

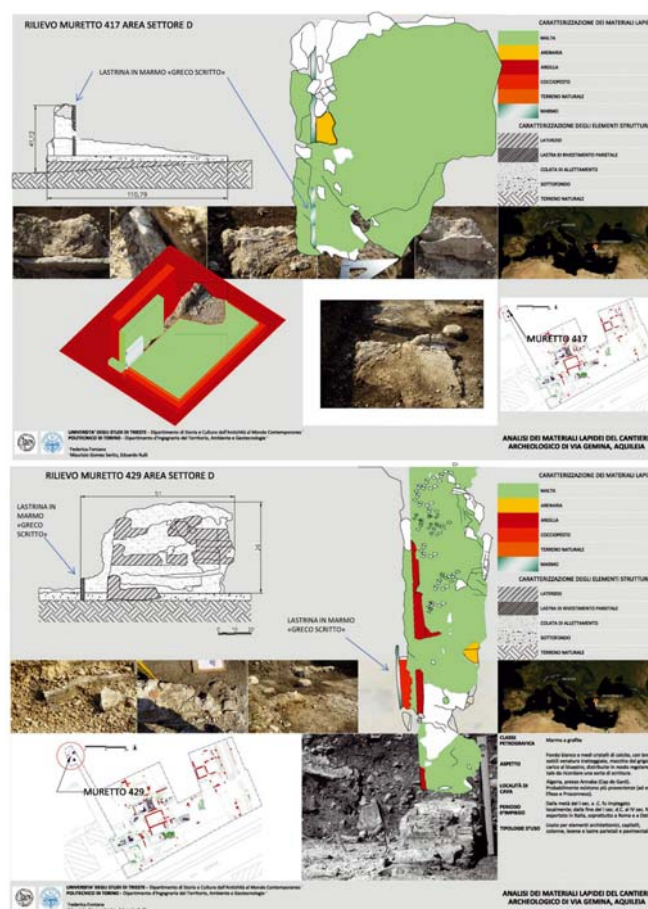


Abb. 5: Aquileia, via Gemina. Ricostruzione grafica dello zoccolo in marmo greco scritto



Abb. 6: Aquileia, via Gemina. Frammenti con specchiatura rosso cinabro e ghirlanda

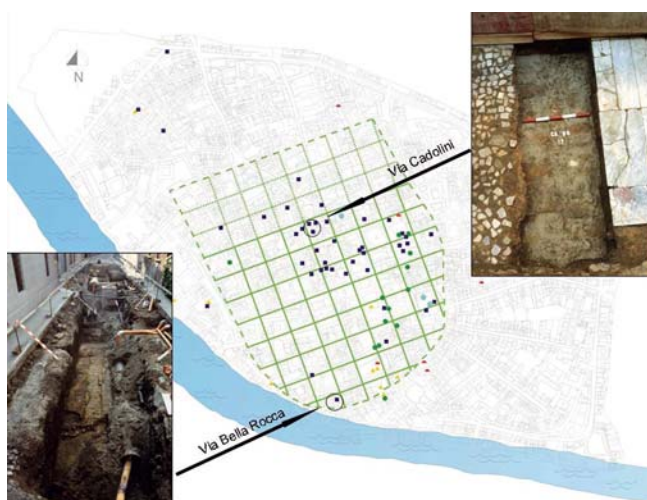
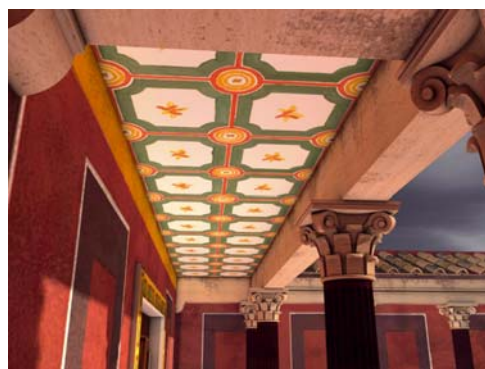
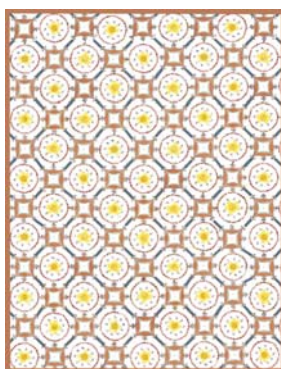


Abb. 1: Planimetria di Cremona romana con la localizzazione delle indagini archeologiche in via Cadolini e via Bella Rocca



Von links nach rechts:

Abb. 2: Ricostruzione della stanza d'apparato di via Cadolini con il soffitto dipinto e il pavimento in *opus sectile*

Abb. 3: Ricostruzione della decorazione a rete del soffitto da via Cadolini

Abb. 4: Ricostruzione del soffitto dipinto del cortile da via Bella Rocca

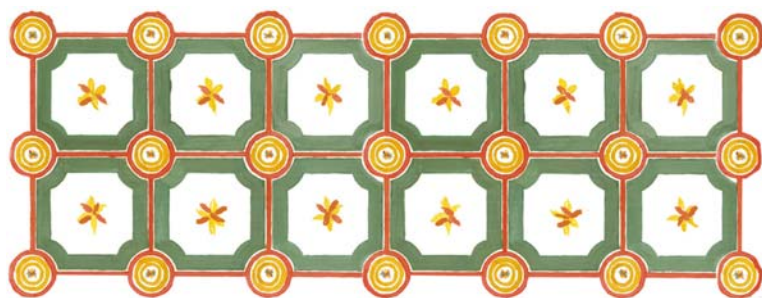


Abb. 5: Ricostruzione della decorazione a rete del soffitto da via Bella Rocca



Abb. 6: Ricostruzione del cortile con la decorazione (ipotetica) delle pareti e del soffitto



Abb. 1: Foto aerea del quartiere di rappresentanza della villa affacciato sul portico Nord del peristilio

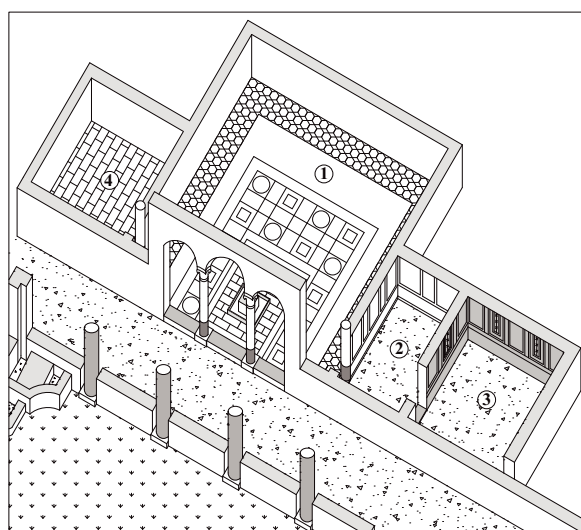


Abb. 2: Ricostruzione assonometrica del complesso della Grande Aula della villa di S. Vincenzino (Area 13)

CSV '09
AREA 13
US 1371



Abb. 3: Ricomposizione del pannello a fondo giallo con fiorone centrale

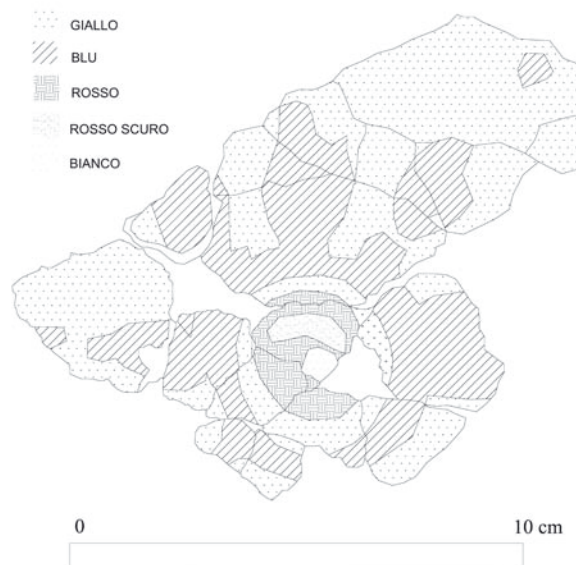


Abb. 4: Riproduzione grafica dei frammenti con motivo di fiorone



Abb. 5: Frammento di pannello a fondo bianco

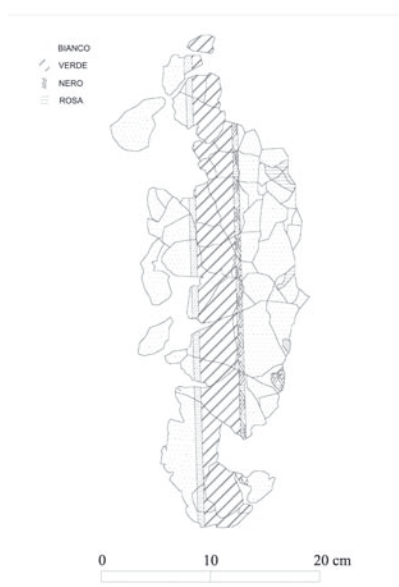


Abb. 6: Riproduzione grafica della porzione d'intonaco forse pertinente a lesena



Abb. 7: Frammenti del fregio superiore composto da due registri di semi-cerchi sfalsati



