

# Contents

<b>Chapter 1</b>	<b>Analytical Raman Spectroscopy of Inks</b>	<b>1</b>
	<i>Howell G. M. Edwards</i>	
1.1	Introduction	1
1.2	The Detection of Ancient Inks	5
1.2.1	Raman Spectroscopy	6
1.3	Case Studies	8
1.3.1	The Vinland Map	8
1.3.2	The Voynich Manuscript	10
1.3.3	The Beato de Valcavado Manuscript	11
1.4	Conclusion	12
	References	13
<b>Chapter 2</b>	<b>Raman Spectroscopic Analysis of Romano-British Wall Paintings: A Comparison Between Geographically Different Sites at the Northern Fringe of the Roman Empire</b>	<b>16</b>
	<i>Howell G. M. Edwards, Rebecca Widdowson and Jennifer Proctor</i>	
2.1	Introduction	16
2.2	Experimental	20
2.2.1	Villa Sites and Samples	20
2.2.2	Raman Spectroscopy	21
2.3	Results and Discussion	24
2.4	Conclusions	27
	References	28

<b>Chapter 3</b>	<b>Evidence of Pentimenti for the Authentication of Paintings: A Challenge for Analytical Science at the Interface with Art History</b>	<b>31</b>
	<i>Timothy J. Benoy, William A. Edwards and Howell G. M. Edwards</i>	
	3.1 Introduction	31
	3.2 The de Brécy Tondo	35
	3.3 Historical Provenancing	38
	3.4 Scientific Analysis	40
	3.5 Conclusions	42
	References	43
<b>Chapter 4</b>	<b>Dancing on Eggshells: A Holistic Analytical Study of a Ballet Dancer on Regency Porcelain</b>	<b>46</b>
	<i>Howell G. M. Edwards, Alexander P. H. Surtees and Richard Telford</i>	
	4.1 Introduction	46
	4.1.1 Ballet History	48
	4.2 The Porcelain Connection	50
	4.3 Raman Spectroscopic Analysis of the Spill Vase	52
	4.3.1 Raman Spectroscopic Data and Discussion	53
	4.4 Conclusions	57
	References	59
<b>Chapter 5</b>	<b>Pigments and Colourants</b>	<b>61</b>
	<i>Peter Vandenabeele, Anastasia Rousaki, Mafalda Costa, Luc Moens and Howell G. M. Edwards</i>	
	Acknowledgements	66
	References	66
<b>Chapter 6</b>	<b>Micro Raman Spectroscopy of Epipalaeolithic Decorated Pebbles from Arroyo Moreras 2 (Parque Darwin, Madrid)</b>	<b>68</b>
	<i>A. Hernanz, J. M. Gavira-Vallejo, P. Bueno-Ramírez, R. de Balbín-Behrmann, J. Morín de Pablos and C. de Juana Ortín</i>	
	6.1 Introduction	68
	6.1.1 Initial Remarks	68
	6.1.2 Archaeological Background	69
	6.2 Experimental	69
	6.3 Results and Discussion	73
	6.3.1 Pebble C-AM-86	73

<i>Contents</i>	xiii
6.3.2 Pebble C-AM-245	74
6.3.3 Pebble C-AM-246	75
6.4 Conclusion	78
Acknowledgements	78
References	79
<b>Chapter 7 Raman Microscopy as a Primary Technique for Identifying Micro-residues Related to Tool-use on Prehistoric Stone Artefacts</b>	<b>81</b>
<i>Linda C. Prinsloo and Luc Bordes</i>	
7.1 Introduction	81
7.2 Archaeological Background	82
7.3 Experimental Methods	82
7.3.1 Sample Preparation	82
7.3.2 Raman Analysis	84
7.3.3 Cleaning and Analysis Procedures	84
7.3.4 Reference Material	84
7.4 Results and Discussion	85
7.4.1 Sediment	85
7.4.2 Experimental Tools	85
7.4.3 Archaeological Artefacts	90
7.5 Conclusions	95
Acknowledgements	95
References	95
<b>Chapter 8 Biological Materials of Significance to Cultural Heritage</b>	<b>97</b>
<i>Elizabeth A. Carter</i>	
8.1 Introduction	97
8.2 Human Tissue	98
8.2.1 Keratin Proteins	98
8.2.2 Morphological Structure	98
8.2.3 Characteristic Raman Spectra of Keratin Proteins	100
8.2.4 Mummified Remains	101
8.2.5 Hair	106
8.3 Skeletal Remains	108
8.3.1 A Comparison of Ancient and Modern Teeth	109
8.4 Brain Matter	115
8.4.1 The Heslington Brain	115
8.4.2 St John the Evangelist Church	116
8.5 Calculi	117
8.5.1 Gristhorpe Man	117
8.5.2 Oluz Höyük	118

