This reconnaissance study report has been prepared by the Southwest Regional Office of the National Park Service at the request of New Mexico U.S. Senator Jeff Bingaman. Since this report was prepared at the specific request of a member of Congress, it has not been reviewed within the Department of the Interior or cleared by the Office of Management and Budget. We can, therefore, make no commitment at this time on the position of the Department on this report. Publication of this document should not be construed as representing either approval or disapproval of the Secretary of the Interior.
Mimbres black-on-white bowl. Photograph by Fred Stimson, courtesy of School of American Research.
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PURPOSE OF THIS STUDY

The Mimbres were a relatively small group of people who inhabited an area centered on a few valleys in southwestern New Mexico from approximately 200-1150 A.D. Until about 1000 A.D., their way of life was apparently much like that of the other peoples known as Mogollon in Arizona and New Mexico. They lived by farming the well-watered lands near rivers and streams as well as by hunting and gathering wild plant materials. During the following Classic Mimbres period, the large pueblos of the Mimbres were rivaled in size only by those at Chaco Canyon and by some Hohokam sites such as Snaketown. Although the architectural remains of the Mimbres are important in Southwestern archeology, these people are best known nationally and internationally for one major cultural achievement—the development of a distinctive style of black and white painted pottery that has earned them national and international repute.

Some of this pottery is painted with beautifully accomplished and highly complex abstract designs. The most intriguing Mimbres works, however, have been representational designs, including paintings of plants, animals, birds, fish, and insects as well as humans and mythological beings engaged in a wide variety of activities. Although Mimbres pottery, especially in the earlier stages of development, is related to that of neighboring peoples, the painted pottery of the Classical Mimbres period is distinctive, and exceptional in its quality and content.

Because of the widespread interest in Mimbres art, individual pieces of Mimbres pottery are widely collected by private individuals as well as museums and have become very valuable. This has led to widespread looting of Mimbres archeological sites, on both private and public lands.

To commemorate the Mimbres people—not only their famous pottery but also the land and villages they occupied and other aspects of their lives—and to provide protection for Mimbres archeological sites, Senator Jeff Bingaman asked the National Park Service to provide him with an overview of the issues and concerns involved in commemoration of the Mimbres culture as well as recommendations for future study. The topics the National Park Service was asked to review include

1. Is the Mimbres culture significant?
2. Is it possible to site a museum/cultural center in existing buildings in Silver City?

3. What is the status of known archeological sites in the Silver City area?

A preliminary response to these questions is contained in this reconnaissance study, which is based on a short field trip to the Mimbres region February 8-10, 1988.

DESCRIPTION OF THE STUDY AREA (see Vicinity Map)

Silver City. Established as a supply center for gold and silver mining in the 1880s, Silver City is home to an estimated 1988 population of 11,050. At an altitude of 6000 feet in the foothills of the Pinos Altos range, Silver City has a mild, sunny climate. The coldest month, January, has an average low of 22 degrees Fahrenheit and a average high of 46. In June, the hottest month, the average low is 52 with a high of 86.

Although heavily dependent on the copper mining industry, Silver City also has some ranching and farming, and tourism is growing in economic importance. There are interesting historic districts in both Silver City and nearby Pinos Altos as well as two museums, the Silver City Museum and the Western New Mexico University Museum. Nearby points of interest include tours of the Santa Rita open-pit copper mine 15 miles east of town, City of Rocks State Park 32 miles to the southwest, and the Gila Cliff Dwellings National Monument, as well as scenic views and recreational opportunities in the Gila National Forest.

The Mimbres Valley. The Mimbres River Valley extends southward from a narrow canyon in the mountains north and east of Silver City. It widens along its 35-mile length until it disappears into the desert. The valley varies from .25 to 1.25 miles in width and is flanked by arid hills 200 to 600 feet in height. On the hills surrounding the north end of the valley, ponderosa and other pines are common. Along the southern half of the valley, creosote bush, yucca, cholla cactus, and mullein predominate. Along the river, cottonwood is the principal tree, joined by the desert willow, occasional stands of walnut, ash, oak, and horeshound. Although it goes underground in places, the Mimbres River flows year round.
Silver City, New Mexico, from U.S. 180
It is this relatively abundant source of water in an arid land that determined the course of human settlement in the valley, with agriculture as a primary activity. The Mimbres people occupied the valley from approximately 200 A.D. to 1250 A.D. Apache Indians moved in sometime after 1600, and a Spanish expedition in 1780 noted them cultivating fields in addition to their more usual hunting and gathering activities. Spanish and later Anglo-American settlement of the Silver City area centered around mining of copper and silver. Farming and ranching to support the mining communities were the predominant activities in the Mimbres Valley. The historic resources of the Mimbres Valley from 1869-1937, especially the villages of San Lorenzo and San Juan, have been documented and nominated to the National Register of Historic Places.

Today most of the land along the Mimbres River Valley is privately owned in small farms and orchards, with a few large ranches. State route 61 runs through the valley, and there are a few small communities--Mimbres, San Lorenzo, San Juan, Sherman, Swartz, and Dwyer. Farming has declined in recent years, and, although there are a few truck farms, alfalfa, and other plants related to livestock rearing, are the most common crops. Apple orchards are common, with some apricot, pear, and other fruit trees.

Most of the people live near New Mexico 90, which cuts across the valley, and north of the highway along route 61. Commercial developments are limited to 2 restaurants, 2 gift shops, and 2 stores carrying gasoline, groceries, and convenience items. Two subdivisions are presently being developed near the town of Mimbres.

Route 61 (becoming route 35) heads northwest from the Mimbres Valley following the Sapillo Creek drainage until it meets route 15, which goes north to Gila Cliff Dwellings National Monument. Mimbres sites have been found along Sapillo Creek.

The Gila River Valley. The Gila River originates in the Mogollon Mountains of the Gila National Forest. It flows south and westward onto private lands and through the town of Cliff. The valley of the upper Gila (above Cliff) is broader than the Mimbres Valley and generally lower in elevation with corresponding differences in vegetation.

Although the Gila River Valley shares most of the history of the Mimbres Valley from the time of the Mimbres into the historical
period, the Gila Valley was once widely developed for irrigated agriculture, especially below Cliff where the valley broadened to create the potential for large farmed areas. Because most of the water rights were bought up by a subsidiary of a large copper-mining corporation, and because of market conditions, there is comparatively little farming today. Above Cliff the valley is sparsely settled, with grazing the predominant use.

