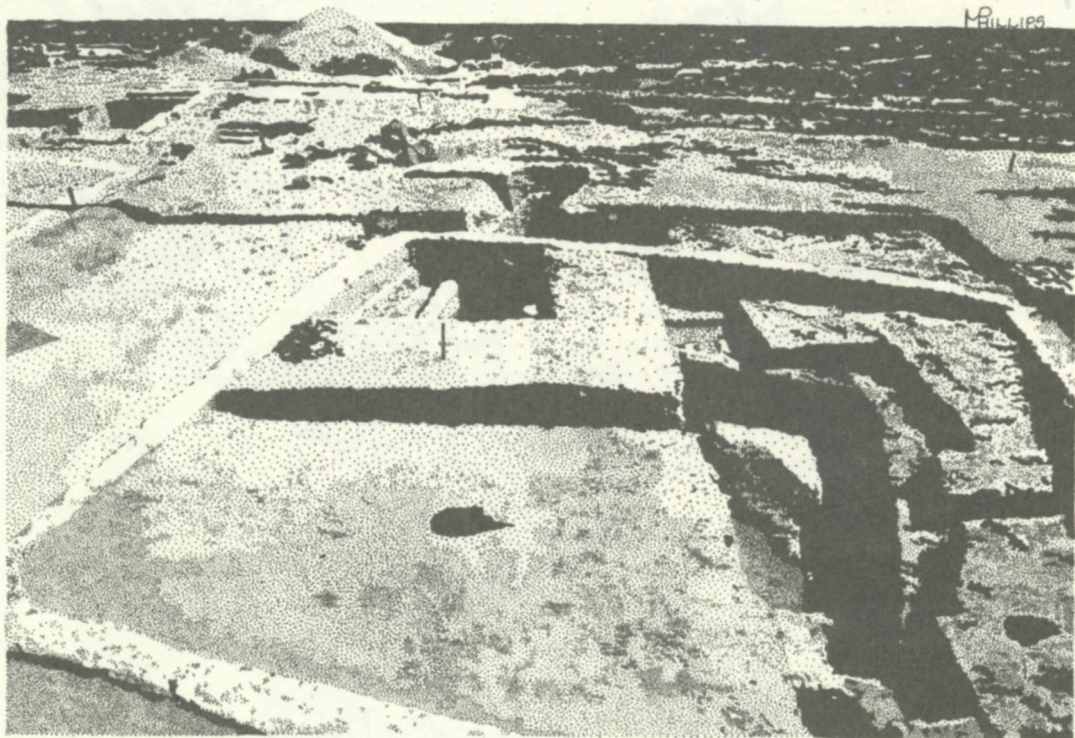
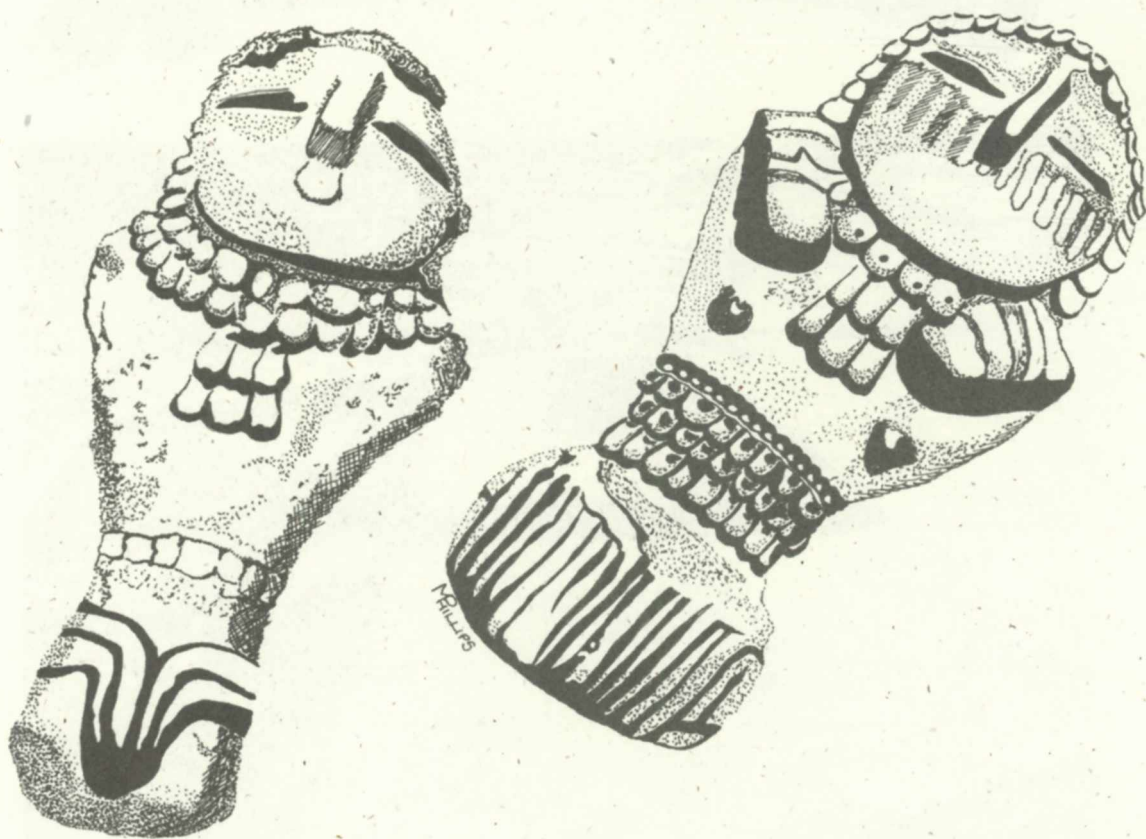


Baker Village



Trail Guide



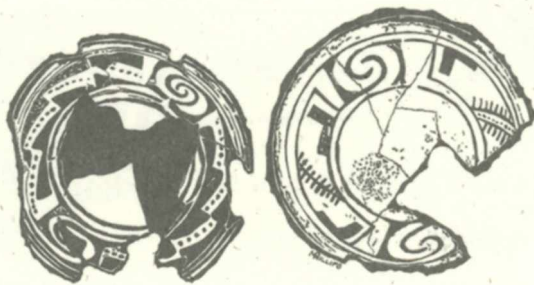


Clay Figurines similar to these have been found at Fremont sites. Fragments of such figurines were found during the excavation of Baker Village.

Baker Village Trail Guide

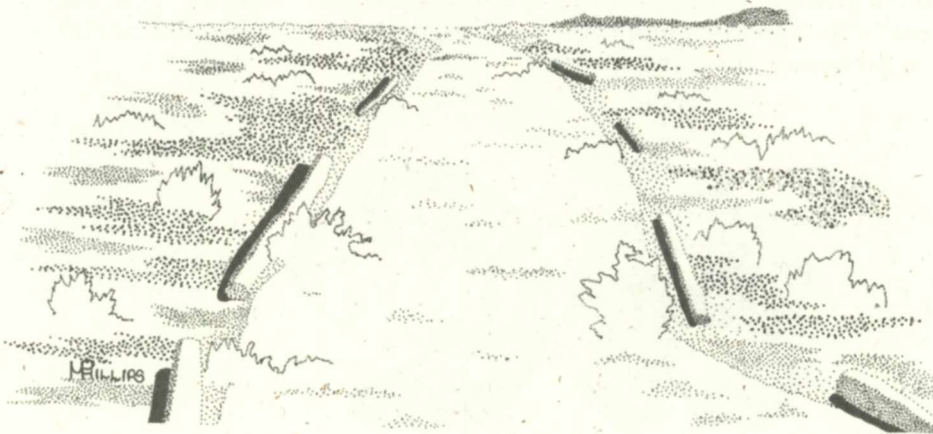
(Note: Items in boldface type with underscore are defined in the Glossary.)

