

## 2020 PROTOCOLS FOR COMPOSING DATABASE ENTRIES

Updated: 2/7/2020

This document contains notes regarding approaches that members of the PALHIP team should employ for composing database entries in the main object database during the 2020 study season. It represents a combining, revision, and expansion of various earlier PALHIP protocols documents. This document will be subjected to continual revision, and the exhaustiveness and specificity of the instructions for the filling in of the various database fields varies considerably from field to field, with these more adequate for some categories of artifacts and less adequate for others. In instances in which you are uncertain as to how to fill in a field, you should refer to records documenting an artifact similar to the one in question and/or consult with JTP or another project member with experience in the documentation of the category of artifact in question.

This somewhat lengthy document will be substantially easier to use than would otherwise be the case if you open it in Google Docs, then click on the *Show document outline* tab that appears at the upper left hand corner of the screen, as this will cause the heading for each of the tabs and fields to appear in a list running down the left-hand side of the screen. You can then jump directly to the section that interests you by simply clicking on the relevant heading.

For off-line use note that the table of contents appearing below also has hyperlinks to the heading for the section for each of the tabs. Clicking on any one the tab titles in the TOC will take you directly to that section.

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## **GENERAL POINTS**

End all text entered in free-text fields with a period except for those fields that call for entry of a number.

Leave texts from dropdown menus without a period at the end.

Skip one space (not two spaces) after a period.

JTP has put/will put his editorial comments and queries in square brackets.

Enter “Not present.” in fields where this is appropriate. DO NOT enter “Not observed.”, as there is some risk that this could be interpreted as indicating that you did not look, rather than that you looked and did not observe any indication of the thing in question.

Do not use “not applicable”, “na” or similar in any field.

## **BASIC INFORMATION TAB**

This tab records various items of basic information regarding the artifact, including its general nature, identification number(s), storage location, previous publication, date of recovery, provenience, material, artifact class, form, typological designation, names, date of manufacture, and function.

### **Identification:**

Free-text field.

In this field you indicate in very basic terms what the artifact is, with the various items of information arranged in a specific order that permits users to sort on this field in useful ways.

These items of information should be ordered as follow:

Material, basic nature of artifact, formal typological identification, brief characterization of condition (substantial damage etc.) that will permit identification of the artifact (e.g., Is what I have in front of me the same artifact as the one that they are describing in this database record?).

For glass artifacts, there should be an indication of the degree of transparency and color in parentheses immediately after the indication of the material, as these represent basic attributes of the material.

For this composing entries for this field it will often prove useful to refer to and adopt/adapt the entry in the record for a similar artifact.

Sample texts:

Bronze basin - oval (small) (Tassinari O200); rim/upper wall broken away over substantial area.

Glass (transparent blue-green) bottle - square (large) (Isings 50b).

### **Description:**

Free-text field.

In this field present a detailed morphological description of the artifact. The various items of information should follow a specific order using standardized terms. These differ to some degree from one category of artifact to another.

For vessels in ceramic, glass, metal, and similarly-shaped artifacts (e.g., bells) start at the top of the object and work your way to its bottom; start on the exterior of the object and work your way to the interior. Separate clauses with semicolons.

After basic morphological information provide description of micromorphology and similar attributes. Note that damage and use alteration are not to be described here, but rather in fields that appear on the *Condition* tab.

For items that we cannot describe because they are on loan or cannot be found, enter text such as:

TO DO – AT VILLA IMPERIALE

or

CANNOT BE FOUND AT CASA DI BACCO

or similar at the beginning of the entry. Follow this with something like “Information from Scatozza 2012.” and then use the information provided by this source/these sources to fill in as much of the record as you can.

For this composing entries for this field it will often prove useful to refer to and adopt/adapt the entry in the record for a similar artifact.

Comments regarding some specific categories of artifacts:

Long, thin implements (e.g., surgical instruments, probes, styli, knives, tweezers): Employ terminology borrowed from biology to refer to bones, with the end towards the center of the body referred to as the proximal end and the other end as the distal end. For our purposes, refer to the pointed/business end of the object as its distal end and the other end as the proximal end. Compose your description beginning at the proximal end and working your way towards the distal end. Refer to the end of the proximal end as the “butt” (as this makes sense to do) and to the end of the distal end as the tip (as this makes sense to do).

Needles: The proximal end with the eye is known as the head. The distal end is known as the point (even when not particularly pointy).

Strigils: These have a handle and a blade. For description, the strigil should be oriented with the blade pointing down, with the upper surfaces of the handle and the blade in this orientation regarded as the dorsal surface and the lower surface regarded as the ventral surface. The throw of the strigil is the distance that the tip of the blade extends beyond a plane extended from the ventral surface of the handle.

Bells: Refer to Eckardt and Williams 2018 for the appropriate terminology and typology. Types: Type 1: quadrangular; Type 2: domed; Type 4: tulip-shaped. The element at the top from which the bell is suspended is known as the canon, with the aperture that passes through this known as the canon hole (n.b. Eckardt and Williams refer to this as the loop hole.); the top of the body is known as the crown, which may have a shoulder; element on the underside of crown from which clapper is suspended in known as the crown staple.

Steelyard balances: Refer to Allison 2006 for terminology. The longitudinal element is known as the beam; the beam hangs from what is known as the suspension loop, with the center of balance known as the fulcrum; the portions of the beam to either side of the fulcrum are known as the short arm (used for the suspension of the object to be weighed) and the graduated long arm

(along which the counterweight is moved); the weight is called the counterweight; the pan that hangs from the short arm of the beam is known as the balance pan.

**Inkwells:** Employ general PALHIP terminology used for bronze vessels for the body of the inkwell. The lid consists of two elements: disk element with hole in center, and insert element seated in hole. Employ general PALHIP terminology for describing pot lids as needed, e.g. flange, lid seating, pommel. Insert element is often attached to disk element with hinge, for which, see hinge terminology.

**Hinges:** A hinge consists of three elements: two leaves and one pin. Each leaf has a part for affixing the hinge to a surface called the plate, which is usually pierced by one or more holes, and at one end has a set of alternating knuckle disks pierced by a transverse hole in the center and knuckle disk seatings. The rod inserted through the holes in the knuckle disks locking the leaves together is called the pin, with the flat end of the pin hindering it from falling out of the knuckle is called the pin head. The center part of the hinge consisting of interlocking knuckle disks with the pin is called the knuckle. Hinges with flat plates are referred to as strap hinges; hinges with one or more angled plates are referred to as stepped hinges.

The terminology for many other categories of artifacts (pottery, glass vessels, and lamps [in both ceramic and bronze]) remains to be added. For the time being replicate the terminology employed in the records for similar artifacts.

**Date:**

Free-text field.

In this field indicate the date on which the record is being created in the format MM/DD/YYYY.

Sample text:

07/17/2019.

**Compiler:**

Dropdown menu.

In this field indicate the name of the person who initially created the record. Each season names will be entered into the vocabulary list for any new project members.

**Update(s):**

Free-text field.

In this field indicate the initials of any person updating the record and the date on which this occurred. Give the initials of the person's name as this appears in the dropdown menu for the

*Compiler* field and the date as MM/DD/YYYY each time that the record is altered significantly, with different episodes separated by semicolons. Minor interventions, such as corrections of typographical errors need not be reported.