Abb. 8: Ipotesi ricostruttiva dello schema decorativo d'insieme dell'ambiente



Abb. 1: Frammenti di pittura con paesaggio sacrale da Casa Rocchi



Abb. 2: Frammento con raffigurazione di Perseo da Casa Rocchi



Abb. 3: Domus sotto Palazzo Giampè, triclinio



Abb. 4: Domus sotto Palazzo Giampè, *cubiculum*, particolare



Abb. 5: “Casa di Propertio”, corridoio, quadretto con Polifemo e Galatea



Abb. 6: “Casa di Propertio”, nicchia con fiori ed uccelli



Abb. 1:
Localización del vertedero en la planta de la ciudad romana de Mérida

U.E.	Cronología	Argumentos materiales
1423	50-60 d.C.	Sigillata Itálica: Consp. 18.2, 22, 26, sellos de <i>Memmius</i> y <i>Zoilus</i> Sigillata Sudgálica: Drag. 11, 15/17, 18 y 24/25 As de Augusto y Sestercio de Claudio
1542	52/54-Fin I d.C.	
1535	80-100 d.C.	Cerámicas de Imitación tipo Peñaflo: Mart. III Sigillatas Hispánicas: formas 33, 35/36, 37, 94 Ungüentario: De Tommaso 4
1537	90-100 d.C. (41-54 d.C.)	Sigillatas hispánicas del tipo Hisp. 37
1523	90-100 d.C.	ARSW-A:Hayes 3 y 8 Sigillata Hispánica: galbos variados
1319/1320	Ppio. II d.C. (54-100 d.C.)	Sigillatas Hispánicas: formas 37, 39, 35/36 Sigillata Sudgálica: Sello <i>Martialis</i> As de Trajano
1342	Ppio. II d.C.	Sigillata Hispánica: formas 7, 13, 15/17, 35/36, 37
1292	Ppio. III d.C.	Formas antiguas del ARSW-C
1262	Fin III d.C.	ARSW-A/D: Hayes 28 y 32 ARSW-C: Hayes 49 y 50

Abb. 2: Cuadro del contexto material cerámico de las U.E. que contienen pintura mural, en relieve y cornisas molduradas en estuco



Abb. 3: Imágenes del vertedero del suburbio Norte de Mérida en proceso de excavación



Abb. 4: Fragmentos de pintura mural de las U.E. 1423 y 1537



Abb. 5: Fragmentos de pintura mural de las U.E. 1342, 1535 y 1319



Abb. 6: Fragmentos de cornisas molduradas en estuco de las U.E. 1319 y 1320



Abb. 1: Planta del Edificio del Atrio de la vertiente meridional del Cerro del Molinete (Cartagena)



Abb. 3: Alzado conservado de la pared N de la habitación 4 del Edificio del Atrio



Abb. 2: Fragmento del derrumbe de pintura mural de la pared E de la habitación 5 del Edificio del Atrio



Abb. 4: Restitución hipotética del esquema compositivo de los restos hallados en el derrumbe de la habitación 11 del Edificio del Atrio posiblemente del piso superior

Abb. 5: Restitución hipotética del alzado de la pared N de la habitación 15 del Edificio del Atrio

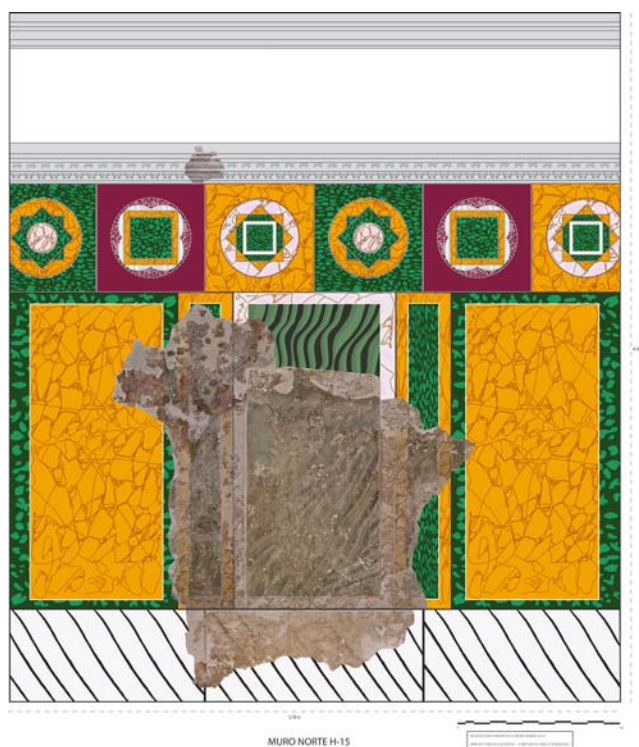


Abb. 6: Restitución de una zona superior o posible techo según algunos fragmentos hallados en el derrumbe de la habitación 11 del Edificio del Atrio

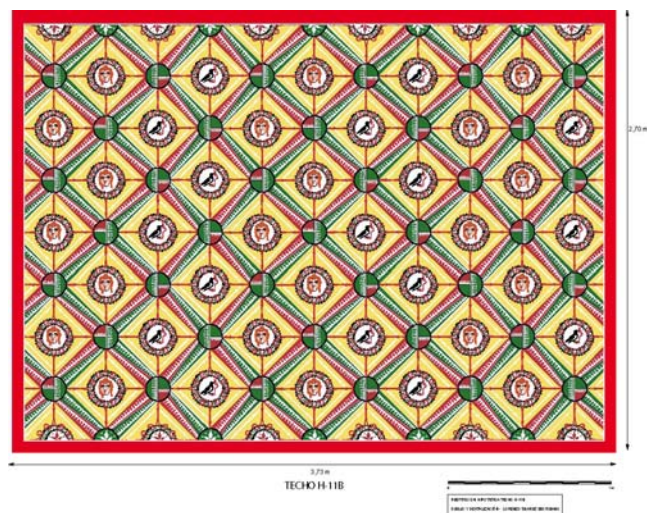


Abb. 7: Restitución de una zona superior o posible techo según algunos fragmentos hallados en el derrumbe de la habitación 11 del Edificio del Atrio

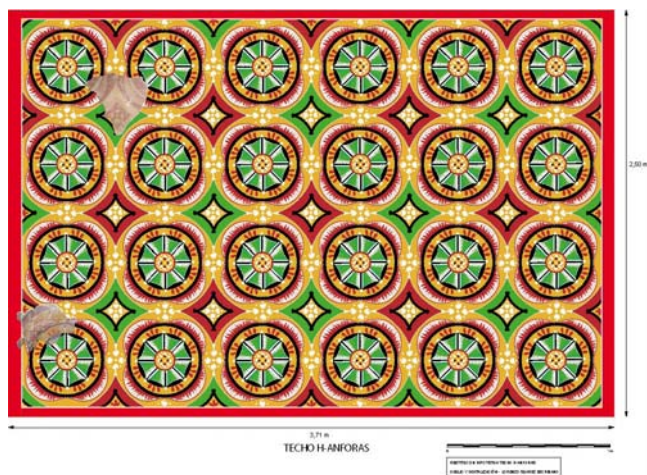




Abb. 1: Localisation et plan de la villa, en rouge les pièces ayant livré de décors peints et/ou stucqués