For a moment think about what brought you here. Perhaps you are here because you are curious about the past, curious about people and how they survived here. In this sense, we are all archeologists – if we have any curiosity at all about people of the past, then we are functioning as archeologists. No matter how different they were from us in some ways, they were like us, living on the earth, living beneath the sky. Here, we can ponder the lives of these long ago people. In asking questions about them, we also look at ourselves. What we learn gives us new perspectives on what it means to be human. Even if we never know all the answers, we can question and ponder what happened here, each question leading to answers and thence more questions – deepening our understanding of humanity, then and now.



Fremont Ivie Creek black on white pottery

The Baker Archeological Site (also known as Baker Village) was excavated from 1991 to 1994 and a great deal of evidence was collected. After the **excavations** were completed the site was **backfilled**, (reburied with the dirt that was removed during excavation), a necessary step in protecting the cultural features that remain, to preserve them for possible future studies. As a result, the foundations of the village can no longer be seen on the surface. The walls that you see are modern walls, built here in 2002. The buried walls were capped to protect them from erosion by wind. They are fragile, please do not walk on them.



The excavations revealed the tools, homes, and artwork of Baker Village. Based on these physical remains, conclusions were drawn, yet many mysteries remain. Who were they? Where did they go? In what ways were they like us? In what ways were they different? Baker Village poses these questions, with no final answers. As you follow the numbered posts out to Baker Village, ponder these mysteries.



Flint knapping tools

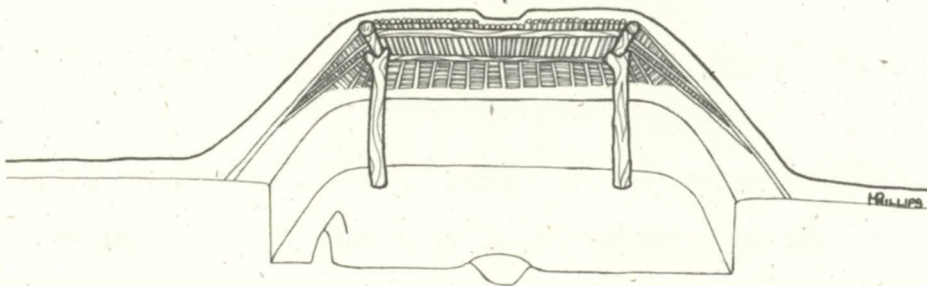
The answers we do have were discovered by the exacting techniques of modern **archeology**. Many clues were put together to discover part of the story of Baker Village. This guide will describe what was discovered and how we interpret these findings.

Follow the Trail. Enter the Past.

You might want to get a hat and a bottle of water and put on some sunscreen. Please – remember to leave everything as you find it – leaving the thrill of discovery to everyone who comes after you.

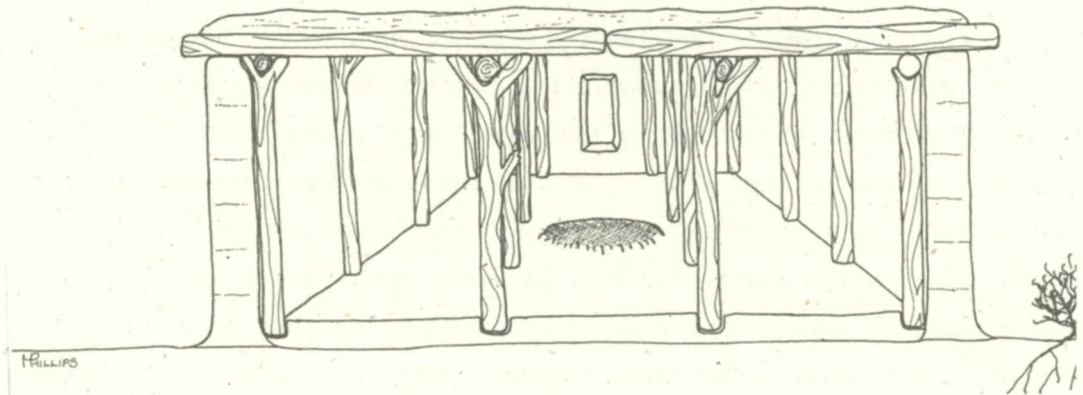


Just ahead are the remains of Baker Village, an archeological site belonging to the **Fremont Culture**. The culture is named for sites along the Fremont River, in Utah. "**Fremont**" sites share similarities in pottery **styles** and materials, basketry techniques, and distinctive ceremonial artwork. Keep in mind that an **archeological culture** is not the same as a living culture. We do not know what language they spoke, or what they believed. We cannot see or hear their dances and songs. Since no human remains were found here, we cannot know who their descendants are with any certainty. We only know what the physical remains of their culture tell us – they farmed, built stable, permanent villages; and they made certain styles of pottery and **projectile points**. Does this mean that we cannot delve into the deeper mysteries of prehistoric culture? Actually it does not; it only means that clues to meaning must be searched for within the **context** of the physical remains left behind.



Cutaway view of a pit house

The Fremont were contemporaries of the more famous **Anasazi**, (another archeological culture), the builders of Mesa Verde and Chaco Canyon. Archeologists have known about this Fremont site, near Baker for many years. There was a visible raised mound on the surface that was covered with a scatter of **chipped stone** and pottery sherds.

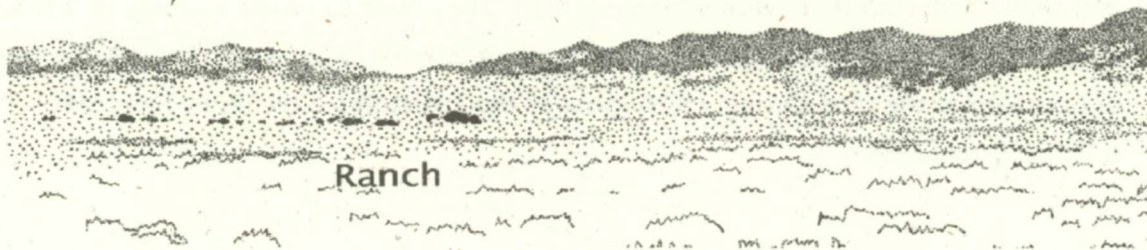


Cutaway view of the Big House, an adobe structure, as it may have appeared 700 years ago.

Excavation revealed a great deal more. We now know that they collected wild plant foods and grew corn, beans, and squash. We know that trade in **obsidian**, turquoise, and shell connected them with distant villages. They built a complex village of **adobe structures** and **pit houses**. More than 15 structures were excavated. The main period of occupation, the time during which most of the structures were built, was from A.D. 1220 to 1295.

