OPEN
October 1, 2015 through May 29, 2016
Wednesday – Sunday
1:00 to 4:30 p.m.
Open Fridays 10:00 a.m. to 4:30 p.m.
Closed Holidays
480 – 488 – 2764
ADMISSION
Adults $5
Seniors $3
Students $2
Children under 12 Free
Donations Gratefully Accepted

Don’t miss our outdoor exhibits:
ranch tools, stamp mill, mining artifacts, historic church, and turnebular cabin!

Copyright Cave Creek Museum Nuggets - 2016

Make History! Join the Cave Creek Museum
All memberships include a ten percent discount in the Museum Store, free entry to the Museum with membership card, and monthly newsletters.
For membership, volunteer opportunities or other Museum information, call 480-488-2764 or Email: info@cavecreekmuseum.com
Visit the Museum Website at: www.cavecreekmuseum.org

WHO’S ON BOARD
Contact any of the following Board Directors with your comments and ideas to make the Museum even better!

President: Ron Roberts
Assistant Treasurer: Evelyn Holbrook
Vice President: Gregg Clancy
Treasurer: Sue Beallast
Recording Secretary: Darlene Southern
Board: Sue Beallast

Linda Pierce
Paul Meredith
Mark T. Muller
Linda@cavecreekmuseum.com
pam5908@cox.net
azsuemueller@gmail.com
Mullem1@msn.com

The Mission of the Cave Creek Museum is to preserve the artifacts of the prehistory, history, culture and legacy of the Cave Creek/Carefree foothills area through education, research, and interpretative exhibits.

What’s For Lunch?
By Darlene Southern
Before lunch boxes or pails were introduced through the 1850s and 60s, a laborer’s noon-time meal was most often wrapped in a kerchief and carried along with a flask of wood or glass for his beverage.

Lunch boxes, as those featured in the Miners’ Lunch Box display in the Ansbaugh Auditorium, first began to appear about the mid-part of the 19th century. The first U.S. patent for a metal lunch box design was issued in 1862.

The unique three or four part design of the Miners’ Lunch Box appears to have been created for the working man in the British region of Cornwall and came to America when the Cornish miners immigrated to the United States to work in the coal mines and quarries of the East. As miners drifted westward to work, they brought the lunch box with them.

The lower part of the lunch box, the ‘pail or bucket,’ held a sandwich or pasty (past-ee), a pastry turnover filled with vegetables, meat and gravy, or leftover stew or soup from the previous evening’s supper.

Over the pail portion fitted a flask, which the miner could fill with coffee or tea, and offered the added benefit of helping to keep warm the food in the pail. The cover of the flask could also be used as a cup--it might or might not have a handle. The lunch boxes usually had handles for easy carrying and could be hung up and out of harm’s way.

The first insulated vacuum flask or thermos was patented in 1904 and lunch boxes began to be designed in a steeped shape to accommodate them.

The Cave Creek Museum collection of Miners’ Lunch Boxes offers an overview of the evolution of the lunch boxes that miners carried to the gold, silver and copper mines that dotted the Cave Creek Mining District from the late 19th century through probably the 1950’s.

Cave Creek Museum Presents History Highlights:
Flora and Fauna
Meet at the Museum then carpool to Cave Creek’s Desert Awareness Park with a team from the Desert Awareness Committee. You will love this hands-on, leisurely experience getting to better know the plants and animals who call it home.

Mysteries abound in the nature and of historic uses of the plants. Through tracks, find out who wanders through Galloway Wash when our heads are turned! You may even get a chance to feel like a miner when discovering treasures from the banks of the wash! Come join us for a 90 minute “Walk in the Park!”

** Sunday, February 7 — 1:30-3:00p.m. *** Free Valentines Family Workshop: Happy Birthday, Arizona!
Who doesn’t like to PARTY? Come celebrate the birthday of Arizona and Valentine’s Day. Make your own special valentines, and taste some treats from the early 1900s that are still popular today.

Please make reservations (480-488-2764 or online at www.cavecreekmuseum.org) to be sure there are enough supplies for this free, hands-on workshop. Thanks to Kiwanis of Carefree for its support of Family Workshops.

** Saturday, February 13—10:30 to 1:00 a.m. **
The Golden Reef Mine stamp mill will run.

** Wednesday, February 17—6:30 to 8:00 p.m. ** Free: For the Love of Technology
Tech4Life offers tips on how to handle technology in your life, from phone tips to Pads, or anything that you need help with.

Copyright Cave Creek Museum Nuggets - 2016
These events are free. So call the museum or visit our web site for reservations.

