

①

Photo No. 1 14A ✓

Experimental material - glass

- a. ✓ Tabular piece with the right angle edges removed from one side to permit seating of free-hand pressure tool.
- b. ✓ First stage of pressure retouch to remove surface and made a semi-lenticular section and provide a surface more conducive to receive a more refined pressure flaking.

Photo No. 2 14C ✓

Material - glass

Preform retouched from both sides. Technique of applying pressure diagonally toward the worker. Base has been prepared and tip beveled. Bevels are made in opposite directions. Platform is yet to be prepared.

Photo No. 3 14D ✓

Edge view of Photo No. 2

Photo No. 4 14E ✓ ✓

Material - glass

- a. Demonstrates a type of retouch flaking which feathers out and terminates at the median line. Made by applying pressure at almost right angles to the artifact. Transverse section is diamond shaped, but with sufficient flatness to allow the channel flake to be contained without being excessively narrow.
- ✓ 14F b. Diagonal pressure retouch from only one edge. Technique is to apply and direct pressure away from the worker creating a double convex transverse section. Well suited for channel flake removal.
- ✓ 14G c. Feathered pressure retouch with a high median ridge from the base to the tip. Made by pressing toward the worker. This style of retouch will result in a narrow channel flake and a thick artifact.

Photo No. 5

Material - ~~Sil~~^{white paper}ex from Battle Mountain, Nevada

✓ 15A-E a. Showing flakes ^{to be performed} removed from a core ~~to later be performed~~.

✓ 15F b. Percussion preform.

Photo No. 6 ✓

- ✓ 15G a. Material is Oregon pitchstone. Secondary pressure retouched preform. Pressure applied away from worker
- ✓ 15H b. Material is chalcedony from ~~enttec~~ Antelope Creek, Idaho. Secondary pressure retouched preform, flaked from one side.
- c. ~~Material is obsidian from Glass Butte, Oregon.~~ Secondary pressure retouch preform flaked from both sides.

RM8L8XN8YXX

Photo No. 7

16A ✓ A. Material, black jasper. Final retouched edge still showing secondary pressure retouch with platform and tip prepared.

16B ✓ B. Material, Gran Pressigny flint donated by Dr. Jacques Tixier, National Museum, Paris, France.

First channel flake removed from artifact by indirect percussion. This shows feathering of channel flake and reveals lack of undulations when a good quality flint is used. *clamps arrived*

16D+E ✓ Photo No. 8

Material - glass

Artifact showing channel flake scar and removed flake. Made by indirect percussion. Notice undulations.

16F+G ✓ Photo No. 9

Material - flint from Harrison County, Indiana

a. Finished point and removed channel flake. Artifact and channel flake are narrow because of high ridge. *with clamps arrived*

16-H ✓
↑
b&c
↓
16 I+J ✓

Showing both faces of the same completed artifact. Made by pressure fluting. Fig. B to illustrate retouching after fluting flake was removed. *with clamps arrived*

17A+B ✓ Photo No. 10

Material - jasper

Illustration of step-fracture. Fluted by pressure. *clamps arrived*

17C ✓ Photo No. 11

Types of pressure fluting.

Materials:

- a. glass
- 17D b. obsidian
- 17E c. ignimbrite
- 17F d. obsidian

17G+H ✓ Photo No. 12

Material - black jasper from West Virginia

Showing diagonal flakes at base to remove ridges left by bulbs of pressure.

18A+B ✓ Photo No. 13

Material White Jasper from Battle Mountain, Nevada

Indirect percussion method. One channel flake shows the dissipation of force.

18C+D ✓ Photo No. 14

Material: Silex from Battle Mountain, Nevada

Indirect percussion method showing termination of channel flake.

~~Photo No. 15~~

Photo No. 15 ✓

18 E4F Material - Fine grained basalt

Indirect percussion method. Notice lack of undulations because of the type of material.

✓ Photo No. 16 ✓

19A4B

Material - obsidian

Method, pressure with clamp and anvil. Shows termination of channel flake removed from an irregular surface.

✓ Photo No. 17 ✓

19C4D

Material - flint from Harrison County Indiana

Method, pressure with clamp and anvil. Showing the constricting and expanding of channel flake due to high and low areas on the face of the preform.