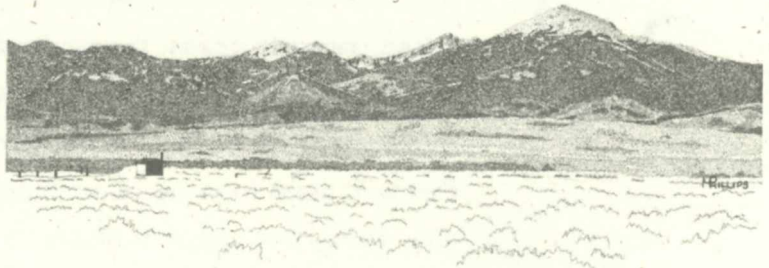


Look at the valley around you – what resources do you see that could have supported a stable, sedentary farming village – a village of surprising size and complexity? Look on either side of the trail. The tangled, thorny shrubs scattered over the ground are greasewood (*Sarcobatus vermiculatus*). Look carefully; you can see a dip or swale winding among the bushes. You are standing in this swale, which may mark the course of a former stream. The presence of greasewood, which indicates that water is not far beneath the surface, supports this concept. Behind you, to the south, beyond the **ramada**, are the fields of the Baker Ranch. Looking back to the north, you can see distant clumps of trees that mark the location of other ranches. The high mountain range to the west, the Snake Range, is high enough to capture moisture from winter storms, moisture that comes mainly in the form of snow. Spring snowmelt sustains several permanent streams that flow out of the Snake Range, and that today, sustain these ranches. After pioneers came to the valley in the 1850's, the streams were diverted to water crops and livestock. Perhaps it was



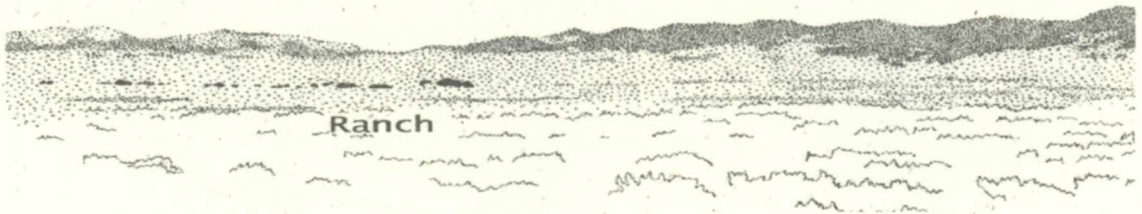
In the 1850's ranches were established and streams diverted.

then that this stream dried up. Seven hundred years ago it is likely that there was a running stream of water here with cornfields, and farmers.



**The Snake Range
The source of water for farming.**

The Fremont could have irrigated, though no evidence has yet been found of irrigation at Baker Village. This seems likely, since growing corn is not possible in the Snake Valley today without irrigation. Was it possible 700 years ago? In Utah signs of irrigation canals have been found at Fremont sites. If, indeed, the Fremont did irrigate their fields, this would be one significant difference between them and the Anasazi, who were mainly dry farmers, in parts of the southwest where natural rainfall is sufficient to support corn agriculture without irrigation.





The valley and surrounding mountains provided most of what the inhabitants of Baker Village needed: Though they raised corn and beans, the land around them provided other necessities. In some of the structures **archeologists** found seeds from plants of the goosefoot family, showing that wild plant foods were an important supplement to their diet. Today this group of plants is represented by four-

wing saltbush (*Atriplex canescens*) and shadscale (*Atriplex confertifolia*). Animal remains found during the excavation revealed that rabbits (*various species*), bison (*Bison bison*), also known as buffalo, and pronghorn antelope (*Antilocapra americana*) were occasionally eaten. Prior to the modern diversion of streams, a sizeable marsh may have been located at the site of the current Baker Ranch. It may have provided abundant cattails and other wild edibles, and possibly attracted animals to hunt.



Pronghorn

Today, this land is drier, plants have changed and it is used for grazing. The low, pale, grayish-green plant growing all around you is called



Saltbush



Indian Ricegrass



Jackrabbit

winterfat (*Eurotia lanata*). You can see a dense patch, ahead and to the left. Look for its unique pale color. The name refers its excellent quality as winter forage for livestock, especially sheep. Other forage plants are salt brush shrubs, Indian ricegrass (*Oryzopsis hymenoides*) and other grasses.



Winterfat



Shadscale

Plants introduced from Asia are now a part of the "natural" scene, but they are not welcome. Why? These exotic plants tend to dominate large areas. This reduces the diversity and complexity of the plant community, which in turn, reduces the opportunities available for wildlife to obtain food and shelter. The result – an impoverished landscape that supports less plant and animal life, and one that is less stable through time. The low, scraggly cheatgrass (*Bromus tectorum*) growing along the trail, and the halogeton (*Halogeton glomeratus*), growing on the site of the excavation, are two examples of such plants. They are not good substitutes for the diverse natural community.



Cheatgrass

Halogeton is poisonous to livestock, and cheatgrass has sharp spines on the seed heads that pierce and fester the mouth lining of cattle.



Halogeton

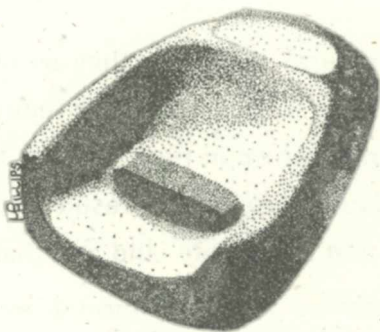


Seven hundred years ago Baker Village was a living community – then it was abandoned by the people and left to the elements. Look ahead, the trail bends to the right.

You should see a raised mound 3 to 4 feet (about 1 meter) higher than the generally flat valley floor. The mound was

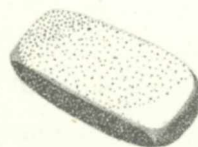
formed as Baker Village returned to the earth. The people removed some of the roof support logs as they departed, causing the roofs to fall in. Some roofs burned, others collapsed with time. The adobe walls, exposed to the elements

once the roofs were gone, began to dissolve with each rainstorm, the mud running and puddling around the foundations. Crumbling adobe walls intercepted the wind and captured layer after layer of windblown silt within the interiors of the buildings. Beneath the windblown silt, flood debris, and melted adobe walls, the floors of the houses were sealed, protected from the ravages of time. Sitting on those floors laid stone **metates**, **manos**, chipped stone points, and broken pottery. On those floor surfaces were fireplaces, burned



Metate with mano

corn and animal bones. By carefully peeling away each layer of silt, adobe, and cultural debris, archeologists brought those floors to light with everything still in the same location it had been left 700 years ago – revealing a moment in time, centuries past. By this careful technique of reading the layers or **strata**, mapping everything, and peeling each layer away, that the cultural remains are exposed in context.



Mano

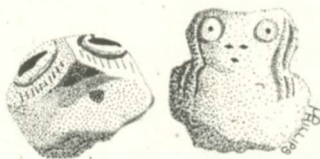
Archeology is not just digging up things, but precisely locating them in time and space – allowing for the interpretation of their use and meaning.



