

and there is a date which Wehdorf has gotten , and I expect our date will be the same of 17,000 years . (In French)

Burden All right.
Phil Smith *Curtis*
Burin this....

Burden Not quite. It's not quite their best burin but it is an interesting burin.

On one side a fracture and on the other side a kind of *careful retouch* ~~with kind of~~
in two ~~touch~~ direction. That's amusing.

Phil Smith All right. Anything else about this industry?

Crabtree! There is one thing that I might like to add *about* ~~with~~ this material, *Q* ~~is~~ *point*
so obviously heat treated, *Even though* there are no facets remaining, *it is obvious.* This type of agate

which is ~~with that~~ ~~is~~ called, in the old country, onyx *and* used for cameos, *contains* little,
therefore is quite irregular. tiny quartz crystals and ~~a great deal of irregularity~~ *And the* surface is extremely

coarse prior to heat treatment, ~~of this.~~ *the color change from sardonyx* You can see ~~a change~~ *starting from the*

to carnelian and this specimen is ~~the coloration of the heat treatment change of this~~ *apparently from*

the pebbled culture. ~~pebbled outlines.~~ Another thing is ~~determination~~ *the* uniformity ~~in~~ *of termination* of

these little flakes and bladelets ~~as if~~ *if they* ~~these~~ were removed they *do* come right out to

the end *with* very slight curves, *on* the end, ~~of there.~~ This little core ~~shows~~ a slight

platform preparation ~~for~~ *making* a facet ~~where you will get this so they~~ *to control the* will terminate ~~with~~ *and*
of the flakes ~~regularity,~~ *making this uniformity.*

Phil Smith! Do you think that ~~that~~ ~~small~~ ~~heat~~ *effect* could be produced by ~~a~~ solar action *?*

Q. 25.3-8.1

Conratice: I don't think so, because if it had been solar action, it would have ~~changed~~ ^{changed} the whole surface ~~of the site or being here.~~ The ~~coloration~~ ^{color} changes ~~make this quite~~ ^{make this quite} unlikely, ~~and~~ this is certainly not a natural stone, ~~unless you could develop~~ ^{the} heat up to 350 degrees, ~~which is unlikely.~~ ^{would develop which is unlikely.} I believe, Cynthia pointed out ~~that~~ ^{this} is when this change ~~takes~~ ^{takes} place. I doubt very much if solar heat, even over a ~~continued length~~ ^{prolonged period} of time ~~could~~ ^{could} ever develop ~~any~~ heat ~~to this degree and~~ ^{to this degree and} such ~~that~~ to cause this crystalline change to take place. It certainly appears ~~to be~~ ^{in the} the uniformity ~~of~~ ^{that} array of smooth textured stones, ~~which~~ ^{certainly appears to be man-made.}

Phil Smith

There is one last point. As Tixier remarked, the other evening, that all the points here are retouched on the left side .

Pipier

La Mouillan

Ah, that's very important. Very important. Characteristic of these ~~points,~~ ^{of La Mouillan} ~~points,~~ ^{of La Mouillan} I don't know, one ~~point~~ ^{point} ~~on~~ ^{on} the right edge. They are all, all, all, all, on the left edge.

Bordes

~~next thing you know~~ ^{next thing you know} ~~and~~ ^{and} ~~the name~~ ^{the name} ~~has been~~ ^{has been} ~~of~~ ^{of} ~~Sodeckian~~ ^{Sodeckian} it comes from the upper level of the

Phil Smith

The next level ~~were~~ ^{were} given the name, ~~Sodeckian~~ ^{Sodeckian} it comes from the upper level of the same site . Several carbon 14 dates around 12,000 B. C. and a very rich fauna associated with it, but the industry is ^{very} monotonous. It's always made on that gray or tan colored chert without exception. Virtually all of the artifacts are long retouched, or slightly retouched blades or bladlets, really nibbled bladlets, ^{but} ~~for~~ there is a small proportion of burins, such as the odd-ball that you see here and a few end scrapers. One of the curious features ^{about} ~~of~~ the cores is that you have the ~~next~~ ^{next}

02.25.3.8.2

nucleus ^{quasi} ~~.....~~, as they call it, in North Africa. Unfortunately I didn't bring along ~~it~~ a good example with me. ^{back where} you have being struck this way

from that side and they turn the core over and do it at right angles. But most of the nuclei are more or less very, very ^{stop} ~~deep~~ striking platforms. Not always, but usually.

Bordes

^{not always} There is one thing which strikes me about this core, you know. For this

one a truncation of the striking platform and here too. ^{not} And this seems ^{to work with}

pressure

with percussion and percussion with a soft hammer and a very careful percussion

~~to~~ just take the edge a kind of ^{glancing} ~~glancing~~ blow, you know. ^{and takes} ~~Break~~ off very thin

blade with small burin but on the other hand some of them are quite different. This

one on this side has a ^{plane striking} platform which could have been struck like

that ^{but} on the other hand it seems to have had a preparation ^{that} ~~as~~ it could be ^{for}

~~of~~ punch technique or perhaps pressure technique because look at some of these

very small blades. This, for instance, is certainly the kind of wood struck, but

look at this one and there are others like this one, here with this very small

bulb and I wonder if this is not either French ^{with a} or very thin sharp ~~and~~ ^{punch or}

pressure. I don't know.

