Example F:VII/A-49 -Folsom Point was done in Harrison County Indiana flint. This flint is found in the limestone area of Southern Indiana and it is very desirable for it does not need alteration or thermal treatment. It can be worked native. The edges on this example are not particularly fine . I had broken so many of them that I did not want to take a lot of time for meticulous retouch was not practical. The flutes on either side reach entirely to the point. There has been a slight amount of retouching at the point as to where the POINT was rested. If you will notice on the first and second flake - the second flake had a little too much pressure applied and you will notice a tearing at the top just under one of the barbs

Speciman F:VII/A-50 This was also done in Harrison County Indiana flint The basal portion of 49 and 50 shows a thinness that is very desirable and is very characteristic of the Folsom type point. There are slight undulations on one side for, as the flake was detached, there was a little chattering. As the flake is flexing it will cause some of these undulations. When manufacturing by percussion this is even more pronounced.

F:VII/A
Speciman ~~IV~~ 51 This is also done in Harrison County Indiana flint. The fluting flake in this speciman is 2 3/4 inches in length and 4 5/8of an inch wide. The flute runs the full length of the artifact. It was only fluted on the one side because of an irregularity in the material, however, it does show an example of the width of the flake also a slight chattering at the lower end as the flake was tearing away from the artifact. You can see the undulations and the flexing of the flake as it was removed.

F:VII/A
~~IV~~ 52 This is made of material from West Virginia. This material has been altered. The flakes are on both sides to the end. They feather out, there are no hinge fractures, however, the base does not have the normal characteristic of the usual Folsom artifact. It is a little thick at that side. This occurred because of the placement of the platforms , which was not correct.

F:VII/A 53
~~IVa 53~~ This is a very thin example. The basal characteristics are excellant, however, the flakes have hinged about 3/4 of the way down. This material was secured at an Indian campsite and I later reworked it by making a preforem and then flaking with a deer antler flaking tool and then pressed the flakes off. This was done with a staff and it does display the thinness in relation

to the width of the flake and that in relation to the length.

F:VII/A

~~FVII~~ 54 I do not remember the source of this material. Notice that the flakes that are associated with this speciman - at the point of pressure - where the bulb had pulled loose - you will notice that it was not freed sufficiently. As it came loose from the artifact, it caused a hinge fracture. This is a very tough flint and it has not been altered by heat, but it does demonstrate what happens when the flake is not freed properly.

You will notice from these specimans that when one was broken, I made another in exactly the same manner. Therefore, you will find many examples of the different things that can go wrong in producing an artifact. I would study the breaks to determine that it was not an accidental thing and then make another unfluted projectile point and then flake it in the same manner. If it broke in the same manner than I could eliminate that particular process.

FVII A 55 This is done in Harrison County Indiana flint. This is a good example of support in the vise. It shows that the side pressure was greater at the top and it was not supported the full length of the artifact. Therefore, when the fluting flake pulled loose it cleved the artifact in the center with a hinge fracture about midway. The top portion stayed in the vise - the balance

of the artifact and the flakes still attached were removed on the other side.

FVIIA 56 This is a good example of what happens when the point is not supported and the angle is not exactly correct. The fluting is normal but the point is still attached to the detached fluting flake. This artifact was made of local obsidian.

FVIIA 57 This was made of building glass. A great deal of my experiments were made of glass because it was readily available This shows the fluting on both sides but the point was snipped off from both edges, however, this could be re-worked and would still produce a short folsom which is characteristic of some of the artifacts. Notice the distal end of the second flake that was removed. See how it also curved over the top and took off still an additional portion of the point as it was removed.

FVIIA 58 There are two examples in this number. These are both done in an opal glass. One of them shows that the point was snipped off I attmepted to stop the flake, but did not get the pressure stopped in time to cause a hinge fracture before it snipped off the point. Snipping off the tips, has been my trouble for many years.

The other xx artifact is a good example of verticle pressure. It

shows where the angle of the verticle pressure was dropped back but it feathers out and it is more of the clovis style artifact rather than the Folsom.

