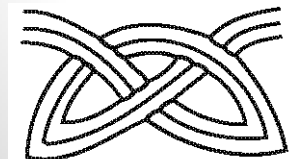


Pottery Workshops in the Coastal Area of Roman Dalmatia: landscape, spatial organization, ownership

Goranka Lipovac Vrkljan, Ivana Ožanić Roguljić, Ana Konestra
Institute of archaeology, Zagreb (Croatia)



1. Mednarodni arheološki simpozij

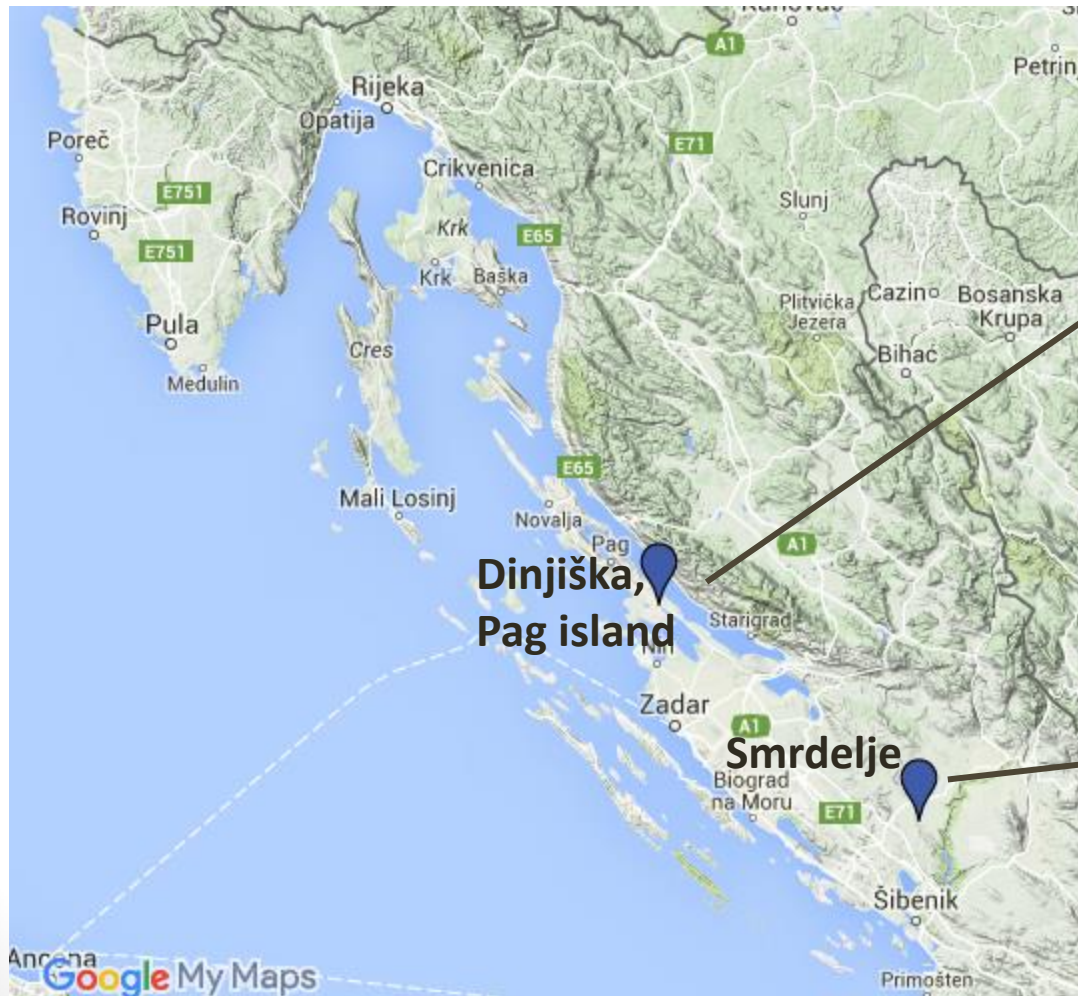
Nova odkritja med Alpami in Črnim morjem.

Rezultati raziskav rimskodobnih najdišč v obdobju med leti 2005 in 2015.