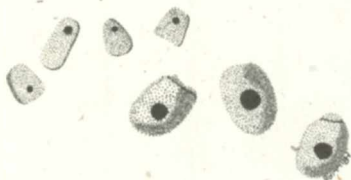
Pottery Sherds



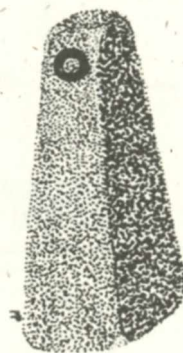
Projectile Points



Figurine Fragments



Turquoise and Shell Beads



Slate Pendant

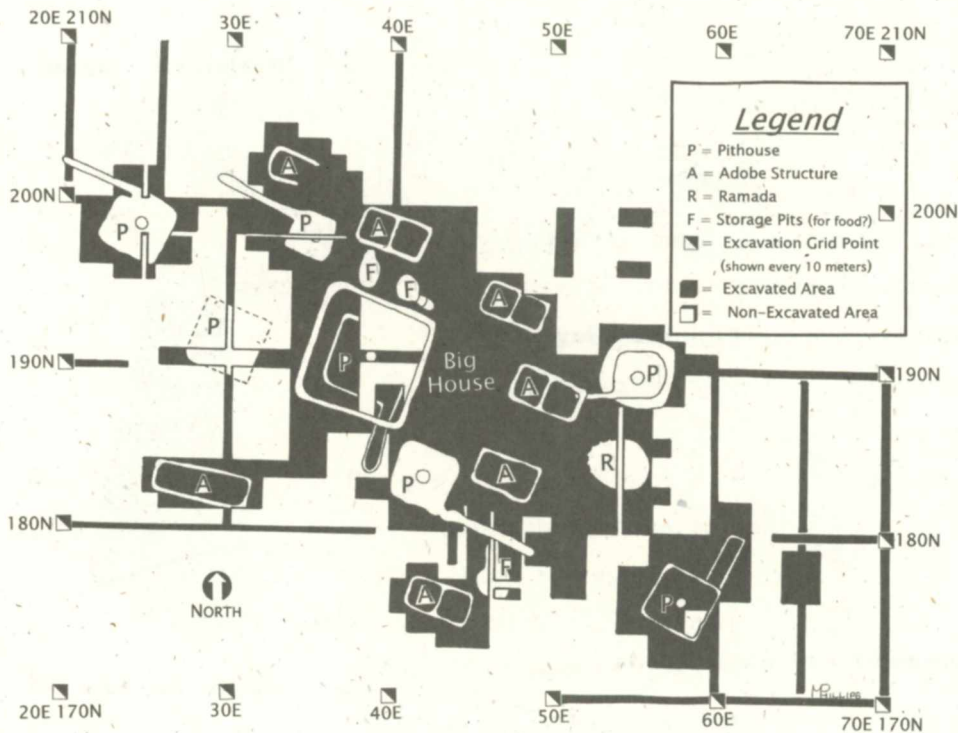
Artifacts found at Baker Village



Find the small plaque set in cement. The plaque marks the grid used to map the site. Based on this grid, measured in meters, the location of every feature – foundation, wall, pit, or **artifact** – was carefully plotted. Archeological technique requires careful mapping and depends on knowing locations where things were found. (In archeology, as in real estate, the

three most fundamental principles are location, location, location.)

Look for the metal rods with aluminum caps arranged in a straight line at measured intervals. These helped the archeologists map the location of buildings and artifacts. It



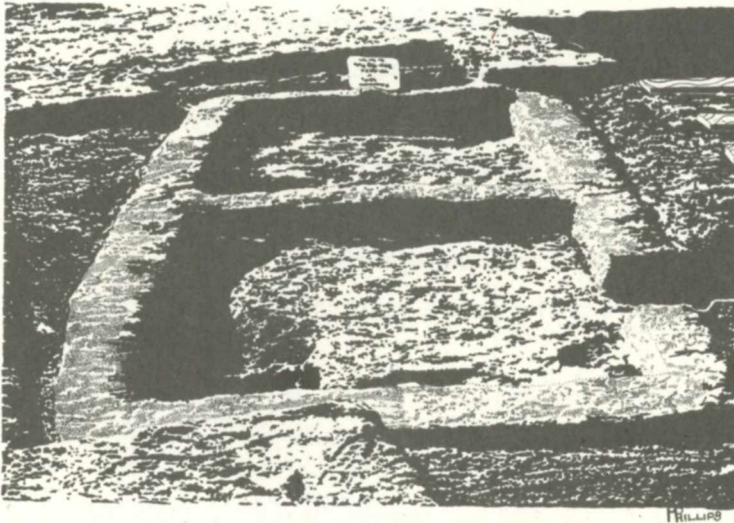
Map of the excavation

is not the object itself, but its exact location and relationship to other elements of the site that reveals significance. Archeologists call this context.

The vertical position of each building and artifact, relative to the strata in the excavation, indicates the dimension of time. Within each stratum, the horizontal position of each item shows the layout of surfaces where people lived. The position of each item, relative to others within the same layer, shows what people were doing at a given point in time. As each layer is scraped and brushed away, it is added to the pile of excavated debris, thus losing its identity, layering and structure that told of its history. The process can be compared to reading a book – except that in archeology, as each page is read, it is torn from the book and put in the shredder. Yet as each page is read and destroyed, another record is created. Detailed notes, lists, and photographs relate and record all that was found and its precise location. From this record, along with extensive lab analyses, of pottery, tools, and bones a picture of the past is reconstructed.



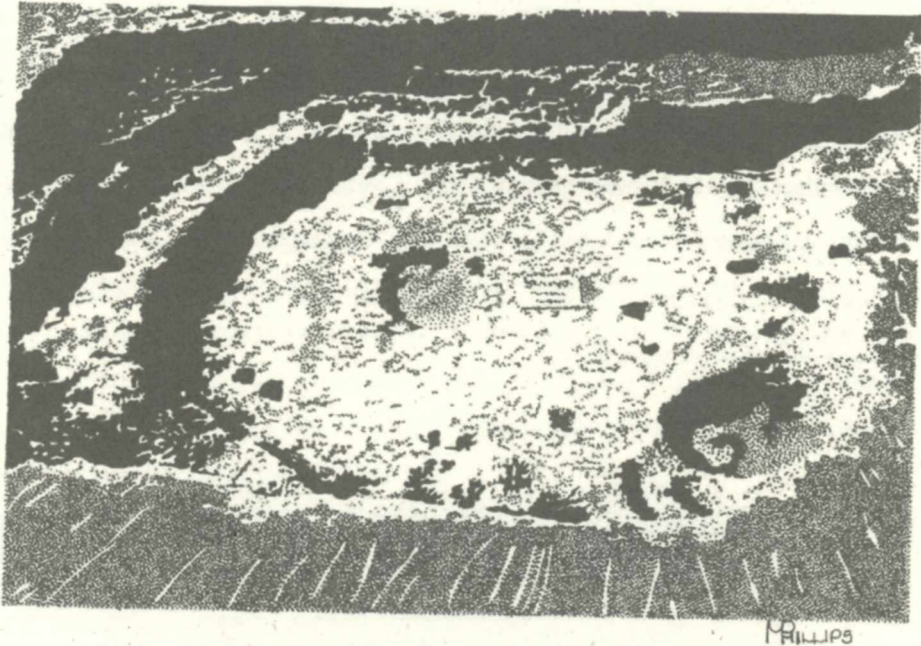
The low walls that you see here were built in 2002 to protect buried adobe walls. They cap the prehistoric walls, conforming to their shape and direction. After the 1994 excavations, dirt that had been removed from the site was returned, a process called backfilling. Wind began to blow away the loose backfill, and by 2001 the buried walls had begun to protrude and were in danger of eroding away.



An excavated surface structure

These modern walls were built to preserve the prehistoric walls and their associated archeological strata for possible future excavations; and to allow visitors to see the plan and layout of Baker Village.

