

# CALUMET



Newsletter of the Indian Peaks Chapter of the Colorado Archaeological Society  
November, 2006

## CALENDAR OF EVENTS

General (lecture) meetings are held in the University of Colorado Museum, Dinosaur Room on the Second Thursday of most Months, at 7:00 PM. The public is always welcome.

- November 2** Executive Board Meeting, 7:30PM at The Atrium.  
**November 8** PAAC class, see page 2  
**November 9** **Presentation Meeting** – Kendra Przekwas, Topic: Bear Images in Cultural Pathways of Native Americans. There is such a vast amount of bear symbolism and veneration that I'll do a brief overview of some of the various ways this is observed and will focus specifically on hunting imagery (verbal and physical) in numerous activities.  
**November 15** PAAC class, see page 2  
**November 15** Longmont Museum, 7PM. Brian Werner of the Northern Colorado Water Conservancy District will examine the history of the Colorado Big Thompson Water project. This immense project, begun during the Great Depression, involved building multiple dams, burrowing tunnels under the Continental Divide, and reshaping the landscape of the Front Range. Today, it provides a significant portion of Longmont's water. Admission is \$5.  
**November 29** PAAC class, see page 2  
  
**December 6** PAAC class, see page 2  
**December 7** Executive Board Meeting, 7:30PM at The Atrium.  
**December 13** PAAC class, see page 2  
**December 14** **Christmas Party**, 6:00PM at The Atrium, 30<sup>th</sup> and Iris in Boulder.  
  
**January 4** Executive Board Meeting, 7:30PM at The Atrium.  
**January 11** **Presentation Meeting**, Craig Lee, Topic: Open  
  
**February 1** Executive Board Meeting, 7:30PM at The Atrium.  
**February 8** **Presentation Meeting**, Doug Bamforth, Topic: Open  
  
**March 1** Executive Board Meeting, 7:30PM at The Atrium.  
**March 8** **Presentation Meeting**, Jeff Pappas, Topic: Devils Tower  
  
**April 5** Executive Board Meeting, 7:30PM at The Atrium.  
**April 12** **Presentation Meeting**, Tom Stafford, Topic: Open  
  
**May 3** Executive Board Meeting, 7:30PM at The Atrium.  
**May 10** **Presentation Meeting**, Open, Reserved for Topics on "Archaeology Preservation and Protection"  
**May 18-20** CRAA 2007 Symposium in Craig, CO.

## October Calumet Reader Contest

Jill Hilty – First Contact  
Pete Gleichman – Second Contact

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## Fall PAAC Class

Kevin has given us our dates for our fall PAAC class. We will be meeting at the Foothills Nature Center in Boulder on the following Wednesdays from 6:30 to 9:30 PM: November 8, November 15, no class the week of Thanksgiving, November 29, December 6 and December 13. Our topic will be *Research Design and Report Writing*. This class gives you the big picture of how an archaeologist creates the research design and writes the report for a particular survey or excavation. The first three people to read this and contact the Calumet editor will receive a prize. It also will prepare you to design and write up little research projects of your own.

For example, Tom Cree led an historical survey in Lyons that he plans to write up and submit to the state office. This class is required for the Certified Surveyor II certification or the PAAC Scholar certification. It is a class that doesn't tend to be taught very often, so it is a good idea to take it now if you think that you might want to get either of those certifications in the future. If you would like to register for the class, please mail the following checks to Christine O'Toole, PO Box 115, Longmont, CO 80502: \$12 made out to CHS and \$10 made out to IPCAS.

## Trinchera Cave Tour

On Saturday, November 4th, Indian Peak's Chapter CAS is planning a field trip to Trinchera Cave, near Trinidad, Colorado. Mike Nowak, Colorado College project director for excavations at the site, will join us there. Since this trip will require that Mike incur travel expenses, I am asking that each participant contribute \$10.00 to cover his expenses. Maximum number of participants is 15, so please sign up quickly if you want to attend. I will keep a waiting list if more people sign up than there are slots. Participants must be members of CAS, with IPCAS members given first priority.

