

Contents

Foreword and acknowledgements <i>Joyce H. Townsend, Lucia Toniolo and Francesca Cappitelli</i>	ix
From science laboratory to conservation practice	
Conservation science in the UK c.2007 <i>Joyce H. Townsend</i>	3
Where is heritage science in the UK? <i>James Tate</i>	6
Contributions made by science to the Italian theory of restoration: an art historian's views <i>Giorgio Bonsanti</i>	9
The education and training of conservation scientists <i>Rocco Mazzeo</i>	15
Developments in conservation practice	
Laser removal and chemical characterisation of graffiti paint spray and felt-tip markers on stone monuments <i>Inez D. van der Werf, Edoardo Andriani, Antonio Albanese, Giuseppe Daurelio, Danilo Marano, Luigia Sabbatini and Ida M. Catalano</i>	23
Wax-based anti-graffiti coatings on artificially patinated copper: effects on copper release and patina composition <i>Sara Goidanich and Inger Odnevall Wallinder</i>	33
Protection of stone surfaces against graffiti by perfluoropolyether derivatives <i>Simone Jacopo Marzolla, Maurizio Licchelli, Federico Carò and Giovanni Moggi</i>	35
Shake, rattle and roll: vibration effects at the Hampton Court Music Festival <i>Ian Gibb, Adrian Phillips, Kathryn Hallett and Kate Frame</i>	36
Development and evaluation of new treatments for outdoor bronze monuments <i>Rocco Mazzeo, Sven Bittner, Gilles Farron, Rute Fontinha, Daniel Job, Edith Joseph, Paola Letardi, Martin Mach, Silvia Prati, Manuela Salta and Anaële Simon</i>	40
Comprehensive investigation of the 'organic patina' on Renaissance and Baroque indoor bronze sculptures from the collection of the Kunsthistorisches Museum, Vienna <i>Václav Pitthard, Sabine Stanek, Martina Griesser, Helene Hanzer and Claudia Kryza-Gersch</i>	49
Analysis of pigments from Pompeian wall paintings in the house of Marcus Lucretius <i>Ulla Knuutinen, Hanne Mannerheim and Seppo Hornytkyj</i>	56
The agricultural side of world heritage: Italian case studies in a metropolitan area <i>Stella Agostini</i>	58

CONSERVATION SCIENCE 2007

Decay markers in polymers for the conservation of outdoor stone monuments <i>Monica Favaro, Franco Ossola, Patrizia Tomasin and Pietro Alessandro Vigato</i>	65
The Mŷ Son temples in Vietnam: study of the materials for the preservation project <i>Luigia Binda, Cristina Tedeschi, Paola Condoleo, Erica Mannucci and Giuseppe Zerbi</i>	73
Problems in drawing up standards to evaluate effectiveness and harmfulness in cleaning operations <i>Antonio Sansonetti, Anna Maria Mecchi, Tommaso Poli and Marco Realini</i>	80
Experimental study of the growth dynamics of artificially induced calcium oxalate films for the conservation of marble <i>Dario Benedetti, Annalisa Zacco, Elza Bontempi and Laura Eleonora Depero</i>	88
An evaluation of adhesives used for the repair of marble <i>Mersedeh Jorjani</i>	89
Chemical-physical and aerobiological measurements for indoor air quality at the Ca' Granda Historical Archive, Milan, Italy <i>Paola Fermo, Francesca Cappitelli, Andrea Piazzalunga, Roberta Vecchi, Gianluigi Valli, Elisabetta Zanardini and Claudia Sorlini</i>	90
Microwave treatment: a non-invasive technique for disinfestation of works of art <i>Francesco Augelli, Bruno Bisceglia, Marco Ferri, Federica Foppiani, Elisa Italiano, Antonio Diaferia, Nicola Diaferia, Federica Magli, Roberta Mastropirro, Alessandra Rizzo, Valerio Rosito and Roberta Tessari</i>	92
Monitoring microbial colonisation on works of art by confocal microscopy and molecular biology techniques <i>Franco Palla and Giovanni Morici</i>	94
Biodeteriogenic fungi isolated from historic window glass in Certosa di Pavia, Italy <i>Maria Guglielminetti, Chiara Buratti, Elena Savino, Athos Callegari, Bruno Messiga and Maria Pia Riccardi</i>	95
Exploring water-based methods for the consolidation of waterlogged wood <i>Valter Castelvetro and Antonella Manariti</i>	97
The sustainable consolidation of waterlogged wood: new approaches of impregnation and polymerisation with a low environmental impact <i>Maria Perla Colombini and Francesca Modugno</i>	98
Analysis of organic materials in nineteenth-century wallpapers by infrared spectroscopy <i>Alfredo Sarmiento, Maite Maguregui, Elisabetta Princi, Silvia Vicini, Kepa Castro, María Dolores Rodríguez-Laso, Enrico Pedemonte and Juan Manuel Madariaga</i>	100
The characterisation of materials in a polychrome wooden sculpture and the evaluation of laser cleaning tests <i>Stamatis C. Boyatzis, Paraskevi Pouli, Anastasia Giakoumaki, Agnes Terlixi, Eleni Tziamourani, Maria Philippoussi, Eugenia Perdikari and Eleni Ioakimoglou</i>	101
PROPAINT: improved protection of paintings during exhibition, storage and transit <i>Terje Grøntoft, Elin Dahlin, Marianne Odlyha, Mikkel Scharff, Guillermo Andrade, Peter Mottner, Janusz Czop and Maria Perla Colombini</i>	103
A study of Russian painting canvases <i>Anna Y. Mazina</i>	105
Examining acrylic dispersion grounds and paints <i>Yonah Maor, Alison Murray, Alison Beaton, Alison Chown, Eric Hagan, Mike Kwong, Crystal Maitland, Padina Pezeshki and Connor Twohig</i>	108