Gila Cliff Dwellings National Monument. Established in 1907, Gila Cliff Dwellings National Monument (533.13 acres) contains two non-contiguous major ruin sites: the Cliff Dwellings and the TJ Ruin. Situated in six natural caves 175 feet above the floor of a scenic and well-watered canyon, the 42 rooms of the cliff dwellings are the more spectacular of the two sites. Occupied from circa A.D. 1280 until the early 1300s, the Gila Cliff Dwellings are the only National Park Service area representing the Mogollon culture. The Mogollon, the Anasazi, and the Hohokam were the three major cultures of the prehistoric Southwest. The TJ site contains a large unexcavated pueblo of the Classic Mimbres period and related pithouse remains.

The monument is approximately 44 miles north of Silver City. It is administered by the U.S. Forest Service under a cooperative agreement with the National Park Service. The Forest Service operates the monument to National Park Service standards and regulations.

The Gila National Forest. Much of the land within the study area north of Silver City is within the Gila National Forest, where the U.S. Forest Service provides a variety of recreational opportunities, including camping, picnicking, hiking, fishing, hunting, and scenic drives. More than half of the national forest land in the study area is within the designated wilderness, either the Gila Wilderness (the world's first wilderness designated in 1924) or the Aldo Leopold Wilderness. The national forest is managed under a policy of multiple use, and timber-harvesting and cattle-grazing are important activities.

The Masau Trail. In the creation stories of the Hopi Indians, Masau was the deity who led the people into the fourth (present-day) world. The Masau Trail was authorized on December 31, 1987, (Public Law 100-225) "to provide for public appreciation, education, understanding, and enjoyment of certain nationally significant sites of antiquity in New Mexico and Eastern Arizona..." According to the legislation, this
auto-tour route will include El Malpais National Monument, El Morro National Monument, Chaco Culture National Historical Park, Aztec Ruins National Monument, Canyon de Chelly National Monument, Pecos National Monument, and Gila Cliff Dwellings National Monument as well as additional sites of national significance that the Secretary of the Interior may designate. The National Park Service has begun planning for the trail.
PRELIMINARY ANALYSIS OF SIGNIFICANCE

The Mimbres culture has long attracted far more attention than would seem likely considering the archeological findings. J.J. Brody (1977) states the reasons for this attention as follows:

In the isolated mountain valleys and hot deserts of southwestern New Mexico are the remains of several hundred small villages that were occupied between about A.D. 1000 and A.D. 1250. These would have little interest other than to the inhabitants of the region and a handful of archeologists but for their production of a remarkable kind of painted pottery. By any name, Mimbres Black-on-white appears to be a climax ware, a type of pottery on which a certain set of visual ideals and values were pushed to the ultimate limits. This achievement of the Mimbres potters was highly improbable, for they were the wrong people, living in the wrong place and under the wrong circumstances, to carry that particular tradition to a climax. (Brody 1977:1)

Descriptions of the painted art on this ware are enthusiastic as to its quality:

A.V. Kidder labeled the Mimbres people, "The most remarkable artists of the pueblo-area." (Snodgrass 1977:2)

Gorden R. Wiley called their work, "probably the outstanding aesthetic product of the Southwest." (Ibid:4)

Paul S. Martin wrote, "It is in a class all by itself; no prehistoric Southwestern pottery can compare with it as an expression of the sheer ecstasy of living." (Martin 1979:70)

H.M. Wormington noted, "the magnificent skill which went into its decoration," and described it as, "some of the most beautiful and interesting pottery that has ever been made." (Wormington 1957:1958-1959)

Colin Renfrew said, "it cries out across the centuries, from museum showcase or art collection, with its own peculiar clarity and coherence," as well as its, "qualities of zest and vitality."
Douglas W. Schwartz called it, "Powerfully inventive and expressive," an art able to "communicate authority, skill, and a remarkable perception of reality." (in Brody 1977: xvii)

Mimbres motifs and newly created motifs in Mimbres style have become popular in the craft arts of modern Southwestern Indians, appearing in highly imaginative designs on Acoma pottery and Hopi jewelry. Other Indian artists painting in a contemporary manner often make use of the Mimbres style as well. Many Southwestern souvenirs of non-Indian origin also draw on Mimbres art for motifs to decorate cards, stationary, napkins, mugs, wind chimes, and a host of other items both useful and frivolous.

Mimbres Black-on-white pottery has archeological values similar to those of other prehistoric pottery types as an indicator of time and place of origin, as evidence of trade in the rare instances when it appears outside the area within which it was made, and as a source of comparative data for tracing the influences of one culture upon another. In addition to these values, however, the realistic images painted by these ancient Mimbres artists' also provide us with a window on their way of life. Although what we see though that window was filtered by the artists' own selectivity and is distorted by our cultural biases, it tells us far more than we can know about most preliterate peoples. The pictures seem to present views of mundane activities, dramatic events, mythic episodes and, perhaps, even dreams. Informed study and analysis through the disciplines of ethnology, archeology, and art history have the potential to tell us even more about these extraordinary artisans.

Of the material remains of the Mimbres occupation, the pottery stands out as the primary basis for significance. Mimbres pottery, however, is inseparable from the way of life of the people who made it. All aspects of the archeological record, from trade to artifacts (including the famous pottery) to the remains of Mimbres homes and villages, are parts of a whole--the Mimbres culture. The fact that the material culture of the Mimbres is surprisingly simple in contrast to the uniqueness of the artistic creations is, in itself, of significant interest in relation to ethnology, studies of creativity, art history, and other fields.

Much of the Mimbres pottery generally, and most of the bowls painted with life forms, were "killed" by knocking a hole in the
MIMBRES BLACK-ON-WHITE BOWLS. PHOTOGRAPHS BY FRED STIMSON COURTESY OF SCHOOL OF AMERICAN RESEARCH
Mimbres black-on-white bowls. Death figure (top), Armadillo with deerhead mask (bottom). Photographs by Fred Stimson, courtesy of School of American Research.
Sinueses Black-on-White bowl. Man trapping birds in a garden. Photograph by Fred Stimson, courtesy of School of American Research.
bottom and then were buried with the dead. Frequently the bowl was placed over the face of the dead person. Although no one knows the meanings the painted pottery had for the Mimbres people, many of the bowls with representational images found in burials showed no signs of other uses, and it is possible that at least some were made specifically for mortuary use.

Considering the connection of much of the Mimbres pottery with burials and the likely mythological content of many representational paintings, it is essential that any future management and interpretation of Mimbres pottery respect the possible sacred significance of the pieces by presenting them with appropriate dignity and attempting to instill in the visiting public a respect for the cultural context of the paintings.

