

December 6, 1969

Dear Mr. Crabtree,

Last week I recieved a letter from Professor Bordes in which he accepted my application to work for him next year. His field season begins in July. What I am getting at is are there any plans for a summer flint knapping school again next year?

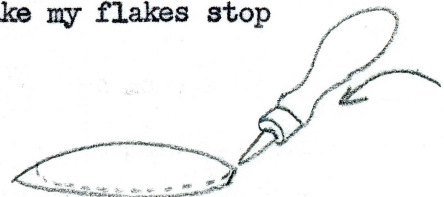
This past summer I worked for the Museum Of Northern Arizona on a stratified site in northwestern Arizona. It was quite interesting but an extremely inhospitable place to work. The remainder of the summer I spent in southwestern Colorado excavating a Pueblo III site.

I have continued working on my flint knapping and have improved my techniques. I am having a few problems however and wonder if maybe you could help me.

First I am having trouble with keeping from removing the opposite edge while pressure flaking. How can I make my flakes stop before taking the edge off?



✓ platform preparation in downward direction



The object is held in the left hand and the force generated with my arms and knees- much the same as you do, however my flakes are removed obliquely towards me.

While on this subject is there any special technique used to produce collateral flaking? How can I stop my flakes to produce the characteristic median ridge?

Next I am having a problem with my fluting. Again I am removing too much ie. I am taking off the tip with the flute. I hold the point between my feet with the rounded tip of the point

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resting on a section of antler or the floor. I flute away from myself using the indirect punch technique. (I have also tried pressure fluting.) Invariably I get a good flute but it removes the tip. What problems should I look for?

I realize your limitations of analysing the problems from this written description however any hints might prove helpful.

I have taken the liberity to send you some of the things that I have made. I would again be much obliged for any comments. I am enclosing stamps to cover the return postage. The following is a description of the items I am sending you.

- 1) Folsom point obsidian preform made by direct percussion and pressure fluting done with indirect punch technique
- 2) (point was originally about two cm. longer but the tip was removed with the second flute)
- 2) "Knife" obsidian direct percussion preform pressure thinned and retouched
- 3) Laurel leaf obsidian direct percussion billet
- 4) Scottsbluff obsidian direct percussion preform pressure thinning and retouch
- 5) & 6) "knives" obsidian direct percussion preforms with pressure retouch
- 7) Fluted preform obsidian broken while fluting direct percussion preform indirect flutes
- 8) Pressure blades obsidian Blades removed from a broken biface. Biface broken by a sharp blow to one end removing the opposite end- resulting in an almost perfectly flat platform. Blades removed by the chest pressure process.

I broke the biface and noticed the good platform so I tried it. I duplicated the process several times more and the results were about the same.

I am now in the process of coauthoring an article with Dr. Jelinek which involves the production of a special sort of flake. You will hear more about it in the future.

Sincerely,

*Bruce Bradley*

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