Details are below. If interested in participating, please contact Cheryl Damon at [cherdam@cs.com](mailto:cherdam@cs.com). Please include "Trinchera Cave" in the subject line so I will not delete responses believing them to be spam. You can also call me at 303-678-8076. It is about a 4.5 to 5 hour drive to Trinidad from Boulder/Longmont area. Please provide the following information: 1-Name(s), 2-Number of participants, 3-Contact information (email, phone, cell phone), 4-Indicate whether or not you have a high clearance vehicle and, if so, how many total people could go in your car, 5-Indicate whether or not you want to stay at the Super 8 in Trinidad, and 6-how many nights you want to stay. I believe the cost is in the mid-\$50's for 2 people. There is a continental breakfast, but it isn't much to brag about. There is a Burger King right next door.

Trinchera Cave is a late Archaic Apishipa site, a classic rock shelter with impressive rock art panels in a beautiful setting. There will be about a ½-mile walk from the cars (high clearance vehicles) to the site. It is relatively easy terrain, with no major elevation gain or loss. We will, however, be walking off trail, cross through some brush and rock and will climb down a small bank, but it is in general fairly easy to navigate. At the entrance to the cave, there is a mound of rocks to scramble over to get into the cave itself.

While more specific information will be sent to those who plan to attend, here is a rough schedule for the day:

8:00 AM: Meet in Trinidad, probably at the Super 8 hotel (we may get a group rate for those interested in staying there)

8:00-9:00 AM: Mike Nowak will present information about the cave and provide a DVD presentation of artifacts which were found.

9:00 AM: - caravan to the site, carpooling into high clearance vehicles. The site is located outside of Trinidad, on public property, but requires passing through private land. While I cannot remember exactly the driving distance to the cave itself, it is likely around 30 minutes, certainly under an hour, to get there. We will spend perhaps somewhere around 5 hours at the cave, then return to Trinidad mid-afternoon or so. For those who want to stay in Trinidad on Saturday night, we may plan to join up for dinner at one of the local restaurants.

While nothing is officially planned for Sunday, there are many areas of historical interest in and near Trinidad for those who want to stay over.

## Saving Beauty

Time Europe, May 15, 2006

<http://www.time.com/time/europe/magazine/article/0,13005,901060515-1191806,00.html>

Mold and bureaucracy threaten France's Lascaux Cave. But how did the rot set in? And will this unique heritage survive?

For more than 17,000 years, the bestiary of the Lascaux cave in southwestern France has survived the ravages of human history. Anyone entering this time capsule is confronted by 4-m-long bulls that appear to float across the massive vaults like religious apparitions. An enigmatic spotted beast with a round snout and straight, forward-pointing horns, plump horses in brilliant yellow and deer with treelike antlers — all seem in equal part intimates of the present and missives from some distant world. Which they are. Though the draftsmanship is strikingly Modernist — on exiting the cave in 1940, Pablo Picasso said, "We have invented nothing" — these creatures were painted and inscribed on the limestone walls during the Upper Paleolithic age, when everyone was a hunter-gatherer, and Homo sapiens coexisted with Neanderthal man. They are evidence of the quantum leap in neural connections that gave birth to the uniquely human attribute of consciousness. Lascaux is the most fundamental example anywhere of what the iconoclastic 20th century writer and anthropologist Georges Bataille called "the basic desire of all men, of whatever period or region, to be amazed." Like few other creations of the human hand, it is a patrimony not of any one country or culture, but of humankind as a whole.

Yet Lascaux's robust longevity belies a frightening fragility. Five years ago, after the ill-conceived installation of new climatic equipment, Lascaux suffered an outbreak of fungal infection that threatened to destroy in a few years what thousands of millenniums had left largely unscathed. The cave's custodians are still struggling to eradicate this scourge. Since a journalist from French science magazine *La Recherche* was allowed into the cave three years ago, there has been no independent assessment of how they are faring. As a result, concerns have circulated among prehistorians in France and throughout the world that the rescue operation itself was endangering the cave's delicate equilibrium, and further damaging the site.