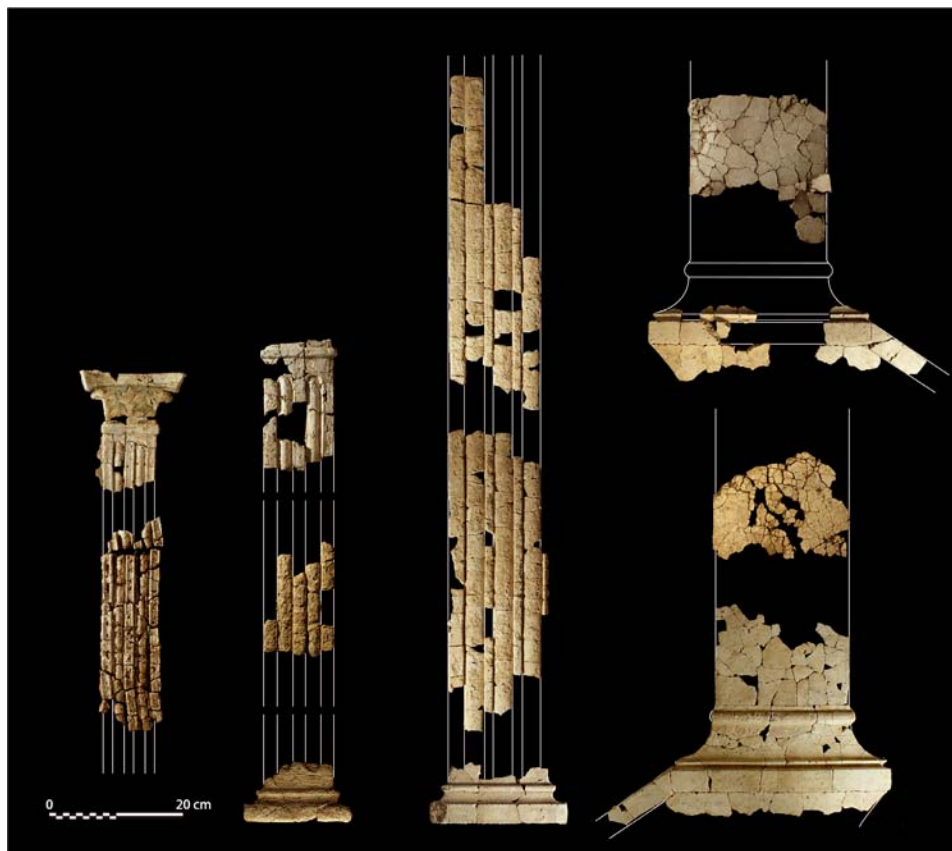


Abb. 2: Salle BF, pilastres stucqués

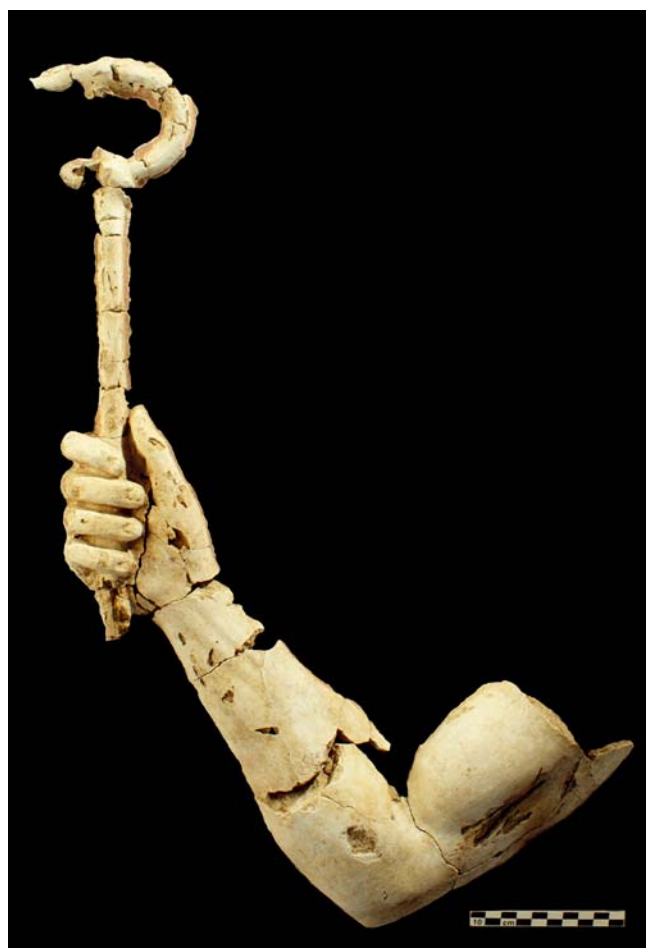


Abb. 3:
Salle BF, bras d'Hermès tenant son caducée

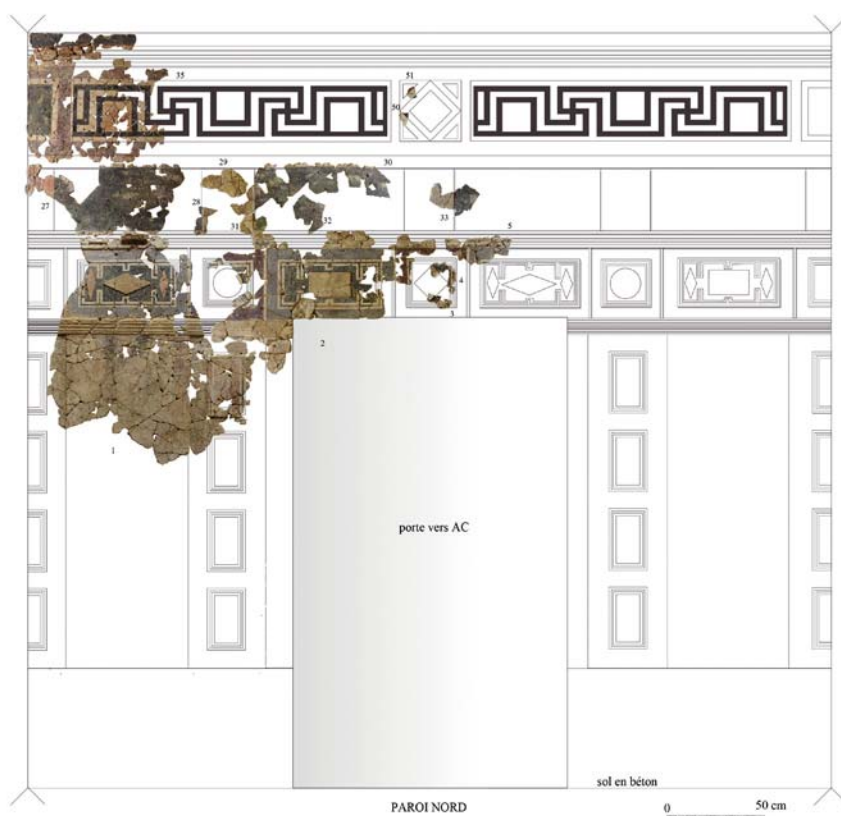


Abb. 4:
Salle AB, restitu-
tion hypothé-
tique du décor

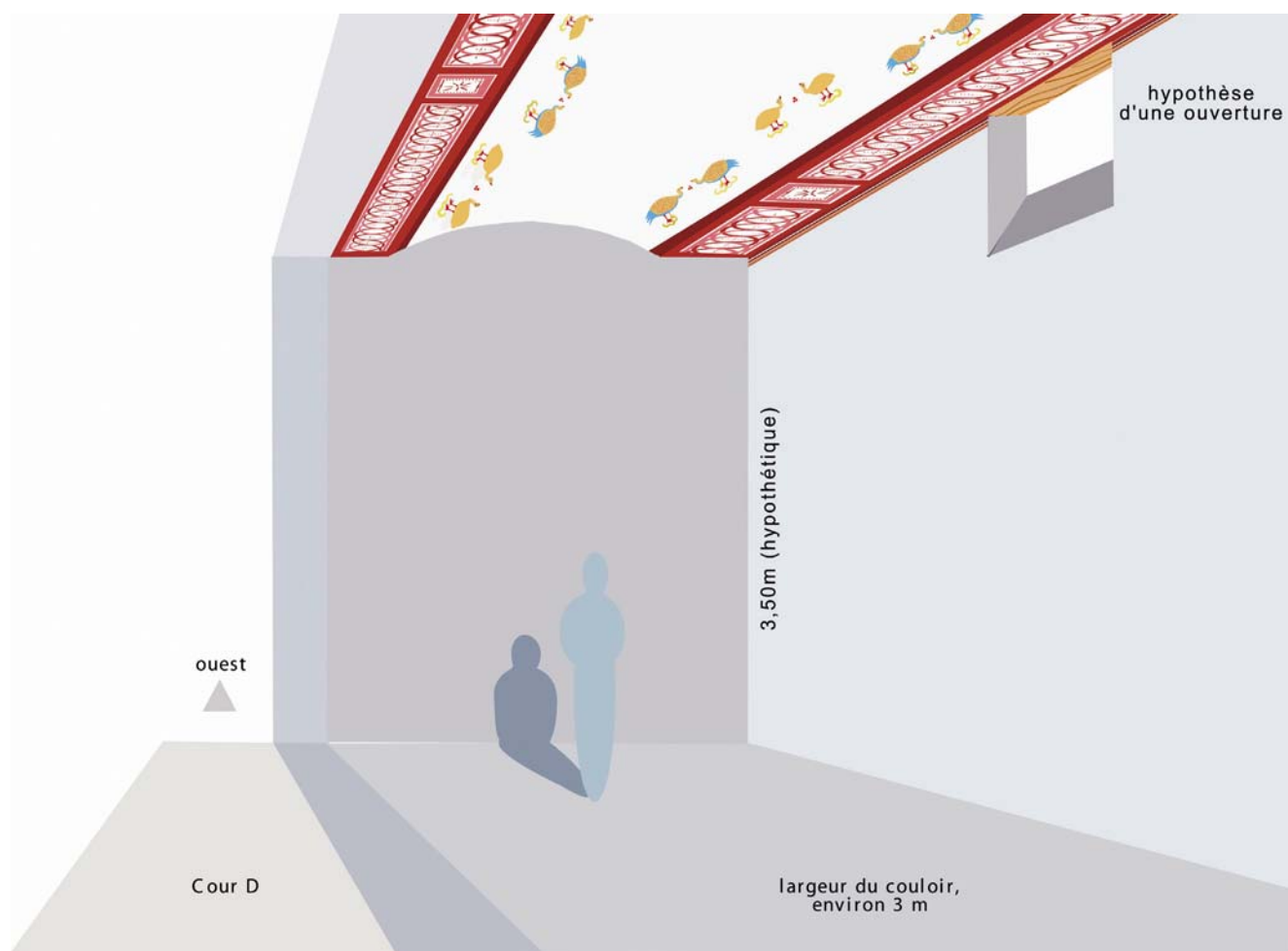


Abb. 5: Galerie E/K, restitution du plafond

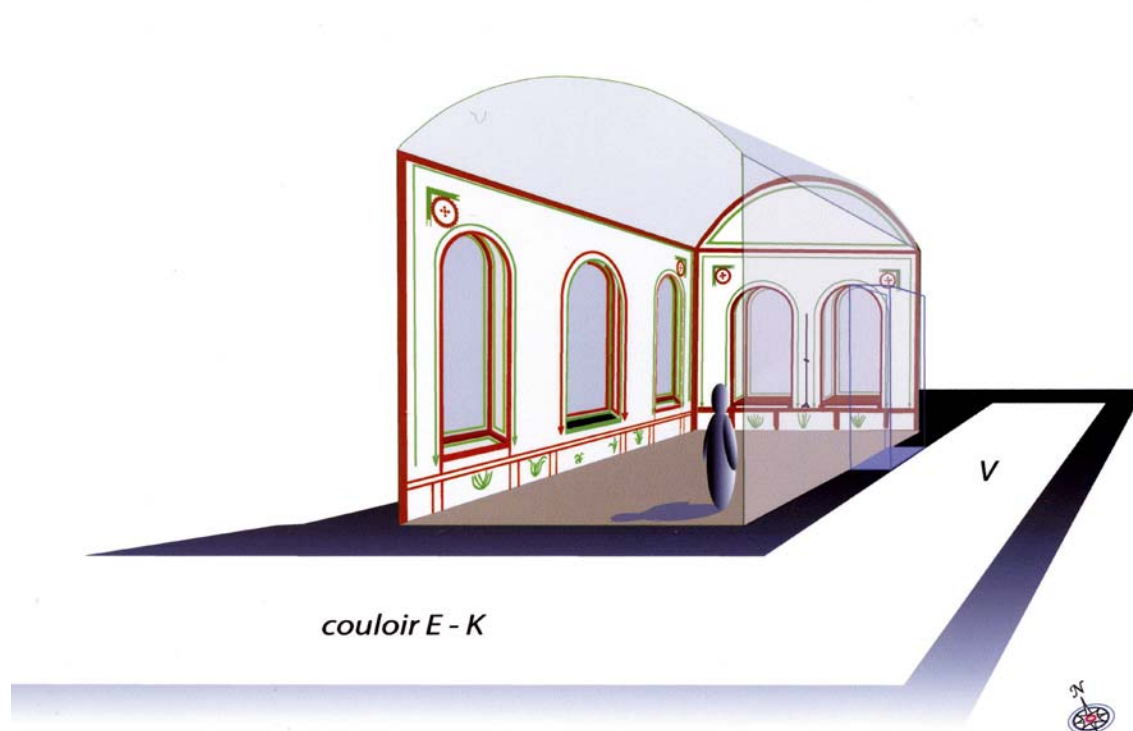


