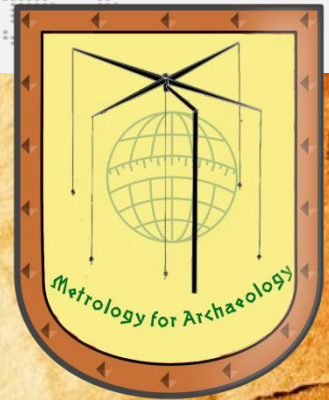


Ist International Conference on

Metrology for Archaeology



PROCEEDINGS

VOLUME I



Ministero
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ASSOCIAZIONE
ITALIANA DI
ARCHEOMETRIA

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Welcome to 1st International Conference on Metrology for Archaeology

On behalf of the organizing committee, we cordially welcome you to the 1st International Conference on Metrology for Archaeology (MetroArcheo).

The growing interest of archaeological sciences to new technologies and analysis techniques, has recently improved the combined use of numerical approach and metrology systems to get more detailed archaeological purpose. For example, advances in computer science, data acquisition and modeling, new spectrometric techniques, analysis and remote sensing have encouraged interactions among these scientific disciplines based on measurement data and archaeological interpretations. The benefits of a multidisciplinary approach have reduced the level of uncertainty in archaeological studies.

The 1st International Conference on Metrology for Archaeology involve researchers and practitioners interested in the enhancement, characterization and conservation of the archaeological heritage, with the main objective to focus the discussion on the production, interpretation and the reliability of the measured data. The meeting was designed to give the community of archaeologists a complete picture of knowledge of the "fit" of the archaeological heritage, generally addressed in several conferences with restricted areas of interest.

The first edition of MetroArcheo will be held in Benevento, a small town in Southern Italy with a significant historical heritage. It was a base for Roman expansion in Southern Italy and an important stop on the Appian Way, the ancient Roman road connecting the West and East coasts. After being sacked in 452, Benevento was ruled by the Lombards (or Longobards) and Byzantines, and finally by the Pope who ruled the town for 800 years. Benevento, in a beautiful setting in the hills, is a pleasant place to visit, a good break from the heavily touristic areas near Naples and the Amalfi Coast and a chance to experience the feel of a Southern Italian town. Visiting Benevento is like a journey through history: the prehistoric and the Egyptian finds at the Museum of Sannio, Traiano's Arch and the Roman theatre, the Dome and the Church of Santa Sofia of Longobardian times, the undergrounds of the Prefectural Palace that hosts ARCOS, the contemporary art museum.

Benevento is included, for the Santa Sofia Complex, in the UNESCO World Heritage Sites for "The Longobards in Italy, Places of Power, 568 - 774 A.D.". It comprises seven groups of important buildings (including fortresses, churches, and monasteries) throughout the Italian Peninsula. They testify to the high achievement of the Lombards, who migrated from Northern Europe and developed their own specific culture in Italy where they ruled over vast territories in the 6th to 8th centuries.

We are sure that the universally recognized historical beauty of Benevento will be a perfect frame for this prestigious conference. It is, in fact, a further occasion, not only to meet old friends and new people from all over the world, but, moreover, to engage with them a continuous comparison directed to make wider the views on the technological progress of Metrology for Archaeology.

The MetroArcheo organization was a complex task due to the large and increasing interest of our research and application areas. Efforts from many people were required to shape the technical program, arrange accommodation, manage the administrative aspects, and set up the social functions. We like to take this opportunity to thank all and each of them. We like also to thank the public and private organizations that supported the meeting in different ways.

The MetroArcheo Technical Program consists of 17 oral and poster sessions scheduled over two days. With the wide range of technical sessions covering the many fields of metrology for archaeology we are happy to welcome you to the variety of technical presentations that await you this year. Thanks to all of the Technical Program Committee members and the reviewers who have contributed to make this outstanding program possible.

We received 152 abstracts from all over the world. The technical program encompasses several events and activities. The keynote speeches will be held by experts in the field of metrology for archeology; Prof. Massimo Osanna, Soprintendenza speciale per i Beni Archeologici di Pompei, Ercolano e Stabia, will speak about Contexts and Objects, Prof. Jean- Pierre Brun, Collège de France – France, will present the Archaeology of Production, Prof. Hans-Arno Synal,

ETH Zurich – Switzerland, will describe the Progress in Accelerator Mass Spectrometry. We are honored to have them as plenary speakers and thank them in advance for coming to our conference to share their knowledge and experiences with us.