Below this add notes indicating any work that you believe needs to be done in order to complete the documentation of the artifact.

Sample text:

Edited by JTP 03/23/2019; 06/10/2019; edited by SFB 07/02/2019.

### **Inventario number:**

Free-text field.

In this field indicate the Parco Archeologico di Pompei *numero di inventario* or *inventario* (inventory number) that appears on the *scheda* (catalog card) (and is usually inked onto the artifact in dark or white ink or written on a tag attached to the artifact).

Note that in many cases multiple items are listed under a single inventory number in the *schede*, with the various items distinguished by placing a letter of the alphabet after the number (e.g., 12345A, 12345B, 12345C, and so forth). The project converts alphanumeric designations of this kind to numeric designation (in order to facilitate the sorting of records in Excel and FileMaker Pro) as follows: 12345.01, 12345.02, 12345.03, and so forth.

In cases in which the artifact has not been inventoried enter “Not inventoried.”

Sample texts:

12345.

12345.01.

### **Scheda Buffetti:**

Dropdown menu.

In this field indicate the project’s experience in searching for, locating, and using the *scheda*.

### **Other id numbers:**

Free-text field.

In this field report any identification number assigned to the item aside from the PAP inventory number that might prove useful (e.g., a set of identification numbers employed by the individual

excavation). Do not indicate here any catalog numbers or similar employed in a publication of the artifact (which is reported in the *Publication information* field).

### **Publication information:**

Free-text field.

In this field list all publications known to you in which the artifact is significantly mentioned by the last name of author(s), the year, the page(s), and any catalog or figure number, presenting multiple references in order from the earliest to the latest separated by a semicolon. There is no need to provide the complete reference, as this will appear in the working bibliography that the project maintains. If you are citing a previously unrecognized work bring this to the attention of JTP so that he can add this to this bibliography.

In many cases you will not have had the opportunity to carry out a search for publications of the artifact. In cases of this kind insert the following text in this field:

“No publication of this item has been encountered to date.”

This is intended to communicate the idea that while you do not at present know of any publication of the object, you are not excluding that it has, in fact, been published.

Sample text:

Vuat 2000 pp. 144 Fig. 24 a, 145 Tab. 25; Scatozza 2012 p. 117.

### **Provenience:**

Free-text field.

In this field indicate the property in which the artifact was recovered. For Phase 2 of the project this will be one of the properties in Insula I.11, and you should thus begin the entry with I.11 and add the property's doorway number or doorway numbers. Indicate doorways between 1 and 9 with a two-digit number, beginning with a zero. For properties with two or more doorways indicate all of these, separating them by periods, giving what is assumed to be the main entrance first.

Sample texts:

I.11.17.

I.11.05.08.

I.11.15.09.

### **Storage information:**

Free-text field.

In this field indicate the specific locus in the Casa di Bacco storerooms where the object is stored as this is indicated on the *scheda*. These designations are sometimes difficult to decipher on account of the differences between Italian and American orthography, so feel free to consult with another person if you have any doubts regarding the correct reading of this information on the *scheda*. It is important that you get this information recorded correctly, as the two *consegnatari* at the Casa di Bacco use this information to retrieve the artifact from the storerooms.

**Date of recovery:**

Free-text field.

In this field indicate the date on which the artifact was excavated/assigned an inventory number. Determining this date is currently difficult for many artifacts, as it is not indicated on the *scheda* and the *Libri di Inventario* - in which there is an entry for all of the artifacts inventoried on a specific day - have been sent away from Pompeii for digitization. The date is often indicated in publications that present the artifact, so you should check the pdfs of these for this information. It is now known to us that there is a document in the office at the Casa di Bacco known as the *Registri Topografici* that is a handwritten list all artifacts in the schede by property, and we should request permission to have access to this for the 2020 season.

Format: Year, followed by a colon, then the month as a number from 01-12, then a dash, then the day as a number from 01-31. This format is structured in this way with a view to generating a useful result when sorting. In cases in which this date is not known enter “No information.”

Sample text:

1960: 07-15.

**Context:**

Free-text field.

In this field present information regarding the specific location within the property in which the artifact was recovered. This will most often be a room number or a room number plus some indication of a place within that room. For this you should follow the standard set of room numbers that the project is using for the property in question.

Format: On the first line of this field indicate the room number and the specific location with that room if you have any information on this score free and clear of any other information so as to facilitate sorting on this field. If you have additional information regarding context, skip to a new line and indicate this. You may want to indicate the source of this information, any conflicting information regarding the artifact’s provenience, or any other relevant information.

Sample text:



Room 3 - Southeast corner.

Atrium - SE corner (Vuat 2000; Scatozza 2012).

**Material:**

Dropdown menu.

In this field indicate the material or materials from which the artifact was manufactured. If there are traces of some second material (e.g., small amounts of wood or iron from a handle) regard this as a secondary material (e.g., by selecting “bronze with iron” from the dropdown menu). If the artifact would have had an element that is no longer preserved (e.g, a wooden handle; a leather strap), refer to this in the *Description* field but do not indicate this here. If there is no value in the menu that corresponds to the artifact indicate this to JTP so that he can add this to the vocabulary.

**Form:**

Free-text field.

In this field indicate the basic form of the artifact. Note that this information is also included in the entry in the *Identification* field.

Format: Begin with the general name of the artifact type, followed by specifics of its gross morphology and then, in parentheses, attributes such as size, if relevant. This ordering was selected with a view to the obtaining of a useful result when sorting on this field.

For balsamaria, vessels taller than 9 cm receive no size designation, those between 6 and 9 cm in height are designated as “small”, and those less than 6 cm tall as “very small”.

There at present are similarly size gradients for certain other artifact forms (e.g., oval basins in bronze are designated as either large or small).

Sample text:

Balsamarium – ovoid with funnel mouth (very small).

Bowl - hemispherical with flanged rim and ring foot.

**Class number:**

Free-text field.

PALHIP has yet to adopt a set of standardized class numbers and you should leave this field empty.

Note that JTP has used this field to indicate the number of the artifact grouping in the set of 105 such groupings that he employed for preliminary analysis for the artifacts from the Casa di L. Habonius Primus, the Casa Imperiale, and the Villa Regina a Boscoreale that he presented in a manuscript that he submitted in January, 2020. He will likely use this field for the revised and expanded set of artifact groupings that he intends to elaborate for the definitive analysis of artifact assemblages.

**Class name:**

Dropdown menu.

At present the dropdown menu contains vocabulary for only a limited set of ceramic classes. In this field indicate the ceramic class to which the artifact belongs. For other categories of artifacts leave this field empty.

**Form number:**

Free-text field.

In this field indicate the most widely employed typological designation for the artifacts. As appropriate, use Tassinari for bronze vessels, Isings for glass vessels, Conspectus for ITS vessels, and Loeschke for ceramic lamps.

**Alternate form name/number:**

Free-text field.

In this field report other names that have been used to describe this specific artifact both on the scheda and in any publications known to you.