Last month French officials admitted to Time that the *Fusarium solani* fungus has on occasion spread from the floor to the paintings, and that separate fusarium strains have now been identified in the various arms of the 235-m cave complex. Time was allowed to visit the cave because its keepers feel they finally have the outbreak under control. But to keep the fungus in retreat, a team of restorers comes into the cave every two weeks — dressed, as everyone who enters now must be, in hooded biohazard suits, booties and face masks — to remove filaments from the walls. Another team visits regularly to audit the cave's sanitary condition using laser imaging. "They tell us the cave's condition is stable," says one member of the Scientific Committee of Lascaux Cave, set up by the French Ministry of Culture in 2002 to deal with the problem. "But that's what they say about Ariel Sharon." The sad fact is that today's visitors to Lascaux come to look not for wonder, insight or inspiration. They come to look for fluffy tufts of mold.

### **Bureaucratic Bull**

This is a story about three kinds of culture: the great cultural heritage of Lascaux's bulls and deer and horses; a stubborn mold; and the arcane and insular culture of French bureaucracy that diffuses personal responsibility. The narrative reveals as much about France as the paintings themselves convey about the world that produced them. It raises the issue of whether an irreplaceable World Heritage Site ought to be primarily a place of pilgrimage or one of inquiry. But it begins and ends with the beauty and mystery of Lascaux itself. "It's so spectacular that it boggles the mind; when I first saw it I cried," says Jean Clottes, one of the world's foremost experts on cave paintings. "If Lascaux gets permanently degraded, it's a catastrophe for the world as a whole."

When art restorer Rosalie Godin was urgently called to Lascaux in August 2001, she couldn't believe her eyes. "It was as if it had snowed in the cave. Everything was covered in white," she says. Two of the cave's caretakers, Bruno Desplat and Sandrine van Solinge, had raised the alarm when the white filaments, spotted in isolated parts of the cave months before, spread like wildfire over a matter of days. Desplat, who lives next to Lascaux and has devoted over 15 years to its care, says he became physically ill upon seeing the luxuriant bloom.

That's not to say that he or the cave's curator, the prehistorian Jean-Michel Geneste, could have been entirely surprised. That spring, workers had finished installing a €23,000 air-conditioning system beneath the stairs leading down to the cave. The new machine was a major departure from the way Lascaux's delicate balance of temperature and humidity had been regulated for the preceding 30 years. The old system, installed in 1968 after years of minute studies of the cave's climate, relied on Lascaux's natural currents to pass air over a cold point and make sure that water condensed there, like it does on a beer can, rather than on the walls of the cave. This passive system was only necessary during the wettest periods of the year, when it worked as a functional replacement for the earth that for millenniums had absorbed excess water from the saturated air of the cave, but that had been removed since the cave's discovery in 1940. The new system was designed to automate the process, but also sought to improve it by using two massive high-powered fans to pull the air toward the cold point. Such an intrusive approach scandalized those who had worked so hard to figure out a more modest solution to earlier problems in the cave. "Our idea was always to be as parsimonious as possible," says Pierre Vidal, a retired researcher who worked in Lascaux for decades. "This thing seemed more like a central air-conditioning system."

In most organizations, an individual or board will have the last word on decisions, especially one this controversial. Yet nobody claims authorship of the decision to install the new machine. Geneste, who as Lascaux's curator since 1992 is effectively the cave's top manager, says that he was always opposed to switching to a new principle for regulating the cave, "but following on our decision to restore a machine that could maintain the cave's parameters, a chain of administrative decisions led to the selection of a dynamic system." Philippe Oudin, the chief architect of historic monuments for the department of Dordogne, who was responsible for planning and overseeing the work, did not respond to a request for comment. Technical advice for the project was provided by Ingéni, an air-systems consultancy firm based near Paris, which had designed systems for supermarkets and museums, but which, like Oudin himself, had no experience with caves. "We proposed a system and that's what they chose," says the firm's managing director, Michel de la Giraudière. "I don't know why they favored an active system over a passive one, but I do know not everyone was of the same opinion. They wanted a certain efficacy, and the discussion was somewhat political."