The restoration of two blue and white Chinese porcelain plates: new applications of colour science and analytical chemistry <i>Norman H. Tennent, Bodill Lamain, James H. Nobbs, Samantha Pugh, Samuel Lawton and Johannes T. van Elteren</i>	110
Raman and Fourier transform infrared (FTIR) characterisation of image deterioration in daguerreotypes from the studio of Southworth and Hawes <i>Silvia A. Centeno, Taina Meller, Nora W. Kennedy and Mark T. Wypyski</i>	116
Non-destructive testing	
Chemical imaging techniques for the characterisation of materials and techniques in the art of gilding: a case study from a mural by F. Lippi <i>Ilaria Bonaduce, Jaap J. Boon, Maria Perla Colombini and Giancarlo Lanterna</i>	121
Optical and surface metrology applied to daguerreotypes <i>Patrick Ravines, Ralph Wiegandt, Richard Hailstone and Grant Romer</i>	131
Recent developments in fluorescence spectroscopy for the analysis of protein-based binding media found in art <i>Austin Nevin, Daniela Comelli, Gianluca Valentini, Iacopo Osticioli, Demetrios Anglos, Aviva Burnstock, Sharon Cather and Rinaldo Cubeddu</i>	140
Scanning hyperspectral lidar fluorosensor: a new tool for fresco diagnostics <i>Francesco Colao, Roberta Fantoni, Luca Fiorani and Antonio Palucci</i>	147
A multi-analytical approach to the conservation of wall paintings <i>Giovanni Cavallo, Julian James and Giacomo Luzzana</i>	155
Microspectrofluorimetry: a new technique to unveil red paints <i>Ana Claro, Maria J. Melo, Stephan Schäfer, J.S. Seixas Melo, Fernando Pina, Klaas Jan van den Berg and Aviva Burnstock</i>	157
A multispectral approach to non-invasive investigation of weld lakes and weld-dyed textiles <i>Catia Clementi, Costanza Miliani, Aldo Romani, Gianna Favaro and Antonio Sgamellotti</i>	159
Application of surface-enhanced vibrational spectroscopy techniques for the non-invasive analysis of flavonoid dye molecules <i>Zuzana Jurasekova, Concepcion Domingo, Jose Vicente Garcia-Ramos and Santiago Sanchez-Cortes</i>	160
Hyperspectral image spectroscopy: a 2D approach to the investigation of polychrome surfaces <i>Marcello Picollo, Mauro Bacci, Andrea Casini, Franco Lotti, Marco Poggesi and Lorenzo Stefani</i>	162
Non-invasive imaging of subsurface paint layers with optical coherence tomography <i>Haida Liang, Borislava Peric, Marika Spring, David Saunders, Michael Hughes and Adrian Podoleanu</i>	169
Optical coherence tomography: a novel tool for the examination of oil paintings <i>Ludmila Tymińska-Widmer, Piotr Targowski, Michałina Góra, Magdalena Iwanicka, Teresa Łękawa-Wystouch and Bogumiła Rouba</i>	175
Spectral transparency of historic artists' pigments <i>Borislava Peric, Sophie Martin-Simpson, Marika Spring and Haida Liang</i>	183
Production and characterisation of lead-tin-antimony based yellow pigments <i>Claudia Pelosi, Ulderico Santamaria, Giorgia Agresti, Elisabetta Mattei and Alberto De Santis</i>	185
Studying restorations through colorimetry: Andrea Mantegna's <i>Madonna dei Cherubini</i> , and <i>Madonna Forti</i> formerly attributed to Antonello da Messina <i>Gianluca Poldi and Simone Caglio</i>	187