Today, the new walls show the pattern of Baker Village that the excavations revealed. Had you stood at this spot during the summers of 1991 through 1994, you would be standing in the midst of an excavation. Precisely located trenches and pits cut into the earth along a metric grid revealed the foundations of eight

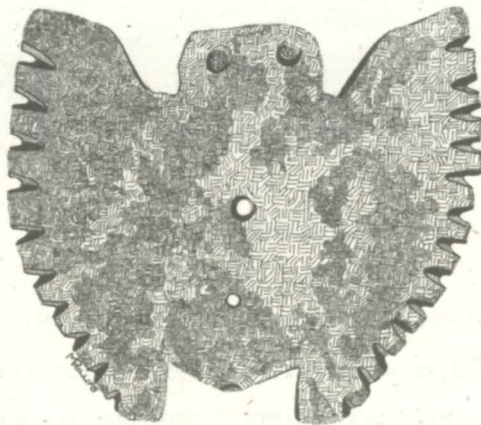


An excavated pit house

adobe structures and the floors of several pit houses. Within each structure the many layers of earthen fill, or strata, were peeled away to reveal deeper layers. Each layer reveals a period further back in time. In this way the past was reconstructed.

Today, with some confidence, it can be said what you would have seen if you had stood on this spot 700 years ago. Imagine . .

About 40 feet in front of you is the wall of the Big House, about six feet high, the rough ends of small logs stick out where the walls meet the roof. The Big House is surrounded on all sides by a compact, orderly cluster of buildings. Walking around the Big House to an open plaza, on its far side, you might see someone knocking flakes off of a large core of obsidian in preparation for crafting chipped stone tools – knives or points for arrows/spears. Perhaps someone is making pottery. The laughter of children floats up from fields of corn, as they run to and fro, playing games amid the stalks. A woman sits in the shade of a pit house, weaving a basket. Or maybe, an elderly man carves the shape of something – what is it?; a bird?, an owl? – from a thin piece of slate, using only stone chips and abrasive sand. . .



This slate figurine was found at Baker Village in 1992. It has become the symbol of Baker Village and its people.



You are standing in the center of the village, next to the Big House. The surprising thing that the excavation discovered was the complexity and apparent planning that the village layout suggests. This surprise must be seen in the context of Fremont archeology.

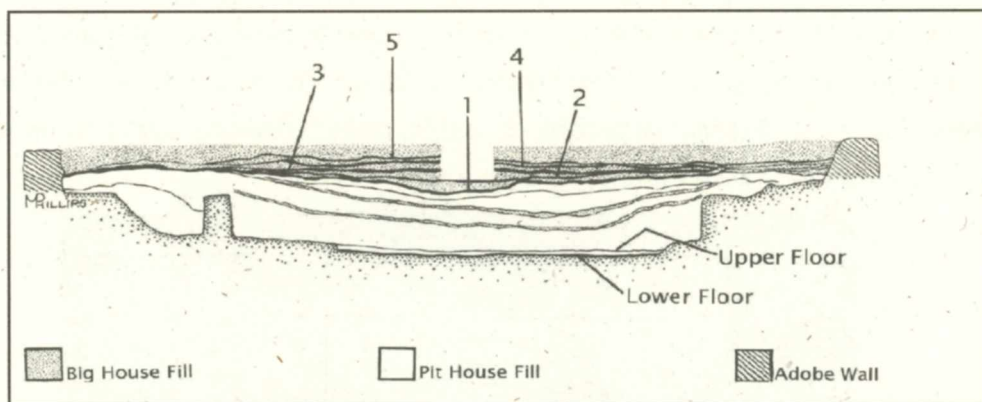
Previous excavations, at other Fremont sites, conducted rather hastily as salvage operations prior to the construction of highways or houses, showed a culture of small subsistence villages with a somewhat haphazard, variable structure. Due to these earlier excavations, the Fremont were thought to be less sophisticated than the Anasazi. They were treated as the "hicks" of southwest archeology. More recent work, including the Baker Village excavations, has shown that the Fremont were probably every bit as complex as their "flashy" neighbors, the Anasazi. Baker Village excavations suggest that the less durable building materials often used by the Fremont, resulting in poor preservation, accounts for much of the difference observed in the **archeological record**. It is this, rather than any actual technological inferiority, that may account for this difference.



**Baker Village as it appeared during excavation in 1994.
Aerial view (photo courtesy of BYU-OPA)**

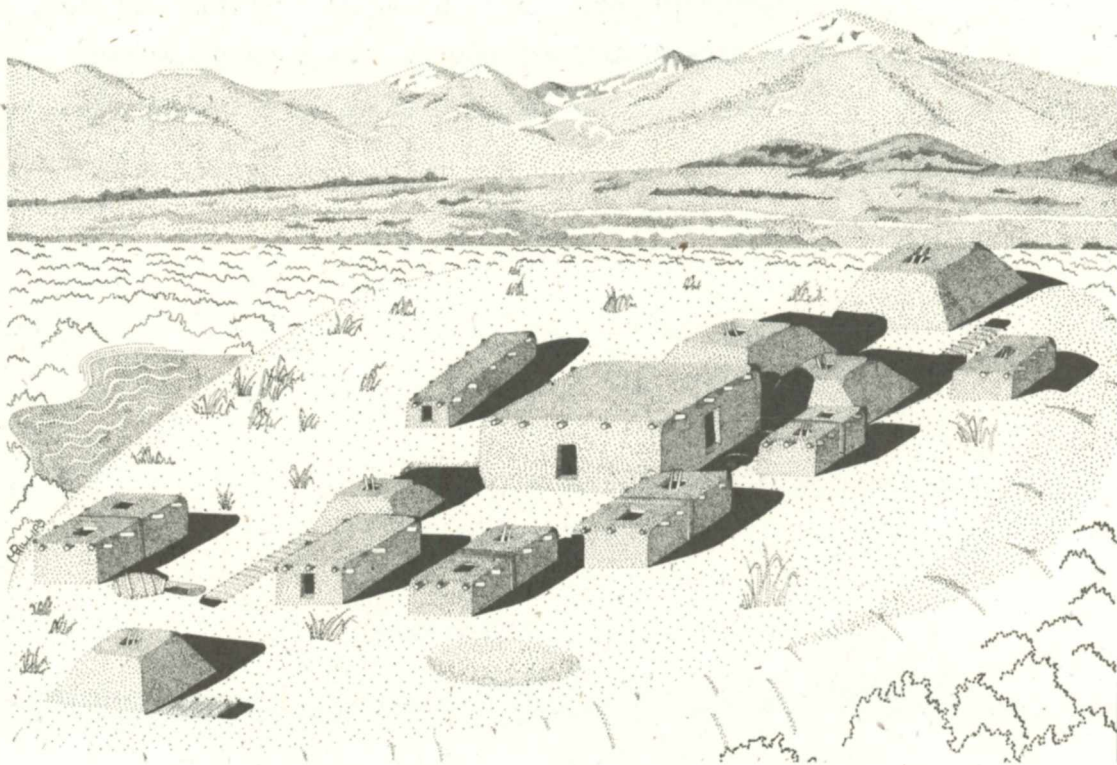
The planning and complexity of the Baker Village is strikingly shown by the alignment of buildings. Most of the buildings were lined up with their north and south walls parallel to each other. The regularity of the pattern, and the similarity in size and proportion of the structures, indicate that the community was planned. The one structure that was different from all of the others, the Big House, was distinct not only in size, but in other ways as well. Most of the adobe structures were one and two room buildings that have been interpreted as **granaries**. They show some preparation of the floors (smooth application of adobe), but these structures were not used for cooking or living in. This is evidenced by the lack of fireplaces, and lack of compacted floors containing charcoal and other artifacts.

