



Loveland Archaeological Society, Inc.
A Colorado Non-Profit Corporation

Arrowheadlines



The Newsletter of the Loveland Archaeological Society



March 2020



Club Minutes

The March meeting of the Loveland Archaeological Society was held on Tuesday, March 3rd in the McKee Bldg. at The Ranch in Loveland. Andy called the meeting to order at 7:15 PM. The first order of business was our **Spring Into Archaeology** show Saturday, March 14th in the McKee Bldg. Although The Ranch allowed us only half of our normal space this year, we still need to fill the room with artifacts so bring your best stuff. We are having difficulty with scheduling our monthly meetings at The Ranch. April and May will be on the first Tuesday of the month as usual, but we cancelled the June meeting due to scheduling availability. The Ranch was unable to accommodate our normal scheduling in July or September. We may have to change our meeting week-night to see if we can work anything out at The Ranch. We also are exploring alternative meeting locations, preferably in Old Town Loveland area. We will advise about July and September. Our August picnic meeting will be the first Tuesday in August. Details to follow in the coming months.

Our program, presented by Marie Taylor, our 2019 Eugene Eisenbarth Scholarship recipient from CSU, was on the archaeological record surrounding playa lakes on the Eastern Plains of Colorado. Marie defined these playa lakes as seasonal bodies of water fed entirely by precipitation, not spring or stream fed. They must also remain dry for part of the year to be considered a true playa. Although relatively few of the thousands of playas on Colorado's Eastern Plains have been professionally surveyed or excavated, artifacts spanning 13,000 years of occupation have been found.

Our find of the month winner was Jim Jones with a Cienega Cluster point, probably a Tularossa, that he found in the Deming, New Mexico area. It is 1-1/4" long and made of a white/pink chert.

The April meeting will be on Tuesday the 7th in the Loveland and Fort Collins meeting rooms. The program will be a film on The Sand Creek Massacre of 1864.



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The drawing brought the following results:

Donor's Name	Donated Gift	Winner/Recipient
Elaine Owens	Two tone ceramic vase	JacLynn Vealy
Elaine Owens	Ocotilla wood sculpture	Ed Wells
Andy Coca	Bag of points	Ed Wells
Andy Coca	Bag of points	Jim Jones
Shane Skutvik	A dream catcher	Jim Jones
Shane Skutvik	Earrings	JacLynn Vealy
Ed 'The Honey King of Evans' Wells	Honey Bunches of Oats	JacLynn Vealy

The following request was sent to the Club from Metin I. Eren, Co-Director, Kent State University Experimental Archaeology Laboratory. As you all know, Bob Patten was a flintknapper extraordinaire, author, longtime Club member, and staple of the Stone Age Fair for decades – generously sharing his knowledge and skill of flintknapping with all who sat around him.

Metin: “We are having a fundraising campaign for the Robert J. and Lauren E. Patten Endowment here at Kent State University, which funds experimental archaeology student research. This is the Link to the fundraising campaign: <https://www.gofundme.com/f/robert-j-and-lauren-e-patten-endowment-2020>. The link also has information about the Patten Endowment and videos about the Kent State University Experimental Archaeology Laboratory.

Information:

After Bob Patten’s sudden passing on February 8, 2017, Bob’s wife Laurey generously started the “Robert J. and Lauren E. Patten Endowment”, supporting student experimental archaeology research at Kent State in perpetuity. In order to maximize student research support, the endowment needs to grow, since research funds are only available from the annual interest of the principal. Toward this end, the Kent State University Experimental Archaeology Laboratory is raising funds that will go directly toward that principal. Our 2020 campaign will end on May 15th, 2020 at noon. Everyone who donates before the end of the campaign has a chance to win a beautiful signed Folsom projectile point knapped by Bob Patten. Even a \$1.00 donation enters you into a contest to win. Thank you. *Metin*”



LAS Find of the Month

Members can bring an artifact to be entered into the competition at the monthly meeting, which will be judged based on the following rules:

1. Must be a member of LAS in good standing.
2. The artifact must be a personal find.
3. It must have been found within the specified time frame, i.e., within the month prior to the meeting.
4. The artifact doesn’t have to be a Colorado find - all that matters is that it was found in the last month.



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The **Find of the Month** for March 2020 was made by as judged by all members present.

Type: Cienega Cluster point

Material: White/pink chert

Where Found: Deming, New Mexico area



Archaeology in the News

➤ How Did American Indians Make Bows & Arrows?