Furthermore, attendees have the possibility to follow a half day of Tutorials organized and managed by Soprintendenza Archeologia della Campania. The tutorials include discussions and visit at Arch of Trajan and Sant'Ilario Church with Museum of the Arch, Archaeological Area of Arco del Sacramento, Cathedral's Hypogeum, Roman Theatre and Ponte Leproso.

With the aim of providing a common ground for researches to share their findings about the metrology for archaeology, the conference includes a significant number of Special Sessions. A first reason is that so many are the application fields of the metrology for archaeology that a single track could have been too much dispersive. A second reason is that, in spite of a centralized research address definition, a spontaneous aggregation of well-focused themes has been gathered, with specific aim of providing a forum of dedicated debate very close to the single research field. Therefore, several application-oriented Special Sessions have been organized. We wish to thank the organizers of these Special Sessions for their cooperation and support to the conference organization.

Several Awards will be assigned, in particular to young researchers.

The 1st International Conference on Metrology for Archaeology is about to begin. You are now in a position to enjoy the fellowship of colleagues and experts and to pass free time in natural and artistic beauties. It is up to you to appreciate the conference worth! Be critical! We, metrologists, archaeologists, geologists, colleagues, and friends, all know that this is the best way to improve quality, and to achieve lasting excellences.



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Welcome Message from the Mayor of Benevento

I am glad to give my welcome to all participants at the First International Conference on Metrology for Archeology, in collaboration with the University of Sannio.

My thanks go especially to Professor Pasquale Daponte and Professor Alessio Langella who have decided to make this conference in our wonderful City, Benevento.

About the event that will take place in these days, the presence in our Sannio of so many researchers and scientists from every part of the world is a source of pride and trust for our city and I wish to express heartfelt gratitude also to all the people from the University of Sannio who have been involved in the organization of the event.

As Major of Benevento I am very proud to have a significant event like this in our City and I really hope all of you will get the occasion to visit our City.

Benevento, besides being a university city, it has also a remarkable entrepreneurial vitality in the areas of technological innovation. I would like to emphasize that our city in the Campania region is one with the highest number of production sites in the advanced tertiary sector.

For this we must thank the vitality of young graduates who have invested their expertise at the service of the territory with startups and spinoff.

Besides this, I have to underline that the city of Benevento has a huge historical, monumental and architectural fortune, and with the complex of Santa Sofia Church has obtained UNESCO recognition entering in the World Heritage Lists in 2011.

The enhancement of our cultural heritage has allowed us in recent years to achieve this important goal in a clear manner that testifies not only that Benevento is a town rich in places of art and history, but also that we are taking the right strategy to valorize and enhance our heritage. Important events, such as this Conference on Metrology for Archeology, represent the right opportunity to call attention to internal areas of Campania region, and above all to our beautiful city Benevento and wonderful Sannio.

The conference will be surely a moment of scientific investigation and a good opportunity to offer useful discussion among scientists working in this important field.

I wish a good job to all the participants and organizers for these two days.

Fausto Pepe



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MetroArcheo 2015 Keynote Speakers

Massimo Osanna

Soprintendenza speciale per i Beni Archeologici di Pompei, Ercolano e Stabia



Keynote Thursday, October 22nd, 2015

"Contexts and Objects"

Jean-Pierre Brun

Collège de France



Keynote Friday, October 23rd, 2015

"Archaeology of production"

Hans-Arno Synal

ETH Zurich



Keynote Friday, October 23rd, 2015

"Progress in Accelerator Mass Spectrometry"

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ASSING

WORKSHOP PROGRAM

Thursday, October 22nd

SS1 (Part 1): Special Session on Methodologies, measurement techniques and data analysis

Room: Red Hall, Palazzo San Domenico

Chairs: *Emanuela Sibilìa, University of Milano Bicocca, Italy*
Piergiulio Cappelletti, University of Naples Federico II, Italy

- 1 Bayesian analysis and the way to look at absolute dating**
Francesco Maspero, University of Milano Bicocca, Italy
Emanuela Sibilìa, University of Milano Bicocca, Italy
Marco Martini, University of Milano Bicocca, Italy

