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NUGGETS
NOVEMBER 2016

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 Piipaash (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.



O'odham war shields were made of rawhide. When advancing on the enemy, warriors kept the shield in almost constant motion, either by moving it from side to side or by spinning it with the hand. This was meant to disorient and frighten the enemy.

O'odham and Piipaash 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 arrow weed 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 con-

(Continued on page 2)

★★MINERS' DINNER NOVEMBER 15★★

ALL NEW MENU AND ENTERTAINMENT

Plan now to spend an evening under the stars on Tuesday, November 15! Enjoy an all-you-can eat chuck wagon dinner by the *Buffalo Chip* beef, pork and chicken, cowboy beans, cole slaw and fruit cobbler!

Bid on Silent Auction items while enjoying libations at the No-Host Bar. Pan for gold! Enjoy demonstrations and the stamp mill running.



**As you dine, enjoy melodies performed by
'Down Home Arizona.'**

Tickets: \$55; on sale now!

NOVEMBER 2 - 6: WILD WEST DAYS

Lots to do in Cave Creek! Art Contest, Mutton Bustin', Bathtub Race and more! Look for our parade entry, lead by dashing Drifter and adorable Donkee, on Saturday, November 5 at 9:00 a.m.! The Stamp Mill will also run that day at 11:30 a.m., 1:30 and 3:30 p.m., with gold panning during the day at the museum.

SATURDAY, NOVEMBER 12

1:30 p.m. Thrill to the **Stamp Mill** in operation.

2:00 p.m. POW'S OF PAPAGO BUTTE

Hear Steve Hoza, chief archivist at the Huhugam Ki Museum at the Salt River Pima-Maricopa Indian Community, tell about the 31,000 POW's that were housed from 1944 until the end of the war.

FIND FAMILY FUN!

SUNDAY, NOVEMBER 13 —1:30 TO 3:00 P.M.

Leave No Carbon Footprint

Poet Geoffrey Platts lived a simple life. Learn how he left a small carbon footprint and how you can too!

**Register by calling 480-488-2764 or
online at www.cavecreekmuseum.org.**

Tuesday, November 29 Vino and Canvas — details on page 2!

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

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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.



ARTIFACT OF THE MONTH PREHISTORIC SANDAL AND LASTS

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 almost always 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, such as the one on display. A better sandal example is in the Archaeology Wing's fiber drawer

Exhibited with the sandal, is a chert object listed as a sandal last and a similar one in wood. These artifacts are listed as having been found at Risenhouer Ranch, Yellow Jacket, Colorado, and were donated to the Museum by **Jack & Jean Owens**, who owned Sierra Vista Dude Ranch.

Noted early anthropologist **Frank Hamilton Cushing** theorized: "There remains yet to be learned the exact modus operandi of sandal-weaving requiring the employ-

ment of the stone last, and just how it was employed. My guess was that the fiber strands were passed around the stone at stated intervals, and upon these as a foundation the weaving proceeded on both sides of it alternatively, following the same stitch design in both; so that when finished, dried and cut apart the sandals were the counterpart of each other excepting that the stone curves were reversed, constituting them 'rights and lefts.'

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 ends of 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 from stones and cactus spines. Could mud mixed with a binder have also been used? —Nancy Zeno



(Archaeology continued from page 1)

tinued to experience Apache raids. In the 1870s the tribes assisted the U.S. Army in "removing" the Apaches. Until then, warriors who were also farmers would take weapons to the fields as they worked, ready to defend their villages at a moment's notice.



Be inspired to paint your version of Van Gogh's "Starry Night!"

Cave Creek Museum's Vino & Canvas event is on

**Tuesday, November 29
from 6:00 pm – 8:00 pm.**

No talent required!

The Museum provides wine, nibbles, and all painting supplies. You just bring enthusiasm and a willingness to have a great time while creating your own unique piece of Southwest Art!

Cost: \$35 per person, with \$15 donated to the Cave Creek Museum! **Space limited!**

Register at vinoandcanvas.com or call the Museum for more information: 480-488-2764.



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Find charming ideas for special 'someones' in the Museum Store!

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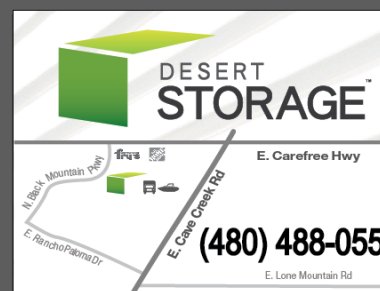
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Enjoy free admissions to such venues as the Heard Museum, Phoenix Art Museum and, of course, the Cave Creek Museum!

Passes, good for seven days for two people, are



available at local public libraries, including the **Desert Foothills Library**.

To see a full listing of **FREE** attractions and more, visit:
www.theculturepass.org.

Thanks to the sponsors, including the Virginia G. Piper Charitable Trust and Macy's, for promoting the program.



CAVE CREEK MUSEUM NUGGETS



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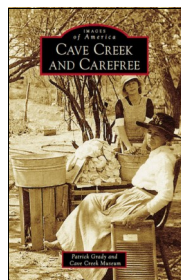


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and gift ideas—like the
Cave Creek - Carefree
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Museum Store!



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MUSEUM HAUNTINGS

The Museum Ghost is baa-aack.