The appearance of the mold soon after the new apparatus was put in place in April 2001 suggests it was unequal to the task of maintaining Lascaux's equilibrium. By the end of that year, Geneste ordered the fans taken out altogether. "If we knew then what we learned later, we wouldn't have installed that machine," says Alain Rieu, the director of conservation for the region of Aquitaine, which ultimately signed off on — and paid for — the work. "But the old machinery was in a bad state of repair, and we all decided unanimously that we couldn't take the risk of doing nothing. It seemed like the least bad solution."

If so, it was pursued at arguably the worst time. While a roof over the entrance was removed for the installation of the new system in early 2001, drenching rains poured directly into the cave's entrance, bringing with them dirt and, some suspect, fusarium spores. The danger that spores or other biological agents might contaminate the cave had been foreseen. Jean-François Nicolas, director of contractor Forclim Sud-Ouest Alary Vimard, says his workers were under instructions to wash their feet, limit their working hours, and stay out of the painted chambers of the cave; Desplat himself installed a padlock to insure they did so. "We worked under the rules we were given," says Nicolas. Geneste, responsible for monitoring the work once a week with Oudin's representative, contends that wasn't always the case. "The workers often ignored us and the architect's representative and didn't disinfect their feet," says Geneste. "They didn't keep the door closed all the time; they wanted to get the job done quickly." What's more, France's Research Laboratory of Historical Monuments (LRMH), responsible for monitoring the cave's biological condition, made no inspections during the construction work.

Godin was shocked by what she found when she was first dispatched to Lascaux by the LRMH. "The construction site was run like someone redoing a bathroom", she says. "The entrance to the cave was like a swamp, and there was construction waste all over the place. It was an apocalyptic vision". Contractor Nicolas counters that: "It was not a disordered work site as long as we were there", but says masons and carpenters may have followed. When she first arrived, Godin says, she was flying blind: "I was like a fireman, with no documents, no instructions, nothing", she says. In September, the LRMH identified the fungus as *Fusarium solani*, a virulent mold that commonly infects soil and crops and often proves so drug-resistant that whole crop fields must be dug up and burned.

Not everyone is convinced that the fungus entered the cave on the thick soles of contractors' boots. Isabelle Pallot-Frossard, director of the LRMH, says that a long-term, low-level presence of formaldehyde in the cave — ironically used as a foot-wash for decades to prevent such infections — may have killed off many of the other organisms that might have prevented such an explosion of fusarium. "The fusarium strains we found in the cave are extremely resistant to formaldehyde, unlike strains from elsewhere," says Pallot-Frossard. "It didn't come from outside, but had been there all along. All it needed was a slight modification in climate to take off."

And take off it did. At first Godin's team sprayed the mold with an alcohol solution of Vitalub, a common ammonium disinfectant. But the fusarium appeared oblivious: scientists learned that it lived in diabolical symbiosis with a bacterium, *Pseudomonas fluorescens*, which was degrading the fungicide, so the restorers added antibiotics to the mix in which they soaked bandages to plaster the lower walls of the cave. Tons of quicklime, which kills the fungus but also temporarily raised the cave's ambient temperature, was spread on the floor. Since the worst of the infection has been brought under control, "mechanical removal" continues — that is, carefully plucking the filaments from the wall by hand.