Abb. 6: Salle J, restitution du décor

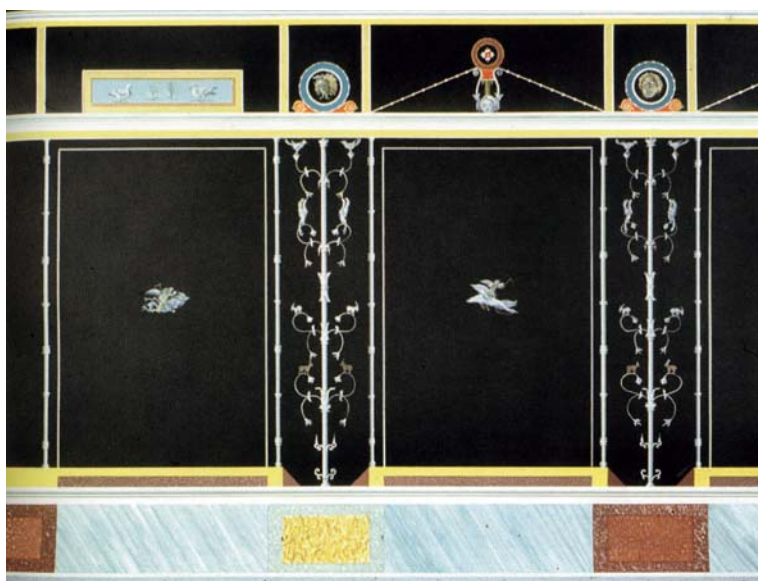


Abb. 1: Peinture de Plassac, restitution



Abb. 2: Peinture de Plassac, tête de Méduse



Abb. 3: Peinture de Plassac, tête barbue

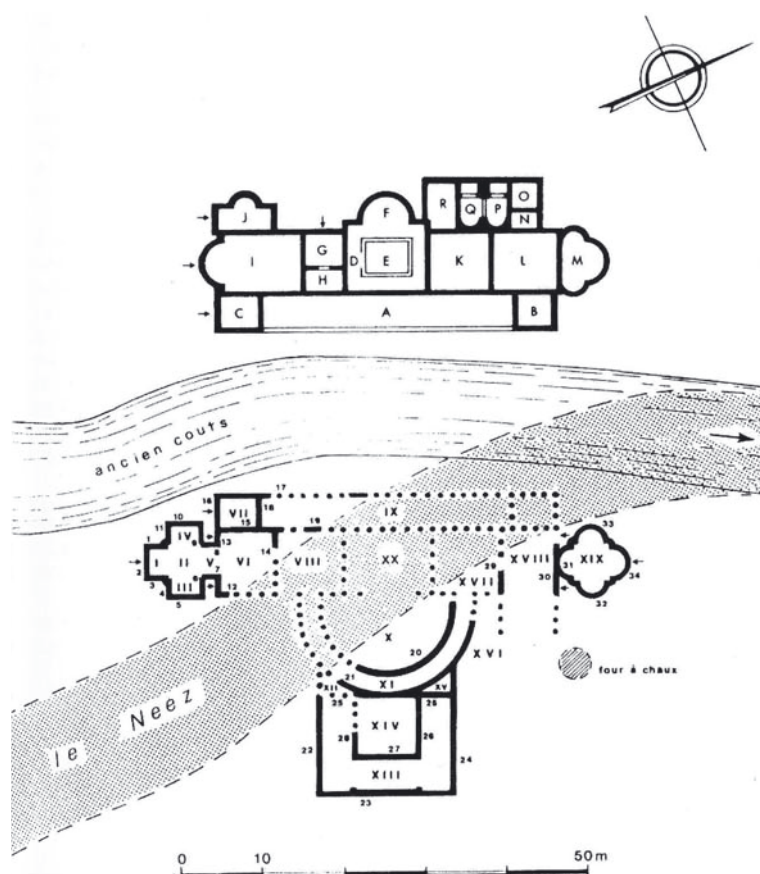


Abb. 4: Plan de la villa du Pont d'Oly à Jurançon



Abb. 1: Red coffer of the coffered-ceiling-imitation with yellow-brownish rosette