In contrast, the Big House was intensively used. It contained five separate floors, each with its own fireplace. It held the remains of stone tool manufacture and layers of



Cross-section showing strata within the Big House.
Numbers 1 through 5 refer to the five successive floors.
Beneath this are strata associated with a pit house which pre-dates the Big House.

animal bone, interpreted to be the remains of feasting ceremonies. It was clearly an important structure and occupied the central position in the village. More intriguing are indications that the Big House was built in alignment with sunrise positions for the summer and winter **solstices**.



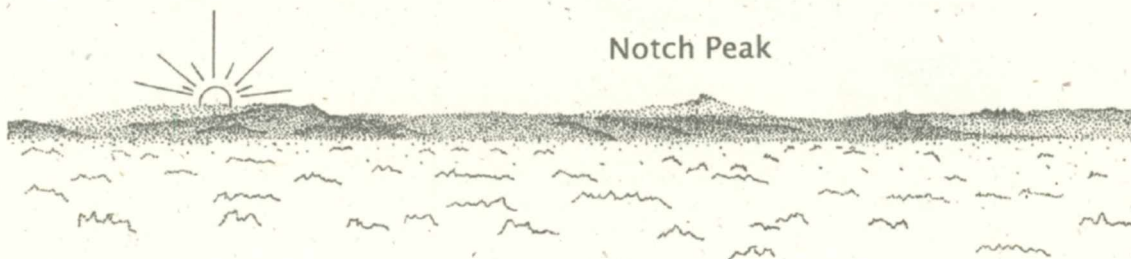
Baker Village as it may have appeared around A.D. 1275



You are standing in an open area or plaza. The Big House is behind you and three smaller adobe structures are in front of you. This plaza must have been an important work area since one of the greatest concentrations of artifacts was found here. A great deal of debris from the chipping of stone tools, pottery sherds, bone fragments, and ground stone was found here. Beneath your feet, evidence was found of a pathway

Summer Solstice
Sunrise

Notch Peak

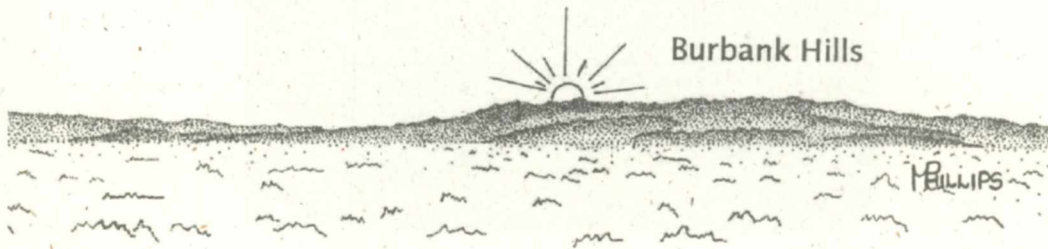


View of eastern horizon as seen from Baker Village.

leading out from the center of the Big House wall. Does this indicate a doorway in the middle of the eastern wall?

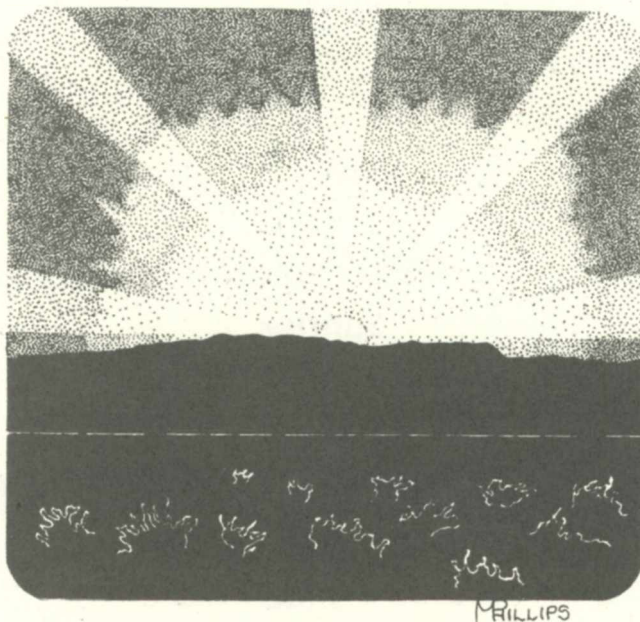
Hold the thought about a possible door for a moment; we will come back to this later. First consider the three smaller adobe structures that once stood in front of you. At sunrise on the summer solstice, light from the rising sun would cast the shadow of the left structure on the corner of the Big House. The middle structure of the three, would cast its shadow on the Big House three months prior to winter solstice. The rising sun would be behind the structure for one month before being

Winter Solstice Sunrise



seen again at its right edge, at which time the structure would cast its shadow on the center of the Big House wall.

Remember the door? If there was indeed a door, the light of the rising sun on this date, which is two months prior to winter solstice, would have shone into the interior and struck the inside of the western wall. Finally, on winter solstice, the light of the rising sun would graze the left corner of the right hand structure, casting this shadow onto the Big House and through the postulated door. But why is all this important? What does this have to do with the people of Baker Village?



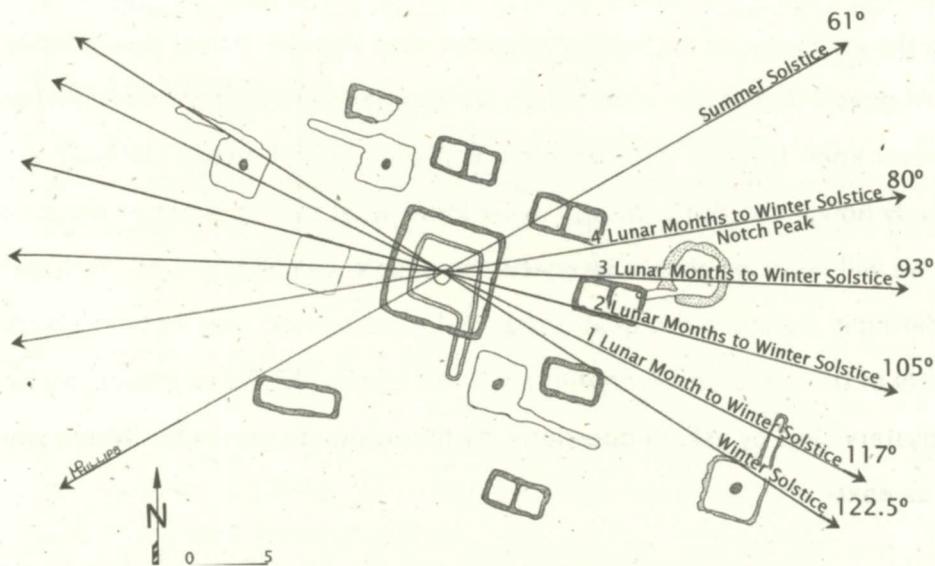
Summer solstice sunrise from Baker Village

Look around you. The flat floor of the Snake Valley sweeps outward to the horizon; mountain ranges, distant and far, rise on all sides. In this wide-open expanse of earth and sky how would the Fremont have tracked the seasons and known when to plant each crop and when to harvest?

