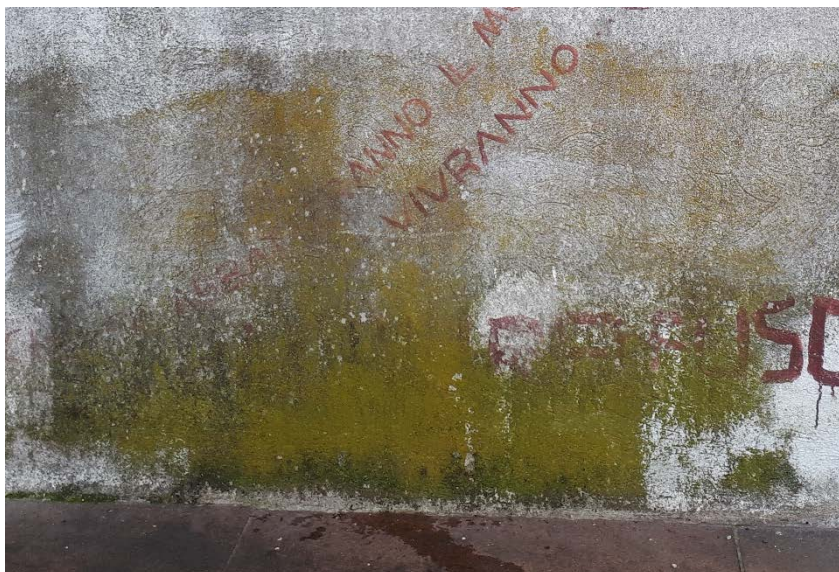









Figure 10

 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. <sup>[b]</sup>

	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. <sup>[c]</sup> *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. <sup>[c]</sup> *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



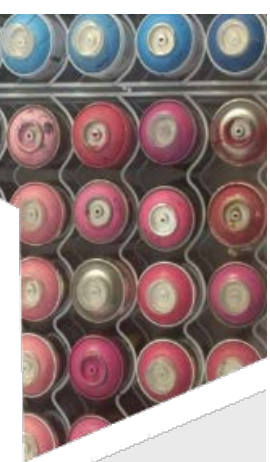
Korrosion



Korozja



Korozija



CONSERVATION  
> chemical alteration

# KORA

## CRUST



Kompaktni, čvrsti, vanjski alterirajući sloj koji pranja uz objekt. <sup>[b]</sup>



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



Figure 17

	Crust
	Crosta
	Costra
	Kruste
	Skorupa
	Kora




**CONSERVATION**  
 > *chemical alteration*



# 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. <sup>[c]</sup>


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



Figure 18

	Efflorescence
	Efflorescenza
	Eflorescencia
	Ausblühung
	Wykwity soli
	Cvjetanje

# 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. <sup>[b]</sup>

*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. <sup>[b]</sup>

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



Moist area



Macchia di umidità



Manchas de humedad



Feuchtbereich



Zawilgocenie




Vlažno područje

CONSERVATION  
> chemical alteration

# PATINA

## 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. <sup>[c]</sup>


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



Figure 22

	Patina
	Patina
	Pátina
	Patina
	Patyna
	Patina

CONSERVATION  
> chemical alteration





# MJEHURASTA ISPUPČENJA

## BLISTERING

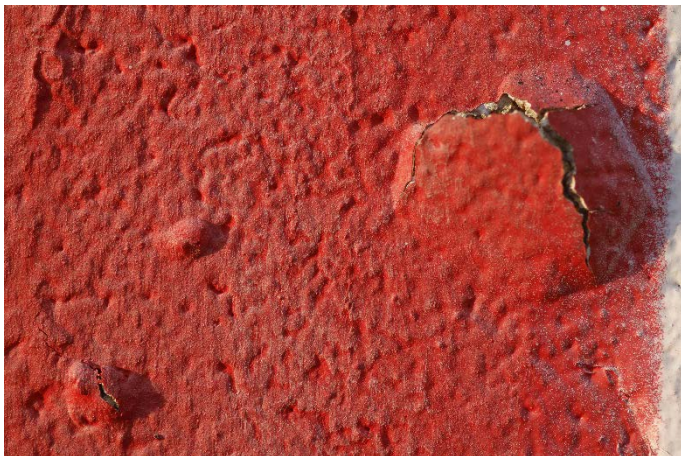


Figure 23



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. <sup>[b]</sup>



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. <sup>[b]</sup>



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.<sup>[c]</sup>

*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.<sup>[c]</sup>

*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. <sup>[c]</sup> *Sinonim:* napuklina. Ovisno o obliku i veličini pukotine, mogu se rabiti specifični termini (npr. sićušna 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. <sup>[c]</sup> *Related term:* fissure. Depending on the shape and size of the crack a specific term (e.g. hairline crack, wide crack, parallel crack, star crack, radial crack, spiral crack, etc.) may be used.