Ernst

~~is~~ ^{very excellent} well defined. From the control ~~is~~ it appears that they used a fairly

slender tabular ^{sort of a core} ~~form~~ for their initial ^{work,} ~~ones~~ in order to get this depth with this

narrowness ~~en~~ to establish these ^{and a} ~~to~~ make continuity of this sort of thing.

~~These~~ These well defined ridges which would take ~~at~~ a fairly narrow core

in order to produce ^{these} ~~these~~. These are extremely flat, ^{with} almost no compression lines

Ca. 25.3.8.3

You'll notice that they do terminate sharply at the ends without any overhanging
coming in from underneath, ~~leave~~ the cores, ~~on them~~.

Co. 25.3.8-4

make a series of

on with obsidian, possibly ~~as to where~~ they ~~did~~ utilized the ridge to guide ~~the~~ flakes ~~of a series with this sort of thing~~. ~~It was no doubt,~~ detached with considerable *Flakes were*

regularity . It does indicated that they has been a little extra platform preparation, ~~in these~~ *flakes* however, these are well-controlled from the edge of the artifact, ~~that~~

This these don't look like a typical core ~~sort of a thing here~~. I mean ~~like~~ they have ~~been detached from a core because~~ *Tool!* ~~you'll find a lot of~~ *the flakes do not appear to* regularity in type of an *when they are detached from a core there is*

edge ~~of striking in this way~~ with a slight bending *of the flake* where it ~~is~~ *hangs onto* the side of the billet, ~~and they~~ *were* are able to force these *flakes* clear ~~them~~ across

using a ~~with~~ a small tool while here, *it appears* they may have used a stone *pneumatic tool when* where there is a great

deal of ~~pressure shock with these you~~ *lose the* ~~have lost your~~ platform, in most of these

There is also a ~~you also get that shock pattern at the ends of these~~ *flakes* from where ~~this flake has~~ *The was* ~~left~~ and the shock has broken this flake, *while* being struck ~~up here~~ by following these

lines *on fissures* ~~in here and~~ *Notice* ~~the compression~~ *of the flakes* ~~there appears to~~ *06* have been done probably *the result of a blow by*

~~by a hammer stone~~ *T* and the deep heavy scars, here on the top with ~~the bulb~~ and *the striation*

indicate ~~pointing towards~~ the direction, *of force!* ~~they are getting~~ a hinge fracture here ~~in~~ where

it left out quite sufficient force, because the collapse ~~of the platform~~ *There is* ~~and they~~

were not ~~were not able to take this off,~~ *remove this flakes* ~~however, back to this other group on~~ *Back to this other group.* ~~the~~ *The*

surface of the scars, with the exception of this one , and perhaps this one, have

indications of being core tools or well defined flakes, ~~and this one~~ *ff* most

certainly is prepared in the same style as some of our pressure flakes, *R* ~~refining~~ *of*

the platform ~~this part~~ ~~part here~~ so that the flake is released, ~~and could have been done and~~

Ca. 25.3.8.5

It does indicate ^{the} a pressure ^{Technique} sort of ~~being~~ of lifting ^{the long flake off} these off of these long ones, ^{their original length,}
~~whatever the length of that was,~~ it is difficult to tell, ^{but this particular}
~~one here,~~ ^{an assemblage, but just one flake,} it is difficult to tell but, it ^{had} not having a whole group, does show that they ~~had~~ the refinement

of a pressure technique, ~~and that particular flake.~~ The rest of these ^{flakes}
~~required more than~~ ^{and} this is no doubt much greater than the pressure ~~and~~ that this one indicated ^{percussion}
 a sort of a thinning flake, yet still following the outward ridge. Back to Gerry's

problem ~~to Gerry's problem here,~~ these are quite interesting ^{preforms} simply ^{performed by}
 roughing out ^{with the} by using the flake technique to avoid ^{transporting} taking a lot of material, ~~and~~
~~here.~~ There is no refinement ^{in this preform and it is not} in this sort of thing for a tool but ^{the work was} nearly-te-

^{done} ~~just~~ merely to remove surplus ^{stone.} percussion type of a little preform that ^{another}
 could be later shaped into ^{an artifact,} a flake. With this ^{one} I don't know, because you find
 many of these ^{very} sort of thick objects that do not appear to be preforms, but ^{used as} tools

as they are. So to sharply define the difference between this tool and this tool
 is a little difficult because ^{the} their edges on this ^{one} ~~form~~ right here ^{show} they haven't
 created ^{a platform} ~~any platform~~ to thin ^{it} ~~this~~ down ^{and} to make ^{a better} any ~~better~~ artifact, so this no

doubt, was the artifact itself, ^{the functional scars on this artifact indicate} and ^{drag} by ~~the~~ it has been ~~drag~~ toward the
 person, ~~with the point of the little hook.~~ Wouldn't you agree, Dr. Bordes.

Bordes
Gratier

Yes, I think so.
~~or there's sort of thing here.~~ This is ~~an~~ not a preform but it looks like

a sort of ^{abraded} little gouging, digging tool because it has been ~~abraded~~ back from this
 edge and it is not designed particularly for a ^{preform} preform. Each ^{artifact must be} ~~one~~ to determine ^{appraised, one must}

ce-25-3.8.6

^{a tool}
the difference between ~~this~~ and a preform. ~~and a full tool~~ ^{This, of course,} is a little difficult.

This one ~~face~~ ~~would~~ certainly look like a ^{performed} ~~preform~~ object ~~on base~~ with no retouching.

Ce. 25.3.8.7