MIMBRES IN RELATION TO OTHER CULTURES

The Mimbres occupation was the direct descendent of a cultural development from the Archaic Cochise culture through the early pithouse periods of the Mogollon. Classic Mimbres sites continue a settlement pattern established by large late pithouse villages. Burial and pottery styles likewise show a continuum culminating in the famous and distinctive geometric and representational styles of Mimbres Classic Black-and-White. The remains of these earlier cultures derive significance as phases leading to the Mimbres phase.

Cultures subsequent to the Mimbres phase, such as the immediately succeeding Animas/Black Mountain Phase and the poorly understood Salado occupation, are of less certain relevance. These successive cultures to the Mimbres show such a significant change in settlement pattern, architectural expression, and material inventory as to leave the Mimbres a distinct entity, representative of an abandoned lifeway, no longer viable in the north Mexican desert. Some archeologists believe that the later remains were left by different peoples who moved in the region after the Mimbres people were gone. It is possible, however, that there were links between these later residents and their Mimbres predecessors. At the very least, the later phases complete the story of the prehistoric occupation of the region by settled peoples.
STATUS OF RESOURCES

The strong attraction of Mimbres art for modern man has led to a passion for collecting Mimbres artifacts that has spread beyond the region to people throughout our nation and even to Europe and Asia. Prices in the antiquities market have soared, creating a demand that has found a complement of suppliers willing to risk illegal, as well as legal, destruction of archeological sites. Unfortunately, many of the Mimbres sites are near roads providing easy access for pothunters, yet they remain isolated enough to be vulnerable.

The need for protection of this primary resource is no longer restricted to sites in the field. Mimbres pottery in collections should now also be considered at risk, as much in danger of loss to skilled professional thieves as are valuable paintings and sculptures. There has already been at least one theft of Mimbres pottery from a large private collection, and similar attempts can be anticipated in the future. In addition, just as the forging of old masters has become a major problem in the art world, copies with varying degrees of resemblance to real Mimbres bowls have been available for purchase for some time.

CURRENT REPRESENTATION OF MIMBRES CULTURE WITHIN THE NATIONAL PARK SYSTEM

Of the three major prehistoric culture areas of the Southwest--the Anasazi, the Hohokam, and the Mogollon--the vast majority of sites within the National Park System are Anasazi. Nine units of the system have as their primary purpose commemoration of Anasazi sites, and numerous other areas contain important Anasazi ruins. In contrast, only one National Park System unit, Casa Grande National Monument, concentrates on a Hohokam site. The only commemoration of the Mogollon within the system is Gila Cliff Dwellings National Monument.

Most National Park Service areas focusing on prehistory have as their primary resource the remains of settlements. This reflects the significance of architecture in the preservation and interpretation of Anasazi culture. The most spectacular of these sites are at Chaco Culture National Historical Park and Mesa Verde National Park, but lesser sites that combine both
architectural excellence and scenic grandeur exist at places such as Aztec Ruins, Navajo, and Tonto national monuments.

The portable remains at these primarily Anasazi sites, including the pottery, are given full protection as cultural resources, but are secondary in the interpretive program and overall operation of the park. This is in accord with the primary significance of architecture in the presentation of Anasazi culture to the public. Some artifacts are usually exhibited in a visitor center museum while the rest are preserved for future research or as a bank of objects which can be drawn on for revised or expanded interpretive use. It is important to note that these visitor center museums are located near the architectural remains, and that generally artifacts are displayed near the sites where they were found.

An area set aside to preserve and interpret the Mimbres culture could largely reverse this procedure. In contrast to Anasazi culture, the resource that would most attract the public and do most to tell the Mimbres story would be the pottery. The Mimbres villages and artifacts other than the painted pottery would provide the essential context within which the pottery was created and offer important insights into the Mimbres way of life. Preservation of the village sites would also protect what remains of the pottery still in the ground. Provision of a place for the protection and exhibition of Mimbres pottery and other Mimbres artifacts, as well as preservation and interpretation of a reasonable number of village sites would be suitable recognition for a cultural and artistic achievement of the past that remains vital today long after those who created it have gone.

STUDY NEEDS

This preliminary analysis of the significance of the Mimbres culture reveals that additional study is required. Such as study should go beyond this basic determination to evaluate the various, and conflicting, archeological viewpoints on the Mimbres. Furthermore, under current policy, the National Park Service must consult with Native Americans culturally associated with resources under its management. A new area study would identify any contemporary Native American groups associated by tradition with Mimbres culture as well as the concerns these groups may have regarding interpretation, display of artifacts, and other aspects of management.
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FEASIBILITY OF A MIMBRES MUSEUM

A Mimbres Museum would serve three purposes: (1) a repository and exhibition museum for Mimbres pottery and artifacts, (2) an interpretive center for Mimbres culture, and (3) a visitor information center for the Gila Cliff Dwellings and the Masau Trail. In exploring the feasibility of such a museum, a number of questions arise:

- How extensive a facility is needed to properly commemorate the Mimbres culture?
- Is it necessary or desirable to house all of the three functions listed above within the same facility?
- How would the facility(ies) be managed, and by whom?
- How would the museum relate in terms of visitor circulation and interpretation with archeological sites?

None of these questions can be answered within the scope of the present study. To begin consideration of these questions, the study team briefly examined three potential museum/orientation center sites within Silver City—the Western New Mexico University Museum, the former U.S. Post Office building, and the Waterworks Building. The team also had an opportunity to see the exterior of the Mattocks ranch house and associated structures. The following aspects of these structures were considered especially important: access from main travel routes, availability of parking, structural condition, accessibility for future handicapped visitors, renovation costs, suitability for curation of artifacts, and suitability for exhibits and other displays.

Suitability for artifact curation is especially important for a Mimbres museum because the significance of the culture is based largely on the pottery. Appropriate curation of artifacts requires a space of sufficient size for the collection, where the environment can be carefully controlled in terms of temperature, humidity, insect and other pests, and light. With the high monetary value of the Mimbres pottery, security would be an especially important consideration. Collections must also be kept safe from fire and from any possibility of water damage from overhead pipes or an inadequate roof. Curatorial storage should be above the 500-year floodplain. Collections should
also be located so that they are accessible to visiting researchers, and the facility needs to be staffed appropriately to ensure proper treatment of collections.

A suitable interpretive space should be large enough to provide for the necessary exhibits and other media and to allow visitors to circulate comfortably and efficiently. Wall spaces should be continuous rather than broken up by features such as doorways, windows, and heating/cooling fixtures. Because sunlight can damage exhibits, outside light must be blocked out, yet there must be potential for appropriate interior lighting. As with curatorial spaces, security from theft, fire, and water damage would be extremely important.