 - 5 Medieval glazed pottery of the Treviño castle (Treviño Shire, NW of Spain)**
Ainhoa Alonso-Olazabal, University of Basque Country, Spain
Luis Angel Ortega, University of Basque Country, Spain
Maria Cruz Zuluaga, University of Basque Country, Spain
Iranzu Guede, University of Basque Country, Spain
Xabier Murelaga, University of Basque Country, Spain
Juan Antonio Quiros, University of Basque Country, Spain

 - 9 The use of Raman spectroscopy for the characterization of archaeological ochre in the Upper Paleolithic of Colli Albani (Rome, Italy)**
Eliana Catelli, University of Cantabria, Spain
Flavio Altamura, University of Rome Sapienza, Italy
Delia Gazzoli, University of Rome Sapienza, Italy
Margherita Mussi, University of Rome Sapienza, Italy

 - 15 Multimethod provenance analyses of white marbles - the Carrara-Göktepe entanglement**
Walter Prochaska, University of Leoben, Austria
Donato Attanasio, National Council of Research, Italy

 - 20 Primary raw materials, finished products and exchange circuits. Archaeometry, petrography and traces of the use of stone materials from the prehistoric excavation of Spinazzola in Paestum**
Paola Aurino, Soprintendenza Archeologia della Campania, Italy
Viviana Germana Mancusi, External Collaborator Soprintendenza Archeologia della Campania, Italy
-

SS2: Special Session on Urban Landscapes

Room: Blue Hall, Palazzo San Domenico

Chairs: *Luca Cerchiai, University of Salerno, Italy*
Alfonso Santoriello, University of Salerno, Italy

- 26 3D survey technologies applied to the archaeology for the new "Municipio" underground station in Naples**
Daniela Giampaola, Soprintendenza Archeologia della Campania, Italy
Vittoria Carsana, Assistant of the Superintendence Archaeology Campania, Italy
Cristiana Achille, Polytechnic of Milan, Italy
Sebastiano Ackermann, Polytechnic of Milan, Italy
Francesco Fassi, Polytechnic of Milan, Italy
Luigi Fregonese, Polytechnic of Milan, Italy
Alessio Nobile, Polytechnic of Milan, Italy

- 361 **From observed successions to quantified time: formalizing the basic steps of chronological reasoning**
Bruno Desachy, University Paris-I & UMR, France
- 367 **The time, a modeling tool of ancient landscapes**
Francesco Uliano Scelza, University of Salerno, Italy
- 373 **Information and time in predictive modelling**
Nevio Dubbini, University of Pisa, Italy
Gabriele Gattiglia, University of Pisa, Italy
- 378 **Spotting temporal co-occurrence patterns: the historySkyline visual metaphor**
Jean-Yves Blaise, CNRS, France
Iwona Dudek, CNRS, France

SS7: Special Session on Sustainable methodologies and measurements for preventive conservation of archaeological metallic artefacts

Room: Blue Hall, Palazzo San Domenico

Chairs: *Sabrina Grassini, Polytechnic of Turin, Italy*
Marco Parvis, Polytechnic of Turin, Italy