Cracking



Fessurazione



Grieta



Riss



Spękanie




Pukotina



CONSERVATION  
> loss of cohesion / adhesion

# 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. <sup>[b]</sup>


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



Figure 32

	Crumbling
	Disgregazione
	Desmenuzamiento
	Bröckeln
	Kruszenie
	Mrvljenje




CONSERVATION  
> loss of cohesion / adhesion




# 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.<sup>[b]</sup>







*Povezani pojam:* listanje.

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

*Related term:* exfoliation.



Figure 33

	Delamination
	Delaminazione
	Delaminación
	Schichtentrennung
	Rozwarstwienia
	Delaminacija



CONSERVATION  
> loss of cohesion / adhesion



# 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.

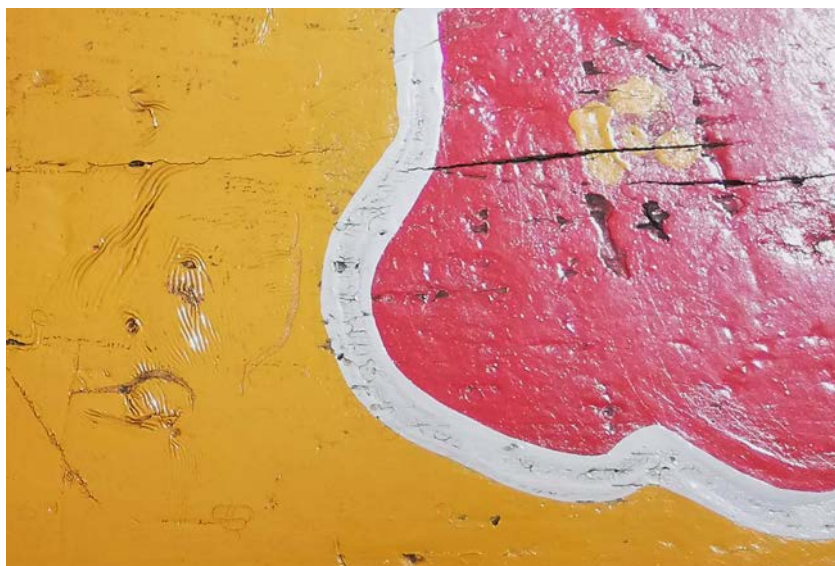


Figure 38



	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. <sup>[b]</sup>

*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. <sup>[b]</sup>

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



Loss of cohesion



Perdita di coesione



Pérdida de cohesión



Kohäsionsverlust



Brak kohezji



Gubitak kohezije



CONSERVATION  
> loss of cohesion / adhesion



# 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*).<sup>[c]</sup>



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



Scaling



Scagliatura



Exfoliación



Schollenbildung



Brak adhezji



Ljuštenje



CONSERVATION  
> loss of cohesion / adhesion





# ABRAZIJA

## ABRASION



Figure 45

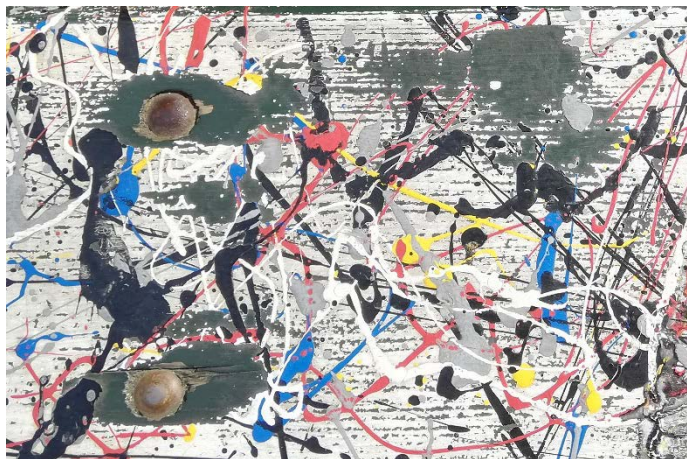


Figure 46



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).<sup>[b]</sup>

*Sinonim:* sačasto trošenje.