Format: Begin with the term (in the original language) (using your discretion to edit long descriptions down to some significant, brief term), after which indicate the source in parentheses, using author's last name and the date, and the page, if this is not evident from the entry in the *Publication information* field. Present these with one term per line, arranging them in alphabetical order. This information will permit the project to compile evidence regarding the various terms that have been employed to indicate a particular kind of artifact. Below this and separated from it by a blank line you can indicate any other typological designations known to you that are employed in the literature for the form to which the artifact belongs

**Sample text:**

coppa ellittica (Berg 2010 p. 213).  
forma ovoidale di pasticceria (Berg 2010 p. 211)  
stampo di pasticceria (scheda).  
vaso ellittico (Tassinari 1993).

**Date of manufacture:**

Free-text field.

In this field present information regarding the current understanding of when artifacts of the kind in question were manufactured. In many cases this will not be conveniently available to you, so you may wish to leave this field empty so that it can be filled in at some later date.

Format: On the first line give a value consisting of the beginning date, a dash, and then the end date, so as to permit a useful result when sorting on this field. Use negative numbers for dates BCE and positive numbers dates CE. When the beginning date is given as a range of years use the earlier figure, and when the end date is given as a range of years use the latter figure. Skip to a new line and give the source of this information in the form of the author's name followed by the date of publication and the page number. After this you may insert comments that provide the full bracketed dating (e.g., 10/20 – 50/60), contextualize, interpret, present alternatives to the dating, as well as any other relevant information.

Note that you will often be obliged to convert non-numerical dates to some reasonable numerical equivalent. (e.g., beginning first c. AD = AD 1-10; mid-first century = AD 40-60; Augustan = 30 BC – AD 15; Flavian = AD 65-100, and so forth). Again, this format is intended to provide a useful result when the records are sorted on this field. Consult with JTP if you have questions regarding how to do this.

Sample text:

- 20-50.

Hayes 1992 p.123: 20/10 BC – AD 30/50.

**Assumed function:**

Dropdown menu.

In this field indicate the activity/operation that scholarship has generally assumed for artifacts of the category in question were employed. If there is no value that corresponds to the artifact indicate this to JTP so that he can add this to the vocabulary.

Note that the *Use* field on the *Condition* tab is used to indicate information provided by use alterations, associations with other artifacts, and similar that indicates how this specific artifact actually was used.

## **GRAPHICS TAB**

This tab records information pertaining to images of the artifact, including microphotographs, photographs, and profile drawings, along with a medium-quality microphoto, macrophoto, and profile drawing where these are available.

Note that one or more images of the object can also be presented on the *Texts* and/or *Analyses* tabs.

### **DB photo:**

Dropdown menu.

In this field indicate the need to take a photograph to be dropped into the *General photo* field. In order to make this photo the photographer selects a suitably informative general view, crops out the PALHIP number, and saves this at a medium file size. She will then drop this into the *General photo* field and change the value in this field to “Taken”.

Note that in earlier versions of this database this field was used to record a photo taken with an iPad for a similar purpose. The change in this field was made in January, 2020, so all entries from 2018 and 2019 must be revised to show whether or not this photo was produced.

### **Microphoto(s):**

Dropdown menu.

In this field indicate whether or not the project needs to document that artifact’s fabric or some detail of micromorphology or use alteration with one or more microphotographs taken with the DinoLite digital microscope. If you believe that this is in order, select “Needed”, if not select “Not needed”.

In instances in which a microphotograph is needed you need to indicate the view or views required in the *Views needed* field (See below).

The microphotographer will change “Needed” to “Taken” upon producing the requested image(s) and dropping one of these into the *Microphoto* field.

### **SLR photo(s):**

Dropdown menu.

In this field indicate whether or not the project needs to produce one or more photographs of the artifact. If you believe that this is in order, select “Needed”, if not select “Not needed”.

In instances in which one or more photographs are needed indicate the view or views required in the *Views needed* field. Note that in essentially every case the project will need one or more general photos of the artifact and in many cases will also need detail photos of epigraphical elements, micromorphology, use alterations, and so forth.

The photographer will change “Needed” to “Taken” upon producing the requested images.

### **Drawing(s):**

Dropdown menu.

In this field indicate whether or not the project needs to produce an original profile drawing or detail drawing of the artifact. If you know of a profile drawing of the artifact in a publication that meets the project’s needs select “Use extant”. If there is no such drawing and you believe that one would be useful select “Needed”. If there is no such drawing and you believe that one would not be useful select “Not needed”. If an original profile drawing is requested the illustrator will change “Needed” to “Pencil drawing made” upon producing the drawing. The person producing the traced version of this drawing in Adobe Illustrator will change this to “Drawing traced” upon completion of the trace.

In January, 2020 this field was expanded to accommodate additional information regarding the production of informal detail sketches (DS) of the kind introduced in the course of the 2019 season. If a detail sketch is needed select “Detail sketch needed”. The person making this sketch will change the this to “Detail sketch made” upon producing it.

Note that as currently configured this field does not allow for the request of both a profile drawing and a detail sketch. This should not be a problem, however, as the likelihood that both kinds of drawings would be required is very low.

### **Views needed:**

Free-text field.

In this field provide instructions for the microphotographer and photographer regarding the set of images required.

Format: If a microphoto is required enter the heading “DL photos:” at the top of the field. Skip to a new line and indicate the views needed (whether the artifact fabric or some detail of micromorphology or use alteration). If more than one view is needed skip to a new line for each additional view and indicate the view needed. When the microphotographer completes the one or more views requested he will modify the value in the *Microphoto(s)* field to indicate this.

Below any lines relating to microphotos or at the top of the field when no microphotos are requested (which will usually be the case), enter the heading “General views.” Skip a line after this and enter the heading “Details:”. Skip to a new line and indicate the first of the detail views required, skipping to a new line for each additional detail view required. When the photographer

completes the one or more shots requested she will modify the value in the *SLR photos* field to indicate this.

Sample text:

DL photos:

fabric.

General views.

Details:

Maker's stamp.

scratches on interior wall.

abrasion of slip and chip on rim.

### **General photo:**

Container field.

This field is used to present a general view of the artifact. The photographer selects an informative general view of the artifact from among the photographs, adapts this by cropping away the PALHIP number at the bottom and other superfluous areas of the image and saving this at medium-quality to reduce file size, labelling it with the extension *\_DB*. She then drops this image into this field and modifies the *DB photo* field to indicate this.

### **Drawing number:**

Free-text field.

In this field provide the bibliographical reference for any published drawings of the artifact known to you and/or the sheet number for an original drawing produced by the project. For each published drawing give the author's last name and date, followed by the page number and/or figure number. If there are multiple published drawings indicate these in order by date of publication from earliest to latest, separating the references by semicolons.

If there is no such drawing (whether or not you have requested an original drawing) enter "No profile drawing".

If a profile drawing or a detail sketch are requested the illustrator will enter its number in the PALHIP series upon completion of this.

Sample texts:

Tassinari 1996 vol 2 p. 414 12797.

No profile drawing.

PALHIP Drawing 2020.01.

PALHIP DS 2020.01.

### **Drawing:**

Container field.

