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October 1, 2020 through May 31, 2021
Wednesdays and Thursdays
1:00 to 4:30 p.m.
Fridays 10:00 a.m. to 4:30 pm
Second Saturdays and Sundays of the
month:
1:00 pm—4:30 pm
Closed Holidays
480-488-2764

ADMISSION

Adults	\$7
Seniors	\$5
Students	\$5
Children under 12	Free

Don't miss our outdoor exhibits:
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stamp mill
mining arrastre,
historic church,
and tubercular
cabin**



Make History! Become a Member of 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 and interpret the natural resources and cultural heritage of the Northern Sonoran Desert

Suzanne Johnson, Interim Executive Director, Remington Pettus, Museum Program Coordinator



NUGGETS

January 2021

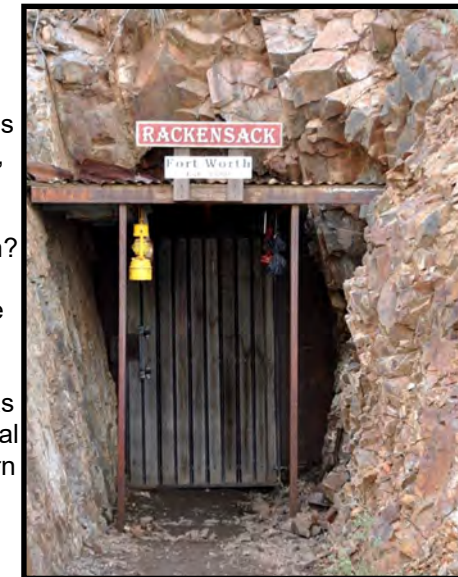
What's In A Name Like Rackensack?

By: Elizabeth Kapp,
Exhibits and Collections Curator

Here in the Desert Foothills, our maps are dotted with locations like the Rackensack Mines and Rackensack Canyon. These titles are remnants of the miner Edward G. Cave, better known to us and his contemporaries as Old Rackensack. But where does a name like that come from? "Rackensack" is another name for the state of Arkansas. While the true origin of the title remains unclear, it was most likely not a compliment. According to the Encyclopedia of Arkansas, "by the end of the 1840s, it was established as a burlesque synonym for rural Arkansas, particularly the hills of the western part of the state." So how did Cave pick it up?

Cave was born in Kentucky in 1830 and fought for the Confederacy during the Civil War. He lived in Missouri, and roamed from Colorado to California, but does not seem to have spent any time in Arkansas.

Then how did the name become associated with him? We may never know for sure why Cave had that particular nickname. Perhaps he picked it up while fighting for the South, or people in the West mistook him for an Arkansan. Whatever the origin, it remains a way to tie Arizona to its alphabetical neighbor state. Rackensack will live on in both states, as a Folklore Society in Little Rock, and here in the Desert Foothills as the legacy of a wandering miner.



Pictured: Vertical shaft ladder access in the Rackensack Mine

Pictures provided by Charlie Connell, Dream Team Leader and Stamp Mill Expert

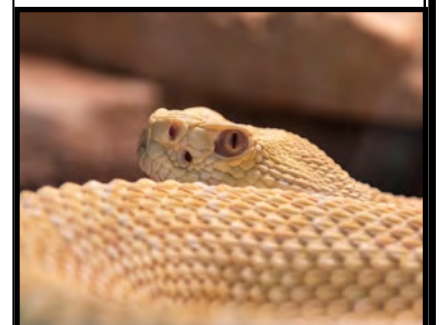


January 2021 Events

January 9th -
Stamp Mill Demonstration
1:30 pm



January 10th – Kiwanis Family Sundays: Safety in The Sonoran Desert
2:00- 4:00 pm
Gila monsters, rattlesnakes, chuckwallas, oh my! Learn about desert wildlife and safety in the northern Sonoran Desert with special guests, Phoenix Herpetological Society.