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

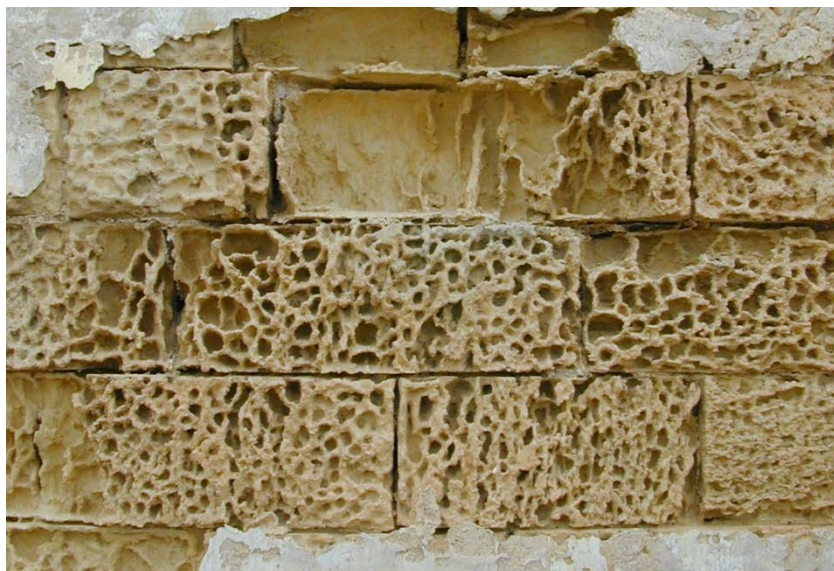







Figure 47

	Alveolization
	Alveolizzazione
	Alveolización
	Alveolenbildung
	Spęcherzenia
	Alveolarno trošenje

CONSERVATION  
> loss of material



# 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. <sup>[b]</sup>



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



Figure 55

	Perforation
	Perforazione
	Perforación
	Perforation
	Perforacja
	Perforacija

CONSERVATION  
> loss of material



# RUPIČAVOST

## PITTING

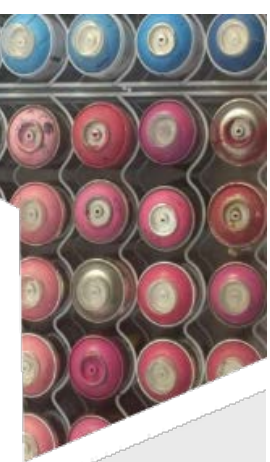


Točkaste šupljine milimetarske ili submilimetarske veličine. Jamice često imaju valjkasti ili konusni oblik, i nisu međusobno povezane. Rupičavost je obično posljedica djelomičnog ili selektivnog propadanja koje je biogeno ili kemijski potaknuto. Može biti i rezultat grubog čišćenja ili čišćenja neprikladnom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



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

	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. <sup>[b]</sup>



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



Figure 57

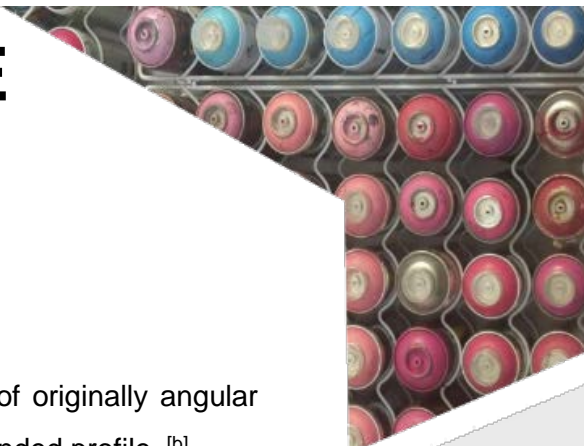
-  Roughened / Roughening
-  Aumento di rugosità
-  Incremento de rugosidad
-  Aufrauen / Aufrauung
-  Chropowaty / Szorstkość
-  Ohrapavljeno / hrpavljenje

CONSERVATION  
> loss of material



# ZAoblJENO / ZAoblJAVANJE

## ROUNDED / ROUNDING









Učinak preferencijalne erozije izvorno oštarih rubova koja dovodi do izrazito zaobljenog profila. <sup>[b]</sup>



