

Following two decades of excavations and research at the NAN Ranch Ruin in southwestern New Mexico, Harry Shafer offers new information and interpretations of the rise and disappearance of the ancient Mimbres culture that thrived in the area from about A.D. to

Mimbres periods[edit] The Mimbres cultural periods are defined by Harry J. The Early Pithouse, or Cumbre Phase, is dated from to 1000 B.C. The Late Pithouse period included the Georgetown phase , San Francisco phase when maize became an important staple of the diet, and the Three Circle phase when there was a transition from pit-houses to pueblo villages and slightly greater reliance on cultivation of maize. Lastly, the Classic period when cobble masonry architecture was built over Late Pithouse period sites. The Classic period included the Classic phase and Terminal Classic phase [8] NAN Ranch village[edit] The main village has two layers of structures, which are believed not to have been inhabited at the same time. The lower, or earlier, level is dated about [Three Circle phase] and consists of 16 pit-houses. The East Room Block contained a sturdily built, large rectangular room 31 by 33 feet 9. The South Room Block also had a community room 20 by 20 feet 6. In the plazas outside the room blocks were ramadas, outdoor work areas, adobe-lined fire pits, middens , and a cremation area. There were also several pit-houses. Construction materials and techniques in the 12th century were less reliable and methodical, with poorer quality adobe and rock, that resulted in irregular shaped rooms. Between 1000 and 1200 A.D., people left the Mimbres valley and did not return to their previous settlements, marking the end of the Mimbres Classic period. The first was the single-family household which had living rooms for a family. The next housed extended family members with shared work, storage and ceremonial rooms. Larger room blocks, the third tier, consisted of several extended families. The last is the village. The housing groupings became more complex to efficiently support agriculture and maintain extended family relationships and rights. The animals found in the higher elevations included: This was likely the precipitating factor in the transition of remote pit-houses to the centralized NAN Ranch village for the man-power to build and support the irrigation systems. Cooking pots were used to prepare food. These processing tools were present during the San Francisco Phase and increased in complexity and use during the Three Circle Phase due to greater dependency upon maize. Surplus food was stored in storage pits and granaries. Care was taken to prevent spoiling or consumption by rodents, such as placing seeds and food in jars and storage pits. Women are identified in art work by presence of apron with strings hanging from the waist. The apron-wearers were the child care givers , made pottery like bowls and vessels and engaged in carrying hunted animals. From the artwork, men wore three different types of hair styles, made baskets, farmed , gathered food, and fished. Women were often pictured alone, while the men were always in groups. Ceremonial imagery 1000 assumed to signify authority, status, and knowledge 1000 had more men than women. An individual with several material possessions is to be thought of in high rank while others are of lower rank. The material possessions were likely made locally as there is little evidence of a trading network among these people during the time period. One lies on the ground, his head severed. The other sits atop him, wearing a helmet with a head like the "Horned Serpent" and holding what appears to be the hair of the victim in one hand and yielding a weapon in the other hand. The bodies of the people are painted black, except for a band of white painted across the eyes, similar to other painted images in Mimbres pottery. A man who died about 1000 had fossilized feces, likely in his colon when he died, that provide some insight into the convalescent care he received, including high levels of willow pollen for pain, mustard pollen possibly for his digestive tract, and very finely ground corn possibly from a thin soup. Although there were decided status levels at NAN Ranch, there was no noticeable difference in the health of the individuals. It is theorized that there was no great period of starvation , or "food stress", during the Classic Mimbres period sites, including the NAN Ranch. There was evidence of anemia 1000 caused by a low-iron, low-protein maize diet or parasites 1000 due to the incidence of porotic hyperostosis Cosgrove and their son Burt were initial excavators at the NAN site, [32] which is near their excavation project, the Swarts Ruin