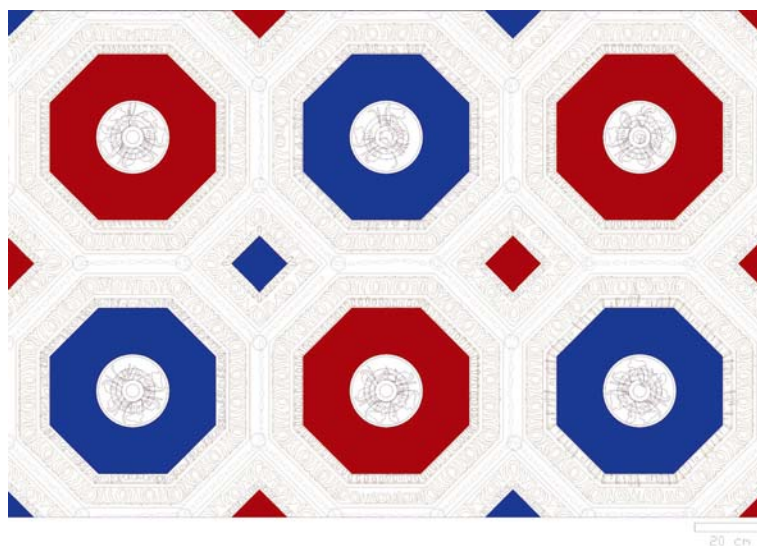


Abb. 2: New reconstruction of the coffered-ceiling-imitation of room 81



<< Abb. 3: Secondary layer *in situ* at the primary ceiling painting of room 81

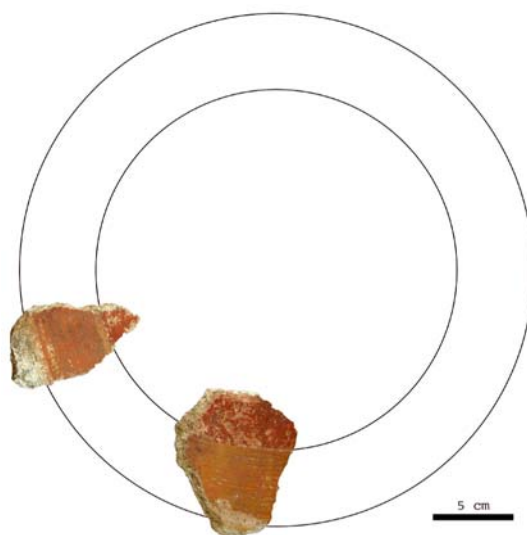


Abb. 4: Red and brown circles, secondary layer of room 81

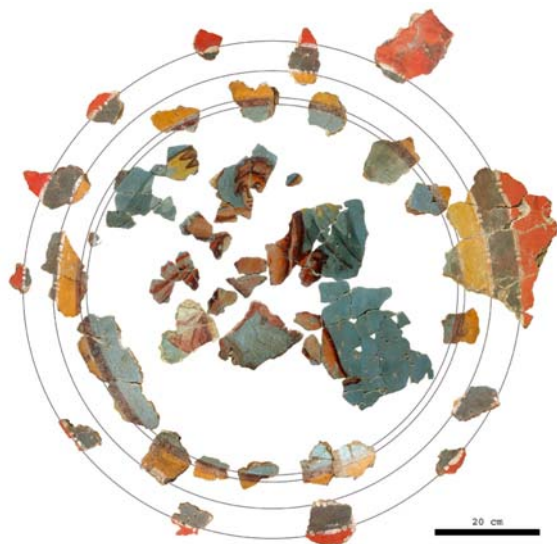


Abb. 5: Vaulted ceiling medallion with flying Eros

Abb. 1: *Viminacium*, Amphitheatre, two layers of the wall decoration from two different periods, arrow 1 shows the layer of painted decoration from the older period, while arrow 2 shows the layer from a younger period

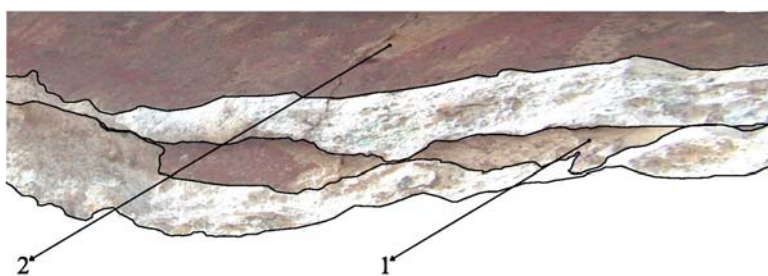


Abb. 2: *Viminacium*, Amphitheatre, a. floral decorative scheme with garlands. This painting belongs to the younger period. b. The zoomorphic motive, painted decoration from the older phase

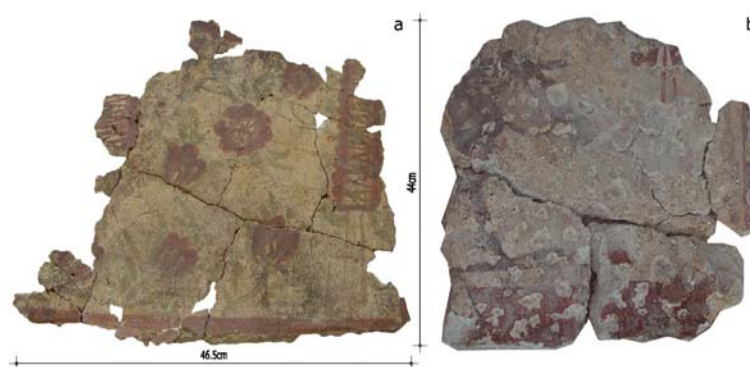


Abb. 3: *Viminacium*, Amphitheatre, floral decorative scheme with garlands

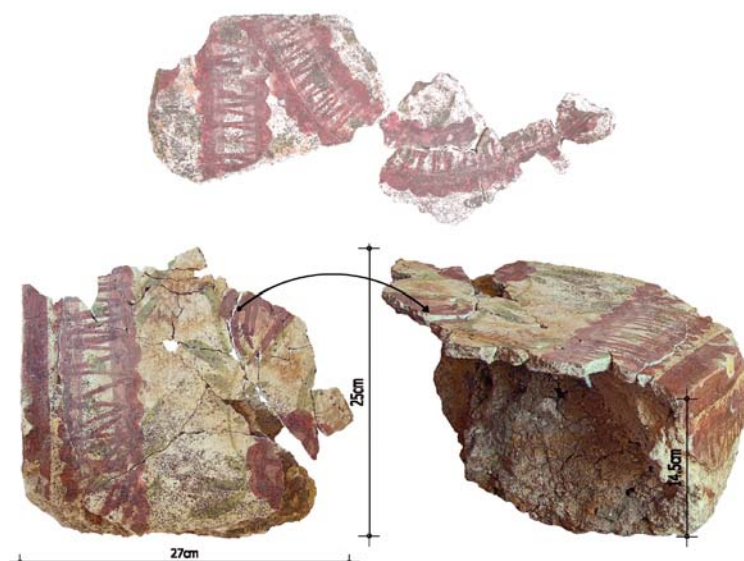


Abb. 4: *Viminacium*, Amphitheatre, the repeated iconographical scheme, painted decoration from the older phase





Abb. 5: *Viminacium*, Amphitheatre, the carved B-A letters on the older painting layer



