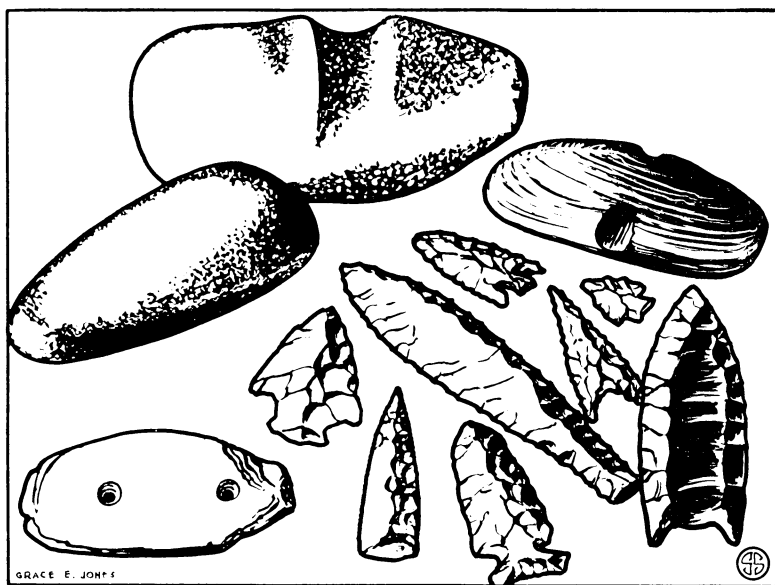


Inexpensive Summer Fun

Indian Arrow Points Are Interesting to Hunt

(Tenth of a series of 12 articles. Next week—Wild Fruits and Seeds.)



MANY KINDS OF RELICS

Indians made many things out of stone besides arrow and spear points. Included in the above illustration are a grooved ax, an ungrooved celt, a banner-stone (upper right) and a neck ornament known as a gorget (lower left). Rarest prize of all is the grooved point shown at lower right: a 10,000-year-old Folsom dart point.

INDIAN arrow points have always been favorite objects of collectors. There used to be more of them than there are now—indeed, in pioneer days there were often far too many of them, which their red-skinned owners were much too anxious to bestow upon their undesired new neighbors. But the Indians are gone now, from most of the land; only their relics remain, to be sought for by hopeful collectors, and perhaps found by the lucky ones.

Best way to hunt for arrow points and other things the Indians made is to walk slowly over recently cultivated earth, especially a few hours after a rain, keeping your eyes carefully on the ground. Every time you see a bit of sharp-edged stone projecting, pick it up. Not often will an arrow point be lying loose upon the surface. Much more frequently only an edge or a corner will be sticking out of the soil.

Of course, more than 99 times in a hundred your sharp-edged bit of stone will prove to be just that and nothing more. But once in a while you will be rewarded with the thrill that only a fortunate find can give. Do not despise your treasure if it happens to have a bit knocked off its tip or lacks a corner. You will find dozens of imperfect specimens for every perfect one.

Arrow points are by far the commonest kind of Indian relics you are likely to find. Arrows are shot at game, or loosed in battle, and may thus be lost. Or they may strike the quarry, merely wound it, and be carried away. Only after the animal dies does the decay of its body release the bit of stone to lie in the earth.

Yet by more than ordinary good fortune you may find other things the Indians made: the larger points of darts or spears, the grooved stone head of a

tomahawk, an ungrooved ax-like tool known as a celt, ornaments of various kinds. Rarest prize of all is a "banner stone"—a symmetrically formed, oblong, elliptical, or even butterfly-shaped piece of polished stone with a hole bored through it crosswise. Nobody knows what these pieces were actually used for, but their apparent uselessness as tools or weapons, and the position of the small hole, hint that they were carried on the ends of ceremonial wands or staffs.

Since these Indian weapons and tools are usually made of flint, jasper, or other hard stone, you don't need to take too great precautions with your collection. They may be kept loose in a box or drawer, so long as you don't mix big pieces and little too indiscriminately. That might damage the smaller pieces. Or, if you want to make a more easily examined exhibit, use a piece of wall-board, piercing holes on opposite sides of your arrow spear points and fastening them down securely with fishline or thin copper wire.

However or wherever you may go collecting, *don't dig*. Indian mounds, or other places that are supposed to be Indian graveyards, are always tempting. But they are so rare, and the secrets they hold are so valuable, that only expert scientists should ever stick a spade into them. Stories of treasures of gold and pearls hidden under Indian mounds are invariably false: mounds *never* contain anything you can sell for enough money to pay for the labor of digging. So it's better to let them alone.

For more information about collecting Indian relics and a list of books and pamphlets on the subject, send us a postcard with your name and address. Ask for Bulletin 10. Address Science News Letter, 2101 Constitution Ave., Washington, D. C.

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ART

Restore Old Paintings— With Science and Taste

IT IS PROPER to restore old paintings—provided this is done with science and taste.

This, in effect, is the verdict of Sir Kenneth Clark, director of Great Britain's National Gallery. He has come out for the policy of restoring old masters, whenever possible, to their original brightness and charm. Many canvases in the National Gallery are emerging from behind seven veils of "protective" varnish. One cleaning job has given England a new Velasquez, for dirt and repaint had hidden a Velasquez portrait of King Philip long rated as a lost work.

Sir Kenneth is well aware that resto-