Chapter 2 : NMNH Anthropology : Mimbres Pottery

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Cosgrove conducted the earliest excavations with their son in and Extensive excavations occurred from the s through the s of the several phases of occupation and their hunter-gatherer and farming economy. Vegetation in the area includes agave , common curlymesquite, dropseed , grama , prickly pear , sagebrush , sotol , and yucca. There are also examples of riparian vegetation nearby and villagers probably found douglas fir and ponderosa pine within 6. It was likely an ideal area for agriculture due to the long growing season and plentiful water supply. The Early Pithouse, or Cumbre Phase, is dated from to “ The Late Pithouse period included the Georgetown phase , San Francisco phase when maize became an important staple of the diet, and the Three Circle phase when there was a transition from pit-houses to pueblo villages and slightly greater reliance on cultivation of maize. Lastly, the Classic period when cobble masonry architecture was built over Late Pithouse period sites. The Classic period included the Classic phase and Terminal Classic phase [8] NAN Ranch village The main village has two layers of structures, which are believed not to have been inhabited at the same time. The lower, or earlier, level is dated about [Three Circle phase] and consists of 16 pit-houses. The East Room Block contained a sturdily built, large rectangular room 31 by 33 feet 9. The South Room Block also had a community room 20 by 20 feet 6. In the plazas outside the room blocks were ramadas, outdoor work areas, adobe-lined fire pits, middens , and a cremation area. There were also several pit-houses. Construction materials and techniques in the 12th century were less reliable and methodical, with poorer quality adobe and rock, that resulted in irregular shaped rooms. Between and , people left the Mimbres valley and did not return to their previous settlements, marking the end of the Mimbres Classic period. The first was the single-family household which had living rooms for a family. The next housed extended family members with shared work, storage and ceremonial rooms. Larger room blocks, the third tier, consisted of several extended families. The last is the village. The housing groupings became more complex to efficiently support agriculture and maintain extended family relationships and rights. The animals found in the higher elevations included: This was likely the precipitating factor in the transition of remote pit-houses to the centralized NAN Ranch village for the man-power to build and support the irrigation systems. Cooking pots were used to prepare food. These processing tools were present during the San Francisco Phase and increased in complexity and use during the Three Circle Phase due to greater dependency upon maize. Surplus food was stored in storage pits and granaries. Care was taken to prevent spoiling or consumption by rodents, such as placing seeds and food in jars and storage pits. Women are identified in art work by presence of apron with strings hanging from the waist. The apron-wearers were the child care givers , made pottery like bowls and vessels and engaged in carrying hunted animals. From the artwork, men wore three different types of hair styles, made baskets, farmed , gathered food, and fished. Women were often pictured alone, while the men were always in groups. Ceremonial imagery “ assumed to signify authority, status, and knowledge “ had more men than women. An individual with several material possessions is to be thought of in high rank while others are of lower rank. The material possessions were likely made locally as there is little evidence of a trading network among these people during the time period. Painted inside a bowl found on the site is a ceremonial headdress, like that of Aztec and Mexican culture, that features two human figures. One lies on the ground, his head severed. The other sits atop him, wearing a helmet with a head like the "Horned Serpent" and holding what appears to be the hair of the victim in one hand and yielding a weapon in the other hand. The bodies of the people are painted black, except for a band of white painted across the eyes, similar to other painted images in Mimbres pottery. A man who died about had fossilized feces, likely in his colon when he died, that provide some insight into the convalescent care he received, including high levels of willow pollen for pain, mustard pollen possibly for his digestive tract, and very finely ground corn possibly from a thin soup. Although there were decided status levels at NAN Ranch, there was no noticeable difference in the health of the individuals. It

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Chapter 3 : NAN Ranch Ruin | Revolv

The NAN Ranch Ruin site is a Late Pit-house and Classic Mimbres village located along the Mimbres River, at Dwyer, New Mexico and the NAN Ranch was listed as a National Register of Historic Places in