WESTERN NEW MEXICO UNIVERSITY MUSEUM

Fleming Hall at Western New Mexico University is presently operated as a museum. Built in 1916 as a gymnasium, the building has recently been nominated to the National Register of Historic Places along with other university buildings as of local significance. It contains approximately 13,400 square feet of usable space.

Access from Travel Routes. Fleming Hall is approximately .25 mile from U.S.180 through a mostly residential neighborhood. Parking. There are parking areas to the north and to the west of the building. The lot on the north has recently been resurfaced and has been estimated to accommodate 50 vehicles. At present there does not appear to be enough turn-around space for large vehicles; however, there is potential for expansion. The smaller lot could accommodate staff parking. Structural Condition. The building appears to be structurally sound. According to university officials, the roof was recently replaced, and a new heating system will soon be installed. Handicapped Accessibility. The University is situated on hilly terrain, and accessibility for mobility impaired visitors will be difficult and expensive to achieve. Access from the north parking area will be especially difficult. Fleming Hall is a two-story structure, and it is likely that an elevator will be needed. Costs. The building is owned by the university, and it is not known what arrangements could be made for use of the building. Renovation costs cannot be estimated at this time.

Suitability for Interpretation and for Curation of Artifacts. The building itself, both interior and exterior, has visual
interest, but not so much as to detract from the main purpose of a Mimbres museum. The large unobstructed interior spaces would allow for flexibility in design and display of interpretive materials. As with any historic structure, however, the requirements of preservation would introduce constraints on modifications for adaptive use. The large number of windows would require work to fully control light levels and to make control of other environmental variables economically feasible.

Much of the storage space is substandard in terms of modern curatorial needs. There is no automatic fire suppression system, and much of the historic fabric is wood. Security that would be equal to the value of a major collection of Mimbres pottery would be expensive. The age of the structure and the fact that it was originally designed for other purposes are factors that must be taken into account in making any decisions regarding use. Space as such appears to be adequate but the nature and arrangement of that space is an issue. Adaptation to meet the needs of a Mimbres museum are probably possible but would be costly and require an innovative design process.

Study Needs

Many of the observations made in preceding paragraphs are based on only a cursory examination of the building. Much more time and expertise is needed to fully evaluate this building for possible use as a Mimbres museum. The parking, structural condition, and handicapped accessibility needs must be further studied, as well as detailed options for adaptive use. Copies of the floorplan for the building will be necessary to fully evaluate potential for visitor use and other functions.

Once a full study team has examined the building carefully, they will need to discuss future uses of the building with university personnel to determine what functions the university wishes to continue in the building, and the amount of space that could be allocated to the functions described for a Mimbres museum in the proposed legislation. Management roles would have to be defined including curatorial responsibilities, administration, maintenance, staffing, funding, and interpretation.
FORMER U.S. POST OFFICE BUILDING

The former post office building, containing over 4000 square feet including the basement, is now in private ownership. Built in 1934-1935, the building, has some architectural elements, of interest.

Access from Travel Routes. The former post office building is four blocks from New Mexico 90. It is across a narrow street from the Silver City Museum on Broadway, a street with predominantly commercial and government uses. Parking. Parking is available along Broadway, and there is a parking area for 15 to 20 vehicles behind the building. This parking area is not designed to accommodate buses or other large vehicles. Structural Condition. The building appears to be in good structural condition. Handicapped Accessibility. There appear to be few problems in providing accessibility for the handicapped. Costs. The owner has recently asked $250,000 for the building. Opportunities for leasing are unknown. Renovation costs cannot be estimated as this time.

Suitability for Interpretation and for Curation of Artifacts. The main floor of the building could provide ample lobby, exhibit, and office space. This would leave only the basement for curatorial and laboratory space. There are numerous windows in all walls and two skylights. Control of environmental parameters would require extensive modifications on both floors, as would proper security. Overhead pipes in the basement create a possible flooding hazard. The building could best be adapted for an orientation/interpretive center, but curatorial functions would likely have to be met elsewhere or in a new addition designed specifically for that purpose. Such an addition would decrease parking space, much needed in the downtown area. Proximity to the city museum would help to attract visitors to both facilities.

Study Needs

Many of the observations made in preceding paragraphs are based on only a cursory examination of the building. In fact the study team was able to enter only one basement room of the building during the onsite visit. Much more time and expertise is needed to fully evaluate this building for possible use as a Mimbres museum or an orientation center. The parking,
structural condition, and handicapped accessibility needs must be further studied. Floodplain considerations would have to be addressed.

WATERWORKS BUILDING

Constructed in 1887, the Waterworks Building is one of Silver City's unique historic structures. Individually listed as of local significance on the National Register of Historic Places in 1984, the building reflects an early interest in public works and Industrial Age amenities as well as Victorian design sensibilities. The building retains a high degree of historical and architectural integrity. Containing 2585 square feet including a partial basement, the building is situated on a 1.4 acre lot bordering Silva Creek with ample room for expansion or additional facilities. It is owned by the town of Silver City and has not been used except for storage for the past 20 years.

Access from Travel Routes. The waterworks building is visible from U.S. 180 on Little Walnut Road. It is adjacent to an elementary school. Parking. There is ample space for parking both in front of and behind the building. Neither area is paved at this time. Structural Condition. The building needs substantial repair, including a new roof estimated at over $100,000. Of masonry construction, the building has some large cracks with unknown impact on the stability of the structure. One wing of the building contains boilers, a pumping apparatus, and fuel storage containers. Adaptive use of this wing would require extensive modifications. Handicapped Accessibility. Access to the building entrances does not appear difficult; however, one wing of the building is two-storied with accessibility problems to the second floor. Costs. Although repair and renovation costs will be high, the Silver City Town Council has expressed a willingness to donate the building to the National Park Service.

Suitability for Interpretation and for Curation of Artifacts. Repair of the building to assure structural stability and to make it usable will doubtless be a major undertaking. In addition, preservation of the original historic fabric will place numerous constraints on modifications of the building. Interior furring will be necessary, which will reduce the floor space. Other work required to bring the building up to museum standards would be extremely expensive and would provide only a relatively small amount of space. An addition would be needed
if the building were to serve as a repository for a major
collection. The site is sufficiently large to accommodate an
additional structure; however, location near a major drainage
course raises the question of flood danger, a risk that would
have to be determined early in any planning for the use of the
structure.

Study Needs

Many of the observations made in the preceding paragraphs are
based on only a cursory examination of the building. The study
team was unable to enter the building during the onsite visit.
Much more time and expertise is needed to fully evaluate this
building for possible use as a Mimbres museum or an orientation
center. The parking, structural condition, and handicapped
accessibility needs must be further studied. Also, a
determination must be made as to whether the adaptive use of the
building would be possible while preserving the building's high
degree of integrity.