### **Getting Into A Hole**

Lascaux would have escaped history and its indignities if four boys rambling on a hillside just east of the Vézère River in southwestern France in 1940 hadn't decided to investigate an opening revealed by a fallen tree. Soon Abbé Henri Breuil, a pioneer in the study of Paleolithic cave art who had been examining cave paintings in southern France and northern Spain for almost 40 years, arrived to inspect their extraordinary find. He theorized that Lascaux's broad galleries of compositions suggested a magical or religious function for the drawings; Lascaux became known as the "Sistine Chapel of prehistory" and people clamored to see it. After the war the La Rochefoucauld family, which owned the property, authorized work to enlarge the entrance, shunt off the water that had once cascaded through the cave, and install steps and concrete flooring through much of the underground complex. As many as 1,700 visitors traipsed through Lascaux every day, but by the late 1950s, the presence of so many carbon dioxide-exhaling, warm-blooded bodies had altered the cave's climate to the point where calcite deposits and lichen were threatening the paintings.

"There's been a tradition of intervention at Lascaux from the very beginning," says François Bourges, an independent hydrogeologist and expert on France's caves. South by 230 km, the Tuc D'Audoubert and Grotte des Trois Frères, caves of a similar vintage and impact as Lascaux, have never been open to the public. Count Robert Bégouën, whose father and uncles found the caves on the family's Pyrenean estate in the years just before World War I, continues a family tradition that decrees no one enters either cave without a Bégouën at their side. Not even Jean Clottes, who wrote an extensive monograph on Tuc, was allowed to venture off a narrow path along the center of the cave. "My grandfather said that a cave opened to the public is lost to science," says Bégouën. "Since nature conserved it for 17,000 years, we do absolutely nothing: no new plantings on the surface, no sealing it off with doors, and for each generation, just one chief responsible for studies and conservation. Everything we did is the opposite of Lascaux."

The era and the circumstances of Lascaux's discovery prevented such a pristine approach. After the war, France — and the community of Montignac — needed a boost, and as a phenomenal tourist attraction, Lascaux was there to provide one. Moreover, Breuil, unlike his friend Bégouën, believed that the wonders of Lascaux ought to be shared as an educational experience with as many people as possible. But by 1963, the threat of permanent damage had grown so acute that André Malraux, France's first and most famous Minister of Culture, ordered the cave closed. That courageous decision ushered in an era of innovative study of the world's most iconic painted cave. A team led by Paul-Marie Guyon, a young physical chemist, and including Jacques Marsal, one of the boys who discovered Lascaux and who grew up to become its guardian and most practical connoisseur, worked to model the air flows and monitor the carbon dioxide content and temperature in the cave. At the same time, the meaning of the prehistoric cave paintings, like those discovered earlier in southern France and northern Spain, became a topic of fertile interdisciplinary discussion. Some saw in these beasts primary evidence that from the beginning art was wrought for the sake of art. Others contended that the images were purely utilitarian, drawn solely to marshal magic that would help hunters succeed. Yet archaeological evidence is strong that while humans were painting in Lascaux, they could count for sustenance on massive herds of reindeer, an animal that is only rarely depicted.

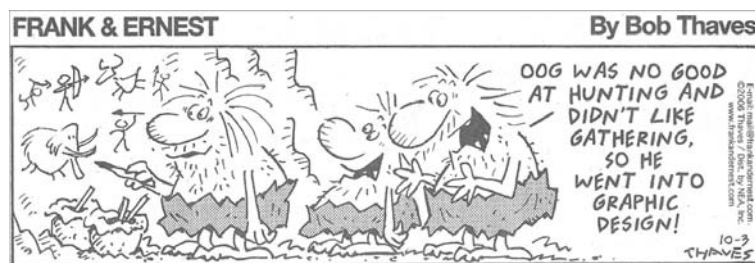
By the beginning of the 1970s, Lascaux had found a kind of stability. The crowds were gone, the lichens banished, and Marsal was in the cave almost every day, alert to even the slightest changes. The studies of Guyon and others had determined that the cave could handle about five visitors a day for 35 minutes each, five days a week. With some variation, that protocol was never exceeded for the next 30 years. Since 1983, even the crowds were back, in manageable numbers, to visit Lascaux II, a facsimile that gives visitors an inkling of the cave paintings' power. And anyone determined and patient enough could successfully petition the authorities for permission to visit the real cave. The only precaution was to walk through a trough of formaldehyde solution — the regimen which Pallot-Frossard of the LRMH suggests may have inadvertently enabled the fusarium fungus to flourish.

