

Preface

My first exposure to prehistoric pottery came at the Scott Point Site, located on a Lake Michigan sand dune in the Upper Peninsula of Michigan. A field school, directed by Marla Buckmaster, provided my first experience excavating a site. Most archaeologists fondly recall their first field school and this was certainly my experience as we sifted through the sand and uncovered living surfaces, numerous features, and, of course, thousands of pieces of pottery. Even though I grew up in the Upper Peninsula of Michigan, I was unaware that beneath our small towns, roads, and beaches there was an abundant amount of information about the people who once roamed these lands. I was given the opportunity to analyze the pottery from that year's excavation as part of a senior project and I was hooked. With my friend Tom Carle, I sorted the pottery into these exotic sounding types like Juntunen Drag-and-Jab, Black Duck Banded, and Bois Blanc Beaded. With Marla's prodding, I wrote a paper on the ceramics and presented it at the 1981 meetings of the Michigan Academy of Science. Just as I was about to start my presentation, a little bald-headed man walked in and ceremoniously made his way to the front row and sat down just feet away from the podium. This was, of course, James Griffin, who along with his students from the University of Michigan had excavated many of the most important sites that defined Great Lakes archaeology. Griffin had a notorious reputation for verbally torturing students and professionals alike at professional meetings, but I had no idea who he was so I proceeded with my presentation without concern. At the conclusion of the paper he did indeed ask several questions but in hindsight he went easy on me either because he realized that I was just an undergraduate learning my way or perhaps he understood that I would long outlive him and have plenty of opportunities to recount this story. Whatever the reason, his uncharacteristically gentle treatment encouraged me to continue this line of research and I have since been interested in prehistoric pottery and the people who made and used them.

I had thought about writing this book for a long time, as Teresa Krauss, Senior Editor at Springer, often prodded me about writing a revised edition to *Pottery Function*, which had come out in 1992. A good portion of that book, however, involved a discussion of ethnoarchaeology and the methods used to collect my data

as part of the Kalinga Ethnoarchaeological Project. Much of that information would simply not be necessary in an updated book. So instead of trying to make a revised edition I have written a completely new book that serves as a practical guide for understanding intended and actual pottery function. But I appreciate Teresa along with Morgan Ryan, at Springer, for their long-time support. Springer's series, *Manuals in Archaeological Method, Theory, and Technique* seemed like a perfect place for such a book. By happy coincidence, my long-time friend, collaborator, and mentor, Mike Schiffer is coeditor of the series and he too was enthusiastic about this book project.

There are many people to thank along the way. Bill Longacre and Mike Schiffer deserve special credit as they not only encouraged my interest in pottery and served as the co-chairs of my dissertation committee, but they are lifelong friends. The only thing that eclipses their esteemed stature in our field is being two of the greatest people I have ever met. It is an honor and privilege to know them. They also commented on a draft of this book, and Mike Schiffer took on the herculean task of untangling my sometimes tortured prose.

And it was fun once again to write about the Kalinga and pottery use-alteration, like visiting old friends after a long absence. The assistants in Guina-ang made the original ethnoarchaeological project possible. They include Amboy Lingbawan, Joseph Abacan, Nancy Lugao, Edita Lugao, Judith Sagaya, Iya Lubuagon, and our landlords, Solono and Pascuala Latawan.

Many students played a large role in this book, first in forcing me to explain things in a clearer fashion and in some cases helping directly with the book. Let me single out Susan Kooiman and Jess Haglund who helped me with some of the final tasks in preparing this manuscript. Other students also commented on drafts or made suggestions along the way and they include Emma Meyer, Carol Richards, Tom Collins, Jessica Miller, Sean Stretton, Montana Martin, Fernanda Neubauer, Michael Schaefer, Nathan Hardwick, Jessica Griffin, and Lindsey Helms. My university and especially my current chair, Fred Smith, have always been very supportive of my work. Fireside chats with Eric Drake, my long-time codirector and friend, have had a big influence on this book and my work in general. And as always, Becky, my beautiful bride of many years, has been part of my archaeology journey from the very beginning and I am forever indebted to her. Becky's constant support and encouragement have been instrumental throughout my career.

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