- 384 **An EIS solution for the in situ characterisation of metallic heritage artefacts**
Sabrina Grassini, Polytechnic of Turin, Italy
Emma Angelini, Polytechnic of Turin, Italy
Simone Corbellini, Polytechnic of Turin, Italy
Marco Parvis, Polytechnic of Turin, Italy
Fabrizio Zucchi, Centro di Studi sulla Corriente e Metallurgia Aldo Daccò, Italy
- 389 **Near-IR laser cleaning of Cu-based artefacts: a comprehensive study of the methodology standardization**
Mahir Hrnjic, University of Evora, Portugal
Luis Alberto Angurel, University of Zaragoza, Spain
Ruth Lahoz, University of Zaragoza, Spain
Sabrina Grassini, Polytechnic of Turin, Italy
Emma Angelini, Polytechnic of Turin, Italy
Nick Schiavon, University of Evora, Portugal
German F. de la Fuente, University of Zaragoza, Spain
- 395 **Archaeometric characterization and 3D survey: new perspectives for monitoring and valorisation of Morgantina silver Treasure (Sicily)**
Maria Francesca Alberghina, ECOX, Italy
Filippo Alberghina, ECOX, Italy
Dario Allegra, University of Catania, Italy
Francesco Di Paola, University of Palermo & IEMEST, Italy
Laura Maniscalco, Museo Regionale di Aidone, Italy
Filippo L. M. Milotta, University of Catania, Italy
Salvatore Schiavone, S.T.Art-Test, Italy
Filippo Stanco, University of Catania, Italy
- 401 **Monetary systems in Southern Italy and Sicily in the Middle Ages (IX - XII century)**
Giuseppe Maria Ruotolo, Accademia Italiana di Studi Numismatici, Italy
- 407 **Research of 10th century silver coins from Semenovskoe settlement (Volga Bulgaria).**
Rezida Khramchenkova, Kazan Federal University & A. Kh. Khalikov Institute, Russia
Eugeniy Begovatov, Kazan Federal University, Russia
Eugenia Shaykhtudinova, Kazan Federal University & Kazan National Research Technical University, Russia
Ilvina Safina, Kazan National Research Technical University, Russia
Airat Sitdikov, Kazan Federal University & A. Kh. Khalikov Institute, Russia
Artyom Zinnatullin, A. Kh. Khalikov Institute, Russia
-

Archaeometric characterization and 3D survey: new perspectives for monitoring and valorisation of Morgantina silver Treasure (Sicily)

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Laura Maniscalco⁵, Filippo L.M. Milotta², Salvatore Schiavone⁶, Filippo Stanco²

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Abstract – The Morgantina silver Treasure belonging to the collections of the Archaeological Museum of Aidone (Sicily) were involved in a 3D survey and diagnostics campaign for monitoring over time of the finds, in anticipation of their temporary transfer to the Metropolitan Museum of Art in New York, for a period of four years. According to a multidisciplinary approach, it has been developed a scientific and methodological protocol based on non-invasive techniques to achieve a complete and integrated knowledge of the precious items, of their conservation state and increasing their valorisation. All acquired data, i.e. 3D models, UV fluorescence and X-Ray images and chemical information, will be made available, in an integrated way, within a web oriented platform, that will represent a in progress tool to deepen the existing archaeological knowledge and technologies of production and to obtain referenced information of the state of preservation, before and after moving of the finds from their exposure site.

I. INTRODUCTION

The Morgantina Treasure, (Fig. 1) one of the most precious collections of the Archaeological Museum in Aidone, consists of 16 pieces that were returned to Italy in 2010, following the 2006 agreement between the Italian and Sicilian governments and the Metropolitan Museum of Art in New York. A police investigation determined, in fact, that the provenance of the objects was the house of Eupolemos in

Morgantina, where the precious items probably were hidden during the chaos of the Second Punic War. According to the 2006 Agreement, every four years the silver set must be shared by one museum and then the other, and since the beginning of 2015 the precious finds are now on display at the Metropolitan Museum. The group consists of several table vessels plus an arula, a phiale and two pyxides probably used for the ritual libations of a symposium. Most of the silver objects bear punch-dotted and incised inscriptions that give names, monograms or weight indications. The chiseled and embossed techniques on the bowls, the medallion, the pyxides and the arula are among the best examples of Hellenistic metalworking.



Fig. 1. The silver hoard from the Eupolemos's House - Archaeological Museum of Aidone (Sicily)

The silver set has been considered to be a composition made in early Hellenistic times from different groups – the “result of acquisitions or juxtapositions” from

different contexts, as P. G. Guzzo [1] puts it in his remarkable edition of this hoard. The slight differences observed in the silver objects through diagnostic non-invasive investigation, as shown in the following, corresponds fairly well to the groupings made by Guzzo [1] on the basis of the inscription techniques that appear on the objects. Despite the internal articulation in the material composition and the epigraphy, these three groups all seem to belong to the same period.

Unfortunately not much analysis has been performed on Hellenistic silver comparable to that from Morgantina, and we know relatively little about Hellenistic metal-working techniques. Pure native silver is very rare. Commonly silver is derived from minerals with significant lead content, such as galena, and the process of purification is very complex. The refining process, which seems to have been developed in Asia Minor in the third millennium B.C., remained unchanged for centuries and spread throughout the Mediterranean.