✓ Photo No. 18 ✓

19E4F

Material: Quartzite from Hellgas, Wyoming courtesy of Dr. Cynthia Irwin-Williams

Example of Indirect percussion using clamp and anvil.

Photo No. 19

material - obsidian

20A ✓

a. Method, pressure with clamp and anvil. Showing channel flake not properly centered because pressure was not applied in line with the tip of the point.

20B ✓

b. Material - obsidian.

Method: pressure with clamp and anvil. Showing the short termination of the flake due to the application of too much outward pressure.

20C

c. Material - jasper

Method: pressure with clamp and anvil. Showing main flute off-center and second smaller fluting flake on the same face in order to thin the point.

20D ✓

d. Material - obsidian

Method: pressure with clamp and anvil. Showing very thin point with good termination.

Photo No. 20 ✓

Materials - varieties of chalcedony

20E4F a&b ✓

Method: Indirect percussion with clamp and anvil. Good example of replicating the Lindenmeier Folsom

20G4H ✓

Photo No. 21 ✓

Material - obsidian

21A4B a&b ✓

Method Direct freehand percussion, without tip support.

21C ✓

c&d Materials - flint and obsidian

Method: freehand percussion with unsupported tip. Example of removal of the distal end.

21D4E ✓

Photo No. 22

21F4G ✓

Photo No. 22

21 H+I

Material - glass

a. Method Direct free-hand percussion with tip support. Intensity of blow was reduced to prevent end snapping.

21 J+K

b. Material - Flint from Harrison County, Indiana

same as ~~xxx~~ a.

Photo

Photo 23 ✓

- 22 A ✓ (A) Pressure with clamp & anvil to show the type of break when the base is not properly secured in the clamp. Material glass
- 22 B ✓ (B) Break caused by too much force from clamp Material glass
- 22 C ✓ (C) Break caused by insufficient downward pressure by clamp on anvil. Material white paper from Battle Mt Nevada.

Photo 24 ✓

- 22 D+E (A) & (B) Breaks caused by the collapse of platforms.
- 22 F Material glass & obsidian

Photo 25 ✓

- 22 G+H (A) Breaks caused by improper support in clamp the force lines show the force starting in the middle of the artifact and moving towards the base & tip. observe the character of the channel flakes.
- 22 I+J (B) & (C) Material glass

Photo

- 23 A, B+C 26 ✓ Examples of ~~tip~~ tip snapping off because of the lack of tip support. Done by pressure
- a, B, C+D ✓ Material glass & obsidian
- 23 D+E
- 23 F+G
- 23 H-J

Photo

27

Method 5 Indirect Percussion with Pest

23 K+L ✓

The angle of the intermediate tool was not correct causing the channel flake to be too short.

Material (glass)

Photo ✓

28

Ⓐ hand held pressure flaking

24 A

ℓℓ Inga type of point obsidian

24 B

Ⓑ

Same as above to show basal thinning
Material glass

Photo 29.