8.6 Conclusion	118
Acknowledgements	119
References	119
<b>Chapter 9 Discrimination of Contraband Ivories Using Long Wavelength Portable Raman Instrumentation</b>	<b>123</b>
<i>Sarah Kelloway, Howell G. M. Edwards, Brad Swarbrick and Elizabeth A. Carter</i>	
9.1 Introduction	123
9.1.1 Previous Raman Spectroscopy Studies of Ivories	127
9.2 Experimental	130
9.2.1 Materials	130
9.2.2 Raman Portable Spectrometer	132
9.2.3 Spectral Analysis	132
9.3 Results	133
9.3.1 Spectral Analysis	133
9.3.2 Partial Least Squares Discriminant Analysis (PLS-DA)	133
9.4 Discussion and Conclusions	137
Acknowledgements	138
References	138
<b>Chapter 10 Micro-Raman and Provenance Studies: The Case of Levantine Ceramics</b>	<b>141</b>
<i>Laura Medeghini, Danilo Bersani, Silvano Mignardi, Caterina de Vito and Pier Paolo Lottici</i>	
10.1 Introduction	141
10.2 Experimental	142
10.3 Results and Discussion	143
10.3.1 Technological Level	143
10.3.2 Provenance of the Raw Material	152
10.3.3 Burial Conditions	152
10.4 Concluding Remarks	153
References	154
<b>Chapter 11 Raman Spectroscopy for the Identification of Materials in Contemporary Painting</b>	<b>157</b>
<i>Silvia Bruni and Vittoria Guglielmi</i>	
11.1 Introduction	157
11.2 Surface-enhanced Raman Spectroscopy (SERS) Applied to Coloured Inks and Fluorescent Pigments	158

11.3	Portable Raman, Reflection FTIR and FT-Raman Non-invasive Study of 20th Century Household and Automotive Paints	162
11.4	Raman Analysis of Pigments in Contemporary Paintings by Portable Instrumentation	167
11.5	Conclusions	172
	References	172
<b>Chapter 12</b>	<b>Application of Micro-spatially Offset Raman Spectroscopy to Street Art Paintings</b>	<b>174</b>
	<i>C. Conti, A. Botteon, C. Colombo, M. Realini and P. Matousek</i>	
12.1	Introduction	174
12.2	Micro-spatially Offset Raman Spectroscopy	175
12.3	Materials	176
12.4	Methods	176
	12.4.1 Full Micro-SORS	177
	12.4.2 Defocusing Micro-SORS	177
12.5	Results and Discussion	178
12.6	Conclusions	182
	References	183
<b>Chapter 13</b>	<b>Raman Spectroscopy as a Cultural Heritage Forensic Tool</b>	<b>184</b>
	<i>Catarina Miguel and António Candeias</i>	
13.1	Unveiling the Authenticity of an Artwork Destroyed by a Fire	184
13.2	Authenticity Evaluation of an Artwork Intercepted in the Trade Markets	187
13.3	Unveiling the Placement's Authenticity of Early Brazilian Printed Stamps Through Raman Microscopy	189
13.4	Final Remarks	194
	References	194
<b>Chapter 14</b>	<b>Outdoor Bronze and Its Protection</b>	<b>196</b>
	<i>P. Ropret and T. Kosec</i>	
14.1	Introduction	196
14.2	Experimental	198
	14.2.1 Sampling	198
	14.2.2 Materials	200
	14.2.3 Instrumentation	200