FVIIA 59 These two points illustrate when the angle is not at right angles to the base of the point, the flute doesn't run free. However. on both sides, these run the entire length of the artifact, but they are not in line with the center ridge where the median line of the artifact is established.

FVIIA 61 This illustrates what happens when too much outward pressure is applied to the artifact. With this artifact I caused a double-hinge fracture, which is unusual. There is no fluting at the top of the artifact where the platform was established. The platform was too thick and I did not free it sufficiently. Note, where the tool was seated, ~~it~~ the platform is very thick. ~~Therefore~~, Because I left the platform too thick & had to apply too much when I applied ~~pressure, It required more~~ outward pressure ~~than was possible~~ to free the cohesion at the basal portion of the artifact. This outward pressure caused the ~~point~~ the artifact to flex and in doing so it fluted the middle section and ~~xxxxxxxxxxxxxxxxxxxx~~ snipped off the ~~point~~ distal end. This is just an interesting example ~~xxxxxxx~~ of the many problems involved in manufacturing a Folsom.

Ce. 30.11.2.5

FVII-1 62 There are three artifacts represented under this single number. The large obsidian artifact is fluted on one side with a step-fracture approximately 2/3 of the way down. The flute is almost 3/4 of an inch wide and it is a good example of flake removal. However, when the transfer was made to flute the other side, there was not sufficient platform allowed to stand the pressure and it hadn't been sufficiently freed. This is why I did not flute this artifact on both sides. This is an example of a crushed platform which will not stand sufficient pressure to flute the artifact to the distal end.

The other artifact is made of blue buildingglass. There is a heavy step-fracture on the first flake removed. If this flake had travelled another 1/8 of an inch it would have snipped off the distal end. However, the force was stopped and we have a step-fracture at the distal end of the flake. On the oppostite side, you will notice that too much downward pressure was applied and one can see even on the reverse side + thru the back that the bulb has expanded. ~~even thru the back over to the flake on the opposite side - the longitudinal flake that was removed.~~ You can see the compression as the flake pulled away and started down before it crushed. This is a fine example of

CC. 30.1.2.6

the artifact remaining intact and it shows the flexibility of the material

The small obsidian artifact also shows too much downward pressure with not sufficient outward pressure on the 2nd fluting flake and the basal portion of the artifact crushed.

FVIIIA 63 This number covers four specimans. One is a long artifact made of Harrison County Indiana flint. These are examples of straight percussion work. If one is skilled enough in percussion he can do a fair job in basal thinning but the artifact will not have the same characteristics of a pressure flaked Folsom. Notice that the platform has been freed so that the percussion blow could be struck at the basal portion. The angle is just as critical when manufacturing by percussion as when using Pressure if the artifact is hand held, and the tip not supported. the distal end will, naturally, snip off unless the flake is hinged off short or feathered out short. It can't flute the entire length of the artifact and without snipping the distal end off, as the shock to the base carries thru toward the opposite end and snips off the distal end.

The shorter, wider artifact is made of Harrison County Indiana Flint. Here, I removed a shorter, wider flake and you will notice a hinge fracture at the distal end of the flake. This wide and deep flake produced

CC. 30.11.24

considerable undulations on the flake and flute and it shows lack of percussion control and compression. However, had I applied more force to the platform, I would have severed the artifact. After I had removed this flake, I did not have sufficient material left on the opposite side to establish a new platform and, therefore, I did not try the fluting on this side. If it had been possible to flute the opposite side there would not have been enough width between the barbs for striking by percussion.

The artifact of white chert material is fluted on both sides by percussion. The edges were worked by percussion and not by pressure You might say this is just a preform that has been fluted by percussion. I find that it was a common practice of Ancient man to use percussion for fluting but it is not fluting in the sense of the Folsom or Clovis. This is more of a basal thinning process to remove surplus material. A ridge is established along the median line of the artifact, leaving considerable body to give additional strength to the ~~stone~~ artifact while it is being chipped out by percussion work.