II. SCIENTIFIC RESULT AND DISCUSSION

Before the trip to New York have been decided to examine the silver pieces through a campaign of non-invasive diagnostic analysis and 3D survey in order to collect useful data both to monitor the conservation state over time (to check after four years) and to guarantee the virtual visit of the item during their absence. Finally, all provided data and information will be organized in a web-oriented interface framework for different level user and application aims.

A. DIGITALISATION MODELS VIA 3D SCANNING

Among the new technologies currently proposed for the application to Cultural Heritage, the potentialities of the 3D scanning technique represents a significant example of how originally far apart fields, such as the one of conservation, that of research and that of advanced industry, can find a common interest ground. Noninvasive experimental use of methodologies and innovative tools have been developed for analysis procedures of geometric dimensional data, restoration and monitoring.

In our case study, the innovative applied technologies had the purpose of creating a 3D collection data to assist the restoration and conservation of the Morgantina Treasure.

Now, after the transfer of the collection, the 3D digitalization is bringing to restorers and archeologists in documenting the process of investigations and presenting it to the public.

The geometric survey helps us to evaluate the state of material preservation of the external and internal portions of the object and permits, each time the

collection is moved to a new location, the registration of anomalies and stresses to which the object has been subjected through a systematic program of monitoring. The process started on physical models is defined *Reverse Engineering* and the digital resolution up to 0.1 millimeters for each object was realized using a 3D portable scanning system with a structured light flash bulb (*Artec 3D Scanner_Spider*), permitting highly detailed digital models to be produced (Fig. 2).



Fig. 2. Acquisition phase via 3D scanning of a piece of the collection.

The choice of this technology was greatly determined by the physical characteristics of the 16 objects of collection to be scanned, including the size of pieces, the complexity of its outer surface, the light-reflecting properties of the surface of the metal object and the constraints on access/manipulation.

The size of the pieces varied greatly, ranging from large piece of *kyathos* (diameter 26 cm; height 20 cm), to pieces of average size, such as the concave cups (diameter 22 cm), down to smaller pieces, such as the *Emblema* with *Scylla* shown (diameter 8,3 cm; height 5,5 cm).

The selection of the specific instrument is influenced also by the characteristics of the 3D model required, in terms of accuracy and resolution, which depend on the intended use for the digital model [2]. In the case of the Morgantina Treasure, the process with a high surface detail can be managed also to ensure enjoyment to various categories of users: cataloging, restoration work, promotion, consumption and diffusion.

The campaign of indirect detection was carried out by the team in 20 working days, under the supervision of museum staff.

The acquisition structured light system is based on the capture of the points that make up the surface of a physical object returning a digital 3D model with a high degree of geometric correspondence to the real object.

The extremely versatile system (it do not require any

special markers to be placed on the object being scanned), functional, rapid and capable of acquiring almost 1.000.000 points/sec., turned out to be particularly suitable for the geometric-dimensional characteristic of the object. The used tool captures images also (texture resolution 1.3 mp; image color 24 bpp).

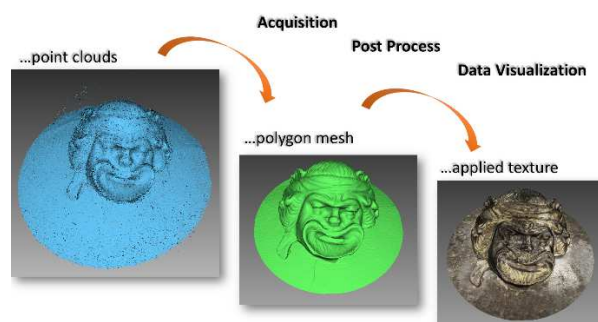


Fig. 3. Synthesis scheme describing the 3D scanning and data registration processing steps.

The structured light system works with a light source projecting a series of light patterns on the object to be scanned (blue led). The reflected image is captured by cameras and from the analysis of the distortion of the pattern the position is evaluated of each point of the surface to be scanned.

To obtain a complete 3D model, it is sufficient to move uninterruptedly around the object and filming it from various angles. Although the technical characteristics tell about an alleged irrelevance of the camera angle, it is easy to observe how rays, which are perpendicularly incident and/or not tangent, assure a greater final accuracy.

