New in Archaeology, Part 2
By Nancy Zeno

"THE GREATEST BATTLE" exhibit is gone from the auditorium, but part of it has moved to the Archaeology Wing. The Pima Maricopa Huhugam Ki Museum agreed to leave some of the facsimile weapons so that we could incorporate them into the Salt River Indian Community exhibit. The O’odham (Pima) and Pipaash (Maricopa) frequently had to defend their villages and farms from traditional enemies to the west and east. Now on display in the Archaeology Wing are reproductions, made by Gabriel “Joe” Martinez, of weapons they used before they had firearms and metal.

The facsimile leather sandals were added to the far end of the exhibit. We are told, however, that many of the people lived, worked, and even went into battle barefoot. The red color may have had a magical function. The facial paint showed the warrior’s group. O’odham war clubs were made from either mesquite or ironwood trees. It’s this red club that shows hand combat in the desert. Arrows like those displayed were made from the arrow weed plant, with obsidian arrowheads secured to the shaft by deer sinew. Many arrows were sharp sticks without stone points, however.

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O’odham and Pipaash bows were made from native plants that grew abundantly in central Arizona. The bow is made from a willow branch; the bowstring from an agave plant. Inside the curve of the bow are red motifs that may have a magical function to assist the archers. Arrows like those displayed were made from the arrowweed plant, with obsidian arrowheads secured to the shaft by deer sinew. Many arrows were sharp sticks without stone points, however.

The traditional O’odham war club was made from either mesquite or ironwood trees. It’s this red club that shows the brutal nature of hand-to-hand combat in the desert. The red color may have had a magical function. The facsimile leather sandals were added to the far end of the exhibit. We are told, however, that many of the people lived, worked, and even went into battle barefoot. The Pima and Maricopa warriors defeated their enemies from the west in the “Greatest Battle” on 1857. They continue (Continued on page 2).
**Artifact of the Month**

The sandal shown is the prehistoric equivalent of a cheap flip-flop—for a minimal investment, you get footwear that lasts for a decent amount of time, then throw away after. To make one, all you need are long, flat strips of tough fiber plus cordage for fastening loops. Start at one end and weave the strips one over, one under. When you reach where the edge of the sandal should be, fold over the strip at roughly a right angle and work it back across the sandal. When the sandal has taken shape, the loose ends are tucked in. The raw materials to construct sandals are generally yucca leaves that may or may not be twisted, or thickly twisted yucca yarns. Generally, there are no patterns woven into the sandal, or use of color motifs. The body shape is always almost an oval to rectangular configuration with rounded toes and rounded heels. The method used to tie the sandal to the foot is generally a toe heel tie system, or use of color motifs. The body shape is generally slabs of wood, some nicely rectangular, some crudely so, and they are usually concave laterally.”

An alternate theory was proposed by Robert A. Graham, in *The Textile Art of the Prehistoric Southwest*, dated 1933. “The sandal under discussion may throw light on a certain artifact generally known as the “Sandal board” or “last”. No definite evidence warrants the name, yet there is some reason to believe that it did serve as a sort of loom on which sandals might be woven. Some sandals are so constructed that the weaver could merely have lain the warps out on the surface of the ground and inserted the wefts. Others would have necessitated little more than some method of tying down the warps, so that the wefts could be beaten up compactly. With the use of a sandal last, weaving could proceed rapidly. These sandal lasts are generally some six to seven inches in width and ten to fourteen inches in length. They are slabs of wood, some nicely rectangular, others crudely so, and they are usually concave laterally.”

As for the mud inside the sandal, is it intentional? Some sandals had the interior coated with a layer of pitch, making them waterproof and giving some extra protection.
YEESTERYEAR ★ YEESTERYEAR

What we now know as Carefree Highway had been Black Mountain Road for several decades. When developers Tom Darlington and K.T. Palmer put in Carefree in the late fifties, they wanted the Carefree name out on what we then called Black Canyon Freeway (now I-17), to promote their development. They petitioned the county supervisors to change the name to Carefree Highway. We had three supervisors then. One of them owned a large piece of property off of Spur Cross Road. He voted no, but the other two voted yes, and so Black Mountain Road became Carefree Highway.