In memoriam Iva Mikl Curk

Ptuj (Slovenija), 8. in 9. oktober 2015

Roman pottery production in *provintia Dalmatia* – first finds



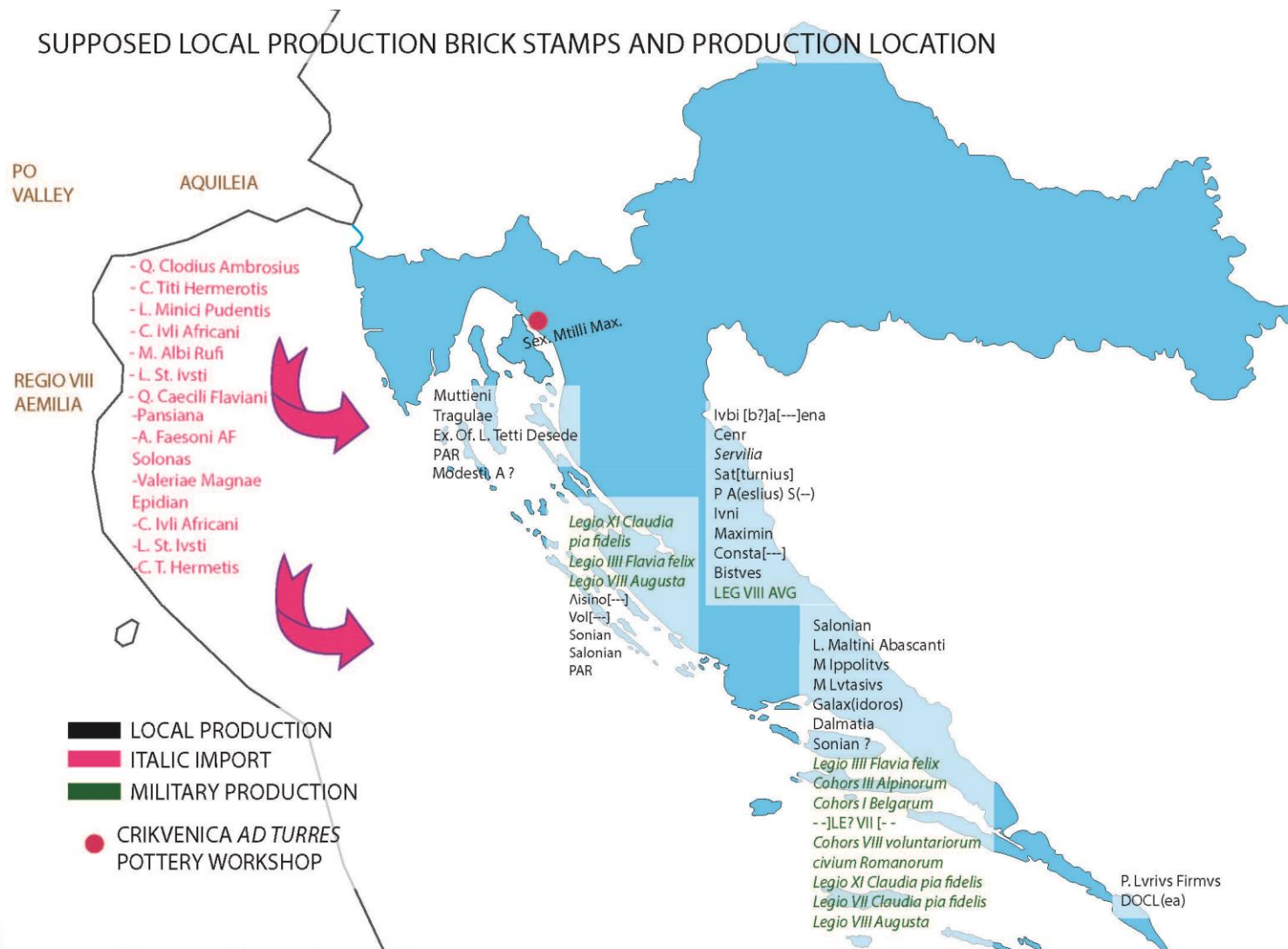
Oštarić, Kurelić 2013



Stamps from Burnum,
Miletić 2011

Roman pottery production in *provintia Dalmatia* – stamps of supposed local *figlinae* – ownership indication

SUPPOSED LOCAL PRODUCTION BRICK STAMPS AND PRODUCTION LOCATION



Based on: MATIJAŠIĆ, 1988; MATIJAŠIĆ, 1983; ILKIĆ, 2005; PEDŠIĆ & POGRUG, 2007(2008); LIPOVAC VRKLJAN, 2007; SANADER, 2003; DODIG, 2007; MARDEŠIĆ, 2006; STARAC, 2007-2008; *Zaštitna arheologija na magistralnom plinovodu Pula-Karlovac*, 2007; PODRUG & FILIPOVIĆ, 2006.