A portable XRF–XRD instrument for <i>in-situ</i> analysis of cultural heritage objects <i>Alessandra Gianoncelli, Jacques Castaing, Luc Ortega, Eric Dooryhée, Myriam Eveno, Joseph Salomon, Pierre Bordet, Jean-Louis Hodeau and Philippe Walter</i>	189
Portable XRF for the examination of artists' materials and cultural heritage <i>Chris McGlinchey and Karen Trentelman</i>	195
Transcribing nature on paper: effortless complexity in Winslow Homer's watercolours <i>Francesca Casadio and Kristi Dahm</i>	197
X-ray fluorescence of the mural paintings in the crypt of St Bavo's Cathedral, Ghent, Belgium <i>Marina Van Bos and Walter Schudel</i>	198
A scanning device for multispectral imaging of paintings <i>Claudio Bonifazzi, Pierluigi Carcagni, Andrea Della Patria, Raffaella Fontana, Marinella Greco, Maria Mastroianni, Marzia Materazzi, Enrico Pampaloni, Luca Pezzati and Afra Romano</i>	199
A portable multispectral imaging system for remote <i>in-situ</i> examination of wall paintings <i>Haida Liang and Tom Vajzovic</i>	207
Characterisation of cultural artefacts using electrochemical techniques <i>Virginia Costa</i>	209
Identification of degradation products in historical bricks by means of combined Raman spectroscopy and scanning electron microscopy <i>Maite Maguregui, Riccardo Tagliapietra, Manuel Angulo, Irantzu Martínez-Arkarazo, Kepa Castro, Juan Manuel Madariaga and Alan Brooker</i>	212
Ground penetrating radar: a non-destructive tool to assess the condition of rock art sites <i>Frédéric Huneau, Stéphane Hærlé, Alain Denis and Andrew Salomon</i>	220
Progressive colour change in museum objects: a case study at the National Cinema Museum, Turin, Italy <i>Chiara Aghemo, Anna Pellegrino and Gabriele Piccablotto</i>	222
Characterisation of carbonaceous particulates at the molecular level by means of innovative optical techniques <i>Giuseppe Zerbi, Matteo Tommasini, Giorgio Fustella and Anna Ferrugiani</i>	224
Paper, wood and other polymers	
Study of degradation of ancient paper using neutron techniques <i>Claudia Mondelli, Parker Stewart and Annibal Cuesta Ramirez</i>	227
Use of an ecopermanence index to characterise the oxidation of aged paper <i>Luigi Campanella and Cecilia Costanza</i>	229
The use of polymeric materials in the field of paper conservation <i>Elisabetta Princi, Silvia Vicini and Enrico Pedemonte</i>	230
Biodeterioration effects of fungi on inorganic components in paper <i>Flavia Pinzari, Antonella De Mico and Giovanna Pasquariello</i>	235
A substrate utilisation pattern (SUP) method for evaluating the biodeterioration potential of micro-aeroflora affecting libraries and archival materials <i>Flavia Pinzari and Mariasanta Montanari</i>	236
Respirometry: a technique to assess the stability of archaeological wood and other materials containing sulphur compounds <i>Theo Skinner and Mark Jones</i>	242