After this is done, then a flake is taken on both sides and this produces a type of thinning rather than a fluting that might

CC.30.11.2.8

suffice for hafting.

The large black obsidian point shows that a ridge was established on the unflaked side. This ~~is~~ blank was a prism, similar to those found in the Valley of Mexico. Because this blank already had an established ridge. ~~To utilize this for control~~, it looked like it would be a ~~very~~ quite simple ~~one~~ to flute by percussion. However, when the blow was struck at the basal portion, ~~where the~~ hand ~~held it at the top~~ as soon as the flake had gone down even with ~~where the~~ hand support ~~held it~~ it rolled, and the body of material caused the flake ~~it~~ to carry ~~right over and snip off the distal end~~. sever the cliff + snip off the distal end. However, there is no detached flake - ~~it just left and parted from the basal portion of the point, itself.~~ the flake still ~~is~~ adheres to the distal portion of the ~~point~~ tip.

FVIIA 64 Here we have an illustration of ~~small~~ narrow pressure flaking + fluting on a Fo'som style artifact and this is made of Harrison County Indiana Flint. This demonstrates the termination of the flake caused by ~~and also~~ having a sharp, narrow ridge. By ~~having this, the flake remained~~ This ridge caused the flake to be very narrow but carried from the base clear to the distal end. If the contour of this artifact had been flatter, the flake would have been flatter and it would have been a more ideal shapped Folsom.

The other artifact is of blue building glass. This also illustrates flexing ~~and also~~ causing which causes a very unusual fracture to take place. This shows ~~where one has~~ how flexing produces compression. From the compression, ~~you~~ one

can readily see the radiation concoidal fracture lines coming to a ridge in the center of the flake that was removed. The point artifact is broken in the middle, but the flake did not break and it shows a double hinge fracture. Upon study, it even appears that the force came back towards the basal portion rather than going all the way to the tip. In fact, force seems to have spread from the center of the artifact in two directins The point was fluted approximately 2 1/2 inches down the center, but as the OUTWARD pressure was applied against the platform and the slightest amount of downward pressure was applied, it caused the artifact to hinge and break in the center. This shows the compression of where the force against the tip was too great

FVIIA 65. This is a broad well-worked Folsom OF GREY & BLACK FLINT It appears to be OF GOOD FOLSOM CHARACTER a very nice style. Here we see the flake had carried down the length of the artifact, snipped off the tip but there was sufficient material remaining, so it was turned over and a flute was taken on the opposite side. Then the point was rechipped and a new tip was established. This is a good example of a re-worked artifact after the tip has been snipped off by the fluting process. This is a good example for study as one can readily see the retouching where the new chipping has overlapped into the longitudinal flute. One can readily see the retouching on the edges intersecting the original fluting. If one follows the original fluting flake down, he will note it is very STRAIGHT, it has cut thru the side flakes - OR THE lateral RETOUCH flakes on the ⌀ sides, but then where the point has been retouched, you can see the overlap of those flakes, into the Fluting flakes so it is quite easy to see how much retouching was done after the fluting was done. When one re-attached the fluting flake back on the artifact you can see as to what the length of the overall artifact was.

Ce. 30.11.2.10

The other example is one done yellow glass. This was produced by hand pressure - held in the hand. There was no way of SECORING the Unflute artifact holding this / But to hold it in your hand where it is held [illegible]. the undulations of the flakes - as they are detached - are very pronounced and very prominent because the flakes Vibrate as they are Removed. This is quite a dangerous way to do flaking because you can drive the flake entirely thru your hand because it takes a lot of pressure. I have to use the arm body as a lever because it takes more pressure than the person actually weighs to detach a flakes of this width and length.

The Use of the body as a lever is done by holding the artifact against the inside of the left knee in the palm of the left hand then placing the elbow of the Right arm on the inside of the Right knee. The pressure is produced by bringing the knees together and the Right shoulder and Right arm such as in closing a pocket knife.

CC. 30. 11. 2. 11