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Chapter 1 : Style 1 (Boldface) | American Southwest Virtual Museum

*Mimbres Archaeology of the Upper Gila, New Mexico (Anthropological Papers) [Stephen H. Lekson] on www.nxgvision.com *FREE* shipping on qualifying offers. This reappraisal of archaeology conducted at the Saige-McFarland site presents for the first time a substantial body of comparative data from a Mimbres period site in the Gila drainage.*

Dean Wilson The definition of pottery defined here as Mangas Boldface Style I Black-on-white has a long and somewhat complicated history Lekson This type as described here includes what would now be considered the early forms of black-on-white pottery from the Mimbres region defined by Cosgrove and Cosgrove as Mimbres Bold Face Black-on-white, and slightly later by Haury as Mangas Black-on-white. Pottery described using these range of terms and referred here in the discussions that follow as Magnus Black-on-white refer to the earliest "Mimbres" black-on-white pottery Bradfield ; Brody ; Cosgrove and Cosgrove ; Haury ; Shafer ; Shafer and Brewington ; Wilson ; Woolsey and McIntyre Mangas Black-on-white reflects the beginning of a long sequence of the production of black-on-white ware pottery, that while often decorated with intricate and increasingly elaborate designs, essentially representing a slipped and painted brown ware. The technological characteristics of this pottery reflect the challenges of producing black-on-white pottery with color combinations similar to that achieved in regions of the Colorado Plateau using the self-tempered volcanic paste and slip clays found in the Mogollon Highlands. Pastes tend to be brown to gray. Slips are usually white to light pink and are often soft and chalky. Slipped surfaces are usually smoothed and moderately polished. The exterior of bowls and interior of jars are usually not slipped. Unslipped surfaces are usually gray to brown. The great majority of the pottery assigned to this type represents bowls, although jars are also represented. Bowls are usually polished on the interior and exterior surfaces. Rims are usually rounded to tapered and solidly painted. While paint color can be an important attribute in separating this type from earlier Three Circle Red-on-white, other attributes are also important indicators of this type, because a significant frequency of "misfired" examples may exhibit decorations in brown to red paint and again may reflect a struggle to create black-on-white pottery with local resources. Decorations are applied in a black, brown, to red mineral paint that appears to have been polished into the surface. Designs are executed in bold designs covering much of the decorative surface. Motifs include wavy lines, triangles, curvilinear scrolls, ribbons with wavy hachures, and wide saw-toothed lines. While design styles are similar to those noted on earlier Mogollon painted types, there were definite changes in the organization of these designs Brody Designs are often arranged into quartered or banded patterns where different elements were combined together to form larger motifs. These often included a mixture of squiggle hachured and solid designs. These sections were usually separated from similar pattern combinations by a series of thin lines. Three distinctive layouts commonly occur on this type: The repeated images often occur across entire decorative field created through the repeated images created from a combination of a few motifs. Lines are not as straight, and evenly and closely spaced as later Mimbres white ware types. Similar elements and layouts appear to have been executed in pottery associated with contemporaneous pottery produced in other Southwestern regions although the overall designs noted for Mangas Black-on-white are quite distinct from that produced in other Southwestern regions. Painted styles described for Mangas Black-on-white may be roughly analogous although certainly not identical to those noted in examples of Santa Cruz Red-on-buff and Gila Butte Red-on-buff in the Hohokam region and Red Mesa Black-on-white in the Anasazi region. Pottery assigned here to Mangas Black-on-white appears to have been produced sometime between A. The late dates given here is partially based on the Northern Mogollon chronology Berman ; Wilson and is later than the ending dates derived from dated contexts in the Mimbres region Shafer and Brewington Further evaluations of contexts associated with this type may provide important clues concerning the nature and dating of occupations in different regions of the Mogollon Highlands. While the production of Mangas Black-on-white may have largely limited to the Mimbres region,

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it occurs over a wide area including regions of the Mogollon to the north as well as regions of the Jornada Mogollon to the east. Anyon, Roger and Steven A. LeBlanc The Galaz Ruin. University of New Mexico Press, Albuquerque. Monograph School of American Research, No. Gila Pueblo, Medallion Papers No. The University of Arizona Press, Tucson. Shafer, Harry J and Robbie L. Kiva 66 1 Dean Ceramic Types and Attributes. Ceramics, Miscellaneous Artifacts, Bioarchaeology. Bone Tools and Faunal Analysis, edited by Y. R Oakes and D. McIntyre Mimbres Mogollon Archaeology. University of New Mexico Press, Albuquerque.