Abb. 6: *Viminacium*, Amphitheatre, marbelization

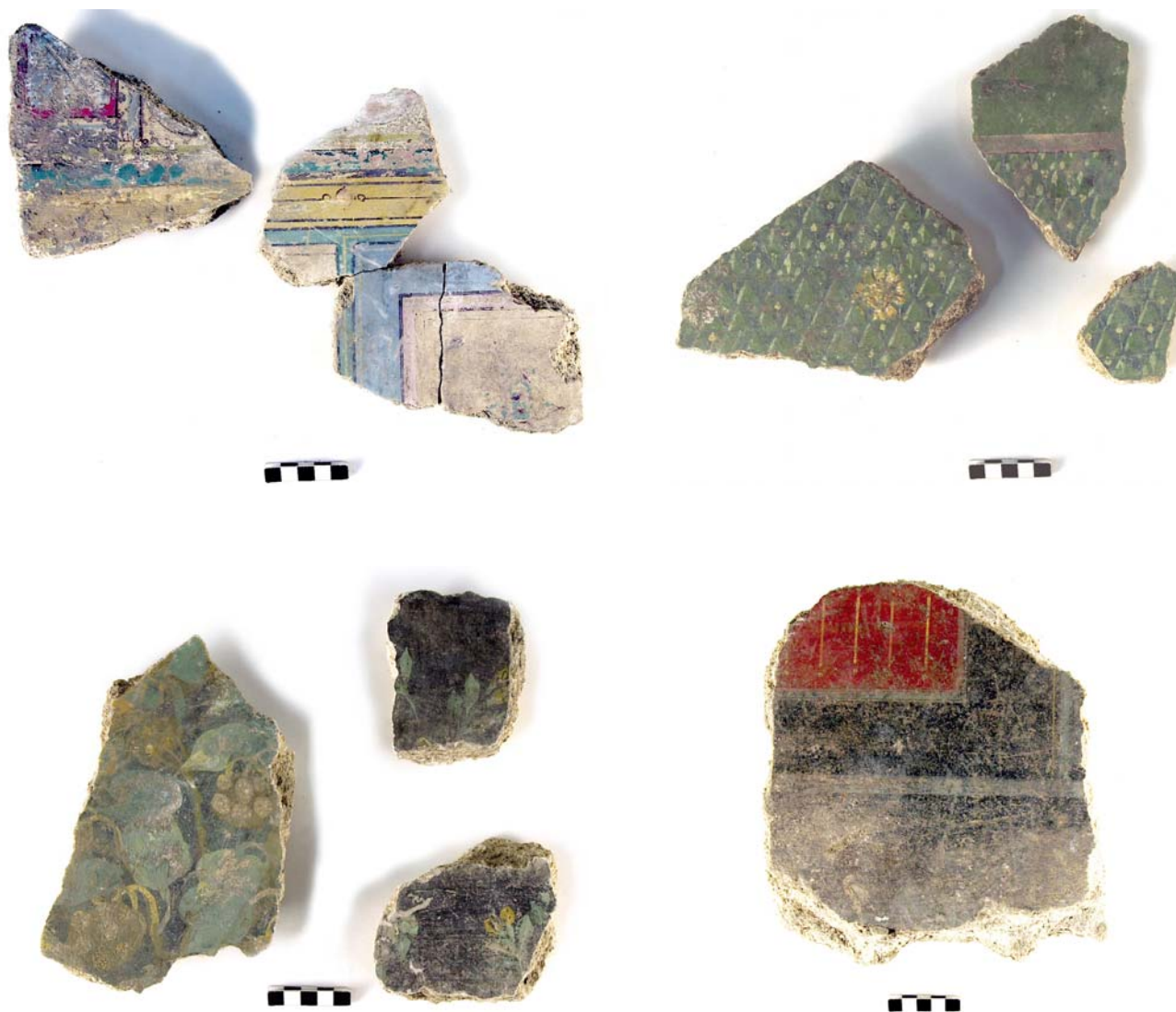


Abb. 1-4: Padova, Via S. Martino e Solferino



Abb. 1: Tavola sinottica di frammenti della I fase

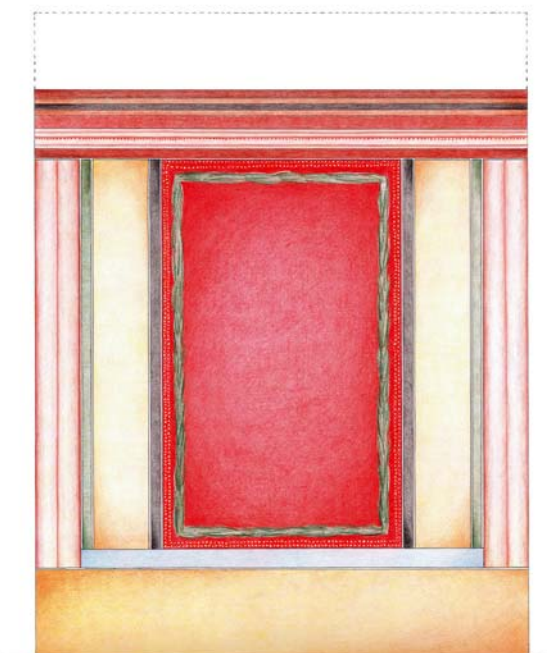


Abb. 2: Ipotesi di ricostruzione grafica della parete di I fase

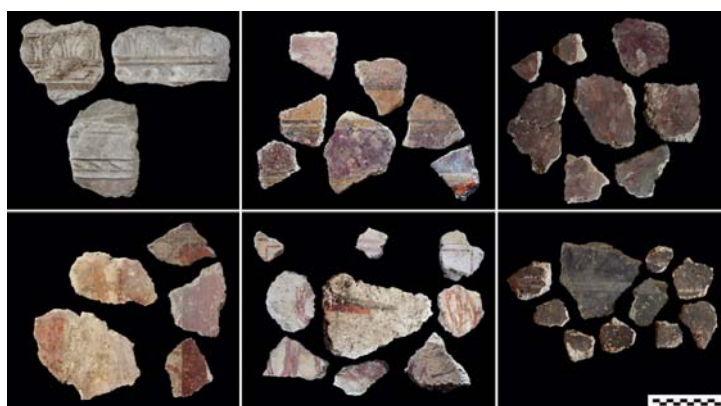


Abb. 3: Tavola sinottica di frammenti della II fase

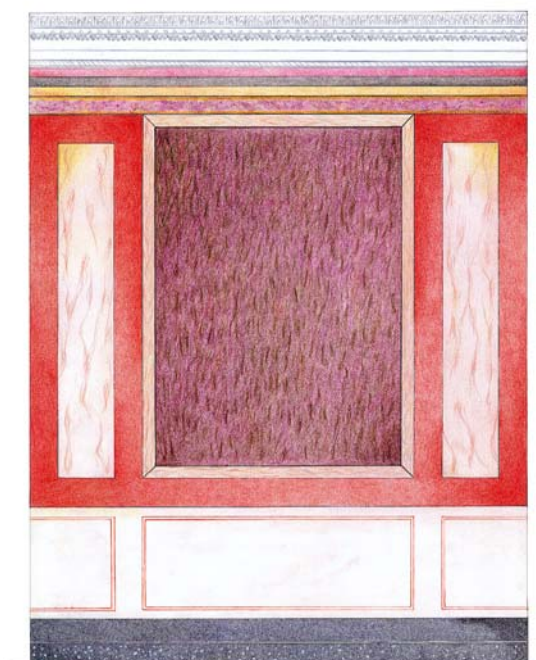


Abb. 4: Ipotesi di ricostruzione grafica della parete di II fase

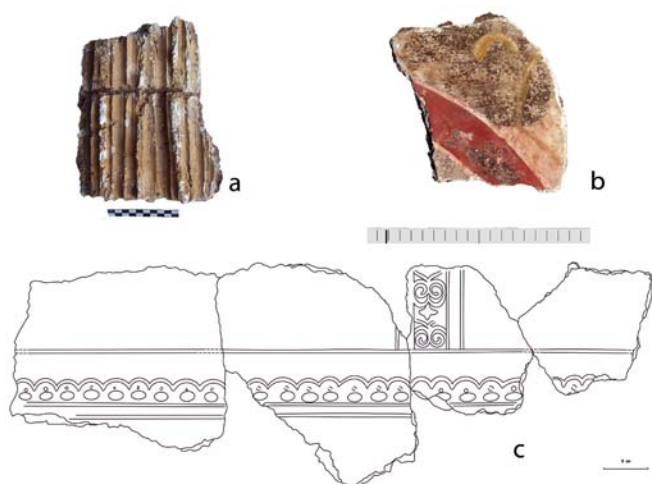


Abb. 1: Criptoportico di Alife; Gruppo 1 a) Retro di un frammento con impronte dell'incannucciata; b) fascia curvilinea in rosso su fondo nero coronata da un elemento decorativo in rosa; c) Disegno ricostruttivo di una porzione della decorazione: invv. CPF87A-32/33/34/35

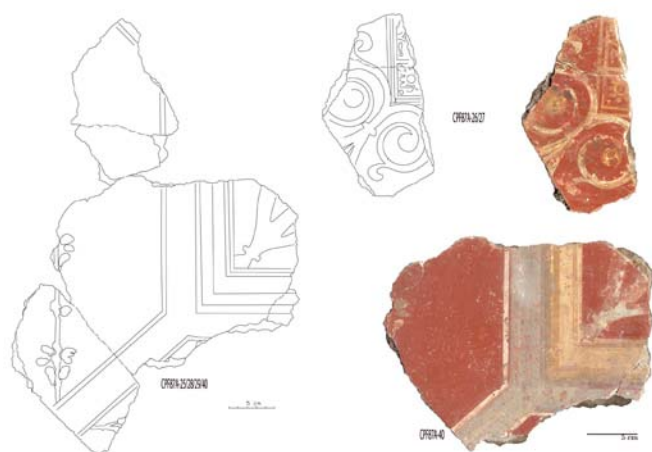


Abb. 2: Criptoportico di Alife; Gruppo 2. Restituzione grafica dei frammenti assemblati invv. CPF87A-25/28/29/40 e CPF87A-26/27; Frammenti di decorazione invv. CPF87A-40 e CPF87A-26/27

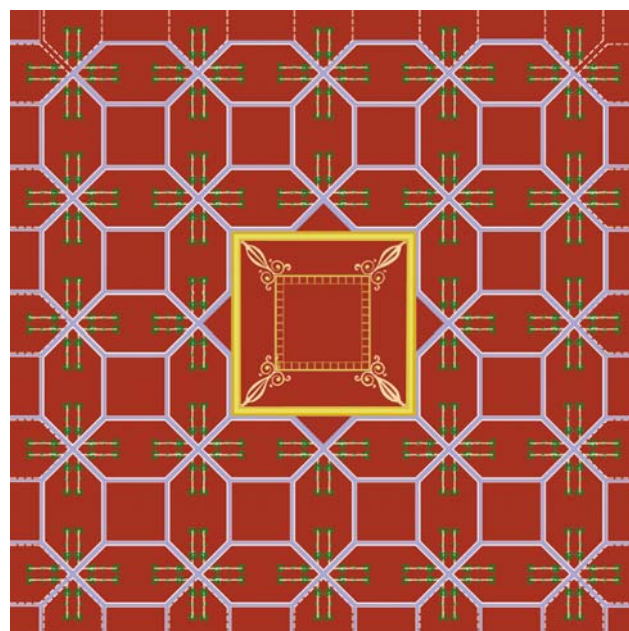


Abb. 3: Criptoportico di Alife; Gruppo 2. Ipotesi ricostruttiva del soffitto a ottagoni secanti

