

**A PRELIMINARY EXPOSITION OF FABRICS IN THE UNIVERSITY OF CINCINNATI  
POMPEII ARCHAEOLOGICAL RESEARCH PROJECT- PORTA STABIA (PARP-PS)  
POTTERY ASSEMBLAGE, JULY, 2010**

These are some brief explanatory notes meant to accompany the Powerpoint slideshow of this same title.

The images and the classificatory scheme included in the slideshow are the fruit of work undertaken by the undersigned on July 7, 2010. This involved the haphazard looking through crates of materials housed at the Insula del Menandro storage facility (I.10.18) that bore identification tags for the various classes of pottery represented. All of the materials examined were from the PARP-PS 2008 season, save the cookwares, which were from the 2006 season. I simply selected plastic bags that contained either a large amount of material or material that looked otherwise informative (e.g., large sherds) and looked through the sherds that they contained, selecting representative seeming examples for chipping.

I detached small chips with pliers and glued those pertaining to each of the classes to a note card for that class, writing the stratigraphic unit (SU) number on the card next to the chip in pen. This work was done with no reference to a Harris matrix or any knowledge of the nature of the various SUs examined. The applicability of the result is thus unknown and almost certainly at best an initial approximation of a substantially more complex reality.

I then used a Dino-Lite digital microscope to take a photomicrograph of each chip at a magnification of 50X. (Photomicrographs of chips taken at larger scales tend to embody substantial depth of field problems due to the unevenness of the chip's surface.) I transferred the photos from the DinoCapture software employed by the camera system to the desktop of my netbook, then opened these in Photoshop and saved them with file names indicating their subclass and SU number. This work might be done anywhere where there is shade, a table, and a power source.

I imported the resulting photos into a Powerpoint slideshow. This has a section for each class, divided into its various subclasses where applicable. I provide a title slide for each class/subclass (henceforth subclass) and follow this with a general photo of a representative chip at 50X with a view of providing the user an idea of what the subclass looks like in the hand specimen. I then layer over this image photos of one or more examples of the subclass with a view to providing the user a more detailed view of the fabric in question and some idea of the range of textures and colors associated with it. These photos have been cropped and enlarged and thus, while taken at 50X, are at varying scales that are in every case larger than that of the initial photo. I conclude the section for those subclasses for which it is applicable with a similarly enlarged photo of the slipped surface of an example of that subclass.

The title slide for each of the subclasses of high-end gloss-slipped tablewares indicates the known or conjectured area of origin of that subclass. In some cases this is accompanied with information regarding what I understand to be the type and source of the clay employed for its manufacture. For the other subclasses the title slide indicates what I regarded as the basic characteristics of the fabric. While I might have provided informed conjectures regarding the raw materials (clay and, in some cases, sand tempering) likely employed to manufacture many of these subclasses, I thought it best to refrain from doing so at present. The division of these classes (Thin-Walled Ware, Fineware, Coarseware, Cookware) into subclasses is likely to be somewhat inaccurate, and no effort was made to examine whether the fabric of one subclass might correspond with that of another subclass belonging to a different class (e.g., a possible equation of Thin-Walled Ware 2 with Fineware 2 or Coarseware 1).

The slideshow can be employed both as a teaching tool (particularly the portion regarding the subclasses of high-end gloss-slipped tablewares, which should be accurate and not require significant revision) and as an aid to considerations of how to approach the analysis and publication (both on-line and print) of the project pottery assemblage.

I found the Dino-Lite digital microscope to be fast, dependable, and easy to use, and am satisfied that the methods utilized for this small pilot project could be adapted for the analysis and publication of the PARP-PS and other archaeological pottery assemblages

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