This field is used to present a profile drawing of the artifact. In cases in which you have identified a useful drawing of the artifact in a publication and have convenient access to a pdf of this extract this drawing and drop it into this field. If you do not have convenient access to a pdf of the publication this operation can be deferred until some later time.

If an original profile drawing of the artifact is produced a copy of the finished drawing will be dropped into this field by the person who produced it..

Note that a photograph of any detail sketch produced for the artifact will be dropped into the *Additional image* field on the *Analyses* tab.

### **Microphoto of fabric:**

Container field:

This field is used to present a microphotograph of the artifact. The microphotographer will edit any images made of the artifact by cropping the original image as necessary, dropping this into the prepared frame for the magnification at which the image were made, labelling this, and then saving the image. He will then drop the most informative microphotograph of the artifact's fabric into this field, or, if no such image was requested, the next most informative microphotograph (showing some detail of micromorphology, use alteration, etc.).

## MEASUREMENTS TAB

This tab records the linear dimensions of the artifact, its weight, and the characteristics of its fabric and surfacing.

Linear measurements: In nearly all cases these are to be given in centimeters and tenths of centimeters where the measurement can be made with this degree of sensitivity. For these figures do not put a period at the end of the entry.

The measurement-specific fields that appear in the upper quarter of the page are designed for the kinds of measurements typically recorded for radially symmetrical vessels in ceramic, glass, and metal. Diameter measurements (rim, base) should be taken directly from the artifact if this preserves 50% or more of the element. Otherwise these should be obtained by employing a diameter gauge. If the object's rim is significantly out of round you should record a maximum diameter and a minimum diameter. Determining which part of a vessel should be regarded as the rim or base is sometimes problematic and you should consult with JTP if you have any uncertainties in this regard.

Do not record measurements for other categories of artifacts in these fields, as the result will prove confusing. For these artifacts record measurements in the *Other dimensions* field.

### Diameter rim – exterior

Free-text field.

In this field enter a figure for the diameter of the artifact's rim at its outer edge (or two figures separated by a dash if the rim is out of round, with the minor axis figure presented first). For flanged vessels this should be the outermost part of the flange.

Sample texts:

12.2

12.2-12.5

### Diameter rim – interior

Free-text field.

In this field enter a figure for the diameter of the artifact's rim at its inner edge for vessels that have a shoulder at the juncture of the rim and upper wall or the outer edge of the lid seating for vessels that have this feature.

### Diameter base – exterior



Free-text field.

In this field enter a figure for the diameter of the artifact's base at its outer edge (generally the line along which the vessel sits on a surface).

### **Diameter – minimum interior**

Free-text field.

In this field enter a figure for the minimum diameter of the vessel's orifice for closed vessels. The purpose of recording this measurement is to provide some idea of the maximum size of an object that could be placed inside the vessel (such as a hand). For open vessels leave this field empty.

### **Diameter – maximum exterior**

Free-text field.

In this field enter a figure for the diameter of the maximum exterior diameter of the vessel at its rim, body, or base. Do not take the vessel's handle or handles into account for this measure. The purpose of recording this is to provide some idea of the amount of horizontal space that the vessel would have occupied.

### **Height - maximum**

Free-text field.

In this field for a vessel that preserves its original height enter a figure for the height from the bottom of the vessel's base to the top of the highest element, including its handle(s). The purpose of recording this is to provide some idea of the amount of vertical space the vessel would have occupied.

If this figure is the same as the height of the vessel from its base to its rim leave this field empty.

### **Height - base to rim**

Free-text field.

In this field for a vessel that preserves its original height from its base to its rim enter the figure for this.

### **Height – maximum preserved**

Free-text field.

In this field for a vessel that does not preserve its original height from its base to its rim enter the figure for the maximum attested height of the wall. Do not take a handle or handles into account for this measure if these extend to a height greater than the highest preserved point on the wall.

If the vessel preserves its entire height from its base to its rim leave this field empty.

### **Thickness wall – maximum**

Free-text field.

In this field record the figure for the thickest point on the wall or, in cases in which the wall is not preserved to its complete height, the thickest preserved point. This measurement should be recorded in millimeters (rather than centimeters).

Wall thickness is often difficult to measure, so figures for this attribute will be approximate and to some extent inconsistent. Nonetheless, it is better to record information that provides some idea of this attribute than to forgo making any effort to record wall thickness.

### **Thickness wall – minimum**

Free-text field.

In this field record the figure for the thinnest point on the wall or, in cases in which the wall is not preserved to its complete height, its thinnest preserved point.

If the wall thickness is uniform (with the thinnest point equal in thickness to the thickest point) leave this field empty.

### **Width handle – maximum**

Free-text field.

In this field record the figure for the widest/thickest point on the handle or handles.

### **Other dimensions/notes on measurements**

Free-text field.

In this field record linear dimensions of artifacts that are not radially symmetrical vessels, with the set of these to be recorded varying from artifact type to artifact type.

For this field check records for similar artifacts and replicate the set of measurements recorded in these as this makes sense to do for the artifact.

For radially symmetrical vessels it may be useful or necessary to record measurements in addition to those recorded in the preceding fields (e.g., size of maker's stamp, width of spout, diameter of aperture, etc.) and you should use your discretion to which to record and how to record these, consulting records for similar artifacts and/or with JTP as necessary.

Place one measurement on a line. Begin the string with the number (indicating the unit if this is mm), follow with a semicolon, then indicate the attribute measured.

For square vessels (as many glass jars and bottles) give the figure for size of base as "1.1 x 1.1" and for the width of the sides (for which figures should be identical or close to those for the base) as "5.1-5.4".

If you wish to record additional information relevant to your results from/efforts to obtain linear measurements on the artifact (e.g., information pertaining to accuracy) record these in this field below any measurements recorded.

For some measurements (e.g., diameter of a small aperture) it may make sense to record these in mm. If you use mm make certain to indicate this by putting mm after the value.

Sample text:

8 x 4 mm: length/width makers mark.

3 mm: width resting surface ring foot.

### **Weight – actual**

Free-text field.

In this field enter the figure in grams for the weight of the artifact as determined using a digital scale.

Sample text:

232

### **Weight estimated intact**

Free-text field.

In this field enter the figure for your estimate of the artifact's original weight if you believe that this differed significantly from its actual weight, either greater than this (e.g., due to the fact that some part of the artifact is missing), or less than this (e.g., due to the presence of a notable amount of volcanic incrustation or similar).

This will often represent a rough estimate, so you need not anguish at great length over this and in such cases enter what can be understood to be a round figure.

There are some methods that you can use to quickly produce a useful estimated weight figure. For radially symmetrical vessels, for example, you can use the percent of rim and base missing to arrive at a reasonable conjecture of how much to add to the actual weight. E.g., If 10% of the rim and adjacent part of the wall are missing this suggests that the missing portion should weigh less than 10% of the measured value.

In cases in which the artifact is essentially complete and its actual weight likely equals its original intact weight leave this field empty.

Sample text:

300 [when the actual weight was recorded as 281]

### **Weight correction notes**

Free-text field.

In this field indicate the considerations that lead you to provide an estimated intact weight. Feel free to enter whatever comments will assist the user to understand why you arrived at the estimated intact weight that you did.

Sample text:

19 g added to weight as measured to take account of missing portion of handle.