Today we have atomic clocks and calendars based on a precise and predicted knowledge of solar and lunar cycles. What did the Fremont have? What was their *Farmer's Almanac*?

Throughout history, planting cultures have had some system for keeping track of the shifting seasons. Modern Pueblo cultures in New Mexico and Arizona use a system in which the location of the sun, during sunrise or sunset, relative to landmarks on the horizon, such as prominent peaks, are noted and tracked by a sun watcher or other prominent person in the village. In some cases, the walls of buildings may be marked or carved where light strikes them on certain days, or a doorway may be positioned such that sunlight will shine through and sunbeams will fall on paintings or markings. In this way the sun watcher can select the proper time to plant each crop, allowing it time to mature and ensuring an adequate harvest.

Did the aligned buildings of Baker Village function in this way? Was Baker Village constructed as a **horizon calendar**? We may never be sure – but the possibility is intriguing.



Possible solar alignments of Baker Village structures.

As you return to the parking area, consider the many questions that have been posed, and the answers that have been found. Much has been learned. Yet, much more remains to be discovered. We cannot know about things such as Fremont humor or Fremont music. And yet, because they were human, we know that they must have laughed and sang, just as we know that they had to find food and water, and to build shelter from the elements. We can discover some of the ways they solved these basic problems by studying their buildings and investigating their technology – their pottery, projectile points and other tools. From the shape and pattern of the village, and from knowing that they were farmers, we can go one step farther. We can surmise that they needed to keep track of the cycle of seasons to succeed in raising crops, and that they built this village in a manner that helped them accomplish this. By surmising, we are using the technique of **archeological inference**. Perhaps this is only a fancy kind of guessing, but guessing is how we approach the heart of the mystery. We will never know for sure if the village was planned as a horizon calendar, or precisely how it was done. We will never know what they thought or believed or felt. We will never be able to interview the people we call Fremont. Perhaps this wondering is the signature quality that makes us human – we wonder about the mystery of the world and everything in it. At places like Baker Village, we keep the mystery alive by asking questions, by following our curiosity. Where will it take us next?

Glossary



Adobe Structure – in the context of this guide and of the Baker Archeological Site, this term refers to mud-walled structures supported by a framework of logs and wood that were built on what was then the ground surface during the 13th century. (Contrast with **Pit House**) Strictly speaking, the structures are not actually adobe, as they lack straw or other binding material. They consist of the local fine-grained silt subsoil mixed with water, laid in courses, with each course being allowed to dry, before laying the next course.

Anasazi – an archeological culture whose remains are found throughout the Four Corners area where Utah, Colorado, New Mexico, and Arizona meet. The people of this culture built the pueblos and cliff dwellings of Mesa Verde and Chaco Canyon and countless other settlements scattered throughout the canyon country of the southwest. This culture shares corn agriculture, decorated pottery, and sizeable sedentary villages with the Fremont who lived at approximately the same time. The difference between Anasazi and Fremont cultures is found in the details of style.

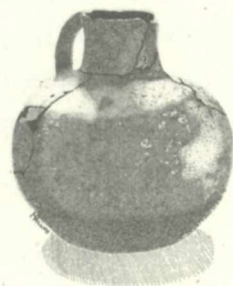
Archeological Culture – a culture defined by material remains found in archeological excavations. Such cultures are defined by style and makeup of pottery, projectile points and other technology. This differs from a living culture, in which the language, spiritual beliefs, dances, and other non-material things can be known, in addition to knowing and studying their material culture.

Archeological Inference – archeology is limited to the study of physical or material culture. This puts special limitations on what archeology can actually prove. However, by carefully excavating cultural remains in context, and comparing these to a living culture known to possess a similar technology or village structure, it is possible to engage in informed speculation about the non-material consequences of a given material technology.

Archeological Record – the sequence of cultural remains at a given site as recorded in the vertical succession of strata. The record is historical in nature with the lowest strata being the oldest, and each successively higher layer being younger than the one beneath it.

Archeology (also: archaeology) – the scientific study of the material remains of past human life or human activities.

Artifact – portable objects, modified by people, revealing evidence of past human activity.



Backfill – the process of returning excavated dirt or soil back to the excavation pits from which it was originally removed.

Chipped stone – informal expression for the technology of pressure flaking fine-grained stone or obsidian to produce stone tools with a sharp edge, such as projectile points and knives.

Context – in archeology, this refers to the spatial relationship of any artifact or other cultural feature to every other element of the site. Without context, an artifact is valueless to the advance of archeological knowledge.

Core – a large piece of obsidian or fine-grained stone from which flakes are struck; flakes that will be made into chipped stone tools.

Excavation –refers to the organized technique of removing layers of soil and cultural debris in cubical patterns governed by a carefully laid out metric grid pattern.

Fremont Culture – an archeological culture found in Utah and portions of Colorado and Nevada dating from the 8th century to the mid-14th century. The physical remains are contemporaneous with the Anasazi, the Mogollon, the Hohokam and other prehistoric cultures who adopted corn agriculture, pottery, and stable sedentary villages at about the same time. (Style and technology are what define archeological cultures.) Although Fremont culture varies widely from place to place in subsistence strategy and in the degree to which they were truly sedentary, there are four things that stand out and separate them from other cultures: (1) a distinct basket weave called one-rod-and-bundle, (2) a unique moccasin style constructed from the hock of a deer or mountain sheep leg in which the dew claws are sewn onto the heel, (3) An artistic style characterized by trapezoidal human figures, seen in clay figurines and rock art, (4) grayware pottery that upon detailed examination reveals it is made from different materials than the pottery of other cultures.

Granary – in Fremont archeology this term is used to describe structures that are inferred to have been used for the storage of food. They tend to be rectangular and show few signs of occupation in the form of charcoal, cooking debris or other artifacts. They sometimes contain the remains of seeds or grain.

Ground Stone – the technology of producing tools by grinding stones down to a preferred shape by rubbing them with abrasive sand or against another stone.

Horizon Calendar – the tracking of the passage of time and seasons by careful observation and recording (orally or by other means) of the position of the sun at sunrise or sunset, relative to distinctive landmarks on the horizon.

Mano – Spanish for “hand”, a handheld stone used with a metate to grind seeds or grains.

Metate – an artifact of ground stone, a grinding slab used with a mano to mill seeds or grains.

Obsidian – volcanic glass. High in silica, and non-crystalline, obsidian is ideal for the making of pressure flaked tools, as it forms an edge sharper than surgical steel, although not as durable or long lasting.

Pit House – a dwelling made by digging a pit below surface level and then roofing it over with a framework of poles, thatching, and mud. At the Baker Site, the pit house floors were 2 to 3 feet below what was then the ground surface during the 13th century.



Projectile Point – chipped stone tools made to tip an arrow or spear. Since archeologists rarely find points hafted to the shaft of an arrow or spear it is usually impossible to know exactly how each point was used. Hence, the terms arrowhead or spear point are generally avoided in archeology.

Ramada – a southwestern style shelter, with a ventilated roof, designed to cast shade, not to shed rain. The slatted roof is much more cooling than a solid roof in the dry, sunny southwestern desert climate.