Cave Creek Museum Nuggets

Historic Highlights

By: Kraig Nelson,
Cave Creek
Museum
Historian



The Hohokam were living in the Cave Creek area about 1,270 years ago, arriving from the Phoenix basin approximately A.D. 750 (archaeologists differ on the precise date). In the 1870s, their abandoned canals ("ditches") were revitalized by early Cave Creek Anglos to nurture thirsty crops. We know the Hohokam were master engineers as demonstrated by the fact that approximately 1,000 miles of primary and secondary canals have been identified in the Phoenix basin, all dug by hand without the wheel and draft animals. The Hohokam were the only prehistoric cultural group, in North America, to rely on a canal system, irrigating approximately 110,000 acres. Impressively, sixteen types of crops were cultivated by the ingenious farmers and engineers with maize (corn), beans, squash, and cotton. Depending on the length of the canal, they were engineered to drop one to five feet per mile to use gravity. Additionally, the canals would constrict to also increase the velocity of the water to the outer reaches. This constriction concept is called the "Venturi effect." With the successful cultivation of crops, stable communities developed which provided a new concept "hunting and gathering" societies didn't have—surplus time. Anthropologists refer to this as a "sedentary period." Surplus time provides the ability to pursue cultural and societal-enhancing endeavors which included the development of utilitarian and artistic pottery. Fortunately, their extensive pottery legacy became an important mechanism for historical "communication" between the prehistoric Hohokam and us. The Hohokam didn't have a written language. We have petroglyphs and pictographs; however, both arcane. Before the development of pottery, the Hohokam created coiled baskets which were typically woven with durable willow fibers or arrowweed. Some archaeologists speculate that lining the woven baskets with clay led to the development of ceramic pottery technology. The burgeoning agrarian society provided motivation for production of pest-resistant and water-tight containers which would facilitate storage. Many stored foods required reheating, some ceramic pottery could accommodate that procedure.

The raw material for pottery was primarily Sonoran Desert clay. Local clays were mixed with water and yielded a soft breakable base. To strengthen and prevent the clay from breaking during the intense firing process, items called temper, such as sand, mica, phyllite, or crushed pottery sherds were added. The kiln was a mesquite-fueled, sub-surface, hole-in-the-ground. If some of the mesquite touched the pots, creating black splotches, "fire clouds" were created.

The process used to create or form pottery was called the paddle-and-anvil method. The pots were worked simultaneously from the outside with wooden paddles and from the inside with small stone cobbles or "anvils." The pots shape starts with stacked, rolled coils of clay. If painted, hair or yucca-fiber brushes were used. Sizes of vessels ranged from miniature creations to substantial, twenty-five gallon jars called "ollas." Pottery incorporated a wide variety of shapes and functions including plates, bowls, pitchers, scoops, and jars.

Archaeologists John P. Andrews and Todd W. Bostwick, Ph.D. (former City of Phoenix archaeologist), both Hohokam specialists, tell us Hohokam pottery was generally of three types: plain, red, and red-on-buff decorated wares. Decorated pottery utilized many images including geometric, human, mammal, reptile, fish, bird, snake, and flower designs. Plainware pottery was produced by A.D. 1 and continued to be crafted for the balance of their Sonoran Desert occupation. Redware pottery was first made after A.D. 400 and the first painted pottery, red-on-gray (preceded red-on-buff), was manufactured around A.D. 650. By A.D. 750, the Hohokam were creating beautifully painted red-on-buff vessels which were expertly crafted. During the period A.D. 950 to 1100 pottery was mass produced and traded with other communities. Also, redware vessels were used as funerary accompaniments.

The final period of the Hohokam culture was called the Classic Period, which lasted to about A.D. 1450. During this period archaeologists have found the extensive imitation and importation of polychrome pottery (black, white, and red) from the Salado culture to the east. Dr. Bostwick states, "The Hohokam trade network was vast and stretched from Mexico to Utah [today's borders], from the Pacific Coast to New Mexico and into the Plains."



Hohokam red-on-buff pot. Both images listed are pottery on display in Cave Creek Museum's Archaeology Wing.

Cave Creek Museum Nuggets



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A membership to the CCM also provides you advanced notice of upcoming events, our Nuggets Newsletter and special member discounts at our Museum Store.

To learn more about our Seasonal Memberships go to <https://cavecreekmuseum.org/membership-in-the-cave-creek-museum/>

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Cave Creek Museum Nuggets

Cave Creek Mining District: Back in the Day

By Charlie Connell, Dream Team Leader and Stamp Mill Expert

GOLDEN REEF MINE TRAMWAY

The picture below shows one of the (7) of the original (13) towers still standing. Constructed April 11th, 1913.



Pictured: Dream Team Leader and Stamp Mill Expert Charlie Connell standing next to the original tramway towers of the Golden Reef Mine on Continental Mountain.

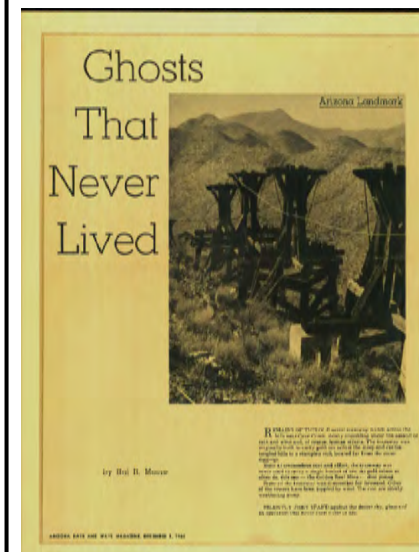
Arizona Days and Ways
 Sunday, December 1, 1962
Ghosts That Never Lived
 By Hal R. Moore

The following is the wording taken from the lower right hand corner of the magazine cover.