### **Fabric characterization surface**

Dropdown menu.

In this field indicate the kind of surface that you had at your disposal to characterize the artifact's fabric.

Note that the several fields regarding fabric will be mainly relevant to ceramic artifacts.

### **Fabric number**

This field, which was intended to indicate for ceramic artifacts the artifact's fabric in a standardized set of recognized fabrics, has yet to be utilized and should be left empty.

A set of standardized fabric designations was developed for the Sub-Project 3 (the work with the Tower 8/Porta Nola midden materials) and included as a set of values in a dropdown menu in the *Fragment Database* database and will eventually be replicated here. To date, there have been so

few ceramic artifacts from Insula I.11 (and so few of these that offer a fresh or even a weathered fracture surface of the kind that permits a useful fabric identification) that this has yet to be done.

### **Fabric name/attributes**

Free-text field.

In this field indicate the general nature of the fabric (such as you are able to determine this) for ceramic artifacts.

For this field check records for similar artifacts and replicate the set of attributes recorded.

Sample texts:

Fine fabric, no visible inclusions. Standard ITS fabric.

Fine fabric with dense carbonate patches (not standard Arretine fabric).

### **Fabric color**

Free-text field.

In this field indicate the color or colors of the artifact.

For this field check records for similar artifacts and replicate the set of measurements recorded.

For ceramic artifacts indicate the verbal name according to the *Munsell Soil Color Chart* followed by the associated alphanumeric designation in parentheses for the ceramic body to the extent that you are able to characterize this. You are encouraged to interpolate between color chips as useful.

For glass artifacts indicate the general color/colors of the material (e.g., colorless, yellow-orange, amber brown, amber green, yellow-green, light green, green, olive green, emerald green, light blue, deep blue, light blue-green, turquoise blue) and the degree of transparency (transparent, semi-opaque, opaque).

For metal artifacts provide a general characterization of the color(s) attested on the surface (which will in nearly every case represent an oxidation product). This should aim to capture the general picture, and need not be exhaustive. Note that more detailed information regarding a metal artifact's oxidation (including its color(s)) is presented in the *Condition/conservation* field on the *Condition* tab.

Sample text:

Light reddish brown (5YR 6.6/4).

## **Surfacing type**

Dropdown menu.

In this field indicate the presence/nature of a distinct surfacing on a ceramic or faience artifact.

## **Surfacing location and characteristics.**

Free-text field.

In this field describe the characteristics (including color) and location/extent of a distinct surfacing on a ceramic or faience artifact.

Indicate where this surfacing is present on the vessel, its color or colors using the *Munsell Soil Color Chart* (as specified for the *Fabric color* field), its degree of glossiness, and any crazing, mottling, pooling, or unevenness of coverage. For colors not represented in the *Munsell Soil Color Chart* use your discretion to supply color designations (e.g, green, turquoise, or blue glaze present on some ceramics and faience). For these descriptions you may wish to use clockface notation (See *Damage* field, below)

Sample text:

Dark gray (10YR 4/1), lightening to reddish yellow (5YR 6/7). Slip mostly even, but mottled on lower wall from 12-4 oc and at ridges and grooves; pooling on lower wall at 1, 2-3, and 9 oc.

## **MANUFACTURE TAB**

This tab records information regarding the manufacture of the artifact. It was originally composed with a view to serving for the documentation of pottery, and some of the fields are accordingly less useful for the recording of information regarding the manufacture of other categories of artifacts.

There are complex sets of terms and technical assumptions associated with several categories of artifacts (e.g., ceramic, glass, bronze), and you should consult records for similar artifacts in order to familiarize yourself with these..

### **Raw material preparation**

Employ these fields to record information regarding the one or more raw materials employed to manufacture the artifact and the practices employed to prepare these for use in the manufacturing process.

Note that two or more different or differently prepared raw materials may be employed, for example, for a handle and the remainder of the vessel for both glass and ceramic vessels.

### **Evidence**

Free-text field.

In this field indicate the one or more specific attributes of the artifact on which you have based your inferences regarding the raw materials from which it was manufactured and how these were prepared for use. If there are multiple such items of information present these in a list, separated by semicolons.

Sample texts:

Pink color of fabric; presence of abundant lime spalls.

Turquoise blue color.

### **Process**

Free-text field.

In this field indicate the process that you believe was involved in preparing the raw material(s) for use.

For ceramic artifacts this will mainly involve the fractioning of or addition of temper to a base clay or the mixing of two base clays.

For glass artifacts this will involve the addition of specific substances to control the color or of an unidentified flakey substance (carbon?) to the batch used to manufacture the handle.

Sample text:

Small amount of copper or ferrous oxide added to determine color of glass body.

## **Forming**

Employ these fields to indicate the evidence for the processes and discrete steps involved in the forming of the artifact and the order in which these steps were performed.

## **Evidence**

Free-text field.

In this field indicate the one or more specific attributes of the artifact on which you have based your inferences regarding how the artifact was formed. Present these in an ordered list, working from exterior top to bottom and then interior top to bottom, separating these by a semicolon.

Sample texts:

Exterior: striations on upper wall; facets on lower wall; smooth surface on area inside ring foot.

Seam on exterior along bottom of rim; gouge on outer face of rim.

## **Process**

Free-text field.

In this field provide a sequence that represents the various operations involved in manufacturing the artifact, from prepared raw material(s) to formed and decorated item. Present these in an ordered sequence, with each step placed on a new line and numbered, beginning with 1. In cases in which you cannot order two or more steps label these with a number followed by a letter and then a second number, as necessary (e.g., 2A, 2B, 2C1, 2C2, where all of these operations must have occurred after Step 1 and before Step 3, though in any order, except that 2C1 certainly preceded 2C2). Include steps that can be inferred though are not represented by evidence due to the fact that the relevant part of the artifact is missing, distinguishing these by placing them inside brackets. You may provide additional conjectures at the end of the line for a step, placing these between parentheses and ending your comment with a question mark if you are uncertain as to whether the conjecture is valid.

The construction of these sequences is complicated, so you should consult records for similar artifacts in order to gain some idea of how to do this.



After this sequence indicate any additional observations, uncertainties, and so forth relevant to the manufacture of the artifact.

Sample text:

- 1A. Blank thrown on wheel.
- 1B. Appliques formed in mold.
2. Blank reattached to wheel in inverted position.
3. Middle and lower wall and ring foot finished by turning.
4. Vessel reattached to wheel in right-side up position.
- 5A. Grooves cut in floor [and upper wall?].
- 5B. Maker's stamp impressed in floor.
- 5C. Appliques applied to exterior upper wall.
6. Chattering executed in floor.
7. Vessel slipped.

### **Surfacing**

Employ these fields to indicate the evidence for the operations involved in the surfacing of the artifact.

### **Evidence**

Free-text field.

In this field indicate the one or more specific attributes of the artifact on which you have based your inferences regarding how the artifact was surfaced. Present these in an ordered list, working from exterior top to bottom and then interior top to bottom, separating these by a semicolon.

Sample texts:

Exterior: slip on all surfaces; darker patches where slip has pooled at points at which vessel was grasped for dipping; two large areas on middle of basin devoid of slip.