OTHER POSSIBLE MUSEUM LOCATIONS

The Mattocks Ranch House in the Mimbres Valley has also been
mentioned as a possible museum or orientation center. Although
it is distant from Silver City, the building is of visual
interest and, constructed in the 1880s, it appears to have
historic value. Situated adjacent to the Mattocks archeological
site in a pleasant location on the Mimbres River, the ranch
house property includes a two-story "bunkhouse" and a number of
sheds. It is owned by the Mimbres Foundation.

As the Mimbres Museum idea becomes better known, additional
structures will probably be proposed. There is also the
possibility of new construction at any number of locations.

STUDY NEEDS

In addition to the study needs listed above under the three
buildings examined by the study team and similar needs for other
possible museum/contact center locations, the following
determinations will be needed to answer the questions posed at
the beginning of this section.
Further work is needed to determine the size of any future Mimbres artifact collection to be curated at Silver City. There are already repositories for Mimbres artifacts in New Mexico at the Maxwell Museum, University of New Mexico, in Albuquerque and at the Laboratory of Antropology in Santa Fe. Is an additional repository needed in Silver City? There are residents of Silver City and nearby communities with collections Mimbres artifacts who may wish to have their collections remain in Silver City. The extent of these collections and the willingness of the collectors to donate them should be determined.

If Western New Mexico University continues to be the main storage and exhibition museum for Mimbres artifacts in the Silver City area, a number of alternatives are possible regarding the nature and extent of a federal management role. These alternatives would be closely linked with alternatives for archeological site commemoration, visitor circulation, and other planning issues.

Information needs and corresponding interpretive space needs for Gila Cliff Dwellings National Monument, the Masau Trail, the U.S. Forest Service, and other organizations involved would have to be coordinated with the responsible agencies and individuals. Decisions on how many, if any, archeological sites should be associated with the Mimbres Museum are needed before the interpretive space needs can be assessed. Also various alternatives for management of the sites would have to be evaluated.
FLEMING HALL, WESTERN NEW MEXICO UNIVERSITY

Mr. Frank Baca in pottery storage room, Fleming Hall
HISTORIC VIEW (CA. 1890) OF WATERWORKS BUILDING. COURTESY SILVER CITY MUSEUM

REAR OF WATERWORKS BUILDING TODAY
archaeological sites
OVERVIEW OF MIMBRES CULTURE

Study of the Mimbres culture has increased in southwestern archeology during the last decade and our vision of what constitutes the Mimbres region and culture has been a topic of much debate and reconsideration. To properly address the significance of various Mimbres sites in terms of the Mimbres system it is appropriate to begin with a brief overview of the Mimbres culture. The following is based on information in syntheses from three major areas: the extensive work of the Mimbres Foundation concentrated in the Mimbres Valley (LeBlanc and Whalen 1980; LeBlanc 1983), floodpool studies from proposed dams on the upper Gila River (Chapman et al. 1985; Fitting et al. 1982), and reconnaissance surveys along the Rio Grande (Laumbach and Kirkpatrick 1983; Lekson 1986).

The Mimbres Mogollon sequence shows continuous development from about AD 200 through 1130-1150. Three broad periods may be recognized: the Early Pithouse period (AD 200-550), the Late Pithouse period (AD 550-1000), and the Classic Mimbres (AD 1000-1150). In the Mimbres region the pithouse periods show a relatively continuous pattern of development similar to other areas of Mogollon occupation. Beginning around AD 1000 variations in architecture, settlement pattern, and material culture become more pronounced within the Mogollon, giving the Mimbres region definition. Differences within the Mimbres region itself influence evaluation of any one site's significance.

The Pithouse Periods

Early Pithouse villages are commonly located on high ridges and isolated knolls. Pithouses are round and deep, compared with later structures, and have lateral entrance ways. Larger "communal" structures, sometimes called great kivas, occur in some communities. The key elements of material culture, a plain brown, with occasional redware, pottery and metates, may be indicative of some increased reliance on corn. Corn horticulture had been adopted in the preceding Archaic period.

Changes in settlement location, domestic and ceremonial architecture, ceramic technology, trade items, and burial practices distinguish the Late Pithouse period. Settlement patterns shifted to valley bottom terraces or small easily
accessible mesitas. The larger pithouse villages remained the favored sites for occupation through the Classic Mimbres period. Large villages, occupied for centuries, number hundreds of pithouses, but not all were occupied at the same time. Pithouses are larger than previously and become progressively shallower and more rectangular. Other features become more standardized including masonry lining of later pithouses, form and location of firepits, and the orientation of the entry way to the east or southeast. Communal structures are distinguished by their large size which runs between about 100 sq. ft. to 575 sq. ft. of floor area in comparison with a maximum of 70 sq. ft. for domestic pithouses.

The ceramic evolution into what was to become Mimbres Classic Black-on-white took place during the Late Pithouse period. Ceramic change is marked by the introduction of a red slipped, highly polished pottery. Painted wares soon appeared, but maintained a low contrast design of red-on-brown. Around A.D. 800 Hohokam influence on Mimbres pottery became evident which set in motion the remarkable Mimbres figurative arts on pottery. This influence appears in early geometric styles, some vessel forms, and in Hohokam-style naturalistic figures. White slips replaced the brown finish to create a high contrast canvas for the design. This contrast was heightened with a change in firing technology that produced black designs instead of red. Boldface Black-on-white, a curvilinear geometric design style, was replaced by Transitional Black-on-white, a geometric style which merged into Mimbres Classic Black-on-white. Finally, burial practices began changing in Late Pithouse villages from inhumations between buildings and in abandoned pithouses to the practice of subfloor interments after about AD 900. Villages in which this occurred later became sites of large Classic period occupations. Ritual 'killing' of decorated vessels evolved from the scattering of an intentionally broken bowl over the burial pit to the placement of a ritually killed Transitional Black-on-white vessel over the head of the deceased with other, un killed, accompaniments to the side.

Mimbres Classic

Mimbres Classic is usually characterized by the construction of contiguous surface rooms, Mimbres Classic Black-on-white pottery, and a strong continuity in general settlement pattern, ceramic styles, and burial customs with the Late Pithouse period. A marked increase in storage facilities in rooms also
occurs. Irrigation agriculture seems to have been practiced, possibly toward the later stages of the period, representing an additional investment in agricultural technology to the already existing check dams and terraces. The above is a generalized description of the Classic Mimbres. There is actually significant variability among Mimbres sites, and it is these differences that are important in selecting significant Mimbres Classic ruins as commemorative units.