"Remains of this old aerial tramway march across of the hills near Cave Creek slowly crumbling under the assault of rain and wind, and of course human efforts. The tramway was originally built to carry gold ore across the steep and cactus-tangled hills to a stamp mill located far from the mine diggings.

Built at tremendous cost and efforts, the tramway was never used to carry a single bucket., as gold miners so often do. This one- the Golden Reef Mine- die young.

Some of the tramway was dismantled for fire wood. Other of the towers have been toppled by wind. The rest are slowly weathering away.



Pictured:

A copy and excerpt of the "Ghosts that Never Lived" Magazine. The picture is of the Golden Reef Tramway in its original location on Continental Mountain. There are still tramway towers that remain on Continental Mountain, but they are under stewardship of the Bureau of Land Management.

Sources:

Arizona Days and Ways

Hal R. Moore. "Ghosts That Never Lived".

Arizona Days and Ways, 1962.

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The Life and Work of Beatrice Houck By: Nicole Rodrigues, CCM Intern



Memories of Thanksgiving 2020 are framed in a context of an international pandemic which forced a reduction of family and friends for dinners, physical distancing of six feet to thousands of miles of separation, and turkeys cooling in the outside air as gatherings found safety more feasible in the openness of backyards. Being flexible this holiday season requires many to make sacrifices while still endeavoring to produce and enjoy some form of celebration. In the late

nineteenth century, Beatrice Houck, the wife of James D. Houck, faced a similar circumstance when Thanksgiving arrived in the middle of a tuberculosis endemic and she was housing several lungers. The Houcks and tuberculosis both converged on the state of Arizona at the end of the nineteenth century. Tuberculosis, or the "White Plague", its nineteenth century alias, affected individuals with the familiar symptoms of cough, fever, chills, and loss of appetite. Also known as consumption due to the way it appeared to consume the afflicted body, and with no preventive or curing medicines available, many doctors in the United States encouraged a sabbatical to a warmer and dryer climate where the lungs of tubercular patients could relax and hopefully symptoms ease. This recommendation made the sunny, desert territory of Arizona a sudden destination hotspot! Soon, the central and southern region of the state was dotted with sanitarium and tuberculosis camps.

James and Beatrice moved to Cave Creek in 1900 and after buying the Cave Creek Station, starting a sheep shearing station, and opening a boarding house, the Houcks advertised their ranch as a health resort for lungers, the term for those suffering from tuberculosis. Beatrice and her two oldest daughters, Dulcy and Martha, personally cared for the patients who stayed with them. Some, far from home and alone, spent their last hours with Beatrice sitting at their side. The Houcks almost saw to the modest burying of those who died at their ranch from the disease. By the time the Houck family began taking in TB sufferers, it had become known that tuberculosis spread through coughing and sneezing. This did not deter Beatrice from not only continuing to personally care for lungers at her ranch, but when the Thanksgiving holiday arrived, she prepared a meal and spread for fifty people, including the tuberculars. Her comment, regarding this decision was "God looks after Good Samaritans". The Houcks came out of the tuberculosis epidemic healthy and having helped many lungers. Beatrice Houck navigated the tuberculosis epidemic of the early twentieth century with kindness and bravery while adjusting to circumstances beyond her control.

In Memoriam... Beverly Metcalfe Brooks (1938 - 2021)



Cave Creek Museum is deeply saddened at the loss of Beverly Brooks. Beverly Brooks was a longtime volunteer and a lifetime member of the Cave Creek Museum. As a member of the beloved Cave Creek Mother's Club, Beverly Brooks helped the Museum come to fruition. Cave Creek Museum became Beverly's home as its resident historian, with Beverly contributing to much of the oral histories of Cave Creek history. Beverly Brooks loved sharing Cave Creek history with all who visited the Museum, her affection for the area leaving a memorable impact on all those she met. Beverly Brooks knew many of Cave Creek's historical figures, including Hube and Patsy Yates, Catherine "Cattle Cate" Jones, Frank and Hazel Wright, Honky-Tonk Jack, and many more. Beverly Brooks arrived from Illinois in the Cave

Creek area in 1958 during the Dude Ranch days, staying as one of the last guests of Sierra Vista Ranch. Beverly Brooks met her first husband, Bill Metcalfe, and married him in 1960. Mr. Metcalfe even stopped the airplane she was on to propose to her! Mrs. Brooks had a love of the cowboy lifestyle in Cave Creek, often assisting in driving cattle with Hube Yates up to Prescott. One could often find her in the Museum dressed in cowboy attire.

Beverly Brooks is survived by her second husband, Charles Brooks, and her wonderful children, Rusty and Randi Ann. Please keep her family and friends in your thoughts during these disheartening times.