### Future Tense

Pallot-Frossard contends that the fungus has not caused irreversible damage to the paintings, but others disagree. Laurence Léauté-Beasley, a Franco-American who led art tours into Lascaux from 1982 to 2001 and formed the International Committee for the Preservation of Lascaux in 2004, says one knowledgeable visitor to the cave last month not only saw fusarium on the paintings, but noticed a grayish tinge to formerly black surfaces where growths had been removed. And the treatment itself may have taken a toll. When the quicklime that did the most to bring the outbreak under control was removed from the cave over the course of last year, so too was what was left of the soil — with possible ramifications for the cave's climate and humidity. Desplat, the Lascaux caretaker who first discovered the outbreak, says that in the course of restoration work, a large stone flake painted with a horse's head that many millennia ago had fallen from the Great Hall of the Bulls — the first and most voluminous chamber of the cave — sustained three cracks; Geneste says the cracks aren't new. Some believe that a ridge around part of the Great Hall bears the marks of the restorers' ladders, and that the lower parts of the walls have been changed through the use of a Gregomatic, a kind of powerful water-based vacuum cleaner. Pallot-Frossard has no regrets. "There's nothing more complicated than a cave," she says. "We had to intervene fast and we did the best we could."

What doesn't exist is an independent judgment of what went wrong at Lascaux and whether it is being put right. The committee the Ministry of Culture created to perform that task includes Oudin, the architect who installed the disastrous climate system; Geneste, the curator, who accepted the plans and oversaw the installation project; Pallot-Frossard, the lab director; and all the responsible bureaucrats. How a committee so constituted can arrive at unbiased answers is "a good question," admits Marc Gauthier, an expert on the Gallo-Roman era and the committee's chairman. But he says it's working. "Too often we've reacted to the symptoms of the problem," he says. "But for the last three years we've been reflecting and acting on the reasons." Léauté-Beasley is unconvinced. "We feel that big mistakes have happened and may still be happening," she says. "The French are dealing with them like it's their backyard, but they need to feel accountable to the rest of the world. After all, who does the past belong to?"

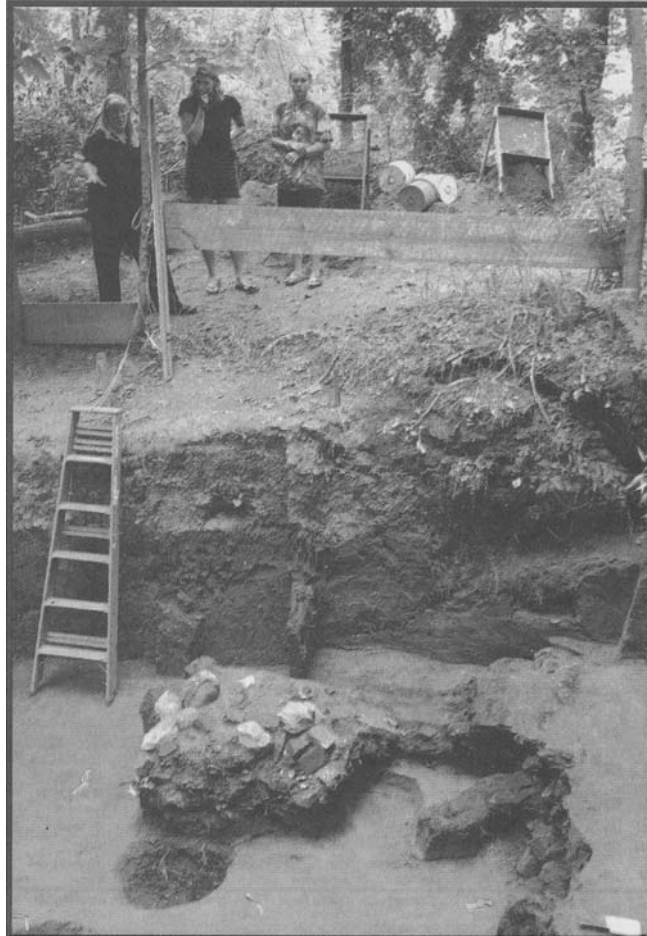
Lascaux's keepers are no longer using chemicals to eradicate fusarium from Lascaux: no more antibiotic patches or quicklime. But no one can be content that restorers still have to go in to pick fusarium filaments off irreplaceable paintings and run the Gregomatic on the lower walls. Geneste sees a few tiny insect colonies as evidence that a new ecological balance is slowly taking shape in the cave. "My goal is to reopen Lascaux in 2007," says Rieu, the regional director of conservation. "If the scientists' hopes are realized, that could happen, though for very restrained numbers of visitors." Business as usual may come as a relief to the ranks of bureaucrats taught a lesson in humility by Lascaux. Whether that lesson sticks will be determined by future generations. It will be a terrible indictment of this one if it does not.



