

Dear Don,

A brief note from the wilds of W.A. I have been out of circulation for the past 3 months walking across the Central Kimberleys with a group of Aborigines living off the land in an experiment for some nutritionists. Found very little in the way of artificial material - due to the humus build up over the wet season which tends to bury things pretty rapidly. At one site however I found a tool we call the Yodda - a rare form of monolithic axe that has been tentatively dated at 17,000 + years B.P. - the only one in Australia to my understanding - have been found by an archaeologist.

My stone work has centred on the heat treatment of stone in the S.E. Kimberley where I believe it was developed in recent years 100-200 years ago. One informant has described the process as using a kangaroo oven over night. As stones were and are used to line earth ovens perhaps the

re use of an old oven led to the discovery of altered rocks suitable for flaking.

One of the problems is that heat was ~~used~~ used ^{also} to shatter rocks in situ to obtain flakes, rather than to alter their structure.

I am trying to write my findings up using ovens etc. The material used was ribbon stone and white cherts and chalcedonies. No such treatment is used these days.

whilst I have been fluting points with reasonable success I am not satisfied with my work and feel I need to handle some of the fluted material - if you know of any museum or individual who would care to exchange actual or casts of various fluted forms - clovis etc for aboriginal material I would be most grateful. also I would like more references to both clovis and folsom material particularly those with either good photos; diagrams and descriptions.

Did the pressure flaking material I sent from Darby ever arrive. The wood flaker was not a particularly short one as I have several 6"-7" long. The wood is an extremely hard wood from a myrtaceous plant that grows in dry rocky country - the wood is also called Kuntjal.

I had heard from a friend in the Eastern states that you had been unwell I hope this has passed and you are back in top form again.

I hope to hear from you soon

Yours Sincerely

Kim Akerman

P.S. I include a few of my observations on the experimental use of the clamp and hafting of fluted points for your interest.

- ① The clamp I have started using while it rests up on an anvil resting the tip of the preform on a bit of leather on the anvil (stone) edge. It seems to be satisfactory



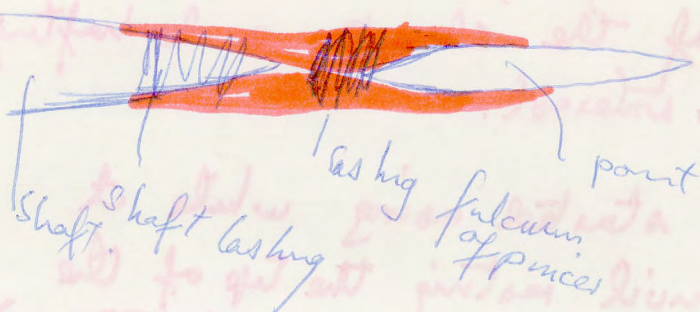
- ② The hafting - I have tried a number of forms including using resins such as spinyex - I presume the Indians had such substances - the channel allowed the point to be seated and resin was moulded to allow the contours of the sides to be uninterrupted uninterrupted by the junction. Kimberley points were so hafted in fact the resin is regarded as part of the whole spear tip



① wood lashed with sinew to prevent back splitting
② sinew holding tip in position

a suggestion.

- ③ as I tried a forehaft made of two pieces of carved wood or antler like a piece. This was bound to the point and the shaft rammed into this causing the pieces to tighten on the tip.



(A) Also I have now experimented with point penetration via a us type of point and hafting and have found using kangaroo and cattle carcasses that straight hand held lancing is not a good way to use a point - especially small thin points including Kimberley points - I have a paper in preparation on this with regard to Kimberley points which when published send you an offprint.

Mary Charles Kerr.

~~Bar~~



①
②
③

out for them that some a list of a side helms so know how for pieces of canvas for covering the point. The was found in the country and the shaft turned into this country the power to tighten on the tip.