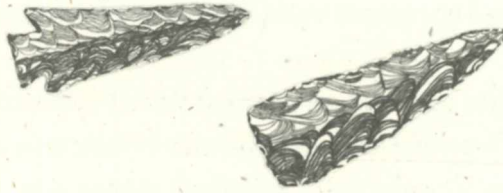
Solstice – the time and day during which the direct rays of the sun shine upon the Tropic of Cancer (summer solstice in the northern hemisphere) or the Tropic of Capricorn (winter solstice in the northern hemisphere). The solstices mark the extreme points where the direct rays of the sun strike the earth. The significance of these events to farming cultures of the past, and to the cultures of today, lies in the fact that winter solstice marks the true beginning of the return of growing conditions, that is,

the beginning of the end of winter. Summer solstice marks the height of the growing season, and yet is also the harbinger of harvest and the return of winter.

Style – in archeology, style refers to all of the detailed differences in technology with respect to technique of manufacture, differences in function or structure, the materials used, the decorative motifs, etc. Style is used to define and describe archeological cultures.

Strata (sing.: stratum) – any layer within an archeological excavation that can be distinguished by color, texture, or artifact content. Since each stratum is formed by cultural activities or natural events on top of pre-existing strata, from oldest at the bottom to youngest at the top, strata establish the sequence of cultural history.





Additional Information

Baker Village is located on public lands administered by the Bureau of Land Management (BLM). These lands, comprising about 70% of the state of Nevada are a vast outdoor museum of our heritage. The history and prehistory of the many cultures that have lived there over thousands of years are encoded in the archeological record left behind by these peoples. Only through the painstaking techniques of archeology can much of what is recorded here be revealed and eventually understood.

The excavations at Baker Village were conducted by Brigham Young University's Office of Public Archaeology (BYU-OPA), in cooperation with the BLM as a summer field school for six weeks each summer, from 1991 to 1994. The artifacts recovered during the excavations are currently stored at BYU-OPA's Museum of Peoples and Cultures.

Please help us to protect Baker Village and all archeological resources on public land - remember, archeology is a science of location. The location of every artifact, no matter how unimportant it may seem, is a clue to its use and meaning. Leave all artifacts where you find them, regardless of how humble they appear. Each tiny piece of the puzzle is a part of our ultimate understanding of human prehistory. For further information contact the archeological staff at the Ely Field Office - BLM. (See address on back cover.)

If you would like to know more:

Grayson, Donald K. The Desert's Past: A Natural Prehistory of the Great Basin. Smithsonian Institution Press, Washington D.C., 1993

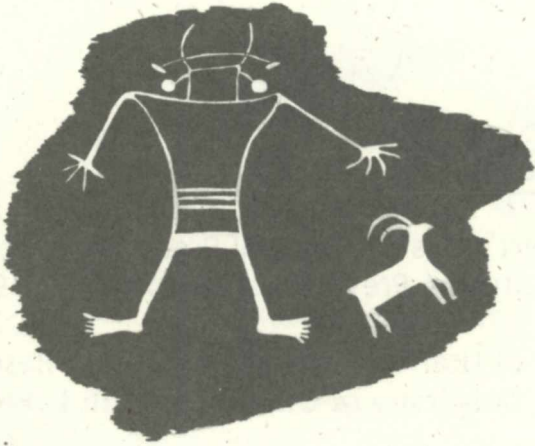
Jennings, Jesse D. Prehistory of Utah and the Eastern Great Basin. Anthropological Papers #98, University of Utah Press, Salt Lake City, UT, 1978.

Madsen, David B. Exploring the Fremont. Occasional Publications Series #8, Utah Museum of Natural History, University of Utah, Salt Lake City, UT, 1989.

Thomas, David Hurst. Archaeology. 3rd ed. Harcourt Brace College Publishers, Fort Worth, TX, 1998.

Wilde, James D., and Reed a Soper. Baker Village: Report of Excavations, 1990-1994. Draft. Brigham Young University, Museum of Peoples and Cultures, Technical Series #99-12, Provo, UT, 1999.



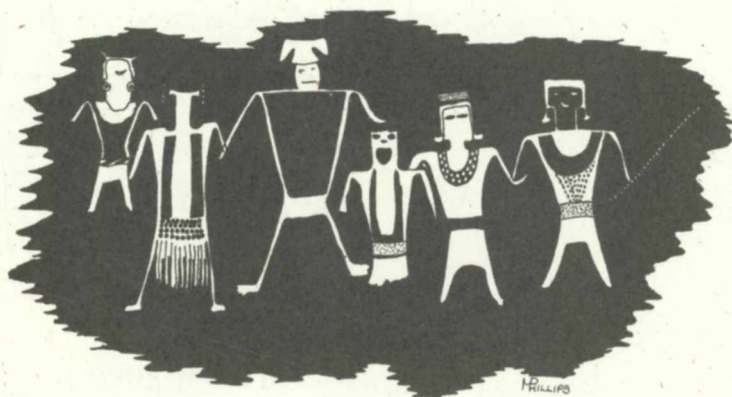


TRIBUTE TO PALEO-INDIANS

*I picked up this point
and over there a pot sherd;
a big temptation to take
but they represent a word
spoken in bits and pieces
about the heartaches of survival,
of encounters with a rival,
the joys of a successful hunt,
satisfaction from using a well made pot;
slicing with a beautiful knife
anguish from thirst and lack of game.
Time for them to move on
and leave these "words"
strewn about for us to read and wonder
about their vanished culture.
I left the "words" there in the sand
hoping that others will understand.*

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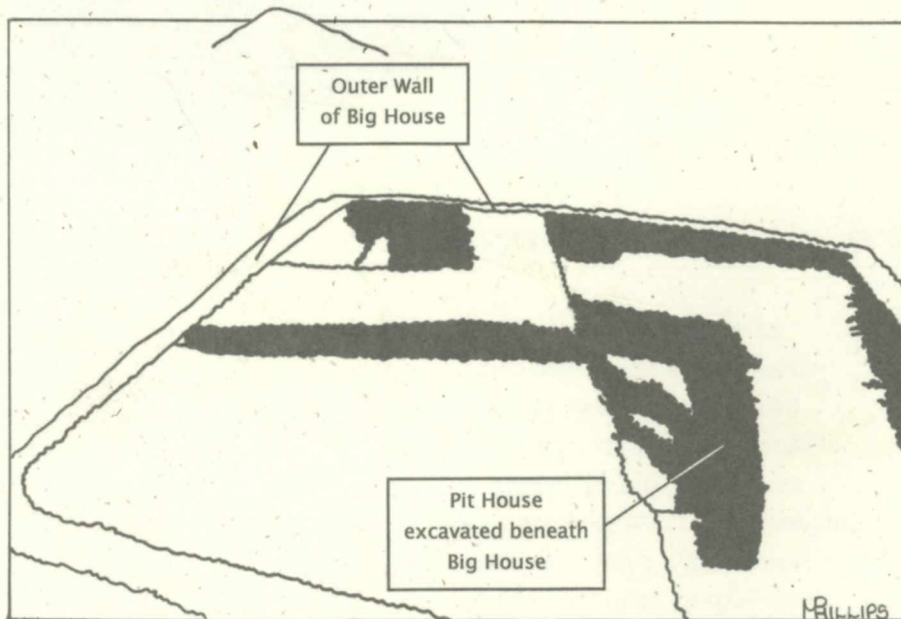
Notes



Text and illustrations by Marcia E. Phillips

(Sherds and points on page 13 from Baker Village: Report of Excavations, BYU-OPA)

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Key to view of excavation on front cover

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