The whole family. We always like to know how many to expect. There is something to do for everyone which makes it fun for the family (funded by the Kiwanis Club of Carefree) there is Regressing a bit, the museum will be hosting a family workshop and discussion about the native plants and animals of the Desert Foothills. These History Highlights events are usually held in the historic church, which was not only the first church in Cave Creek but also the first home of the Cave Creek Museum. This month, though, we will meet at the museum and carpool down the road to Desert Awareness Park. Also on February 13, our stamp mill will be operating from 10:30 to 11:00 a.m. so come make a day of it.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The quilt’s backing is of apricot taffeta. It shows no staining or little or no wear. Our crazy quilt was almost certainly a showpiece, a proud monument to a quilter’s skill. Through our many exhibits, the research library and knowledgeable docents, one can learn a lot about Cave Creek, Carefree and the Desert Foothills. We also have events coming up such as this month’s History Highlights event and discussion about the native plants and animals of Arizona, which is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

The Museum’s Crazy Quilt was donated by volunteer Ann Gorton. This crazy quilt, whose provenance is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The way I understand it, Arizona was born (statehood) to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

The Museum’s Crazy Quilt was donated by volunteer Ann Gorton. This crazy quilt, whose provenance is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The quilt’s backing is of apricot taffeta. It shows no staining or little or no wear. Our crazy quilt was almost certainly a showpiece, a proud monument to a quilter’s skill. Through our many exhibits, the research library and knowledgeable docents, one can learn a lot about Cave Creek, Carefree and the Desert Foothills. We also have events coming up such as this month’s History Highlights event and discussion about the native plants and animals of Arizona, which is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The quilt’s backing is of apricot taffeta. It shows no staining or little or no wear. Our crazy quilt was almost certainly a showpiece, a proud monument to a quilter’s skill. Through our many exhibits, the research library and knowledgeable docents, one can learn a lot about Cave Creek, Carefree and the Desert Foothills. We also have events coming up such as this month’s History Highlights event and discussion about the native plants and animals of Arizona, which is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The quilt’s backing is of apricot taffeta. It shows no staining or little or no wear. Our crazy quilt was almost certainly a showpiece, a proud monument to a quilter’s skill. Through our many exhibits, the research library and knowledgeable docents, one can learn a lot about Cave Creek, Carefree and the Desert Foothills. We also have events coming up such as this month’s History Highlights event and discussion about the native plants and animals of Arizona, which is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The quilt’s backing is of apricot taffeta. It shows no staining or little or no wear. Our crazy quilt was almost certainly a showpiece, a proud monument to a quilter’s skill. Through our many exhibits, the research library and knowledgeable docents, one can learn a lot about Cave Creek, Carefree and the Desert Foothills. We also have events coming up such as this month’s History Highlights event and discussion about the native plants and animals of Arizona, which is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The quilt’s backing is of apricot taffeta. It shows no staining or little or no wear. Our crazy quilt was almost certainly a showpiece, a proud monument to a quilter’s skill. Through our many exhibits, the research library and knowledgeable docents, one can learn a lot about Cave Creek, Carefree and the Desert Foothills. We also have events coming up such as this month’s History Highlights event and discussion about the native plants and animals of Arizona, which is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.

The quilt’s backing is of apricot taffeta. It shows no staining or little or no wear. Our crazy quilt was almost certainly a showpiece, a proud monument to a quilter’s skill. Through our many exhibits, the research library and knowledgeable docents, one can learn a lot about Cave Creek, Carefree and the Desert Foothills. We also have events coming up such as this month’s History Highlights event and discussion about the native plants and animals of Arizona, which is not completely known, is thought to date back to the 1870s and may have been created by a member of the Ann family or, as Ann admits, it may have been purchased.

Regardless how it came into Ann’s hands, the quilt typifies many of the qualities of a “contained crazy quilt,” meaning the pieces were blocked and then stitched together. The small and irregular shapes that make up its “crazy” pattern are of fine materials: a rich lapis-blue velvet, rust-set silk corduroy, plaids and stripes and other imaginative patterns that were popular in the Victorian era with the invention of mechanized weaving machines. Some of the more fragile silks have shattered. We have displayed this quilt so you can see that one square was replaced—and done with a sewing machine in contrast to the refined herringbone hand-stitched by the original quilter.
**Cave Creek Museum Nuggets**

**BEV’S BITS**

Old Neighbors, Old Friends

I knew all of the World War 1 veterans who lived in Cave Creek when I moved here in 1960. They were all friends of mine.

Most of them had come to town in the 1920s suffering from lung problems associated with being gassed in the war or for tuberculosis. They were called “lungers.” Eastern doctors recommended to patients that they move out to the desert for any hope of improved health. In those days, that was the only treatment they really had. There were no medications at that time for these things.

Frank Wright, for whom the American Legion is named, came to Arizona with his caregiver, Hazel. Herschel Simmons came with his caregiver, Hazel. When they all met the men changed caregivers. Frank then married Hazel, and Herschel married Pee Wee! As it turned out that was for the best, as Frank and Hazel were rather staid in their old age, and with Herschel and Pee Wee it was “anything goes when the whistle blows.” They were hilarious and always up for a lively time!