The three major drainages in the Mimbres region—the Gila River, Mimbres River, and Rio Grande—present quite different environmental, geographic, and archeological landscapes which affect and reflect the scope of Mimbres culture. The upper Gila riverine environment is diverse, ranging from mountainous, narrow canyons at Red Rock and Gila Hot Springs to a broad, open rolling valley and foothills near Cliff, New Mexico. Here, the settlement pattern is one of very large aggregated classic pueblos—including the Cemetery Site, Woodrow Ruin, and TJ Ruin—which are widely spaced with one or more large communal structures. In certain areas along the Gila and its tributaries small surface structures associated with Boldface Black-on-white may have preceded the building of Classic period surface rooms, a situation not evident elsewhere in the Mimbres region. Mimbres occupation into the 1200s may have occurred in the Redrock reach of the river.

The Mimbres Valley is more confined than the Gila, but is equally diverse in environment, ranging from mountainous ponderosa uplands to Chihuahuan desert along its lower reach. Large Classic Mimbres sites, such as Mattocks, Galaz, Swartz, Nan Ranch, and Old Town are much more numerous and tightly spaced than elsewhere. Building plans at these sites range from compact pueblo-style buildings, such as Swartz Ruin, to smaller groups of roomblocks massed around plazas, such as Mattocks. In the Mimbres Valley, communal structures are not evident, and it has been proposed that plaza areas served communal functions.

The Rio Grande within the Mimbres region presents a typical desert riverine environment. The broad open river valley is flanked by xeric piedmonts intermittently cut by washes that afford surface water in stretches some distance from the river. A few large Classic pueblos, such as Rio Vista, with associated communal structures, are situated along the Rio Grande and up the major western drainages. On the Rio Grande a settlement pattern of small Mimbres ruins clustered around isolated communal structures also occurs. The Rio Grande Mimbres sites
are largely inaccessible to the public either because of private ownership or remote conditions, and all have been heavily vandalized.

Large Classic Mimbres sites are an obvious choice for commemoration, but these were not necessarily the most significant sites in the Mimbres world. There are rock art sites, and Mimbres structural sites of ten or less rooms comprise about 85 percent of known Mimbres Classic sites. The association of these smaller sites with isolated communal structures further suggests their importance. The relationship and distribution of small structural sites and nonstructural sites in respect to the differences in settlement patterns implied by large site distributions is poorly understood. The true nature of the large sites is likewise unclear given the limited excavations adequate to the task of establishing relationships within and between sites. This statement would seem to be heresy considering the amount of excavation and recently published work. However, earlier work had poor excavation controls, dating techniques of the present were unknown, and those available were not consistently or rigorously pursued. Recent excavations have been more on the scale of "tests" and have had to contend with interference from extensive pothunting. In short, it is not even yet established whether the multiple roomblocks of the large sites are contemporaneous or are simply additive structural units like those of the Late Pithouse period, which represent centuries of building at the same locality.

There are two basic archeological viewpoints on Mimbres cultural change. The first approach assumes an increasingly sedentary lifeway based on agriculture within the core Mimbres area. An alternative scenario posits a basic hunter-gather economy in which the seasonal round is constrained, forcing increased reliance on agriculture. This takes a broader view of the Mimbres region and accounts for differences in architecture and material culture at distances from the Mimbres core area. The Classic Mimbres period may have been a time of transition from hunting and gathering to an agricultural economy. Through time, the constriction in the seasonal mobility during the Classic period--perhaps from the establishment of new economic systems in one or more areas of the Mimbres range--forced increasing sedentism in the core area with the necessary reliance on increased agricultural investment. Under this interpretation the present regional boundary (see Mimbres Region Map) could be extended east about 50 miles and south further into Chihuahua,
THE MIMBRES REGION
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ON MICROFILM
MAJOR MIMBRES RUINS NEAR SILVER CITY
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ON MICROFILM
Mexico. In this view large base camps featuring multiple, superimposed hut floors (such as the Lake Lucero site in the Tularosa Valley) would be no less significant in the Mimbres culture than would Old Town or the Woodrow Ruin in the Mimbres heartland.

Post-Mimbres Cultures

The succeeding period, known as the Animas or El Paso phase, in southwest New Mexico and northern Chihuahua, is clearly related to the Casas Grandes culture of Mexico. Manifestations of this culture in the United States are largely considered as autonomous frontier settlements. These boundary areas tend to show considerable variation in the time, nature, and intensity of occupation. Animas period settlement is distinguished by clusters of larger sites distributed over a largely unoccupied landscape. Although the main concentrations of Animas sites occur to the south away from Mimbres pueblos, where building occurred in the Mimbres core area, sitings are often on or near Mimbres ruins. The architecture of the larger Animas sites consists of puddled adobe roomblocks or a U-shaped roomblock around a central plaza. Rooms are considerably larger than in the Mimbres phase, particularly in the Mimbres Valley area. Ceramic assemblages become dominated by local utility wares with Chihuahuan incised ware and polychromes; the Classic Mimbres decorative tradition ceases to exist. The Mimbres culture is believed to have been absorbed and integrated into the Casas Grandes system rather than simply disappearing in a wholesale replacement of peoples. A long established "trading," or possible seasonal-round relationship with the Casas Grandes area by Mimbres peoples facilitated the integration. This, in part, is reflected in the variability of features in Animas sites, which incorporate techniques and features from the Casas Grandes and Mimbres areas. The occurrence of both inhumations following the Mimbres pattern, and cremations, unrelated to either Casas Grandes or Mimbres practice, underscore this period of cultural change and readjustment. The Animas phase lasts until approximately AD 1350 after which it gives way, at least in the Mimbres area, to a late Salado period occupation moving up the Gila drainage from Arizona.

There is no real evidence of any relationship between the Mimbres and Salado cultures. The Salado occupation of the Gila River is quite extensive, beginning about AD 1300, and is characterized by large, puddled adobe pueblos enclosed by
compound walls. Gila Polychrome and its late variants are the diagnostic pottery types. Salado occupation occurs even later in time, and very briefly, in the Mimbres Valley where it has all the earmarks of an overflow population from the Gila area. No Salado incursion has yet been recognized east along the lower Rio Grande Valley in New Mexico.

STUDY NEEDS

This brief summary certainly does not do justice to the literature on the Mimbres. It serves only to point out the general trends of Mimbres development and interpretation, and to relate some relationships and influences with other groups which affect our judgement on the significance of certain Mimbres sites. The profound differences in the debate on the structure of the Mimbres system underscores the need for a synthetic study of the Mimbres before significance can be determined. The various viewpoints need summarization, evaluation, and interpretation within the framework of a literature review. From this review, interpretative questions and lines of research should be developed. Museum and archival resources should be searched out and documented as to content, availability, comprehensiveness, strengths, weaknesses, and interpretive potential.