There were at least four successive waves of bow and arrow use by Native Americans in North America. Herbert Maschner, archaeologist at Idaho State University, documents the earliest wave around 12,000 years ago, in southern Alaska. Although spears and atlatls, devices used to propel spear-like darts long distances, were occasionally used at the same time, in many places they were replaced by the more recent technology of bows and arrows as the technology spread across the continent. For example, archaeological evidence reveals that by A.D. 500, bows and arrows were being used in what is now Iowa.

Making a Bow

Most Native Americans used locally available materials for their bows that was easy to work and would hold up to frequent use. Bows were made of various types of wood able to repeatedly flex when pulled, without becoming brittle or cracking. Some of the most frequently used woods were Osage orange, ash and juniper. A piece of wood, commonly around 1 yard long, was shaped to have a thickened grip in the middle, with thinner, more flexible limbs and notches at the ends to hold the string in place. The shaping was done with stone, bone or, later, metal knives.

Making a String

Bowstrings were made from gut, rawhide, sinew or plant fiber, and often removed from the bows when not in use. The animal products were carefully cut from a carcass into thin strips, scraped and dried, and sometimes braided for extra strength. Arrow makers also sometimes used plant fibers, such as the inner bark of basswood or cordage made from milkweed, nettle or Indian hemp. Plant fiber strings were harder to make into bow strings, but they resisted stretching due to humidity and were therefore more reliable and generally preferred when adequate sources were available. The string was attached to the notches at both ends of the bow; when pulled taut and released, it would propel the arrow forward with great accuracy and force.



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Making an Arrow

Arrow shafts were made from straight shoots from trees such as black locust, dogwood, ash and birch. Native Americans shaved, sanded or heated and bent them straight, if needed. They chipped, or knapped, arrowheads from materials such as chert, flint or obsidian. However, steel and copper arrowheads became increasingly common after Europeans began to trade metal items to the Native Americans in return for furs. They were often attached to a split in the end of the arrow shaft with a combination of hide glue, or pitch and sinew. Fletchings of buzzard or turkey feathers, attached to the shaft with sinew or hide glue, improved the arrow's accuracy in flight.

Variation in Technique and Materials

Native Americans employed diverse natural materials to meet a wide variety of needs and constructed different types of bows and arrows depending on the intended use. For example, a bow to be used on the open plains for hunting buffalo would be longer and thicker than one to be carried through densely wooded forests for hunting birds. Some arrows had a thin tether line attached and were used for shooting fish and pulling them from the water. Certain types of wood performed better in hot, dry weather, while other varieties gave better results in damp environments.

➤ How Did American Indians Tan Deer Hides?

American Indians have been tanning deer hides for centuries, but the process is more of an art than a science. Although all tribes used materials from the natural world to produce velvety-smooth leather, there were variations in techniques. Some used nearby streams to remove the hair from the hide while others wet-scraped the skin after soaking it in a wood ash and water solution. Other tribes scraped the hide when it was dry. Even with these differences, there are trends that unite the tanning practice.

Fleshing

Before any tanning took place, every bit of fat and meat from the hide's flesh side was removed. Traditional tools for this task were made of bone, stone or wood. Typically, the hide was stretched over a sturdy, flat surface, draped over a smooth log or laced and stretched over a wooden frame where it was scraped clean. This step was very important; if fat and meat remained on the hide it wouldn't tan evenly.

Dehairing

American Indians tanned some hides with the hair on, but if the leather was being used for something like moccasins or clothing then the hair was often dry-scraped from the hide using an antler or wood scraper. Some tribal members soaked the hide in a solution of water and wood ash before scraping, or simply weighed it down with rocks and put it in a fast-moving stream to let the water's motion do most of the work.

Tanning

A fleshed and dehaired hide was sometimes dried and used raw. Rawhide is a particularly strong material used for making items like snowshoes, storage containers and ropes. But when the tribal member wanted leather, he tanned the hide by rubbing it with a paste made of the animal's brain cooked in a small amount of water. Once the paste was rinsed out, he stretched and worked the hide until it softened.

Smoking

If waterproof leather was needed, the tanned hide went through an additional step - it was smoked over an open fire. The tanner built a smoldering fire with green or rotted wood in a shallow, 6 to 8 inch deep pit. The hide was lightly sewn into a bag shape or draped over sticks and hung over the smoking fire until it turned the desired shade of brown.



Ishi – the Last Wild Native American

It was August 19, 1911, when an unknown, “wild” man emerged from the wilderness near Lassen Peak and into the town of Oroville, California. Unable to speak English and desperately looking for food, the man was subsequently captured by locals and put into the local jail by the sheriff “for his own safety.”