Herschel had severe rheumatism. Still, he came to our Saturday night square dances, although he was all bent over and barely walking up straight. There was no drinking at the dances, but, after a time, he would go out and have a few nips with the boys outside in their cars. Afterwards, he would be feeling no pain, and he would just dance the whole evening away!

They always went to Turf Paradise Race Track on ladies’ day when women got in for free. I guess they enjoyed gambling the way they enjoyed everything else in which they were involved.

Both couples were my neighbors when I lived in the center of Cave Creek.

The old World War 1 veterans that I knew lived in Cave Creek from the 1920s, which is pretty far back as far as the history of Cave Creek is concerned, well beyond the last 56 years that I have lived here.

Beverly Metcalf Brooks

**YESTER YEAR YESTER YEAR**

WANTED: CREATIVITY

We are trying something new this year to add to the excitement of the Cave Creek Museum Home Tour on Sunday, April 3. At one of the featured homes, we will present a “Kitchen and Garden” Boutique. We ask you to help in creating, donating and/or finding items to sell at our Boutique.

Here are just a few ideas that you might be able to donate. Your own ideas are most welcome!

- **HOMEMADE BAKED GOODS:** such as cookies, brownies, candied, mini loaf breads, or your favorite specialty.
- **HOME CANNED GOODS:** jams, salsa, pickles.
- **CREATIONS:** pot holder sets, table runners, kitchen towels, knitted/crochet scrubbers, coasters.
- **MISCELLANEOUS:** plants, decorative garden items, decorated garden pots, wooden lazy Susan’s.

Since this is a “pilot” program, we are hoping to have about five to seven of each item listed above. Please contact Rita Treat (rktreat@gmail.com) (602-692-5040) to make your pledge and to commit your item(s) now so that we will have a successful Boutique.

Drop your items off at the Museum during public hours starting March 2. Food items may be dropped off the last few days of March. Deadline for items is Friday, April 1. Items not sold will be used for the next fundraiser.

Please ask for your tax donation forms in acknowledgement of your donation.

Our Sincere Thanks,
Rita Treat,
email: rktreat@gmail.com or call 602-692-5040
Home Tour Committee Member
MINING THE PAST

Docent’s Corner

In 1876, a presidential election year, (R. B. Hayes v. S. J. Tilden), the colony of miners who labored near a flowing spring with torrents of pure water decided to create a voting precinct. The newly-formed precinct was called Cave Springs, named after this desert wonder. On August 24, 1878, the Cave Springs Precinct became the Cave Creek Precinct, according to the Maricopa County Board of Supervisors’ Minutes, book 1. In this rugged area with mesmerizing vistas were three substantial springs and at least a dozen smaller rivulets. Each of the three major springs, which were tied to fruit trees, vegetables, and enough corn to distill his com-forts. Fleming was recognized by the editor of the Phoenix Daily Herald in 1893, “Fleming is a tall slender man with clear blue eyes, long thin hair resting on his shoulders, and an iron gray beard...he wore a broad-brimmed felt hat, the front bent upward...the perfect picture of a typical frontiersman bidding us a hearty welcome to his home...he reads the San Francisco Examiner, the St. Louis Republic, and the Phoe-nix Daily Herald and is happy, healthy and nearly sixty years old.” On April 6, 1903, the frail miner died of pneu-monia at age 70, and was buried in a spot he had selected on his cherished Mountain. Charles Philes was born in 1836 and spent his early years in Ithaca, New York. He had an aptitude for machinery, especially steam engines. During the Civil War he worked as a train engineer for the Union. Philes came to Phoenix driving a freight wagon, in a wagon train, the same year Fleming arrived, 1876. Circumstances were different in that Philes came to Phoenix selling chairs. He had 250 in his wagon. In the process of selling chairs in Phoenix he met William Fleming and Fleming hired him for the Golden Star Mine. A few years later Philes found another choice site with a flowing spring, on the western side of Continental Mountain. He was able to create a mountainside oasis as well. His cornucopia included pomegranates, peaches, oranges, almonds, walnuts, grapes, figs, and plums. Some of this desirable produce was sold in nearby mining camps, providing additional income. The small, trim, handsome man with deep-green-eyes was able to convince a pretty blonde school teacher (Florence Stevens), about 30 years his junior, to marry him and join him at his mine on Continental Mountain. They had two children, Amy and George. Philes filed his last claim in 1919 when he was 84 and died in 1922, at the age of 87 (he and his family had moved to Phoenix by then). Oh yes, Fleming and Philes eventually had a falling out. In the mid-1890s Fleming decided to visit Philes to meet his new wife Florence. Philes’ home could be characterized as a hovel and Fleming suggested Florence should leave the substandard living condition and move to Phoenix. Fleming and Philes never spoke again. Can you imagine a Union Republican and a Confederate Democrat never speaking again? "I don’t care, it’s anyone’s call!"