Earlier this report suggested that the relationship among and significance of various Mimbres site types was unclear and poorly understood. To understand and interpret these phenomena will require a large amount of systematic, controlled excavation. While such an effort is not within the scope of a new area report, such a report could identify areas of weakness in our information on the Mimbres. A large number of archaeological projects in the Mimbres country, including many in Classic Mimbres sites, have not been fully reported, even though some were carried out a long time ago. With the exception of excavation that might be required to develop sites for interpretive use, it seems most appropriate to restrict research to materials already in collections until the backlog is cleared up. Additional long-term study needs include the analysis of Mimbres art from the ethnographic, art historical, and artistic points of view to give us a better understanding of the culture for purposes of interpretation and management, and to help better define the needs of archeological research before new projects are undertaken.
The reconnaissance team was able to visit only a limited number of sites and then very briefly. Using national register criteria an inventory of highly significant and very significant Mimbres Classic sites should be developed. These sites should then each be visited and examined for extent of cultural resources, integrity of those resources, vandalism, research potential, availability, access, condition of landscape, and diversity of associated cultural resources. This would involve re-visitiation of the sites discussed herein as well as many others.

DESCRIPTION OF INDIVIDUAL SITES

The reconnaissance team was able to visit four Mimbres Classic period ruins and two Salado period ruins. The largest Mimbres ruin visited was the Woodrow Ruin on the Gila River just north of Cliff, New Mexico. Just below Woodrow, Richard "Red" Ellison's Kwillalekia site, a large, excavated Salado pueblo on the Gila floodplain was viewed from a distance. In the Mimbres Valley and adjacent Sapillo Creek, the team visited the Mimbres ruins of Mattocks, Cottonwood Canyon, and Lake Roberts Vista with a brief stop at the Janss Site, a Salado period ruin. In the southern portion of the upper Mimbres Valley, the locations, but not the sites, of the Galaz Ruin, Disert, Swartz Ruin, and the Nan Ranch were visited. Nearer Silver City the locations of Treasure Hill and Cameron Creek Village were pointed out, but not visited.

While all of these large ruins were undoubtedly of major significance to the Mimbres, and to our development of the concept of Mimbres culture, some can be quickly dismissed as no longer of commemorative quality. The Galaz, Swartz, and Disert sites have been essentially destroyed; either bulldozed away, repeatedly plowed and bladed, or extensively built over so that their remaining legacy is on paper, in museums, or in private collections (Cosgrove and Cosgrove 1932; Anyon and LeBlanc 1984). Salado sites and Mimbres sites on private lands where governmental intrusion is openly frowned on, such as the Nan Ranch, are also not be considered in this reconnaissance study.

Eight large Mimbres Classic ruins with potential as commemorative units associated with the proposed museum are described below: Woodrow Ruin, Mattocks, Cottonwood Canyon, Old Town, Lake Roberts Vista, TJ Ruin, Treasure Hill, and Cameron Creek Village. They are discussed in regard to integrity of the
resource and associated natural scene, significance of the site, availability of the site for acquisition, research value, interpretive value, and distance from Silver City. Generally, sites considered most suitable for commemoration featured a significant portion in an undisturbed condition, with excavated portions done under systematic control and curated collections available for interpretation and further research; an associated landscape remaining largely undeveloped and containing examples of early and post-Mimbres ruins; and, lastly, reasonable access from Silver City. Of the sites considered, Mattocks and Woodrow Ruins appeared to be the most suitable for commemoration. This is only a preliminary judgement, however, and substantial further study of these and additional ruins is necessary for any professional recommendation.

Woodrow Ruin

The Woodrow Ruin (LA 2454) is probably the largest Mimbres ruin under consideration. The site is in the Gila River Valley approximately 5 miles north of Cliff, New Mexico, and US 180 and about 27 miles northwest of Silver City. The ruin contains 16 roomblocks with possibly over 300 rooms, 2 great kivas, and numerous pithouses of the Late Pithouse period. Two roomblocks have been excavated by the Grant County Archaeological Society, but the status of the collections and documentation is unknown. The site is largely undisturbed and is presently fenced for protection. The Woodrow Ruin is on state lands and is listed on both the state and national registers. The riverine landscape immediately below the site is still intact. Grazing and scattered residences appear to be the dominant land uses in the immediate vicinity. More information is needed on potential land uses in the area and on vehicular access to the site.

In terms of diversity of structures--pithouses, roomblocks, and communal structures--the interpretive potential is excellent. Also, some of these features have already been excavated and could be cleared for viewing by the public along an interpretive trail. Availability of site-specific data and artifacts for the interpretive presentation needs to be investigated. The large Salado period site, Kwilleylekia (also on the state register), is about 2 miles downstream presenting the additional potential for interpretation of the post-Mimbres period.
The TJ Ruin

The unexcavated TJ Ruin (LA 4955) is preserved as part of Gila Cliff Dwellings National Monument. The site contains five house mounds estimated at about 200 total rooms, and two or three great kivas. At least one roomblock may be of the late Salado period while other dwellings of the late Pithouse period are suspected. Vandalism has been minimal at the TJ Ruin, but there are also absolutely no controlled excavations to shed light on the prehistory of the ruin and the Mimbres period occupation of the Gila Forks area. The site is in a scenic location on a mesa at the confluence of the west and middle forks of the Gila River. The surrounding landscape is mostly within the Gila Wilderness and is therefore largely undeveloped. Outside the wilderness area, however, there are Forest Service support and housing facilities, including a heliport and the state game warden's wilderness headquarters.

The TJ Ruin is over 44 miles from Silver City, the majority over curving, mountainous roads, that are occasionally impassible during the winter. Support facilities, interpretative staff, and active federal protection of this site are already in place. The nearby cliff dwellings offer potential for interpretation of the northern Mogollon not available at other Mimbres sites under consideration; however, unless excavations are undertaken, this site has little potential for interpretation beyond showing what an undisturbed Mimbres ruin looks like. Although research potential is extremely high at the TJ Ruins, its location on the northern fringe of the Mimbres area may not reflect Mimbres cultural development in the areas of heaviest occupation further south.