She says:

Miners' Dinner! My chance to haunt
people in the dark....see if you see me.

No, I am not one of those
Pokémon creatures so don't try to
capture me!

Visit our ghost on twitter: twitter.com/cavecreekguest



**Thanks to All Our
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★ NOVEMBER 2016 ★

CAVE CREEK MUSEUM NUGGETS



BEV'S BITS
CAREFREE HIGHWAY

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 folksinger 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 that 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



YESTERYEAR ★ YESTERYEAR

**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.

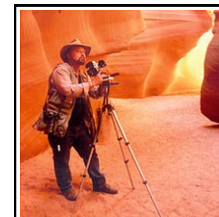
In order to "balance" our inventory, please contact Rita Treat with your pledge for a donation:

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



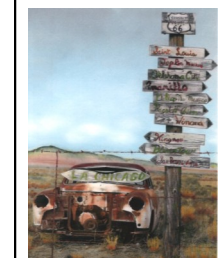
Not sure about an item? Just contact Rita
Our Sincere Thanks,
Kitchen and Garden Boutique Committee

**FEATURED ARTIST:
ALAN LOWY**



ENJOY THE COMPELLING 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.



★ NOVEMBER 2016 ★

www.cavecreekmuseum.com

SHEAR ENERGY

WE KNOW SNOWBIRDS arrive in the Salt River Valley when weather starts getting chilly in other areas. Usually, snowbirds are graciously welcomed because of an influx of capital and an increase of employment to accommodate them. This is not a new phenomenon; in fact, about 30,000 visitors started arriving in 1890, and by the turn of the century over 100,000 visitors would arrive for the winter months. Many would reside in the Cave Creek area.

James D. Houck, the keen entrepreneur, decided he could make a very good living for himself, wife, and six children (eventually seven) by providing a charming area, with welcoming winter weather, good natural food, and a place where winter visitors could leave their winter coats, literally. Mr. Houck had *his* winter visitors sheared. Oh yes, there were a few bleating complaints, but they didn't mind much, primarily because these visitors were sheep!

James Houck created a very successful sheep-shearing industry in Cave Creek, specifically at Cave Creek Station, the original Anglo settlement in the area.

Jeriah and Amanda Wood settled along the stream called Cave Creek in 1877 and stayed until 1881. Andrew Jackson (Jedder) and Jennie Hoskin took over the 160-acre ranch for the next 19 years, then James Houck purchased the property in 1900. The station had evolved into the community center after the Phoenix Mine closed for the first time in 1895. The important Phoenix Mine was about five miles north of the station.

The winter shearing of sheep called the "wool-clip" and the birth of lambs in the warm winter, called "lambing," was a very successful enterprise that amounted to a million pounds of wool a year, according to the *Arizona Republican* in 1898. This was a valuable economic asset to the small city of Phoenix. When Houck utilized gas-powered shearing devices, Cave Creek Station became a tourist attraction for Phoenix residents who lived 35 miles away. Houck provided the horse-drawn transportation, a type of stage coach, for eager tourists which entailed an all-day trip from Phoenix for the round-trip fee of three dollars.

Historian Frances C. Carlson describes the culture, "In the late fall, as sheep began arriving from the mountains, Cave Creek Station became a busy, lively place. Herders packed the little store [Houck's store] as they came in to pick up their mail [Houck's post office] and supplies...in the evenings the crowded corner of the store that served

Docent's Corner

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 shearers, 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 sunrise. According to the *Arizona Republican* in 1915, Houck was the "Cave Creek King!" James Denny Houck put Cave Creek on the map, per historian Patrick Grady.

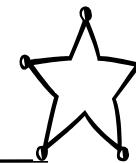
Carlson tells us that as a sideline to the sheep-shearing business, Houck advertised his ranch as a health resort and rented tent-houses to tuberculars who came to Arizona in search of a cure. Some died while at the Houcks' and if next of kin were unknown, they were buried on the Houck property in a 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 with the establishment of the Tonto National Forest in 1907 (Carlson erroneously says 1908). Sheep owners made new arrangements to shear sheep closer to the railroads. The day of the isolated shearing camp was over.

At the age of 74, James Houck was tired of living according to his second wife Frances Baillie Houck. On May 31, 1921, he swallowed a lethal dose of poison, and an important era in the history of Cave Creek was over.

When one chapter ends another begins. The Cave Creek Museum will guide you through the storied, poignant Foothills history. As docents, we will focus on the important rich adventures, and most importantly, we will always focus...on ewe.

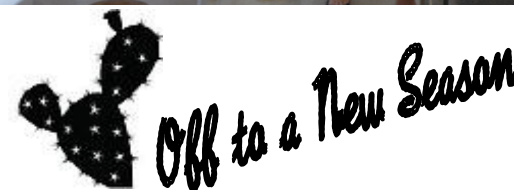
KRAIG NELSON
DOCENT



Left: Docent training brings new knowledge and renewed friendship. Left to right: Les Nemeth, Shirley Bowman, Geri Voss, Dian Flach, and Sue Willer.



At the Opening Reception, Augusta and Jim Potter (above) take a delicious break while Kraig Nelson and Sharon McGuire (photo left) enjoy the new exhibits.



Judith Hatsell and Anne Wallace are ready for some "Southwest Bling."

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