

Flagstaff, Ariz.

21 Aug 69

Dear Mr. Crabtree:

What's wrong? I'm stuck in a rut & hope you can successfully analyze my mistakes. If you would examine the enclosed point in your spare time, I would really appreciate your comments.

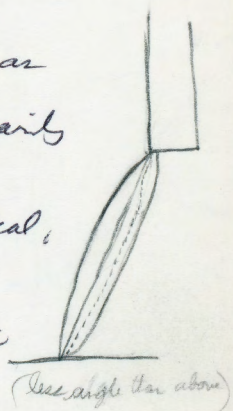
I've spent the past year chasing down fluting, finally settling in on indirect percussion (without a rest) holding it between my knees. I'd get $\frac{2}{3}$ breakage & my successes fluted out at under ≈ 1 "

I got an occasional 2" flute. But I finally caught up with your Tubular articles a few weeks ago. Great! I have no trouble getting good 3-3 $\frac{1}{2}$ " full length, feather tip flutes now. At least I didn't have. But recently something has all gone haywire & they all hinge off the tip backward. I use indirect percussion with a rest holding the prepared point between my feet as on p. 120 of Howell's (Early Man) only holding the sides rather than the ends. I can get a very tight hold using crepe soles - as on Husk Puppy shoes. I rest the ground, beveled tip on a 1" wide antler (well roughened & flattened by countless percussion blows) and press down very hard on the punch. I can say for sure the tip was aptly supported. In fact I was able to create enough pressure to call it a near pressure-percussion combination. Yet from your photos in your Folsom article, I guess you'd feel the tip was not supported. Could this consistent fault be due to anything else?

I isolated the platform more than I usually do but slightly less than in your drawing. It came out as did your figure 6.

I lowered it some because my first attempt crumbled the tip. As the enclosed sample shows, I bevel the tip on the opposite side from the one you suggest. It makes more sense to me, logically ~~so~~ as to prevent the tip of the flute from touching the anvil. And necessarily wrong? I tilted it a good 10° & held the punch vertical,

in both dimensions. (I spent several days with McCormick in Pritchett, Cal. & watched him knock out some beautiful flints with his contraption by holding the punch ^{in the preform} completely vertical.)



My punch is a 8" alum rod $\frac{3}{8}$ " thick (5" exposed alum, 3" thick wood grip wrapped with brass wire). I leave the end squared off thus affording numerous surfaces instead of one. I place the platform near an edge. (I can't see how your icepick looking punch could work at all. Is the photo or the text correct?) The softest alum takes good hold & gives no apparent problem with fluting. Contrary to your statement about being "slippery", I find this Alcoa alum rod (sold in 6' lengths in hardware stores) exceptionally easy to catch on the edge of a flint, esp. for pressure work - mounted in wood. (However I got some $\frac{3}{16}$ " copper today & will try it soon.) For hammer, I use a 14" x $1\frac{1}{4}$ " cylinder of heavy orange. Anyway, I was doing great for awhile. Now all my points are as the enclosed. Can you see any causes of error, assuming I'm bearing in mind the variables you list on p. 9?

I'm spending 1 1/2 mos. this summer traveling all over the Mid & S. U.
 researching knapping, gathering material, & visiting sites. ~~The~~
~~then~~ I'm compiling a list of knappers for a possible paper on
 the vastly different techniques & positions being used today for
 pressure work. ^{both by professional & commercial knappers.} In my list of 102 so far, I have about 30
 that might fall into the "excellent" class. After spending a day ~~at~~
 examining the Rio Rancho Folsom site complex ~~the~~ ^{then} going over the
 material from it in the U. of N.M. Anthrop. museum, I ran
 across some of your points in a drawer of "fakes" (just they
 had said "Rephise"). You had 2 long slender, oblique, dark cararra
 glass points & some alibates folsoms, as I was told. The ~~only~~ ^{control is incredible}
~~only~~ ^{I only regret} I was not in your area this summer. I'd like to meet you.

I heard from Jim Judge at Taramie that you have revised
 your thinking on the Leidenmeier type folsom. I'd be interested
 to hear. (He has some fairly well documented, unpublished ideas
 of an entirely different way in which folsoms were made
 & hafted.) Are there any typographical errors or corrections you'd make
 in the text of that folsom article? There seems some confusion in my
 mind in relating the text references to the photos in some cases.

I've squared up a few blocks of obsidian & will be trying
 primitive blades this coming year, along with heat treatment.
 (McCormick says he has been heat treating for 30 years. He gets good results

from throwing small chips in the lawn & setting the leaves afire
 It seems too rapid & variable to me, yet he claims he gets a charge
 in gloss & workability. He sets large chips in a ditch & covers
 it with a camp fire & goes away for the day. He says he worked this
 theory out himself & was genuinely surprised to learn that anyone
 else did it. ~~and~~ an interesting character.)

I appreciate your reply to the copy of that arrangement
 article I sent you last spring. I do hope you will find time
 to help me analyze the particular problem which is eluding me.

Most sincerely,

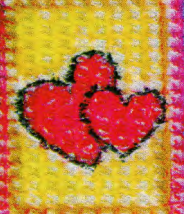
Ovett Callahan
 8539 Rockaway
 Corn Air, Va.
 23235

P.S. his also a little fuzzy on exactly how you hold
 is ~~stand~~ a pencil in your vice when using a pencil.

Bless This House



LOVE



JOY



1978
Seasons Greetings



PEACE

HAPPINESS

JANUARY

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