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bladelets with their striking off a micro burin, a little one. We call this "Piquant Friedre" in France and in North Africa, and, in France, <sup>Vignard said Point Oblique</sup> Point Oblique. It has two names but, I think, Piquant Friedre is better. And this is a <sup>very</sup> regular characteristic kind of technique in Ibero Maurusien. Usually, removing the flaking of micro burin is the preparation of truncation or geometric <sup>microlith</sup> ~~neolith~~ but here it is not a preparation it is a finishing tool to be more pointed, more sharp, you see. And there is also what I call Ouchtata retouch, because of Ouchtata in Tunisia. It's a very, very little retouch, very short one - sometimes a little abrupt but often a semi-abrupt, sometimes <sup>needle</sup> ~~never~~, you see, and it is a very very characteristic retouch of the Ibero Maurusien. And this retouch very often begins near the bulb without striking off the striking platform near the bulb and it becomes very narrow and very thin and disappeared before the distal end of the bladelet. Excuse me for my bad English. It is very difficult for me. It is very difficult for me. And also there it seems <sup>that the</sup> ~~there is~~ statistical balance of <sup>this complex</sup> these flakes is very near, it is very close, is very like North Africa ones from Iberia, Tunisia and Morocco.

I'm sure (French)

Phil Smith: He says that they are not the brothers of the Ibero Maurusiens, they are the first cousins. Two little things I'll point out. There are very few true microliths on the acute triangles, trapezes, and half circles and segments of circles, <sup>But</sup> they are very <sup>rare</sup> ~~fare~~ in spite of the fact that the site was screened

Bordes: I would hesitate to call this segment a circle.

<sup>Tipier</sup> <sup>Bordes'</sup> <sup>Because of its size</sup> Just barely, if it is round. Barely. It's more like a true convex truncation.

Tixier: Yes, when the bulb is not removed, there is no pressure, no segment. But <sup>when</sup> there is no bulb and no striking platform and retouch all along here. This one is retouched a little bit of the bulb.

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- Phil Smith: Perhaps you can mention the Points de La <sup>MOUILLAH</sup> Mouillax.
- Tixier: The Points de La <sup>MOUILLAH</sup> Mouillax one, oh yes there are many things about this. Here is, you see, not a good one, <sup>but</sup> a bladelet. A little bladelet thin one, but backed with the retouch. And then, with the removing of the micro burin and these I call these points de La <sup>MOUILLAH</sup> Mouillax. It's very important because it's a characteristic tool and we can easily gain experience from Points de La <sup>MOUILLAH</sup> Mouillax. I made a very good number of points. It's very easy.
- Bordes: What else?
- Phil Smith: ~~The other thing is.~~ The other thing is that all the nuclei recovered are very small, <sup>I</sup> in fact there is nothing much which is as large as these from which undoubtedly they were struck in the first place. In other words they have all been worked down to very small proportions.
- Bordes: <sup>There</sup> ~~here~~ is an amusing thing. That this micro burin of this culture is bigger than the <sup>I</sup> Levallois core of the older culture.
- Crabtree: They do show a great deal of refinement <sup>in their core technique of removing</sup> of ~~removed~~ blades in ~~their core technique~~. This thick blade was removed from the core but it also took off the flake scars from removal of additional burin flakes, but they do show a great refinement. The thermal treatment is very evident in this array of material. One of them here, particularly, shows the changing of texture and color of the chalcedony, which is a very nice change. Also the distal end shows the original facet prior to heating and shows <sup>the</sup> distinct altering.