Fig. 8 : Amphorette portant l'inscription SALONA (cliché M. Parica, Université de Zadar).

Roman pottery production in *provincia Dalmatia* – new evidence



Roman pottery production in *provincia Dalmatia* – direct indicators of production /last 10 years

New evidence tipological divided:

- **ISOLATE KILNS:**
 - finds suggest time-limited use and less target needs
- **POTTERY WORKSHOPS CONNECTED TO RURAL SITES – VILLAS**



Vodice, Tri bunara site



Lopar (island Rab)– Podšilo site



Cove Plemići

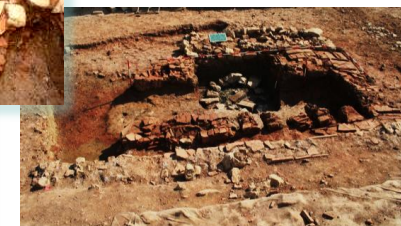


- production is customized by the type of agricultural cultures and local requirements

• **PROTOINDUSTRIAL COMPLEX**



Crikvenica site



- production - quantity and type assortment depend on wider market requirements (e.g. urbanization)

New implications – pottery production as indicator of economic activities

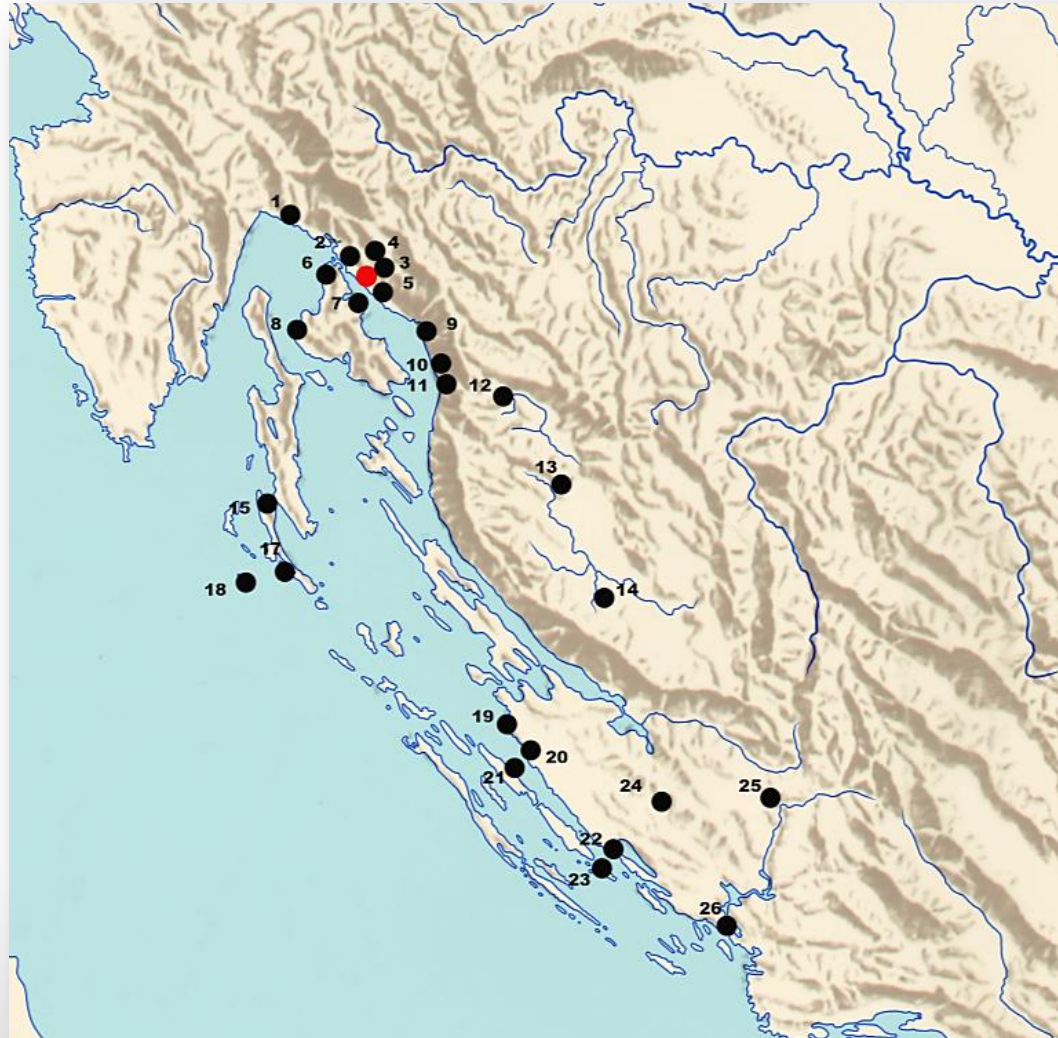


Wool and cloth production

Oil, wine and fish sauce production

Household and construction materials trade

