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Mr. Don E. Crabtree
Route 1, Box 210
Kimberly, Idaho 83341

Dear Mr. Crabtree:

Enclosed you will find xeroxed photographs John Pfeiffer would like to use in the third edition of The Emergence of Man. Please sign enclosed permission slip and return to me.

Thank you for your cooperation.

Sincerely,

Marlene Ellin
Special Projects Editor
College Department

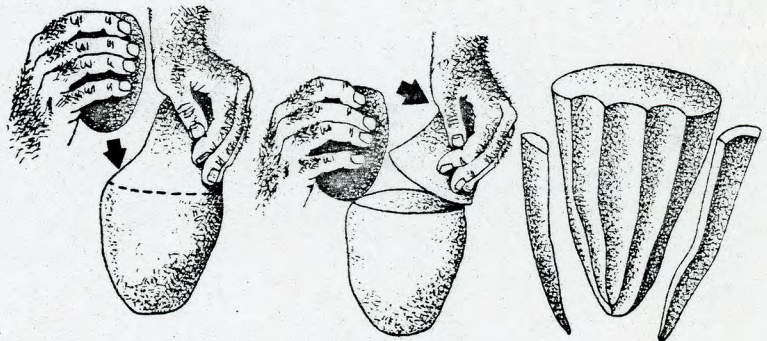
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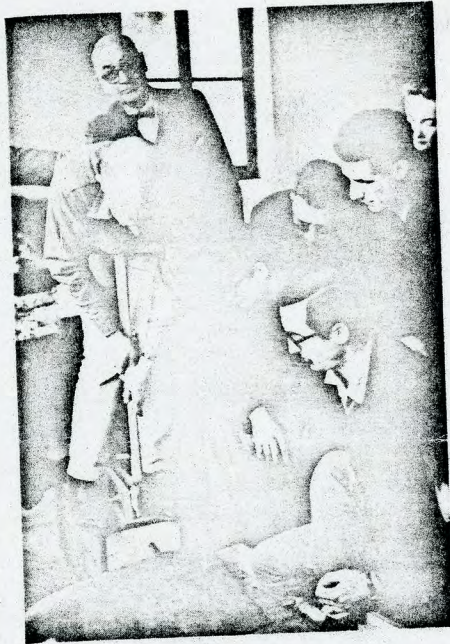


Punched blade technique: bone punch, as probably used in Cro-Magnon times

Stages in making punched blade tool



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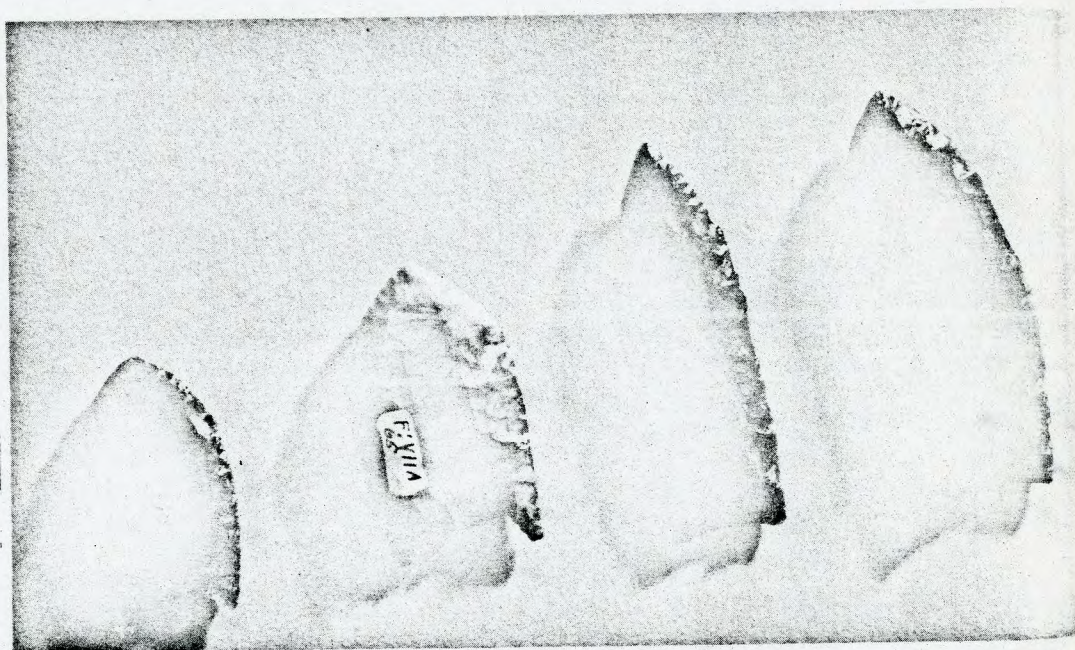
Don Crabtree demonstrating chest-crutch to make Folsom point



Contemporary flintworkers: Don Crabtree and François Bordes in Crabtree's Idaho workshop

point. For one thing, it appears that the striking beauty and symmetry of the tool is purely a coincidence from an esthetic point of view, a by-product of practical considerations. Crabtree does not believe in the art-for-art's-sake theory which suggests that Indian craftsmen took extra pains to embellish their work, going beyond strictly functional requirements. He is convinced that every feature of the Folsom design is necessary to produce a point that can be hafted securely to a spear shaft, plunged into an animal, and easily withdrawn for subsequent thrusts in a repeated stabbing action.

His work on Folsom points and other tools has resulted in a discovery that provides further evidence of the ingenuity of prehistoric stoneworkers. Some time ago he observed a difference between flint as it came from the mine and flint used in artifacts.



Four Crabtree-made Folsom points

For example, finished arrowheads usually have a characteristic greasy or glasslike luster, while the same material is relatively dull in its "green" freshly quarried state. He also found that the shinier material is less brittle and easier to work, and, after many