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



Figure 58

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

**CONSERVATION**  
> *loss of material*

# 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. <sup>[b]</sup>



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



Scratch



Graffio



Excoriación



Kratzer



Zarysowanie



Ogrebotina

CONSERVATION  
> loss of material



# 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.). <sup>[b]</sup>



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



Figure 61


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


**CONSERVATION**  
 > optical alteration



# 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]

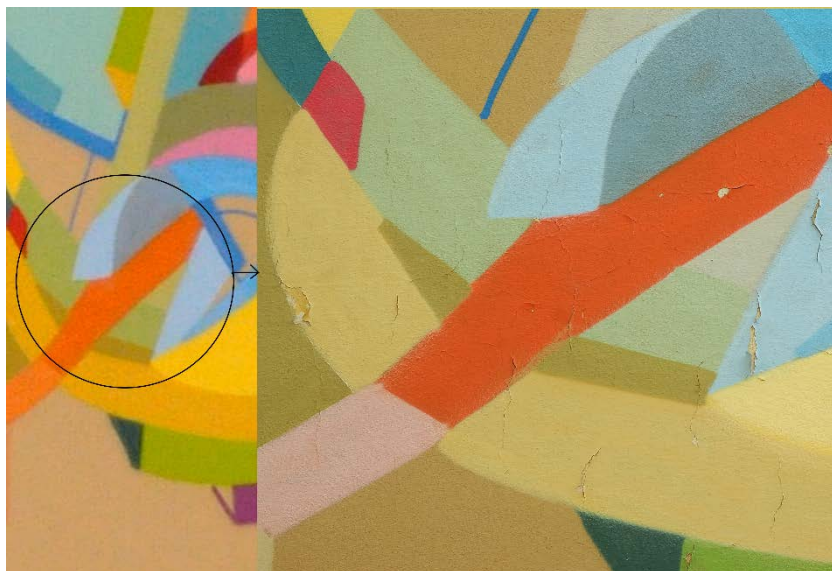


Figure 62

	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]

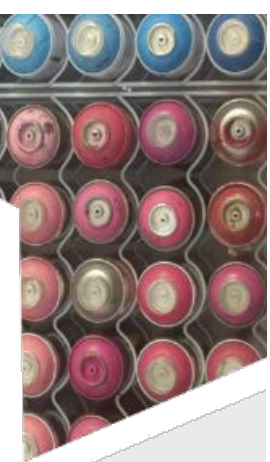


Chromatic alteration manifested as a change in colour of the material, resulting in a yellowish hue. It can be due to a variety of reasons (e.g. very thin deposits, presence of yellow chemical products by microorganisms, biological colonisation, transformation of binding media, varnishes or other conservation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

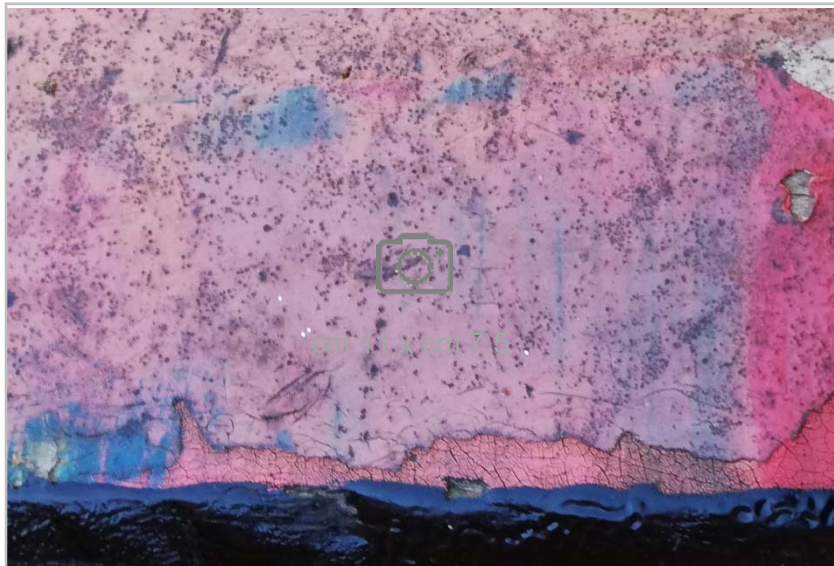



Figure 72

-  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



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# 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.

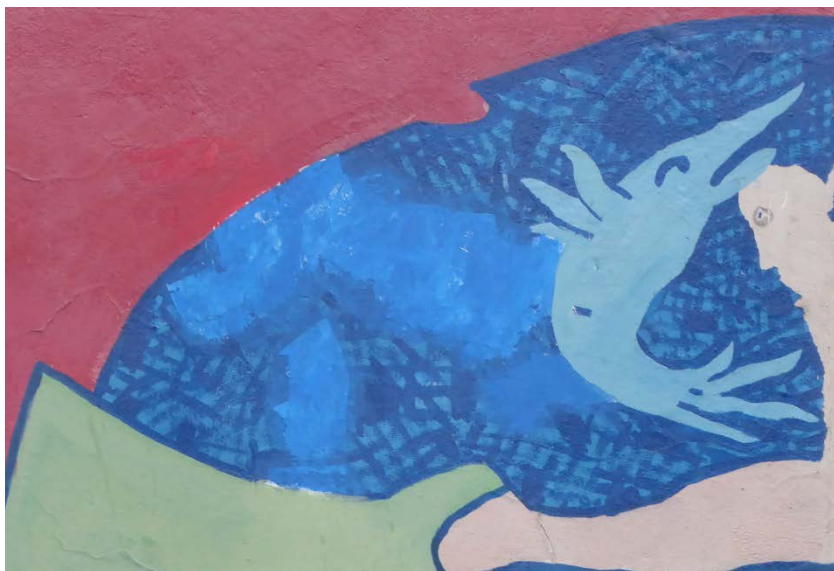


Figure 75

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

CONSERVATION  
> *previous interventions*



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## 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).



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