New implications – relationship of local pottery with imported goods

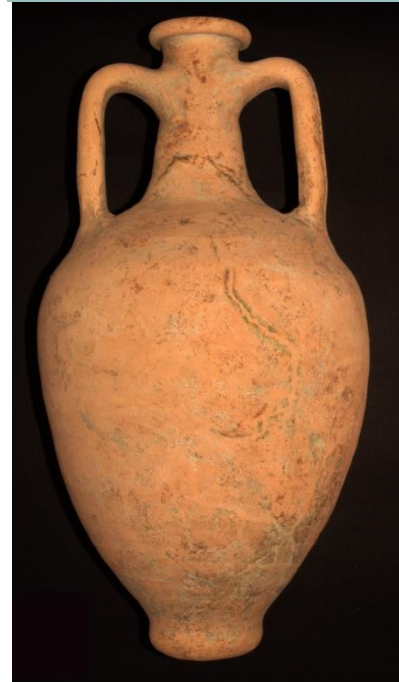


1. *Tarsatica* (Rijeka), town
2. uvala Lokvišća, villa
3. Kotor Godač, road station
4. Tribalj, road station
5. Selce, villa
6. *Fulfinum* (Omišalj, otok Krk), town and necropolis
7. Sveti Petar, Soline (otok Krk), villa? workshop?
8. Uvala Čavlena, underwater finds
9. Uvala Smokvica underwater finds
10. Sibinj, Vodna draga, villa
11. *Senia* (Senj), town and necropolis
12. Žuta lokva, road station
13. *Arrupium*, Prozor, town
14. Lički Ribnik, settlement
15. *Apsorus*, Osor/otok Cres, town
17. Rt Madona/Pločice, underwater finds
18. Rt Margarina, underwater finds
19. Zaton kod Zadra, underwater finds
20. Zadar, položaj fontane, Kolovare, underwater finds
21. Preko, otok Ugljan, settlement
22. Pakoštane, underwater finds
23. otok Kozina underwater finds
24. *Asseria* (Podgrađe kod Benkovca), necropolis
25. *Burnum* (Ivoševci kod Kistanja), legionary camp
26. Kanal Sv. Ane, Šibenik underwater finds