### **Process**

Free-text field.

In this field indicate your reconstruction of the operations employed to surface the artifact.

Sample text:

Vessel grasped with thumb and first three fingers of right hand and dipped in slip; dipping done rapidly with substantial areas of basin that were facing up not receiving slip coverage.

### **Drying/firing**

Employ these fields to indicate the evidence for the operations involved in the drying and firing of ceramic artifacts.

Note that heating operations associated with the manufacture of glass objects (reheating, annealing) and metal artifacts (casting) should be considered in the forming fields.

### **Evidence**

Free-text field.

In this field indicate the one or more specific attributes of the artifact on which you have based your inferences regarding how the artifact was dried and fired. Present these in an ordered list, working from exterior top to bottom and then interior top to bottom, separating these by a semicolon.

Sample text:

Clay crumbs on underside of base that cover turning gouges and are covered in turn by slip.

### **Process**

Free-text field.

In this field indicate your reconstruction of the operations employed in the drying and firing of the artifact.

Sample text:

Vessel set on drying surface covered with clay parting agent after turning and prior to slipping.

## **CONDITION TAB**

This tab records information regarding the condition of the artifact, including its degree of completeness and brokenness, its post-deposition degrading and post-excavation conservation treatment, its deliberate modification and damage prior to deposition, its examination under UV/IR light with a view to identifying incrustations, and the evidence that these items of information provide regarding how the artifact was used. Use alterations are recorded on this tab. These represent some of the most important information that the project collects and are complex and therefore difficult to evaluate and describe. For these reasons you should make a concerted effort to master the recognition and description of use alterations and consult closely with JTP regarding how to go about doing this.

To indicate the location of damage, modifications, and/or deposits on vessels that are radially symmetrical it is often helpful to adopt a clock face approach. This involves looking down on the upper surface of the vessel from above, orienting a handle or, in the absence of this, some other distinctive feature at the 12 o'clock position (i.e., at the top), and then describing the location of any features of interest in terms of the hour at or span of hours over which it occurs. This can also be done looking down on the lower surface of the vessel with the vessel in inverted position. In this case the orientation of the clock face should be the same as that when looking down on the vessel, requiring the flipping of the 3 o'clock and the 6 o'clock positions. Abbreviate "o'clock" as oc.

### **Completeness**

Free-text field.

In this field indicate how much of the artifact is present.

Sample texts:

Complete. [i.e., all of the artifact is present, regardless of whether or not it is intact or broken into two or more pieces]

Complete except for ca. one-third of rim and upper wall.

### **Rim percent**

Free-text field.

In this field indicate the percentage (0 to 100) of the vessel's rim that is present.

For lamps consider the outermost feature at the edge of the disk as the rim. Use the diameter gauge with percent segments to determine this. If artifacts has no clearly defined rim (e.g., some ceramic coin banks) leave this field empty.

### **Base percent**

Free-text field.

In this field indicate the percentage (0 to 100) of the vessel's base that is present. If a vessel or other category has not clearly articulated base (some classes of amphora) leave this field empty.

### **Handle percent**

Free-text field.

For vessels or other artifacts that have handles. These should have either 1, 2, or 3 handles. In these cases a handle counts for 100, 50, or 33 percent, respectively. If any physical trace of a handle is present it is considered to be present, and thus represent 100, 50, or 33 percent. In rare cases in which it is uncertain how many handles an artifact had you will need to make an informed guess about this question.

### **Brokenness**

Free-text field.

In this field indicate how many fragments the artifact has been broken into. DO NOT confuse brokenness with completeness - A vessel may be complete (all there) even through broken into any number of fragments. A vessel that is both complete and unbroken is said to be "intact".

In many cases it is possible to infer how many and what kinds of fragments of an artifact are missing and this information should be recorded if it can be readily determined. For vessels, a fragment can be a rim fragment, base fragment, handle fragment, wall fragment, rim/base/handle fragment, rim/base fragment, rim/handle fragment, or base/handle fragment. Lid knobs are considered to be bases. For lamps, a fragment can be a rim fragment, base fragment, handle fragment, wall fragment, nozzle fragment, or a combination of any two or more of these.

Sample text:

Extant portion of vessel consists of 5 fragments, including 2 rim fragments, 1 rim/base fragment, and 2 wall fragments. Missing portion must include at least 1 rim fragment and 1 base fragment.

### **Condition/conservation**

Free-text field.

Condition:

Characterize the condition of the artifact, noting its alteration due to processes and events that you infer occurred subsequent to deposition. Specifically, indicate the degree to which metal artifacts are oxidized and glass artifacts are devitrified. For oxidation, provide a general identify discreet forms of oxidation, numbering these if this adds clarity, and indicating the order in which these occurred to the extent possible, and indicating how extensive these are and where they are on the artifact.

Through 2019 artifact condition was described in an inconsistent fashion in other fields on this tab, so for 2020 it will be necessary to work out how these will be represented in this field.

Conservation:

Indicate the conservation treatments to which the artifact has been subjected since its excavation.

Sample text:

Partially cleaned; rim/wall fragment attached with adhesive and subsequently detached; inventory number written on underside of base in black ink.

## **Modifications**

Free-text field.

In this field describe any features that you infer certainly or possibly represent deliberate modifications made to the artifact prior to deposition (mending, patching, deliberate removal of some part, incising of mark or text, etc.). In some cases it may be unclear whether the feature in question represents a deliberate modification or damage. In cases of this kind document the features in question in this field, indicating your uncertainty about their nature/origin, and include a comment in the *Damage* field that directs the reader to this field.

Note that these features are particularly common and complex with bronze vessels. For these you should consult the record for bronze artifacts with similar features to gain an idea of how to characterize these.

In cases in which the artifact bears one or more graffiti and/or *dipinti/tituli picti* make some general reference to these in this field and document them in detail in the relevant field on the *Texts* tab.

Note that many features of this kind should be documented in detail photographs.

## **Damage**

Free-text field.

In this field describe any features that you believe represent damage that was done to the artifact prior to deposition (e.g, breakage, denting, abrasion, scratching). Depositions of soot or ash on the artifact's surface are described in the *Soot/ash deposition* field on this tab. Stains,

incrustations and similar deposits on the artifact's surface are described in the *Stains/incrustations* field on this tab.

Inserted below is a lengthy passage regarding protocols for the description of damage to ceramic vessels in the form of surface loss created in 2015 (in the context of Sub-Project 3) and subsequently modified in subsequent years that provides detailed guidelines for this operation for this category of artifacts. To some extent these guidelines may be usefully applied/extended to the characterization of damage on other categories of artifacts, such as glass vessels. Bronze vessels have substantially different kinds of damage, including in many cases dents.

## 1. LOSS OF SURFACING/SURFACE AND/OR BODY

This section considers how to characterize different types of loss of surface/surfacing (for the most part slip) and/or surface-adjacent areas of the vessel body (all collectively referred to henceforth as **surface loss**), how to characterize the locations on a vessel where this occurs, and how to characterize the extent of this.