14.3 Results and Discussion	201
14.3.1 Case Studies	201
14.3.2 Protection Systems	205
14.4 Conclusion	209
References	210
<b>Chapter 15 Analysis of the Degradation of Medieval Mural Paintings in the Open Air Abandoned Church of Ribera, North of Spain</b>	<b>213</b>
<i>Juan Manuel Madariaga, Ilaria Costantini and Kepa Castro</i>	
15.1 Introduction	213
15.2 Experimental	217
15.2.1 Instrumentation	217
15.2.2 <i>In Situ</i> Analysis	218
15.2.3 Micro-sampling and Laboratory Instrumental Setup	218
15.3 Results	220
15.3.1 Pigments and Paintings	220
15.3.2 Soluble and Insoluble Efflorescence Salts	222
15.3.3 Biopatinas	226
15.4 Discussion and Conclusions	228
Acknowledgements	230
References	230
<b>Chapter 16 Miniaturized Raman Spectrometers Applied to Gemstone Analyses on Works of Art</b>	<b>234</b>
<i>Jan Jehlička and Adam Culka</i>	
16.1 Introduction	234
16.2 Specifics of Portable Instrumentation	237
16.3 Loose Gemstones and Minerals and Their Spectroscopic Investigation Using Portable Instruments	239
16.4 Using a Miniaturized Raman Spectrometer for Fast Detection of Gemstones from an 18th Century Monstrance While Working in a Monastic Treasury Environment	241
16.5 Using a Miniaturized Raman Spectrometer to Learn About Mounted Stones from a 19th Century Torah Shield: A Museum Repository Study	247
16.6 Summary	250
References	251

<i>Contents</i>	xvii
<b>Chapter 17 New Case Studies: Diamonds, Jades, Corundum and Spinel</b>	<b>254</b>
<i>Lore Kiefert, Pierre Hardy, Klaus Schollenbruch and Wenxing Xu</i>	
17.1 Introduction	254
17.2 Case Studies	255
17.2.1 Diamonds	255
17.2.2 Jades	259
17.2.3 Application of Raman Spectroscopy on Corundum Inclusions	262
17.2.4 Heat Treatment of Spinel	266
17.3 Summary	268
References	268
<b>Chapter 18 The Cultural Meanings of Color: Raman Spectroscopic Studies of Red, Pink, and Purple Dyes in Late Edo and Early Meiji Period Prints</b>	<b>271</b>
<i>Anna Cesaratto, Marco Leona and Federica Pozzi</i>	
18.1 Introduction	271
18.2 Experimental	273
18.2.1 Materials	273
18.2.2 Methods	274
18.3 Results and Discussion	276
18.3.1 Natural Red Dyes: From Safflower Red to Cochineal	276
18.3.2 The Introduction of Eosin and Detection of Binary Mixtures with Cochineal	279
18.3.3 From Natural to Synthetic Reds: Cochineal is Superseded by Acid Red Dyes	281
18.3.4 The Evolution of Purple: From Safflower Red to Aniline Dyes	283
18.4 Conclusion	285
Acknowledgements	286
References	286
<b>Chapter 19 Raman Spectroscopy Applied to the Analysis of Typomorphic Minerals in Various Provenance Investigations of Cultural Heritage Objects</b>	<b>289</b>
<i>B. Łydźba-Kopczyńska</i>	
19.1 Introduction	289
19.2 Typomorphic Minerals	291

19.3 Case Studies	293
19.3.1 Experimental	293
19.3.2 Ceramic. Provenance Investigation of Archaeological Ceramic from Giles (Poland)	294
19.3.3 Archaeological Minerals	298
19.3.4 Painting Materials	305
Acknowledgements	310
References	310
<b>Chapter 20 Pitfalls in Raman Spectroscopy Applied to Art and Archaeology: A Practical Survival Guide for Non-specialists</b>	<b>314</b>
<i>D. L. A. de Faria and H. G. M. Edwards</i>	
20.1 Introduction	314
20.2 The Pitfalls	316
20.2.1 Instrumentation	316
20.2.2 Samples and Sampling	330
20.2.3 Data Interpretation	336
20.3 Conclusions	340
Acknowledgements	341
References	341
<b>Subject Index</b>	<b>344</b>