Lake Roberts Vista

Situated on U.S. Forest Service land overlooking Lake Roberts along Sapillo Creek, this ruin consists of one roomblock totalling about 20-60 rooms and one great kiva. Late Pithouse period structures also occur on the site, but the full nature of the area's cultural resources and the configuration of the ruin remain unknown. The site is unexcavated and has seen minimal pothunting. No collections are available. A little over 20 miles from Silver City, Lake Roberts is a man-made lake, with recreational buildings and other facilities concentrated on the lake margins. Except for these facilities, which are at a distance from the site, the landscape is undeveloped with
beautiful views of the surrounding forest. An interpretive trail with waysides has already been developed by the U.S. Forest Service. Although the Lake Roberts site attracts recreational visitors and is right beside NM 35, the distance and accessibility from Silver City is deceptive because of mountainous roads.

Cottonwood Canyon

Cottonwood Canyon Ruin is situated on the west side of NM 61 about 6 miles north of Mimbres, New Mexico, and about 30 miles from Silver City. The site is on U.S. Forest Service land. Cottonwood Canyon has not been professionally excavated, but has been heavily pothunted over the years. No collection or archives exist for further study. The site has 4 roomblocks and possibly 75-100 rooms; no communal structure is present. Except for the adjacent highway, the landscape is primarily one of undeveloped ponderosa forest with adjacent parkland valley bottom. The ease of access to this site is both its attraction and its curse. Protection of this ruin has not been feasible in the past despite federal ownership. Other than as an example of the impacts of pothunting, the site has little interpretive potential. Providing parking and any additional facilities may be a problem because of the limited land available for that use, possible floodplain considerations, and possible difficulties with handicapped access.

Mattocks

The Mattocks site, in the Mimbres Valley a little over 20 miles from Silver City, contains eight roomblocks totaling over 200 rooms, grouped around plazas in the architectural style of the Mimbres Valley. Late Pithouse, Classic Mimbres, and some Animas phase occupation have all been noted at the site. Within hiking distance, and clearly visible from the Mattocks site, is the McAnally site, an Early Pithouse village, perched on a high knoll across the Mimbres River. A short way to the north is the Salado period ruin of the Janes Site, owned and partially excavated by the Mimbres Foundation. The Mattocks is also owned by the Mimbres Foundation and is protected by an on-site caretaker living in one of the oldest adobe ranch house (1880s) in the Mimbres Valley. The ranch house (approximately 2000 sq. ft.) appears to be in good structural condition. The Mimbres Foundation has expressed a willingness to transfer these
Mattocks site looking east toward the Mimbres River
Study team at the Cottonwood site
properties to federal authority. The Mattocks Site has contributed significantly to our knowledge of the Mimbres culture both through past excavations by Paul Nesbitt (1931) and by the more recent work of the Mimbres Foundation. Curated archives and collections from this site are available for further study. Mattocks ruin is the major, almost sole, source for dendrochronological work that has established the time frame for the Mimbres sequence. Still, despite all the work, a significant portion of the site remains unexcavated for future research.

Interpretive potential at the Mattocks site is enhanced by the possibility of clearing previously excavated structures, with the added advantage that there is a good site-specific information, and probably artifacts, to make the interpretive program more meaningful. The site is located on a bench above the Mimbres River. The immediately surrounding landscape is pleasant, and, except for the historic ranch house and associated structures, still largely undeveloped. The boundaries of the Mimbres Foundation property will need to be determined as will the ownerships and potential future uses of surrounding lands. Vehicular access will also require further study.

Old Town

Old Town is on Bureau of Land Management property in the transition area between the upper Mimbres valley and the desert of the Deming plain. The ruin is one of the largest in the Mimbres region, but relatively little is known about the actual structure and size of the site. LeBlanc believes a communal structure may be present, but this is unverified. Even though the site has been severely pothunted and partially bulldozed, it must be considered because of its size and the unique locality and landscape. Further study will be needed to assess its condition and eligibility for consideration.

Treasure Hill

Treasure Hill is about four miles east of Silver City. The site consists of six roomblocks totaling over 100 rooms. One or two communal structures may be present. The site is associated with some of the best documented Mimbres period water control features. Portions of the site have been extensively
vandalized, including some bulldozing. Treasure Hill suffers from multiple private owners with the majority of the site owned by Laverne Herrington, who has protected structures on her lands. The site is in a rapidly urbanizing, semi-rural landscape featuring mixed mobil home and standard residential housing as well as some small businesses in the immediate area. No systematically excavations are immediately available, although collections from two kivas excavated by Cosgroove in the 1920s may be housed at the Museum of Northern Arizona. Treasure Hill is on the state register. Further investigation will be necessary to evaluate the sites potential for resource protection and visitor use.

Cameron Creek

Located about 2 miles northeast of Hurley and within 15 miles of Silver City, Cameron Creek Village represents one of the earliest archeological excavations at a Mimbres Classic site (Bradfield 1929). Presently owned by Phelps-Dodge, it is being protected from vandalism. Late Pithouse dwellings are extensive at the site; Bradfield dug 57. The Classic portion of the ruin is represented by four roomblocks of about 110 rooms of which 80 were excavated by Bradfield. The site was not visited by the reconnaissance team, but apparently the landscape of the site is undeveloped and very dessicated. Collections should be available, but their current disposition is unknown. Cameron Creek has contributed significantly to the public awareness and early reconstructions concerning the Mimbres culture. Although these excavations provide an opportunity to clear and stabilize a variety of architectural features, there is little site-specific data that might be used in conjunction with them. Also, the extent of the previous excavations severely limits the site’s potential for future research. Furthermore, questions concerning the quality and availability of past collections and archives leave Cameron Creek’s potential for further research and interpretation in doubt.
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RECOMMENDATION FOR FUTURE STUDY

Based on the study needs indicated in this document, the study team recommends that a new area report be prepared on the commemoration of Mimbres culture. This report will analyze and evaluate the complex, interrelated factors involved in the commemoration of Mimbres culture. These factors include an emphasis on very valuable artifactual materials, variations in the basic archeological viewpoints on the Mimbres, visitor use and management of an unknown number of non-contiguous resource areas, and orientation functions for features in addition to the Mimbres culture such as the Masau Trail and Gila Cliff Dwellings. The report would contain not only a complete analysis of significance but also alternatives for the future protection and management of Mimbres resources, both land-based and artifactual.

Costs

Cultural Resources: $50,000

- Literature search and synthesis (Mimbres, post-Mimbres)
- Document museum and archival resources
- Site survey and evaluation
- Mapping of sites
- Ethnographic work

Natural Resources: $10,000

- Floodplain Analysis
- Collection of Resource Data

Museum Feasibility and Overall Visitor Use: $30,000

- Travel and partial salary for planning team personnel (including USFS and BLM), with expertise in park planning, historical architecture, landscape architecture, curation, interpretive planning, civil engineering, handicapped access
- Land status data and mapping

Public Involvement and Printing: $6,000

TOTAL: $96,000
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