### 1.1 Types of Surface Loss

We recognize surface loss of two kinds, one that involves processes that produce the gradual loss of small amounts of material through their ongoing operation (presumably involving for the most part low-level friction) – here termed **abrasion**, and one that involves events and also perhaps processes that produce the instantaneous loss of substantial, often readily visible amounts of material – here termed **removal**. Removal may involve operations that produce the loss of material over a broad area - here termed **chipping**, or that produce the loss of material over a more or less linear area – here termed **incising**.

Chipping may involve operations that result in the loss of small, round to subround bits of material, frequently in clusters - here termed **pitting**, or loss of larger area of material of a variety of shapes – here termed **flaking**. Note that apparent instances of pitting may well, in fact, be lime spalling (see below).

Abrasion may often occur as a generalized effect (presumably as a result of the normal ongoing manipulation of vessels) that involves the elements of the vessel's surface morphology or micromorphology that are more exposed by virtue of projecting somewhat higher than adjacent areas, including rims, the outer faces/angles of carinations, the edges of grooves, furrows, or maker's stamps, the tips of wheel ridging or striations (tiny raised linear features that are the result of forming), and the undersides of bases (including resting surfaces). Abrasion of this kind is referred to as **generalized surface loss**.

Abrasion or removal may also occur on specific parts of a vessel as the result of specific operations, such as (presumably) cutting, stirring, or grinding. Surface loss of this kind is referred to as **focused surface loss**.

Incising may produce the loss of just the surface in a form of alteration here referred to as a **scratch**, or the loss of the surface and the adjacent area of the body (which can generally be discerned by the presence of readily visible shadowing) in a form of alteration here referred to as a **gouge**. (Note that the term gouge is also used to refer to a deeply –cut linear feature produced inadvertently during the manufacturing process.) Incising can be characterized in terms of its relation to the morphology of the vessel, with incisions more or less following the curve of throwing termed concentric, those more or less at right angles to this termed radial, and those oriented in some other direction termed oblique.

Note that loss of surface/surfacing and adjacent areas of the body may be the result of processes unrelated to the specific use-related events and processes that are of interest to us. Thus, the rehydration of calcareous bodies after firing may result in the **spalling** of surfaces, with the loss of small to medium round to sub-round pieces (sometimes in dense clusters), whereas some fabrics (particularly highly micaceous ones) may suffer the **exfoliation** or flaking off of surfaces due to general use-driven fatigue. In some cases losses of this kind are clearly identifiable as such, though in some cases they are not.

Terms:

Abrasion

Removal

Chipping

Pitting

Flaking

Incising

Scratching

Gouging

Concentric, radial, oblique

Not related: spalling, exfoliation

## 1.2 Location of Surface Loss

In the interest of permitting the efficient characterization of the location of surface loss we have adopted a simplified scheme of different locations on vessels where this tends to occur.

These are as follows:

**Base:** The lower element of a vessel when it is oriented right-side up. Term underside of base can also be used to refer to the lower side of this element. The different kinds of bases include flat bases, disk bases, and ring-footed bases. Ring footed bases have a resting surface (the underside), an outer face, and an inner face.

**Rim:** The edge of the orifice of a vessel. We also recognize a rim area, which includes the part of the wall immediately adjacent to the rim, and, along with this, the outer face of the rim and the inner face of the rim. A rim area may also include a lid seating – a furrow intended to receive the rim of a lid set on top of the vessel. Rims may be straight, everted, thickened, or flanged.

**Wall:** The area between the base and the rim. When the wall has a single element that clearly divides it into an upper part and a lower part, such as a carination (understood as a distinct projecting element akin to the keel of a ship, and not simply a sharp angle in the wall) or a sharply angled bend, the area above this is recognized as the upper wall and the area below this as the lower wall. When the wall is continuous straight or curved the upper ca. one-third is the upper wall, the middle ca. one-third the middle wall, and the lower ca. one-third the lower wall.

**Handle:** An element attached to a vessel to permit it to be picked up or manipulated. Handles generally have a dorsal surface (the side facing away from the rest of the vessel), a ventral surface (the side facing towards the rest of the vessel). Vertical handles will often have a left side (the side to the left when facing the dorsal surface) and a right side (the side to the right when facing the dorsal surface).

**Area inside ring foot:** The part of the exterior surface of a vessel enclosed within a ring foot or a false ring foot.

**Base:** Area on underside of flat or disk base.

**Floor:** The part of the interior surface of a vessel approximately above the base.

## 1.3 Extent of Surface Loss

In the interest of permitting the efficient characterization of the extent of surface loss we have adopted a set of semi-quantitative categories that can be applied to characterize this.

These categories, which are meant to be applied in an approximate, impressionistic basis (and should not thus be taken to reflect a highly precise or accurate measure of this phenomenon) are as follows:

Generalized surface loss:

Rim, wall (exterior, interior; upper, middle, lower) floor, base, resting surface: **1:** 0- 2 % loss (including very light loss over raised elements); **2:** 2-33 % loss; **3:** 34-67 % loss; **4:** 67-98 % loss; **5:** 98-100 % loss.

Focused surface loss:

Rim, wall (exterior, interior; upper, middle, lower) floor, resting surface: **1:** 0- 2 % loss; **2:** 2-33 % loss; **3:** 34-67 % loss; **4:** 67-98 % loss; **5:** 98-100 % loss.

Describe specific pattern as applicable

Recording conventions:

GSL: Generalized surface loss

FSL: Focused surface loss

Bsn: Basin

D: Disk

F: Floor

N: Nozzle

R: Rim

RIF: Inner face rim

ROF: Outer face rim

BS: Base (= underside of flat or disk base)

RS: Resting surface

RFO: Outer face ring foot

RFI: Inner face ring foot

RFAI: Area inside ring foot

W: Wall

WE: Exterior wall

WI: Interior wall

WU: Upper wall

WM: Middle wall

WL: Lower wall

WEU: Upper wall exterior, etc. (exterior before interior, top to bottom)

Sample results:

Sample texts:

GSL: R/2, WE/1; RS 3 (= Generalized surface loss; Rim 2-33% missing; resting surface 33-67 % missing)

FSL: WL/5: Slip missing from band ca. 1.5 cm wide on lower wall.

Other sample FSL descriptions: “Six, long, oblique, parallel gouges on floor”; “Ca. 20 densely spaced pits on interior of upper wall”; “Small chip on outer face of rim”.

## **Soot/ash deposition**

Free-text field.

In this field describe any surface deposits consisting of what you infer represent combustion products, including soot (dark gray to black) and ash (light gray, powdery). These appear for the most part on ceramic and bronze vessels employed for the heating of food/water. Ash is



substantially more widely attested than is sooting, with the latter limited to the exterior lower part (base and lower wall) of some cookpots.

Inserted below is a lengthy passage regarding protocols for the description of damage to ceramic vessels in the form of surface loss initially created in 2015 (in the context of Sub-Project 3) and subsequently modified that provides detailed guidelines for this operation.

#### INTENSITY OF SOOTING/ASHING

- 1: Light sooting/ashing (reddish color of original fabric still discernible)
- 2: Heavy sooting/ashing (surface has continuous dark gray/black or light gray color)
3. Very heaving sooting/ashing (layer of soot/ash is thick enough that it has visible depth)

#### EXTENT

Estimate of percent of portion of various parts of vessel that have soot or ash deposit.