## Archaeology Project Uncovers Remains of 18<sup>th</sup>-Century Frontier Store

Longmont Times-Call, October 9, 2006

In Fort Edward, N.Y., this history-rich Hudson River community has yielded a museum's worth of 18<sup>th</sup>-century military artifacts over the decades, from musket balls to human skeletons. But a colonial soldier's daily lot wasn't all fighting and bloodshed. They had their share of down time, and that's where the sutler came in, offering for sale two of the few diversions from frontier duty: alcohol and tobacco.

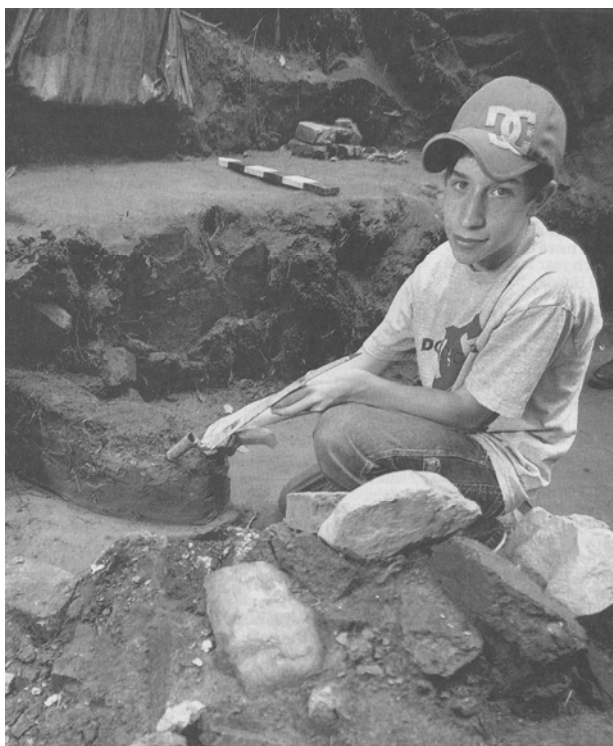


A view of part of the excavation.

A five-year-long archaeological project has unearthed the 250-year-old site of a merchant's establishment that sold wine, rum, tobacco, and other goods to the thousands of soldiers who passed through this region during the French and Indian War, when Fort Edward was the largest British military post in North America. Sutler, derived from the Dutch word for someone who performs dirty work, was the name given to the merchants who arrived on the heels of the British army and sold what the redcoats wouldn't – or couldn't – provide at a frontier outpost. With the permission of military officials, sutlers set up shop near a fort's gates, taking advantage of the isolated location to do a brisk trade with off-duty soldiers and officers.

