on metallic artifacts with simple structures unlike those of paintings. Our ongoing investigation is devoted to optimizing GIXRD analytical routines to obtain the best quality diffractograms in complex, small and uneven painting samples [6].

Historical objects comprise a wide variety of composite materials made up of inorganic and organic components. To attain a full material characterization, other analytical techniques are essential in addition to XRD methods, such as microscopic techniques that provide key information on artwork microtexture, structure and composition via the use of mineral maps obtained from SEM-EDX analyses. Also application of Raman microscopy is crucial since it non-destructively identifies amorphous, poorly ordered and crystalline phases of small size (1µm). We have demonstrated the benefits of combining XRD methods together with Raman microscopy and SEM-EDX analyses in painting samples and patinas [5], [7].

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Keywords: XRD methods, cultural heritage, crystallography

MS.46.2

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Synthetic or manufactured ancient pigments studied by means of synchrotron radiation–based methods

Pauline Martinetto,[a] Catherine Dejoie,[b] Michel Anne,[a] Eric Dooryhée,[c] Louise Samain,[d] Pierre Bordet,[a] Jean-Louis Hodeau,[a] Philippe Walter,[e] *[a]Institut Néel, CNRS-UJF, Grenoble, (France). [b]Lawrence Berkeley National Laboratory-ALS, Berkeley, (USA). [c]Brookhaven National Laboratory-NSLS II, Upton, (USA). [d]Institut de Physique Nucléaire, Atomique et de Spectroscopie et Centre Européen d'Archéométrie, Liège, (Belgique). [e]Centre de Recherche et de Restauration des Musées de France, CNRS, Paris, (France).* E-mail: pauline.martinetto@grenoble.cnrs.fr

Although recent use of laboratory X-ray powder microdiffractometers showed promising results on very small or multi-layer samples [1], synchrotron facilities produce X-ray beams (both tunable in energy and size) which allows a lot of combinations, well adapted to the heterogeneity of ancient materials. X-ray powder diffraction is thus combined with fluorescence and absorption to identify pigments in paint layers [2] and to understand manufacturing or alteration processes [3]. We shall illustrate through three examples the different possibilities offered by synchrotron radiation–based methods to study synthetic or manufactured ancient pigments. These pigments are often ill-ordered (because of their synthesis, their processing or their ageing) and remain difficult to be studied by using traditional diffraction methods. We use modern reproductions as references in order to consolidate data treatment and to interpret the results obtained on Cultural Heritage materials. The first example concerns Maya Blue, an artificial pigment manufactured in pre-Columbian Mesoamerica [4], one of the best examples of organic-inorganic hybrid materials. Its durability is due to a unique association after heating together indigo and a particular clay. Combining thermogravimetric analysis and synchrotron X-ray powder diffraction data with molecular modelling, we are able to propose a new explanation of the chemical stability and the durability of Maya Blue [5]. The second example will deal with Prussian Blue. This artificial pigment, accidentally discovered in Berlin in 1704 and very popular in the 18th and 19th centuries, shows a tendency to fade under light [6]. The degradation process seems related to the crystalline quality of the powders, depending of the method of preparation. In the case of ill-ordered powders, we have recorded the total scattering signal at 100 keV and we are currently carrying out Pair Distribution Function (PDF) analysis in order to provide suitable data for structural investigations of Prussian blue. The third pigment which will be discussed, galena (PbS), was extensively studied several years ago as main ingredient of ancient Egyptian cosmetics [7]. Actually, thermal treatments are commonly used nowadays to prepare eye make-up of different colors based on galena in northern Africa, but heating processing of galena in Ancient Egypt remains an opened question. We have recently performed Laue micro diffraction experiments on both artificially heated galena crystals and archaeological powders, in order to compare the thickness of the oxidized layers and the formed phases.

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Keywords: powder diffraction, pigment, synchrotron

MS.46.3

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Quantitative characterization of japanese ancient swords through time of flight neutron diffraction and energy resolved neutron imaging

Francesco Grazzi,[a] Elisa Barzagli,[a] Antonella Scherillo,[a,b] Stefan Hartmann,[c] Francesco Civita,[d] Riccardo Franci,[d] Eberhard Lehmann,[c] Marco Zoppi,[a] *[a]Consiglio Nazionale delle Ricerche, Istituto dei Sistemi Complessi, Sesto Fiorentino (Italy). [b]Science and Technology Facility Council, ISIS Neutron Source, Didcot (UK). [c] Paul Scherrer Institut, SINQ Neutron Source, Villigen (CH). [d]Museo Stibbert, Firenze (Italy).* E-mail: francesco.grazzi@isc.cnr.it

A total of nine broken Japanese swords pertaining to a period ranging from 14th until 19th century have been analysed through neutron diffraction and neutron imaging techniques [1]. The samples are the lower part of ancient swords broken approximatively at 50-60 mm from the beginning of the blade. They are signed and the authorship and attribution can be accurately identified. The samples have been made available by the Stibbert Museum staff as test samples for non destructive characterization through innovative methods.