Dean Wilson Mimbres Transitional or Style 2 Black-on-white refers to white wares that exhibit paste, slip, and paint characteristics that are very similar to those described for Mangas Black-on-white but with slightly different painted styles LeBlanc ; Shafer ; Shafer and Brewington Mimbres Transitional as described here refers to Mimbres white ware forms exhibiting styles in black mineral paint that are intermediate between those noted in Mangas Black-on-white and Mimbres Classic Black-on-white. Pottery reflecting examples of Mimbres Transitional or Style 2 Black-on-white have been previously described and illustrated both as part of the continuum associated with decorated pottery previously attributed to Boldface Black-on-white Cosgrove and Cosgrove and Magnus Black-on-white Brody ; Haury Pottery exhibiting decorations described for Mimbres Transitional Black-on-white appear to have been produced from the late ninth to early eleventh century Shafer ; Shafer and Brewington Pastes are similar to those noted for brown ware types and tend to be soft and are brown to gray in color. Slips are usually white to pink and are often soft and chalky and easily flake and erode. Combinations of triangles and scroll elements continue as common designs often in combination with parallel lines and hatched elements. Thin straight hachure often framed by thick lines; replace the wavy lines found in Mangas Black-on-white. Hatching may exhibit either longitudinal or angular orientation and lines tend to be thin and evenly and closely spaced. Thicker lines are often border by small connecting or sawtooth triangles. Later examples of this type exhibit bands or horizontal borders as well the first consistent use of naturalistic motifs that are rarer and more limited in subject represented than in later periods. There is also a general refinement in the execution of designs from earlier black-on-white forms. Designs are often divided into two to four well organized opposing quadrant fields. Geometric bands that began just below the rim are also represented by late examples of this type. These bands may be framed by single or multiple framing lines and designs often fill much of the space between the thin bands sometimes creating negative designs. Forms are largely represented by bowls and designs are limited to interiors. Anyon, Roger and Steven A. LeBlanc *The Galaz Ruin*. University of New Mexico Press, Albuquerque. School of American Research, Santa Fe. Gila Pueblo, Medallion Papers No. University of New Mexico Press, Albuquerque. Shafer, Harry J and Robbie L. Kiva 66 1

Chapter 4 : Mimbres archaeology at the NAN Ranch Ruin (edition) | Open Library

Mimbres Archaeology At The Nan Ranch Ruin by Harry J. Shafer Following two decades of excavations and research at the NAN Ranch Ruin in southwestern New Mexico, Harry Shafer offers new information and interpretations of the rise and disappearance of the ancient Mimbres culture that thrived in the area from about A.D. to