#### PARTS OF VESSEL

##### COOKPOT:

Exterior:

Outer face of rim

Neck

Shoulder

Middle wall

Lower wall

Base

(Handle)

Interior:

Inner face of rim/lid seating

Upper wall

Lower wall

Floor

##### CASSEROLE

Exterior:

Underside of flange

Upper wall

Lower wall

(Base)

Interior:

Upper side of flange

Upper wall

Lower wall

Floor

##### LID

Exterior:

Upper surface of knob

Side up knob  
Upper wall  
Lower wall  
Rim

Interior:  
Lower wall  
Upper wall  
Center

PAN:

Exterior:  
Upper wall  
Lower wall  
Base

Interior:  
Upper wall  
Lower wall  
Floor

Sample text:

Soot:  
Exterior:  
Outer face of rim/neck/shoulder 2/100  
Interior:  
Inner face of rim 2/40

### **Stains/incrustations**

Free-text field.

In this field describe any material deposited on the surface of the artifact prior to deposition aside from soot/ash (e.g., vessel content, including substances such as storage vessel content residue and limescale, and a pitch lining on amphoras). Identify the one or more such deposits, numbering these if helpful, and determining if possible the order in which these were deposited. Characterize each for thickness/continuity (continuous, mottled, patchy), condition (powdery, firm, flaky), appearance (color, glossiness), and assumed identity (pigment, limescale, food residue, pitch lining, etc.)

Use the protocols given above for *Soot/ash deposition* field to indicate the extent and location of any such deposit.

### **UV/IR examination**

Free-text field.

In this field indicate whether or not the object was examined using the UV/IR flashlight, and, if so, what this revealed.

If this operation was not carried out indicate “Not performed.”

## **Use**

Free-text field.

In this field indicate what the condition of the artifact indicates or suggests about how or the extent to which it was employed for some identifiable or unidentifiable operation or operations. Note that this is different from the *Assumed function* field on the *Basic information* tab.

Sample text:

Chipping and abrasion on upper wall may have been deliberately carried out in order to facilitate grip on vessel.

## **TEXTS TAB**

This tab serves for the detailed documenting of any texts (impressed/impressing, inscribed, rendered in paint or ink) that occur on the artifact. The presence and nature of these is also characterized in some brief fashion in the *Description* field on the *Basic information* tab.

### **Impressed/impressing text(s)**

Free-text field.

In this field provide a transcription of any texts rendered by impressing, such as maker's marks, or intended for the production of texts by impression, such as the stamping field of a seal ring. Present this in upper case letters, line by line if there are two or more identifiable lines, employing *CIL* conventions (Krummrey and Panciera 1980) - i.e. brackets for a break, a period for a missing letter, three periods for an indeterminate number of missing letters. Depart from this set of convention by employing underlining in place of a subscript period to indicate a letter of problematic reading, and rendering ligatured letters in bold (rather than by using curved lines).

Distinguish multiple texts by placing 1), 2), 3), and so forth before the transcription.

If the text is not legible indicate "Not legible."

### **Incised text(s)**

Free-text field.

In this field provide a transcription of any texts rendered by incising (graffiti), employing the set of protocols indicated for the preceding field.

### **Paint/ink text(s)**

Free-text field.

In this field provide a transcription of any texts rendered in paint or ink, employing the set of protocols indicated for the preceding field.

### **Image 1**

Container field.

This field serves to present a photographic image of a text on the artifact. One or more detail views of any text on an artifact should be requested in the *Views needed* field on the *Graphics* tab. The photographer should take the most informative of these, crop this as seems useful, and

save this at medium quality, adding \_DB to the file name, and then dropping this image into this field.

## **Image 2**

Container field.

This field serves to present a second photographic image of a text on the artifact prepared according to the set of protocols indicated for the preceding field.

## **Epigraphy notes**

Free-text field.

In this field provide any information pertaining to the one or more texts on the artifact, making clear the text to which this pertains in cases in which there is more than one text. This may include comments on the text's execution (number of strokes, whether executed pre- or post-firing), nature (e.g., dimensions, quality of impression, color of paint; shape and dimensions of framing element), legibility, suggested translation, or assumed nature/function). Any suggested or known literature relevant to the text, comparanda, or other comments should be indicated here.

## **ANALYSES TAB**

This field serves for the presentation of information pertaining to any analyses performed on the artifact and various information not presented in any of the other fields in the database.

### **3-D model**

Dropdown menu.

In this field indicate whether it is necessary to produce a 3-D model of the artifact (either directly by scanning or indirectly by using a profile drawing). Once this has been executed the modeller will change the value from “Needed” to “Made”.

### **Displacement**

Free-text field.

In this field indicate the figure in cubic centimeters for vessels for which the artifact’s displacement has been calculated on the basis of either a profile drawing or a 3-D scan.

### **Maximum capacity**

Free-text field.

In this field indicate the figure in cubic milliliters for vessels for which the maximum capacity (the capacity up to the top of the rim) has been calculated on the basis of either a profile drawing or a 3-D scan.

### **Efficiency**

Free-text field.

In this field indicate the efficiency of a vessel by dividing its maximum capacity by its intact weight or estimated intact weight, where both of these figures have been determined.

### **Inferred capacity**

Free-text field.

In this field indicate any observations regarding what you infer to be the capacity of the vessel, drawing on inferences regarding the level to which it was intended to be filled if less than

maximum capacity, the size of relevant Roman units of volumetric measurements, the specific gravity of its assumed content, and the size of any relevant Roman measures of weight.

Also indicate in this field any information regarding the capacity of the vessel obtained from other sources.

### **Mineralogical analysis**

Dropdown menu.

Indicate in this field if you believe that the artifact should be subjected to some type of mineralogical analysis. This will be changed once the artifact has been sampled and changed again once the analysis has been carried out.

### **Chemical analysis**

Dropdown menu.

Indicate in this field if you believe that the artifact should be subjected to some type of chemical analysis. This will be changed once the artifact has been sampled and changed again once the analysis has been carried out.

### **Residue analysis**

Dropdown menu.

Indicate in this field if you believe that any residues or incrustations present on the artifact should be subjected to some type analysis. This will be changed once the artifact has been sampled and changed again once the analysis has been carried out.

### **Mineralogical analysis details**

Free-text field.

This field serves for the presentation of an extended description of any mineralogical analysis to which the artifact has been subjected.

### **Chemical analysis details**

Free-text field.

This field serves for an extended description of any chemical analysis to which the artifact has been subjected.

### **Residue analysis details**

Free-text field.

This field serves for an extended description of any analysis to which a residue or incrustation present on the artifact has been subjected.

### **Additional image**

#### **Container field.**

This field serves for the presentation of any additional image relating to the artifact. These may consist of a detail sketch, a flow diagram of the artifact's manufacturing sequence, or an additional profile drawing, photograph, or microphotograph.

### **Additional information**

Free-text field.

Use this field to present any information pertinent to the artifact that has not been presented in any of the other fields. This may include, for example, questions or problems regarding the artifact's provenience or identification; other artifacts with which it was found or with which you believe it was used or should be grouped or associated; observations regarding the artifact's date, manufacture, or possible function; relevant bibliography or comparanda.