The related proprietary software (*Artec Studio*) automatically joins all the acquired frames in a single mesh. The algorithm, in fact, recognises the geometry of the object (points clouds processing) and it allows the correct alignment of the various captured 3D frames to visualise them in a single model (therefore conserving the reference system), eliminating as much as possible the presence of holes and shadows due to back drafts.

We acquired from a minimum of 5 to a maximum of 20 scans for each pieces of collection. A total of 180 scans were shot and 12GB of raw data were collected.

After the scanning and data registration process (the workflow includes the following stages: *revising and editing the data; alignment of scans; global data registration; fusion of data into a single 3D model; final editing of the 3D model; texture mapping*), the procedural phases of post processing and of polygon mesh tessellation have been performed through the software *Leios* (Fig. 3).

Thanks to semi-automatic algorithms, that is able to take account of the surface geometry (curvature,

adjacency edges, density of the polygonal mesh), it removes artifacts scan.

The high-quality 3D digital models are responsive to the complexity of the geometric-formal of the analyzed objects and the digital collection reproduces really well the decorations in organic form (Fig. 4).

The collected data so far are a great start to deepen the existing knowledge from the archaeometric to conservative point of view [3-4].



Fig. 4. 3D digital model of the Émblema with Scylla shown.

B. DIAGNOSTIC NON INVASIVE INVESTIGATION

Digital X radiographs, UV fluorescence data and X-ray fluorescence analysis (XRF) of all the silver objects were carried out directly *in situ* using portable instrumentation [5-7]. The acquisitions carried out on the sixteen silver objects have produced:

- 110 XRF spectra for the analysis of silver and gilded surfaces, and of the area affected by corrosion phenomena, that is, the formation of silver and or copper degradation products;
- 40 hours of UV fluorescence (450 nm, 540 nm, 600 nm) acquisition for the identification of materials present on the surface, that is, integration, adhesives, protective materials;
- 27 X-ray exposures (2 projections for each objects) for structural analysis.

These non-invasive methods have provided complementary results, for a more comprehensive evaluation of the state of conservation and of executive technique. In particular, the non-invasive diagnostic study was directed to:

- i) distinguishing the original material from degradation and/or restoration materials;
- ii) obtaining a deeper knowledge of the production technique;
- iii) assessing the current state of conservation and

acquiring useful data for scheduled monitoring. The X-Ray imaging has allowed to document details related to the technology of assembly and the execution of embossing (Fig. 5).

The radiographic data, which analyzes the internal structure of the object by comparing the varied absorption of X-rays, has provided information on the presence of fractures, which for the most part were subject to previous restoration (Fig. 6), also highlighted by observations under Wood's light.



Fig. 5. X-Ray acquisition on Mastòs (NI 9): upper-lower projection

Simultaneous observation of UV fluorescence image shows along the discontinuities the presence of organic material (adhesive) applied during prior restoration work carried out to solve fractures visible on X-ray. This deformation allows to suppose that the fractures are due at the time of the clandestine excavation.

For most of the analyzed finds, UV fluorescence in the visible range acquisition has allowed us to map materials present on the surface, which were used for protection or integration during the past restorations. This technique highlights the use of different types of adhesives present in fractures already evident in the X-ray images.

Such mapping has not always been done in documenting previous conservation efforts.

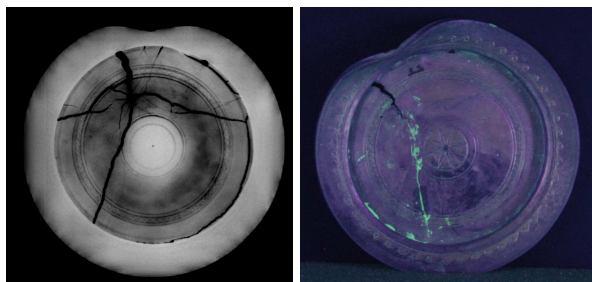


Fig. 6. X-Ray and UV fluorescence acquisition on find NI 16a

Finally, the analysis of the X ray fluorescence has enabled us to identify chemical elements, which provide information on both the silver alloy and the application of gold leaf decoration, as well restoration material localized by X-ray and UV fluorescence imaging (Fig. 7a-b).

Among the constituent materials of precious artifacts, in addition to gold and silver in the silver matrix it was also found copper, but in this variable ratio with to silver, splitting the 16 findings in three clusters (Fig. 8).