About the collection In late , E. His first field trip was in to the Hopi pueblos of northeastern Arizona. Employed by the BAE first as an ethnologist and later as the Chief of the Bureau, Fewkes continued archaeological fieldwork well into his late seventies. The images above show a bowl with an intact kill hole and one in which the kill hole has been filled in. The Mimbres occupied the somewhat isolated mountain and river valleys of southwestern New Mexico from about to AD. Recognized as part of a larger group known as the Mogollon, the Mimbres were concentrated around the Mimbres River, named by early Spanish settlers for the abundance of mimbres or small willows found along its banks. The name Mimbres, or Mimbrenos, was adopted as the official name of the culture at the turn of the century. Known primarily for their exquisite painted pottery, the Mimbres culture is of interest to archaeologists and anthropologists, as well as art historians and collectors. Contemporary research on the Mimbres culture relies heavily on comparisons with more modern puebloan pottery and practices, as widespread commercial looting has destroyed many sites over the years Hegmon According to such comparisons, as well as the presence of female burial sites complete with pottery-making tools, it is generally accepted that the artists responsible for creating the pottery were women, who received their training from relatives Hegmon Research conducted by Leblanc and Ellis in suggests that a handful of potters making between 50 and bowls a year could account for all Mimbres black-on-white ceramic production. If Leblanc and Ellis are correct, the Mimbres represent a different model of craft production in which specialists were not concentrated in one area, but spread throughout the society Hegmon The earliest classification of the designs painted on the pottery was set forth by Jesse Walter Fewkes in *Designs on Prehistoric Pottery from the Mimbres Valley, New Mexico* In this work, Fewkes divided the designs into three types; geometric, conventionalized, and realistic. Within these three types, Fewkes also identified a number of themes including: Though the images painted on the pottery are identifiable as human, animal, or geometric, their intended meaning remains a mystery. Though there is no published study analyzing the designs as a whole, research focusing on certain categories of images have been attempted to better understand what is being portrayed. In fact, interpretations by Hopi people have been utilized in an effort to illuminate the significance of this imagery, Hegmon In addition, artists and art historians have also offered their interpretations of Mimbres iconography, lending more diverse assumptions as to the significance of such imagery. Despite conflicting interpretations of the painted designs which exist throughout the archaeological and artistic worlds, the use of the pottery is less controversial. The majority of the bowls and pitchers were most likely made to be used in everyday subsistence activities; however, some archaeologist suggests they served a purely mortuary function Brody , Bray As Fewkes would discover in his excavations of the Oldtown and Osborn ruins, the deceased were buried in an upright crouched position with a bowl often, but not always painted placed over their heads. Brody suggests that the act of piercing the bowl and placing it over the head of the deceased allowed the spirit of the dead to escape the body. Archaeology of the Mimbres Although Southwestern archaeologists were aware of sites in the Mimbres Valley, none were of particular interest because of the richness of neighboring Pueblo ruins. Nearby sites including Chaco Canyon, Cliff Palace, Mesa Verde, and Pueblo Bonito enticed countless excavations and publications, while the seemingly unimpressive and clearly uninhabited Mimbres sites were, for the most part, neglected. During the summer months of , Fewkes toured the vicinity of Deming, New Mexico, the location of E. What Fewkes found when he arrived was the aftermath of rudimentary excavations littered with pottery sherds and skeletal remains. In the years following his first trip to the Mimbres Valley, Fewkes published three volumes: *School of American Research: Santa Fe, New Mexico*. Leblanc, and Catherine J. *Ancient Art of the Southwest*. Hudson Hills Press, Cultural Resource Series No. Smithsonian Miscellaneous Collections, Vol. *Journal of Archaeological Research* Vol 10, No. *Ancient Pueblo painters of the American Southwest*. Thames and Hudson Ltd, Sex,

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Gender, and Status: Human Images from the Classic mimbres. *American Antiquity* 65 1: University of New Mexico Press. *Reconstructing a Lost Culture Through its Pottery*. Museum of New Mexico Press, Amerind Foundation, Archaeology Series No.

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Chapter 6 : Southwest Ceramic Typology | Type

The NAN Ranch Ruin is a large, pithouse/pueblo site once inhabited by people of the Mimbres Mogollon culture, an agriculturally-oriented tradition that had its be-

Chapter 7 : NAN Ranch - Wikipedia

NAN Ranch, also known as Y Bar NAN Ranch, is a ranch in Faywood, New Mexico, that was added to the National Register of Historic Places in The property was developed as a ranch beginning in the lates by John Brockman, who grew corn, alfalfa, and several types of fruit and bred cattle.

Chapter 8 : NAN Ranch Ruin - Wikipedia

Tucson=s nonprofit Old Pueblo Archaeology Center (Old Pueblo) will offer its Mimbres Ruins, Rock Art, and Museums of Southern New Mexico study tour, led by Registered Professional Archaeologist Allen Dart, again in June

Chapter 9 : Mimbres Archaeology at the NAN Ranch Ruin - Harry J. Shafer - Google Books

Although the ceramic repertoire of the Mimbres has been extensively studied, illustrated, and published for over a century, Mimbres perishables technology is poorly known. Detailed analysis of the small but highly informative plant-fiber artifact assemblage from NAN Ranch, New Mexico, permits the.