I didn’t welcome the change but one good thing came out of it. A few years ago, my husband Chuck and I went to Gammage Auditorium in Tempe to see Gordon Lightfoot, the Canadian folk singer and composer. You may recall his first big hit, "The Wreck of the Edmund Fitzgerald". During his performance he told stories of how he got the inspiration to write his songs. He then announced that his next song would be “Carefree Highway” but beforehand he gave us the story for the source of the song. He said he had just finished a gig in the Valley and was driving up north to either Prescott or Flagstaff to another gig that night. He saw the sign for “Carefree Highway” on the freeway, and by the time he got to the hotel that night, he had the song, “Carefree Highway” written in his mind. It was one of his great hits.

After that, I felt better about what had happened to our old Black Mountain Road. What a relief to see something good had come out of it. However, when I go down Carefree Highway, I always think of it as Black Mountain Road in my mind.

However there are several things that do that to me, such as Lone Mountain Road (South), which was called Holcomb Ranch Road when I moved here in 1960. The beginning block of Spur Cross Road used to be Northern Avenue. Galloway Wash we used to call Sandy Wash. I think the only ones that call it that now are my children and me. Oh well, that is what happens when you have lived in the area for 56 years. I have become the last old fossil of this and that.

Beverly Metcalf Brooks

* NOVEMBER 2016 *

WANTED: DONATIONS FOR THE HOME TOUR "KITCHEN AND GARDEN BOUTIQUE"

Last year, our Home Tour Boutique netted over $800 for the museum. With your help, we hope to surpass that number in 2017. Last year’s spreadsheet revealed the most popular items that we need for the Boutique.

Your donation will greatly be appreciated!

★ Homemade Baked Goods: Cookies, Brownies, Candies, Mini Loaf Breads, Scones, your favorite specialty, etc.
★ Home Canned Goods: Jellies, Jams, Pickles, Salsas, etc.
★ Outdoor Garden: Decorative garden items, bird houses, garden pots, outdoor wall hangings, etc.

We accept gently used items that can be refreshed, such as metal plant stands, bird houses, etc., but must decline fabric or sewn items.

In order to “balance” our inventory, please contact Rita Treat with your pledge for a donation.

Rita Treat: 602-692-5040; or rktreat@gmail.com.

Not sure about an item? Just contact Rita. Our Sincere Thanks, Kitchen and Garden Boutique Committee.

* NOVEMBER 2016 *

FEEDING THE COMPETING WORKS BY AWARD-WINNING Cave Creek photographer Alan Lowy, which are featured on the west wall of the Ansbaugh Auditorium. Beginning in 1967 as a commercial photographer, his work included fashion, interior and architectural photography. He became well known for his model portfolios and fine art figure-in-environment images. For more than 30 years, Alan taught workshops and seminars, inspiring other photographers to fulfill their talents.

A cradle by the exhibit offers pieces that are available for purchase. Sadly, Alan passed away this past July.

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www.cavecreekmuseum.com
As the saloon [Houck’s saloon] was filled with the chatter of strange languages, activity at the station heightened to a fever pitch with the arrival of thirty to forty shearsers, their helpers, the sheep owners, and the wool buyers…a small tent city rose to provide shelter for the visitors.

A boarding house was built on the property to accommodate 50 people at a time for a meal. Meals were served in two shifts. Land was cleared to grow more vegetables and a Japanese gardener was hired for this endeavor. After the shearing season was over, the boarding house was used for a variety of community gatherings including a transformation into a roller-skating rink for the kids in the area.

Locally, there were several talented musicians, so dancing and gala affairs would continue until late. According to the Arizona Republican in 1915, Houck was the “Cave Creek King!” James Denny Houck put Cave Creek on the map, according to historian Patrick Grady.

Carlson tells us that as a sideline to the sheep-shearing business, Houck advertised his ranch as a health resort and rented tent-houses to tuberculars who came to Arizona in search of a cure. Some died while at the Houcks’ and if next of kin were unknown, they were buried on the Houck property in a small cemetery near the Creek. The good and prosperous times didn’t last. Drought was an issue that started in the mid-1890s and continued for a decade. Wells went dry and springs were reduced to a trickle. Because grass didn’t appear as it had in the past, sheep were forced to winter east of the Verde River, according to Carlson. The era of the open range was over according to Carlson. The era of the open range was over.

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