With Albany located some 40 miles down river, the sutlers doing business here served as a precursor of today's convenience stores, said archaeologist David Starbuck. "For your merchants of the day, this is your big captive audience", he said recently while giving a tour of the site. "Booze and tobacco were the big things. I guess things don't change with the years". Starbuck said "huge numbers" of artifacts have been found at the sutler site, located in a wooded area on private property on the Hudson's east bank, just south of where the fort stood. "It's definitely the richest one we've ever found in Fort Edward", said Starbuck, a New Hampshire college professor who has led a series of summertime excavations here and elsewhere in the region since the early 1990s.

High school history teacher Matt Rozell, a veteran of many of Starbuck's digs, found the sutler site in the 1990s after hearing stories of treasure hunters sneaking onto the property to loot artifacts. But the illegal digging only scratched the surface. The real treasures, Rozell said, were buried a foot or more below ground. After receiving permission from the property owners to excavate the site, Starbuck's team of students, volunteers, and professional archaeologists began digging in 2001. Over the next five summers, they uncovered remnants of at least one sutler's store, including fireplace bricks and a charred staircase and beams in what was the dirt-floor basement of the structure. Scattered about the site were various coins, thousands of broken and intact clay pipes and glass fragments from wine and rum bottles, evidence that the store doubled as a tavern. Among the biggest finds: a 19-inch British bayonet in nearly pristine condition and an intact bottle. You don't find too many of them like that", said Rozell as he gently held a squat, dark-green bottle inside the workroom at the Rogers Island Visitors Center, where the artifacts have been catalogued and stored. Back at the site, the top half of a broken bottle protruded from the dirt at the edge of the pit, waiting to be excavated, cleaned up, and catalogued.



One of the volunteers holds the 19-inch British bayonet.

This stretch of the upper Hudson has long been a source of artifacts dating back to the 1700s and earlier. American Indians referred to it as the "great Carrying Place" because the nearby falls forced travelers to make a 15-mile portage to reach the southern end of Lake George to the north. The first white settlement here was established in the early 1730s, when John Henry Lydius, a Dutch trader from Albany, opened a trading post. His business thrived until it was destroyed during a French and Indian raid in the 1740s. In 1755, as the last of the French and Indian wars heated up, the English arrived in force and built Fort Edward. Within a few years, 15,000 British and colonial soldiers were based here, including the famed Roger's Rogers.

Starbuck has spent most of the past 15 years conducting digs at 18<sup>th</sup>-century military sites here and in Lake George. Those excavations tended to focus on places made famous by massacres and battles. He concedes that finding the cellar of a merchant's storehouse may not carry the same cachet with history buffs. But the sutler site does offer a rare glimpse into an important aspect of frontier life in colonial America. "Sutlers tend to be overlooked, but they're a huge part of the (settlement) process", he said. "This is where a community begins. It's like a prelude to the founding of the towns up here". Starbuck said the Fort Edward sutler site could wind up being second in terms of significance only to Michigan's Fort Michilimackinac, another 18<sup>th</sup>-century outpost where archaeologists have found hundreds of thousands of artifacts over the past 45 years.



## Getting the Point Hell Gap



Projectile Point Type: **Hell Gap**

Period: Late Paleo, 10900 to 9000 B.P.

Range: Northern states to Canada.

Material of this point: Mahogany Obsidian

Source of this point: Modern Replica by Jeff Ferguson

**Hell Gap** is a medium to large size, narrow, long-stemmed point with weak, tapered shoulders. Base can be concave, convex, or straight. The basal area is usually ground. **Hell Gap** points are very similar to **Agate Basin** and **Eden**, although the **Eden** shows a slight stemming at the base. Many **Hell Gap** points display a stronger shoulder feature than this example.

Colorado **Hell Gap** point materials include alibates chert, knife river chert, flat top chalcedony, and petrified wood. This point, as made by Jeff, is very similar in form to a petrified wood point found in Pueblo.

**2006 IPCAS Officers, Board Members, and major functions**

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