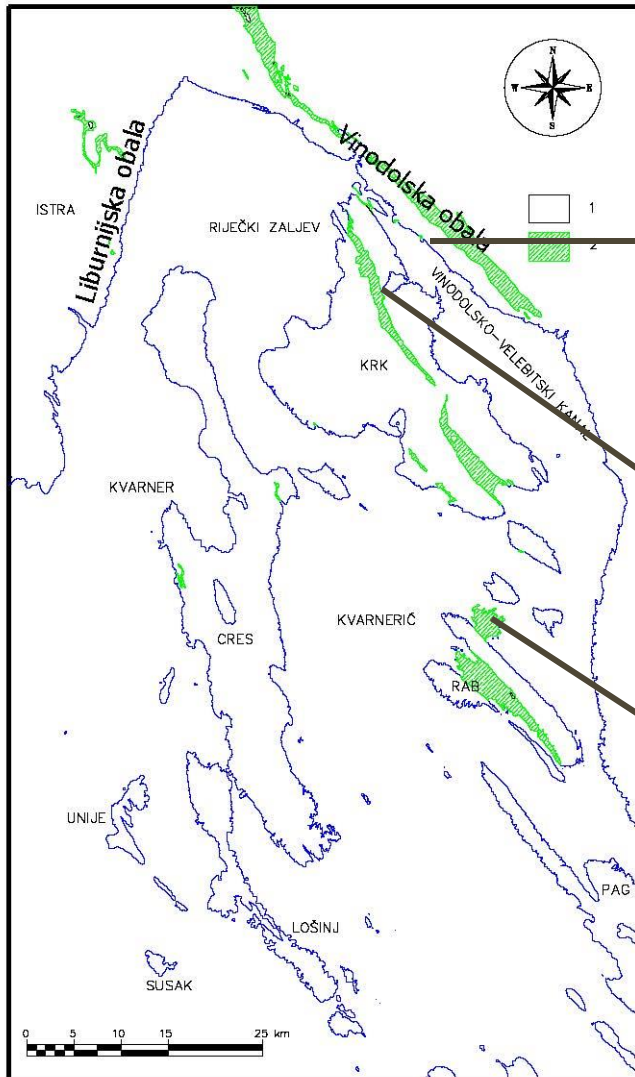
CRIKVENICA



FORLIMPOPOLI



New implications – relationship with the landscape - raw material



Slani potok-
clay deposits
near
Crikvenica



sv. Petar
Soline



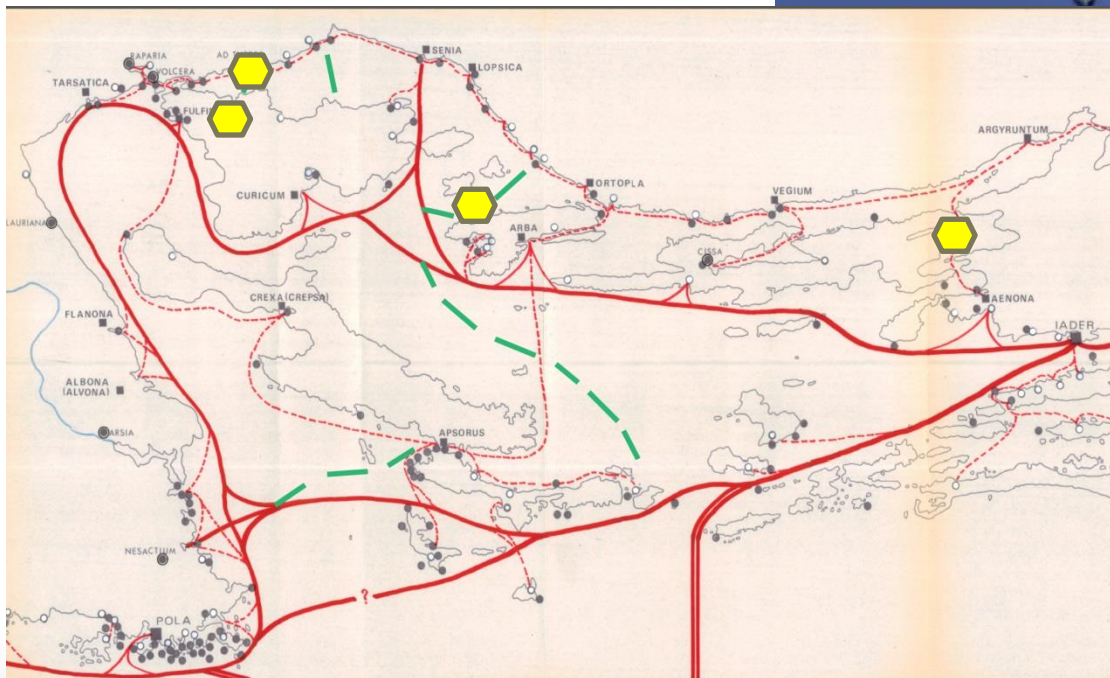
Kiln at Podšilo,
Lopar (Rab island)



New implications – relationship with the landscape - distribution possibilities



Sea routes connections



Road network connections

Conclusions

In the last 10 years several pottery workshops have been discovered in the coastal area of Roman Dalmatia.

In chronological terms, the production of these workshops is contemporary with intensive imports.

One open question remains: the relationship between imports - local / regional productions (lack of statistical analysis).

When there are no possibility of archaeologically indentifying the position of workshops (contemporary construction or natural disasters) a solutions could be sought in a combination of methods from landscape archeology and pottery and raw materials analysis as new methodological tools.

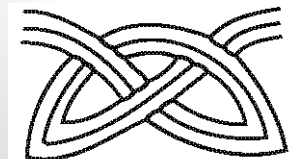


Lopar, Mahučine

Lopar, Podšilo



Thank you for your attention



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