P.O. Box 17330
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9 April 1971

Dear Mr. Crabtree,

I recieved your letter of April 2nd and understand completely your ideas about flint knapping. I would like to assure you that my knapping is based on technology, as we both understand the word. When I first began working my goal was simply to produce an object. As I continued working I began to develop a different approach to the work. As it stands now my most intent interest in flint knapping lies in technology, all aspects of it. This goes from the choise of tools & raw material thru the manufacture to the utilization and resultant use alterations.

This interest in technology is not limited only to stone but has diverged into other aspects of "primitive" culture. I have been conducting extensive experiments in the replication of Southwestern pottery technology. As in lithics much more is envolved than simply making a pot that looks like the originals. There are the more basic processes envolved; correct choice of clays, temper, methods of building, surface finishing, decorating, and firing. All are esential to be able to become aware of one aspect of the technology

of a primitive group. I feel as you that simply being able to make something that resembles something else is not a study of technique.

Since I have focused my interest on technology I have decided that to make my research of any value to others it was necessary to develop a method of recording what I was doing. One way I have done this is to catalog the results of experiments giving a description of the methods used foreach objects manufacture. Of course it would be impossible to do this with every object I make or use but through a process of selection I am able to keep records of various techniques and results. I have primarily concentrated on lithic work but have also included experiments with bone, pottery, antler, wood, ground & pecked stone etc.

Besides cataloging reproductions (including debitage & tools) I am keeping a catalog of ethnographic & archaeological objects with the main emphasis being on technology rather than simple morphology.

Since working in France with Prof Bordes (and Tixier twice) I have given five formal demonstrations. In the process of these demonstrations I attempt to shed light on various aspects of technology. Occasionally I am requested to concentrate on one or two areas. In the process of these demonstrations I seldom have time to spend on making finished products. When I am requested to make a Clovis point, for example, rather than trying to get a finished product I concentrate on reproducing the techniques envolved and to explain them to the viewers. When in Oxford I was requested to make a levallois flake. The pieces of flint I had to work with were not actually suitable for making a classic levallois flake. I did manage to show the core preparation techniques as well as strike off a flake. As it turned out the flake by itself didn't exhibit the typical outline of a levallois flake, but ~~the~~ the combination of bothe the core and the flake did serve to illustrate the technology envolved in the

levallois tradition (not meant culturally)

I am always willing to listen to suggestions about presentations etc. I have learned a lot from watching you and others and I am sure that I have a lot more to learn.

I am enclosing some copies of cards from my catalog. Numbers beginning with A indicate archaeological materials. Numbers prefixed with R indicate reproductions. All objects are marked with their catalog number. Also enclosed are copies of recommendations from Prof Bordes, Vance Haynes, & Dr. McBurney.

I am going to spend next (this) summer in Colorado with a completely open schedule. I would like very much to visit you in Idaho and possibly do a little work. I have a camper and could camp some place in the area and not impose upon you. Will you be able to spare any time this summer? Any time between June 1st and Sept. will be convenient for me. Please let me know.

I hope I haven't sounded too

but it is important for me to make my direction in research clear.

I want to thank you for being honest and straight forward. Also your willingness to help is and always has been greatly appretiated.

Thank you for the examples of diagonal parallel flaking. Would it be all right for me to catalog them and mark them as being a gift?

I am sending along some examples of my work that need not be returned. With them is a description of the technology. They are not my best examples of each style as those I am saving to catalog.

Très ~~amiable~~ amiacablement,

Bruce

9 April 1971

Here are some things I have made recently exhibiting several different techniques. These need not be returned.

1. Triangular obsidian preform. Direct percussion freehand with reindeer antler. Preform made from thick flake. Platforms for percussion work set with soft quartzite rubbing stone. No pressure work. Mexican obsidian made April ?, 1971 in Redington, Arizona  Random flaking.

2. Obsidian point illustrating converging diagonal parallel flaking. Preform made from cortical flake struck from core with hard quartzite hammerstone. Preform made by direct percussion freehand with reindeer antler. Pressure thinning shaping & retouch with copper tip. Platforms set with rubbing stone. Mexican obsidian  made April ?, 1971 in Redington, Arizona.

3. Obsidian Clovis point preform showing transverse parallel percussion flaking. Made from large flake struck from core with quartzite hammerstone. Preform made by direct percussion freehand with reindeer antler. Platforms set with soft quartzite rubbing stone & occasional pressure ~~with~~ with copper tip. No pressure shaping, thinning or retouch

Mexican obsidian made March 23, 1971 in Redington Arizona

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#4 Obsidian Folsom point. Direct percussion freehand reindeer antler preform. Pressure thinned & shaped (transverse flaking) copper tip. Chest pressure fluted from slightly ground nib platform retouch with pressure copper tip. Edge grinding with soft sandstone slab. Made March 12, 1971 in Redington, Arizona (I have made much better with the same technology)

#5 Paleo-point showing transverse flaking typical of midland points. Direct percussion freehand reindeer antler preform. Pressure thinned & shaped with copper tip. Pressure platforms set with soft quartzite rubbing stone & fine pressure flaking. Final pressure retouch copper tip.

Little Colorado River chert from Central Arizona (not heat treated) made April 7, 1971 in Redington Ariz.

I hope these will give you somewhat of an idea of what I can do.

Bruce
Bradley