The man would go on to be an important link between the vastly different “wild” Native Americans and the modernized “white” culture of the early 1900’s. They would write books, film movies and even produce plays about this man. Universities would study him thoroughly, learning about his advanced knowledge of the outdoors and the culture of Native American tribes.



This man would become known as Ishi – the last wild Native American. While Ishi would become a household name as the representation of Native American culture, his story was that of a tragedy.

Ishi was a part of the Yahi Tribe in the foothills of what is now Lassen Volcanic National Park. During Ishi’s life, the tribe went through a multitude of hardships. In 1865, the tribe was attacked in the Three Knolls Massacre, in which 40 of his tribesmen died.

In the book Ishi Rediscovered Richard Burrill described the scene at the Three Knolls Massacre: In 1865, near the Yahi’s special place, Black Rock, the waters of Mill Creek turned red at the Three Knolls Massacre. ‘Sixteen’ or ‘seventeen’ Indian fighters killed about forty Yahi, as part of a retaliatory attack for two white women and a man killed at the Workman’s household on Lower Concow Creek near Oroville.

Although approximately 33 tribesmen escaped the massacre, many of them were killed by cattlemen soon thereafter. While the outside world believed the Yahi tribe to be extinct, Ishi and his family lived in hiding for the next 44 years. After Ishi’s family had all passed due to disease or violent run-ins with settlers, Ishi spent the next three years alone in the wilderness. At the age of 50, desperately starving, Ishi wandered into Oroville, or to him, the modern world.

Learning From Ishi

Ishi grabbed headlines after he wandered into Oroville and was eventually moved to the University of California, Berkeley by anthropology professors looking to gain access to his knowledge. For the next five years of his life, Ishi worked as a research assistant at Berkeley, living in an apartment at the anthropology museum. He never revealed his given name and was only referred to as Ishi. Until his death, Ishi was studied by anthropologist Thomas Waterman and museum director Albert Kroeber Ishi revealed the intimate details of the Yahi culture to the academic community.

He described family units, naming patterns, and the ceremonies that he knew, but much tradition had been lost because there were few older survivors in the group in which he was raised. He identified material items and showed the techniques by which they were made. He also deconstructed the Yana language, providing plenty of insight for linguists.

During these years of Ishi’s work with Waterman and Kroeber, he traded in his small loin clothes for modern day suits while he taught the men different Native American skills. His knapping techniques are still revered by flintknappers today as creating the foundation of the modern-day practice. He showed them his unmatched survival tactics which helped him live off the land for his entire life.





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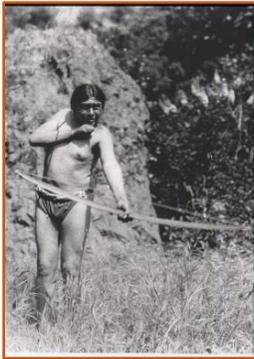
But his most revered skill was hunting with a bow and arrow. He would create the bows from a juniper tree and worked meticulously to craft his arrowheads. He had a very systematic approach to shooting the bow and wouldn't eat fish the day of the hunt, so deer couldn't smell him. He was a craftsman of the hunt.

The Legacy of Ishi

During his time in Berkeley, Ishi was often ill, as he lacked any immunity to modern day diseases. Eventually, Ishi passed away from tuberculosis on March 25, 1916.

Upon his death, Ishi's brain was preserved and his body was cremated. His brain was sent to the Smithsonian Museum where it was displayed for over 80 years. In 2000, the brain was given to the Redding Rancheria, where they buried his brain and cremated ashes.

Many people documented the life of Ishi, including eight books, four movies and a theatrical play in San Francisco. A courtyard at Berkeley was named "Ishi Court" and an area of land where Ishi was said to have lived, just west of Lassen, was named the Ishi Wilderness Area.



While many remember Ishi as a link between the last "wild" Native Americans and the modern day world, others see his story as a symbol of the tragic treatment of Native Americans a black eye on the early development of the United States.

No matter how you look at it, Ishi will forever hold a place in the history of Northern California.



ARTIFUNFACTS TRIVIA QUIZ

The Answer to Last Month's Trivia Question: Recently, one of the last of the Navajo Code Talkers died. Of the 400-500 Navajo Code Talkers that were operating by the end of WWII, how many were in the *initial group* that started it all?



Answer: There were 29 *original* Navajo Code Talkers that started in 1942

This Month's Trivia Question: Which Indian tribes, if any, fought for the Confederacy during the Civil War?