Neutron diffraction has been applied on all the selected samples by using the INES diffractometer at the ISIS pulsed neutron source in UK [2]. The measurements have been performed on the average gauge volume both in the tang and in the blade in order to determine the quantitative distribution of the metal and non metal phases. The cementite to ferrite ratio has been used in order to quantify the carbon content. The comparative analysis of the phase distribution among the samples permitted to identify peculiar characteristics related to the forging traditions and periods of the Japanese history. I.e. the carbon content, the fayalite amount, the presence of wuestite and troilite has been comparatively checked. On few selected samples

a diffraction scan has been performed dividing the blade into three different sections: the edge, the core and the ridge, thus determining the inner phase distribution and confirming the highly differentiate specialization of the single parts of this kind of swords. The shape of the ferrite peak has also been studied in order to semiquantitatively determine the texture level, the strain level and the domain size of the grains to gain knowledge about the several forging methods used by the different schools and traditions.

An energy resolved neutron imaging study has also been performed using the ICON beamline at the spallation neutron source SINQ in Switzerland [3]. A sword fragment has been analysed in order to map the ferrite density by exploiting the enhancement of contrast induced by the selection of two different neutron wavelengths to be used for imaging, thanks to the Bragg edges [4]. We have performed two tomographic reconstruction using two different neutron wavelengths at values immediately before and after the 110 ferrite Bragg edge. The two tomographic reconstructions have been combined together in order to maximize the ferrite phase contrast compared with all the others and evidencing into the tomography the distribution of the ferrite phase inside the sample.

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Keywords: japanese swords, neutron diffraction, bragg edge neutron imaging

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Estimation of iron valencies of Prussian blue pigment by anomalous X-ray diffraction

Claire Gervais,[a] Marie-Angélique Languille,[b] Solenn Reguer,[c] Sebastien Pelletier,[b] Erik Elkaim,[d] Edward Vicenzi,[a] Loic Bertrand,[b] *[a]Smithsonian Institution, Museum Conservation Institute, Washington DC, (USA). [b]IPANEMA, Synchrotron SOLEIL, (France). [c]DiffAbs beamline, Synchrotron SOLEIL, (France). [d]CRISTAL beamline, Synchrotron SOLEIL (France).* E-mail: gervaisc@si.edu

Prussian blue (PB, iron(III)hexacyanoferrate(II) [1]) is a pigment that has been widely used in Europe in the 18th and 19th centuries. Exposed to light or to anoxic treatments, some PB-containing artifacts discolor due to a photoreduction of iron(III) into iron(II). Although several experiments on light induced degradation of PB have been done in the past, the oxidoreduction process related to the fading and particularly the role of the substrate remains poorly understood.

Anomalous diffraction experiments at the Fe K-edge have been performed on different synthesized PB powders and PB laid on paper. Following the previous literature [2-3], the Fe(III) / Fe(II) ratio could be quantified and related to the state of discoloration of the pigment. In addition to XANES spectra and X-ray diffraction data, the present study aims at better understanding the chemical and structural variations observed on faded PB artefacts.

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MS.46.5

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XRPD studies of the objects of cultural heritage made of copper or its alloys

Alicja Rafalska-Łasocha,[a] Marta Grzesiak,[b] Wiesław Łasocha,[a,b] *[a]Faculty of Chemistry Jagiellonian University, 30-060 Krakow (Poland). [b]Institute of Catalysis and Surface Chemistry PAS. Niezapominajek 8, 30-239 Kraków (Poland).* E-mail: rafalska@chemia.uj.edu.pl

Bronze disease is a dangerous phenomenon which can totally destroy an archeological or art object in a short time. Archaeological metallic objects are susceptible to quick corrosion reactions when excavated and exposed to environmental conditions. Archaeological artifacts can also be contaminated (e.g. chloride contamination) with salts from the burial environment. Bronze disease happens when an artifact containing copper is exposed to humidity and acidity - a condition in which cuprous chloride can be formed. When it is exposed to water, hydrochloric acid forms along with cuprous oxide according to the reaction:

$CuCl_2 + H_2O = 2\ HCl + CuO$

HCl in oxidizing atmosphere reacts with metallic copper giving CuCl, which in contact with moisture, oxygen from air or cuprous oxide turns into $CuCl_2$, which subsequently reacts with water producing dangerous HCl. The information provided above indicates that a systematic description of individual copper phases in artworks and explanation of their origin and transformations are very desirable and the knowledge concerning the solution of these problems in the best museums will be valuable for our research.

In the presented study we have investigated a painting executed on a copper plate which was partially corroded. The samples were taken from both sides of the painting. The identified compounds are presented in the table below:

Name of identified compound	Chemical Formula	PDF number
cuprite	Cu_2O	04-006-6514
tenorite	CuO	00-003-0884
cerussite	$Pb(CO_3)$	04-002-0438
hydrocerussite	$2PbCO_3Pb(OH)_2$	00-001-0687
gypsum	$CaSO_4{\cdot}2H_2O$	00-036-0432
brochantite	$CuSO_4{\cdot}3Cu(OH)_2$	00-013-0398
Quartz	SiO_2	01-085-0865
copper	Cu	00-004-0836

As it is shown above we have not detected the signs of bronze disease. Details of this study as well as the usefulness of powder diffraction technique in the investigations of the deterioration processes of metal objects will be presented.

Keywords: corrosion, XRPD technique, cultural heritage

MS.47.1

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Structure and elasticity of single-crystals by phonon imaging at high pressure

F. Decremps,[a] L. Belliard,[b] B. Perrin,[b] *[a]IMPMC and [b]INSP, UPMC, 4 place Jussieu 75005 Paris (France).* E-mail: Frederic.decremps@upmc.fr