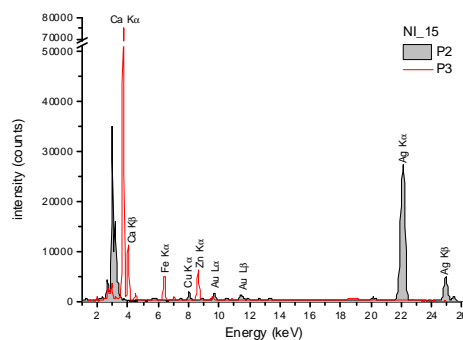
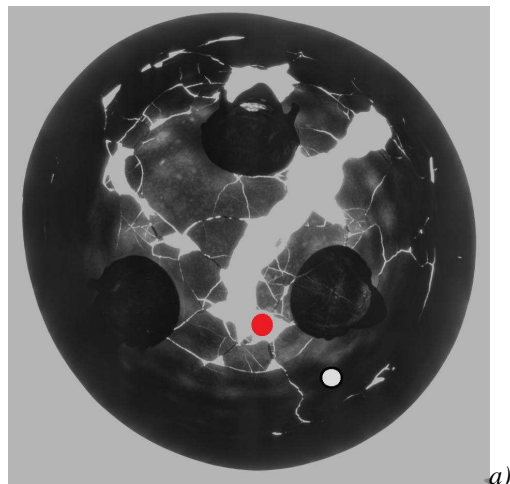


Fig. 7. a) X-Ray image on Mastòs (NI 15): inverted grey levels of the upper-lower projection; b) XRF spectra acquired on the original surface (P2, grey) and on the integration (P3, red) shown in RX.

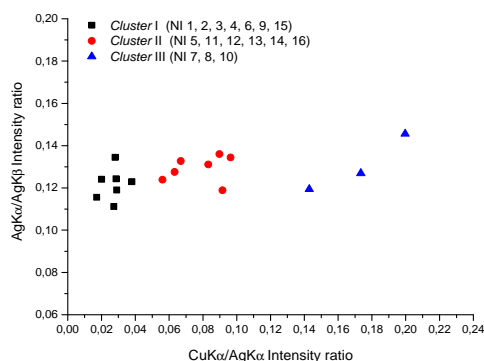


Fig. 8. Bi-plot of the whole set of Silver (NI 1-16) based on the XRF data relating to characteristic emission lines of copper ($K\alpha$) and Silver ($K\alpha$ e $L\alpha$). Different colour highlights the three groups obtained

on the basis of the Cu/Ag ratio.

The copper content was probably added voluntarily into alloy to modify properties rheological and mechanical properties of the melt, since the copper (above 3%) allow to increase the resistance of the silver and lowers the melting point.

In correspondence with the gilded surfaces it has not been found the presence of mercury (attributable to the technique of gilding with amalgam) and consequently it is likely that the gold leaf has been applied to the silver surface by thermal treatment.

Moreover, useful chemical markers were also identified for the monitoring of the blackened areas due to the formation of silver or copper sulfides, as shown for find NI 7 in figure 9, bromide or chloride.

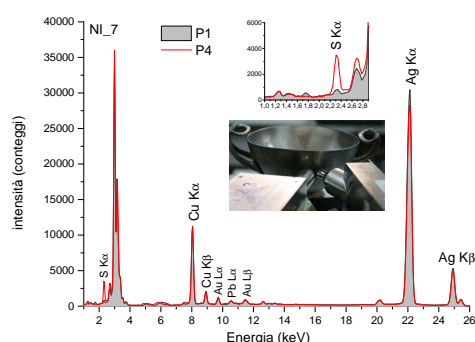


Fig. 9. Silver Skyphos (NI7): Spectra acquired at the surface in good preservation state (P1) and the one affected by blackening (P4). From the zoom reported is well evident the high signal counts of sulfur peak.

C. WEB-ORIENTED INTERFACE FRAMEWORK

Using the 3D scanning approach applied on Cultural Heritage [8-12], the Morgantina silver gilt Treasure collection, has been converted into 3D digital model¹. In order to make this collection accessible in a user friendly way, we are developing a web-oriented interface framework.

Its main functionalities are the cataloging of already existing or totally new 3D scans and the management of additional metadata. Indeed, one of our main aims is to augment the digital version of the artifact with semantic annotations about it, such as the history, measurements data, expert comments and so on. Another point of value of the proposed system, raises from the possibility of subdivide the initial scanned mesh into several layers of interest: each layer can show different aspects of the artifact.