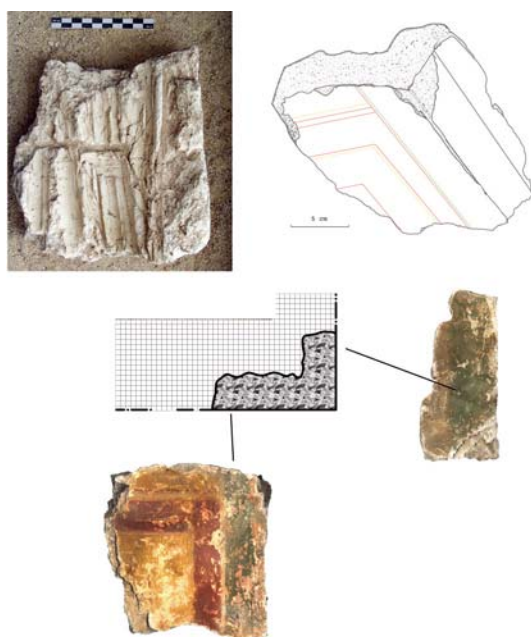


Abb. 4: Criptoportico di Alife; Gruppo 4. Frammento (inv. CPF87A-83) di elemento in aggetto pertinente a un soffitto. Retro, assonometria e sezione con l'indicazione delle due facce dipinte



Abb. 1: La Basilica Apostolorum au IV^e siècle

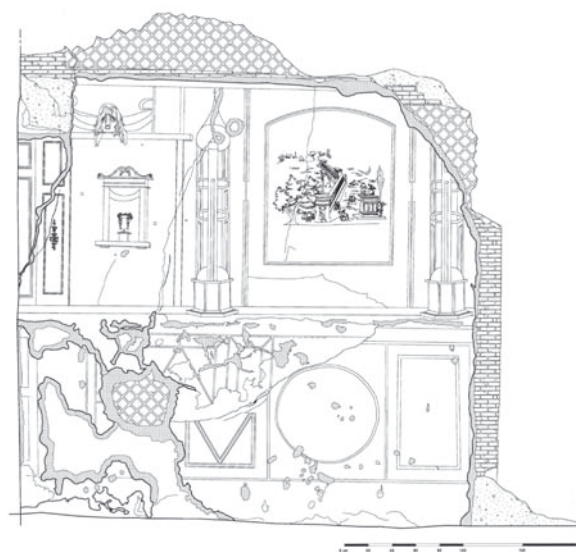


Abb. 2: Salle 28, relevé du mur est



Abb. 3:
Salle 28, la fresque paysagée

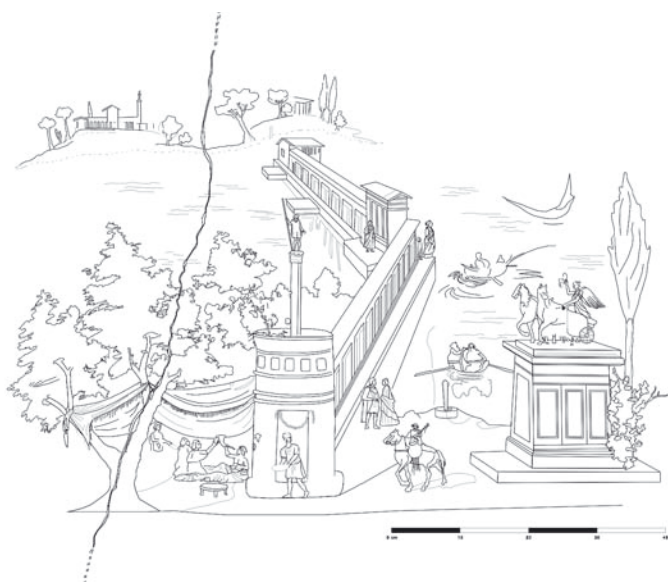


Abb. 4:
La fresque paysagée, hypothèse de restitution



Abb. 1: Sirmione – grotte di Catullo. La decorazione pittorica del vano 107, parete sud

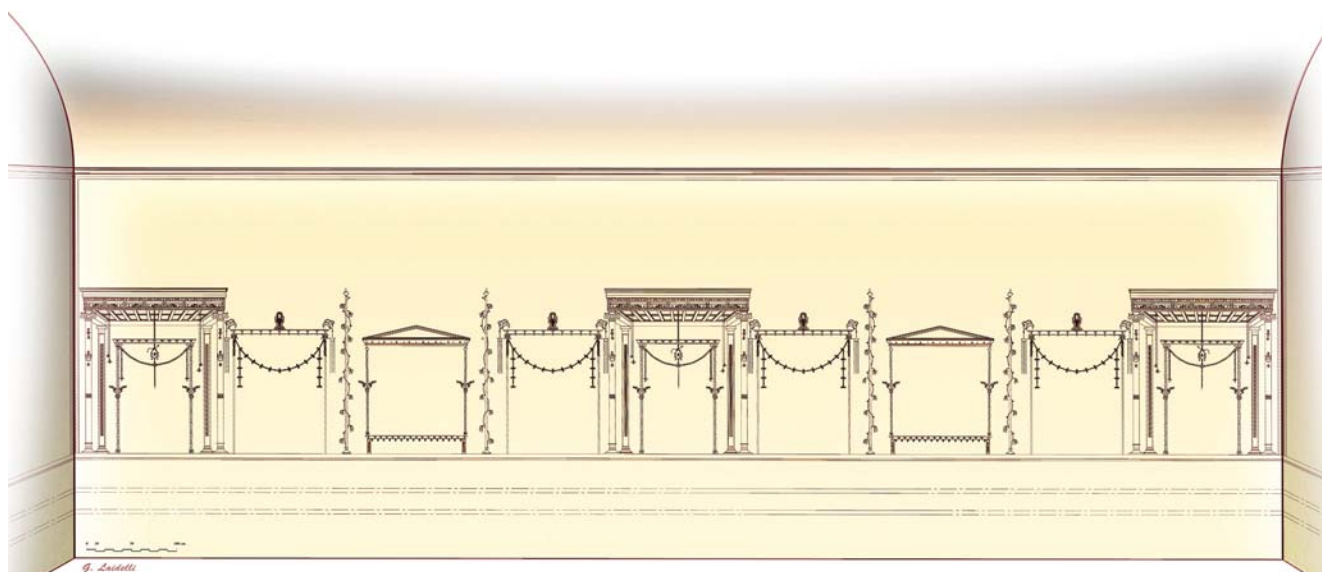


Abb. 2: Sirmione – grotte di Catullo. Ipotesi restituiva della decorazione pittorica del vano 107, parete sud

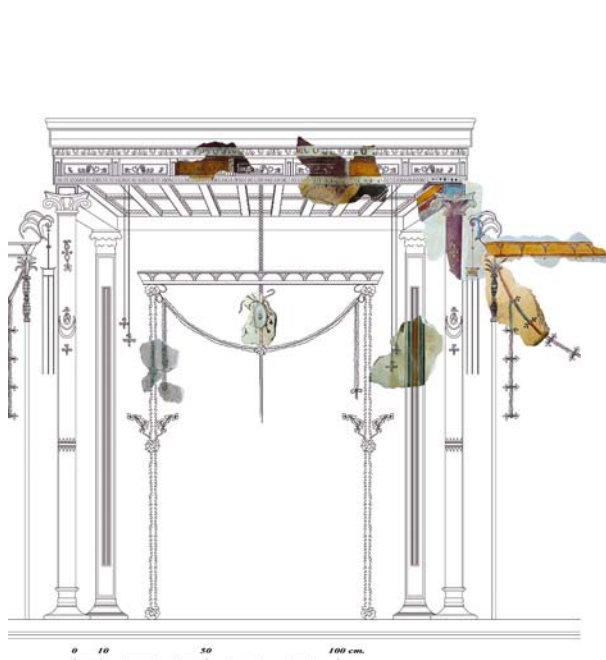


Abb. 3: Sirmione – grotte di Catullo. Frammenti di intonaco dipinto pertinenti alla decorazione del vano 107, edicola in prospettiva



Abb. 4: Sirmione – grotte di Catullo. Frammenti di intonaco dipinto pertinenti alla decorazione del vano 107, colonna candelabro e architettura con epistilio coronato da frontone