24 C ✓

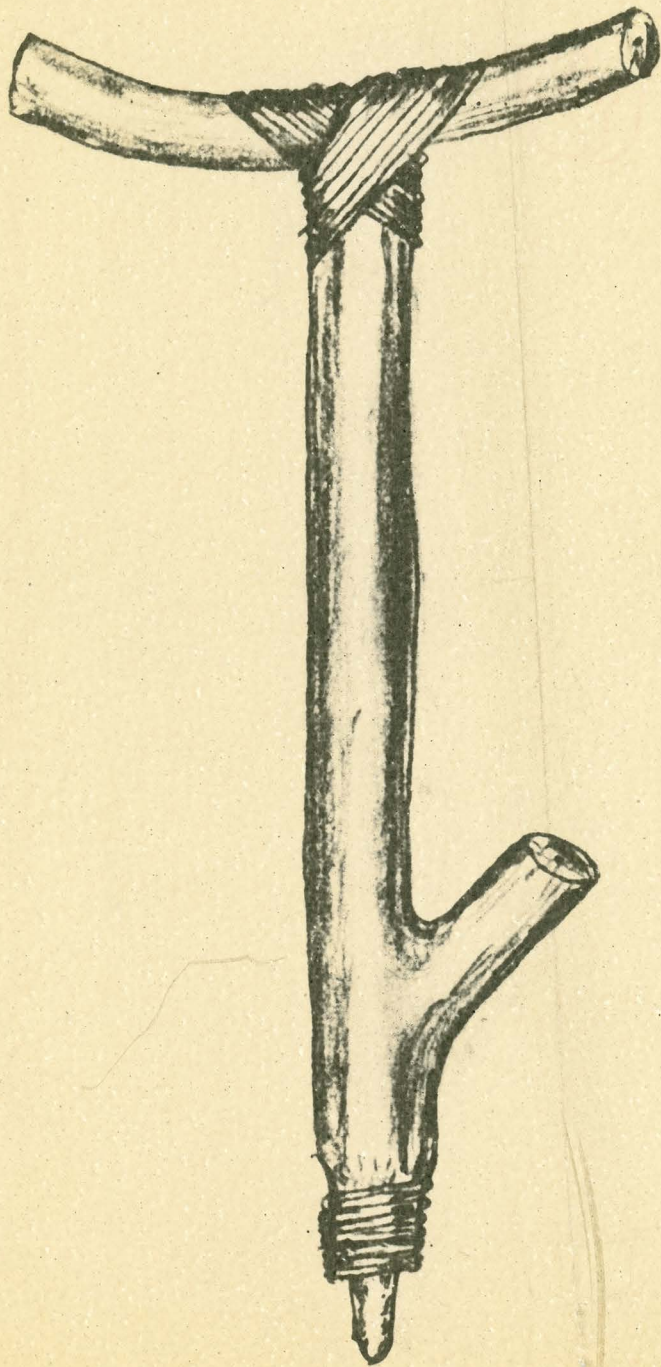
Pressure flaking with clamp and anvil method
NB 9. Is to show compression of flake because
a thrust was used on the chert crustal in order
to get sufficient pressure
Material obsidian.

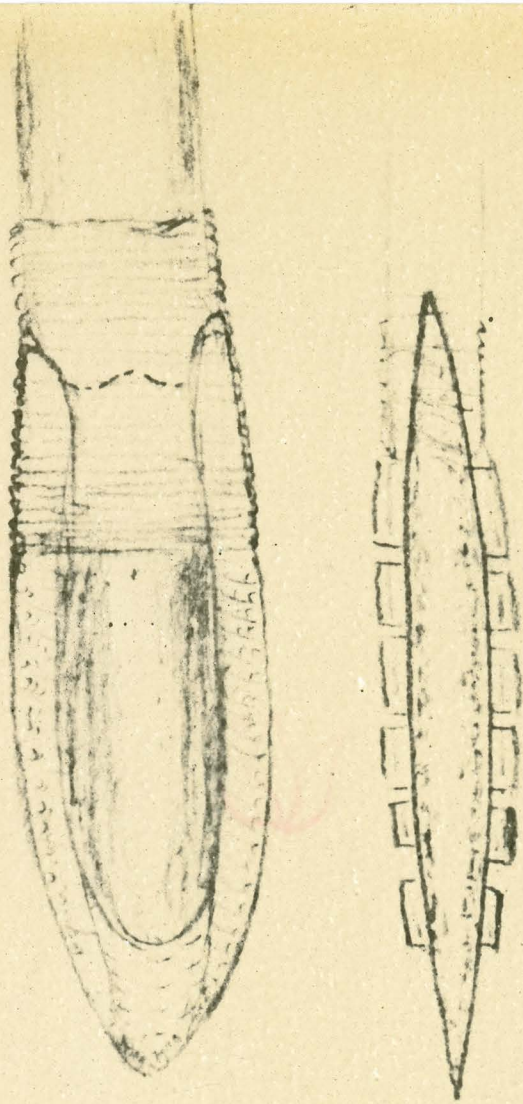
Grace:

Don forgot to describe Method IX. Will you please insert this method in the proper place in the text - see Page 38

IX Pressure with chest crutch and clamp

I have been experimenting with this method for many years, but have had little success with this technique. Rate of breakage is entirely too high in relation to the number of successfully completed points. Results are: an inability to feather-out the channel flake at the distal end and, generally, the fluting will break off the tip of the point. When I learned to use an anvil to prevent this end-snipping, I abandoned this method. Method is not covered in detail, for it is the same as in Method X, except that an anvil is included for tip support in X.





A suggested method of hafting the Folsom Point, compared to the
Old World use of the Micro blades.