Consolidation of waterlogged woods by <i>in-situ</i> polymerisation of isoeugenol <i>Marco Orlandi, Pasquale Agozzino, Dorina Ines Donato, Gianna Giachi, Eeva-Liisa Tolppa and Luca Zoia</i>	247
Observing penetration of acrylic solutions into wood with neutron radiography and Raman spectroscopy <i>Irena Kučerová, Eberhard Lehmann, Martina Ohlídalová and Miroslava Novotná</i>	254
Fourier transform infrared (FTIR) monitoring of the artificial ageing of commercial acrylic and vinyl adhesives/consolidants <i>Stamatis C. Boyatzis, Demetrios Charalambous and Eleni Kotoula</i>	260
On-site collections management: NIR characterisation and condition monitoring of modern textiles <i>Emma Richardson, Graham Martin and Paul Wyeth</i>	262
Investigations of an ultramarine blue acrylic artists' paint <i>Rebecca Ploeger and Alison Murray</i>	270
Ageing properties and stability of artists' alkyd paints <i>Rebecca Ploeger, Dominique Scalarone and Oscar Chiantore</i>	272
Architecture	
Conservation meets modern architecture: technological study of the metal surfaces in the Tugendhat House in Brno, Czech Republic <i>Tatjana Bayerova and Martina Griesser-Sternscheg</i>	277
Cast stone: characterisation, use, deterioration and conservation methods <i>Roberto Bugini, Danilo Biondelli and Valeria Saltari</i>	279
Preliminary investigation of Er:YAG laser ablation for the removal of lichen from stone <i>Adele DeCruz, Richard A. Palmer, Chicita F. Culberson, Alessia Andreotti, Maria Perla Colombini and Daniela Pinna</i>	281
Investigation of the conservation of epoxy resin-bonded artificial stone <i>Martina Hucková and Petr Kotlik</i>	282
A new approach to conservation mortars designed for the urban environment <i>Ioannis Karatasios, Vassilis Kilikoglou, Panagiotis Theoulakis, Belinda Colston and David Watt</i>	283
New perspective on consolidation of historical mortars: silicate esters on alkaline substrates <i>Petr Kuneš and Petr Kotlik</i>	285
Polymeric grids for the rehabilitation of masonry structures <i>Alberto Dusi, Marco Mezzi and Elena Manzoni</i>	286
Dry ice blasting as a cleaning method for historical buildings: preliminary assessment of feasibility, efficiency and compatibility <i>Vilma Gabriela Rosato, Umberto Casellato, Mónica Favaro and Silvia Susana Zicarelli</i>	288
Monitoring the deposition of airborne particulate matter on treated stone surfaces <i>Nikolaos-Alexis Stefanis, Ioannis Karatasios, Maria Kliafa, Panagiotis Theoulakis, Vassilis Kilikoglou and Cristodoulos Pilinis</i>	289
Problems caused by moisture and salt migration in the Capitulum Hall of the Dome Cathedral, Riga, Latvia <i>Jana Svare, Linda Krage, Inta Vitina, Rolands Lusis and Lauma Lindina</i>	291
Characterisation of mortars and stuccos from the Theatre of Marcellus and the Porticus Octaviae in Rome <i>Mauro Tomassetti, Luigi Campanella, Paola Ciancio Rossetto, Tania Gatta and Rossella Grossi</i>	293

Brownish alterations on the marble statues of Orsanmichele (Florence): a diagnostic approach <i>Lucia Toniolo, Alfredo Aldrovandi, Roberto Boddi, Andrea Cagnini, Annamaria Giusti, Daniela Pinna, Simone Porcinai, Rinaldo Cubeddu, Daniela Comelli and Gianluca Valentini</i>	295
Mediterranean marble identification by chemical instrumental and chemometric methods <i>Giovanni Visco, Luigi Campanella, Emanuela Gregori and Mauro Tomassetti</i>	297