¹ *Archeomatica project:*
<http://www.archeomatica.unict.it/>

The proposed framework could be useful also in the implementation of a versioning catalogue for the monitoring and preservation of the cultural heritage state. Moreover, developing the framework in a web-oriented way will help the researchers from over the world since data will be eventually available online.

The prototype is developed by using the Unity engine, version 5.0. Unity is a platform with an integrated game engine and is developed by Unity Technologies. It is mainly employed to develop video games for different platform, such as PC, consoles, mobile devices and websites. It allows to handle 3D model and other kinds of assets, as material, light, image, and video. Unity 5.0 provides an IDE called Mono Develop to code in two different program languages: C# and JavaScript. For this work C# has been used. Although Unity is usually used for game development, it is also suitable for generic purpose application related to 3D modeling.

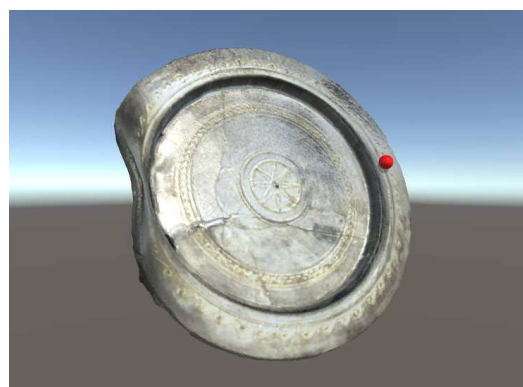


Fig. 10 An example of textured 3D model into the viewer of the proposed system. The red sphere on the bottom is used as marker for semantic annotation.

Through the developed software, Morgantina artifacts can be selected from a list of the digitally acquired objects. Each of them, has its own 3D environment, with the mesh located in the center. Typical navigation actions, as rotating and zooming are provided, so that the surface and details of the object can be analyzed from all the points of view. The user can navigate the environment with the mouse or using the proper buttons on the GUI. Moreover, two visualization modes are provided: shaded and textured. Shaded mode (Fig. 10) is better for geometric details analysis, since general shape is usually clearer without texture. Using this mode, the alteration in the original structure of the Cultural Heritage could be investigated (e.g., deformation, missing parts). On the other hand, Texture mode (Fig. 10) gives information about the colors and generally the state of conservation of the surface. Indeed, it could be helpful in finding chemical reaction (e.g., oxidation) or pigments scratches.

In each scene, the rendered object contains semantic

annotation, as textual and visual data. Among the latter, we provide images and graphs, that are useful for comparisons with the same artifacts in different time. Interactive parts of the mesh, are enriched with these major details and are emphasized with markers. When users select a marker, a tooltip appears or a sided info-box shows the related information. The sided info-box window is particularly useful to show visual data.

The kinds of semantic information are: X-Ray for fractures analysis and manufacturing techniques identification; UV spectral image to detect previous restoration evidences; XRF spectral data for chemical composition analysis and corrosion material detection; optical microscopy for details about the manufacturing techniques. All the semantic annotations onto the meshes, are labeled with one or more tags. For instance, all additional notes concerning corroded regions are labeled with tag "alteration". This functionality will be useful in future version, because we are considering to develop a query system to filter annotations selecting just some of them identified by specified tags.

As other future works, we are planning to improve the framework with several functionalities. For instance, the possibility to subdivide the visualization of an object into subparts (e.g., the handles of an amphora). Another improvement is to add an editing system to allow the user to add their own 3D models, and add annotations wherever they wish. We are considering to release the software for several platforms (like smartphones or tablets), and exploit a 3D engine different from the Unity and to use novel libraries like WebGL, specifically developed for web.

III. CONCLUSION

The data so far collected represent a key starting point to deepen the existing knowledge from the archaeometric point of view, but also to provide an objective reference for monitoring the state of conservation of the precious items constituting the Morgantina Treasure belonging to the Archaeological Museum in Aidone (Sicily). The ongoing web-oriented platform consists an active tool to management of metadata, which will gradually be implemented through knowledge acquired by specialists and at the same time contribute to the valorisation of these archaeological findings to the wide public.

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