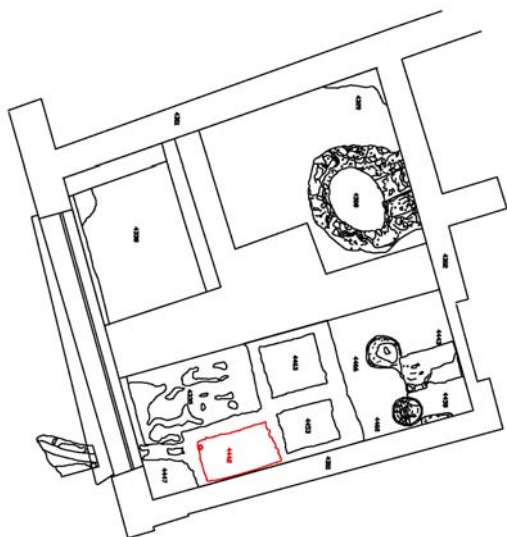
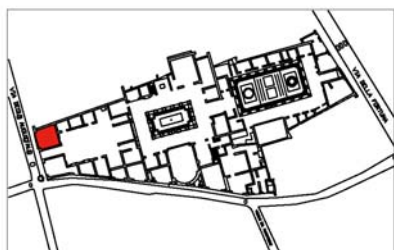


Abb. 1: Planimetría de la Casa de Ariadna de Pompeya y de la taberna 3



Abb. 2: Sector de la taberna 3 y pileta en la que se hallaron los restos pictóricos



Abb. 3 (oben): Imagen de la U.E, 4441 o relleno de la pileta con algunos fragmentos pictóricos

Abb. 4 (rechts): Restitución hipotética del cuadro de la zona media de la pared donde se representan la personificación del Sarno, del Vesubio y a Mercurio sobre éste último

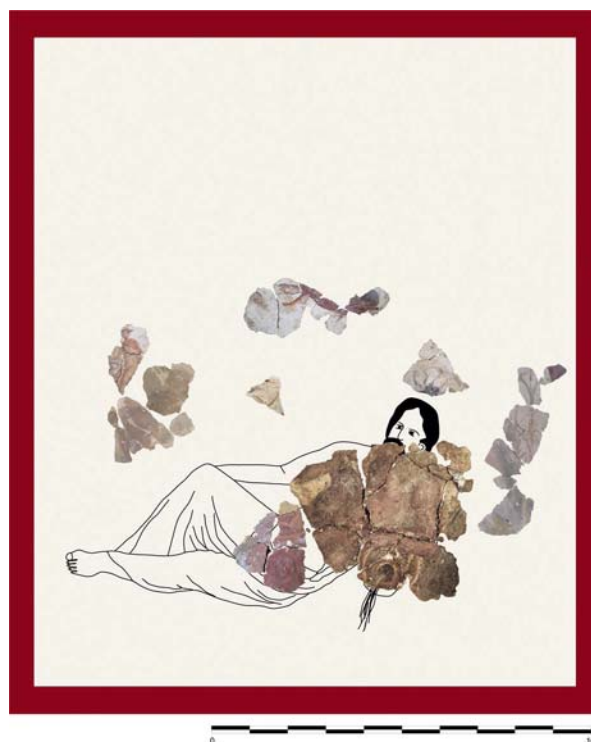




Abb. 1: The *tympanum* of the northern alcove in *cubiculum* 11 in June 2010

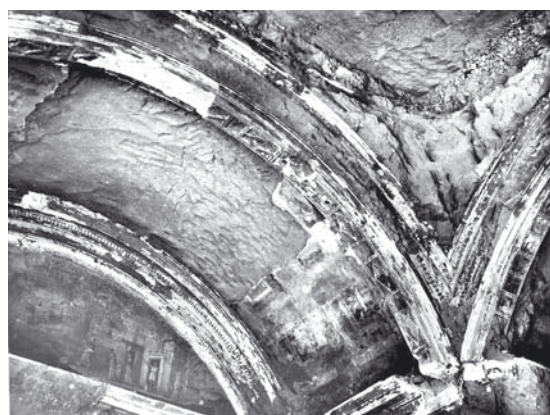


Abb. 3: Recovered photograph of the north (left) and east (right) alcoves of *cubiculum* 11, taken during the 1967 excavations



Abb. 2: Recovered photograph of the *cubiculum* 11 *tympanum*, taken during the excavations of 1967



Abb. 4: Drawing of the *tympanum* in *cubiculum* 11



Abb. 1: Room 94, West wall. Inset detail from far left panel



Abb. 2: Room 32, the so-called Slave Peristyle, South wall



Abb. 3: Room 46, North wall



Abb. 4: Three examples of bardiglio marble found in situ in Room 32 and newly excavated floor in Room 86 (lower right)

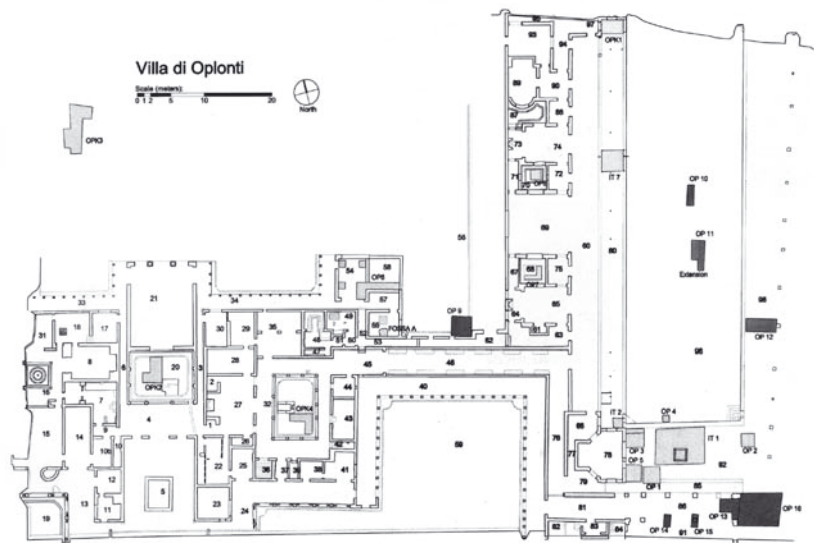


Abb. 1: Plan of Villa A at Oplontis

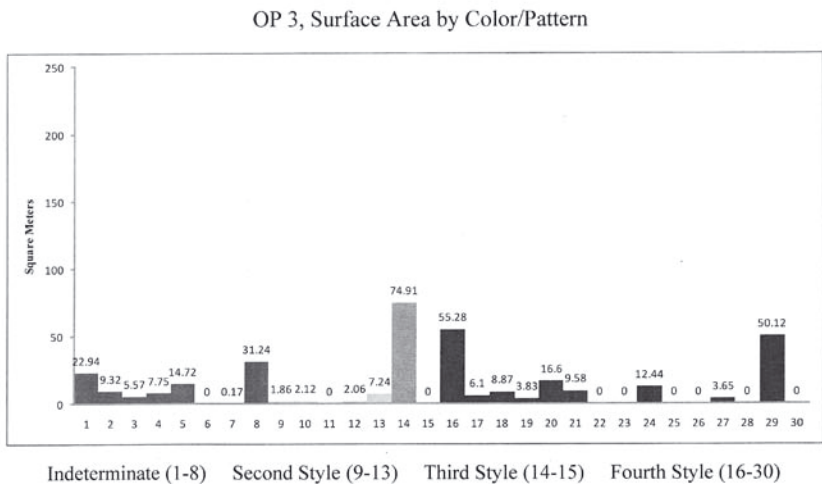


Abb. 2: Quantitative Bar Graph for Trench OP3

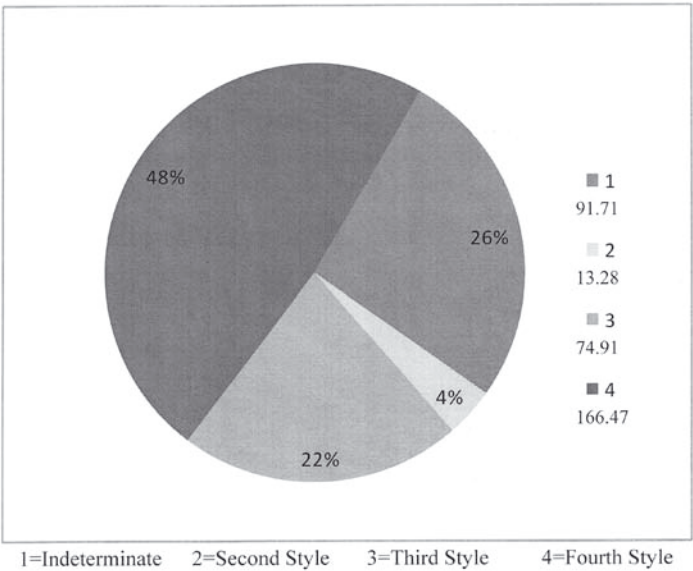


Abb. 3: Quantitative Pie Chart for Trench OP3