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Chapter 2 : Mimbres Archaeology of the Upper Gila, New Mexico – UAPress

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Sites[edit] Archaeological sites attributed to the Mogollon culture are found in the Gila Wilderness , Mimbres River Valley , along the Upper Gila river, Paquime and Hueco Tanks , an area of low mountains between the Franklin Mountains to the west and the Hueco Mountains to the east. It contains several archaeological sites attributed to the Mimbres branch. At the headwaters of the Gila, Mimbres populations adjoined another more northern branch of the Mogollon culture. The Mimbres branch is a subset of the larger Mogollon culture area, centered in the Mimbres Valley and encompassing the upper Gila River and parts of the upper San Francisco River in southwestern New Mexico and southeastern Arizona as well as the Rio Grande Valley and its western tributaries in southwest New Mexico. Differentiation between the Mimbres branch and other areas of the Mogollon culture area is most apparent during the Three Circle – CE roughly and Classic Mimbres – phases, when architectural construction and black and white painted pottery assume locally distinctive forms and styles. Local pottery styles include early forms of Mimbres black and white "boldface" , red-on-cream, and textured plainware. Large ceremonial structures often called " kivas " are dug deeply into the ground and often include distinctive ceremonial features such as foot drums and log grooves. Classic Mimbres phase AD – pueblos can be quite large, with some composed of clusters of communities, each containing up to rooms and all grouped around an open plaza. Ceremonial structures were different from the previous pithouse periods. Most common were ceremonial rooms within roomblocks. Smaller square or rectangular semi-subterranean kivas with roof openings are also found. The word "kiva", a Hopi term with specific meaning, has generally been applied to Northern Pueblo populations. It may be a poor term in discussing the Mogollon in their broadest contexts. Mimbres pottery[edit] Mimbres bowls at Stanford University Ceramics, especially bowls, produced in the Mimbres region is distinct in style and painted with geometric designs and representational images of animals, people, and cultural icons in black paint on a white background. Some of these images suggest familiarity and relationships with cultures in northern and central Mexico. The elaborate decoration suggest the Mimbres Mogollons enjoyed a rich ceremonial life. Early Mimbres black-on-white pottery, called Mimbres Style I formerly "Boldface Black-on-White" , is primarily characterized by bold geometric designs, although some early examples feature human and animal figures. Mimbres black-on-white bowl, ca. Classic Mimbres Black-on-White pottery Style III is characterized by elaborate geometric designs, refined brushwork, including very fine linework, and may include figures of one or more animals, humans, or other images bounded either by simple rim bands or by geometric decoration. Birds figure prominently on Mimbres pots, including images such as turkeys feeding on insects and a man trapping birds in a garden. Fish are also common. Mimbres bowls are often found associated with burials, typically with a hole punched out of the center, known as kill holes. Most commonly Mimbres bowls have been found covering the face of the interred person. Wear marks on the insides of bowls show they were actually used, not just produced as burial items. Mimbres pottery is so distinctive that until fairly recently, the end of its production around to was equated with the "disappearance" of the people who made it. More recent research indicates that substantial depopulation did occur in the Mimbres Valley, but some remnant populations persisted there. Descendants[edit] The area originally settled by the Mogollon culture was eventually filled by the unrelated Apache people, who moved in from the north. However, contemporary Pueblo people in the southwest claim descent from the Mogollon and other related cultures.

Chapter 3 : Mogollon culture - Wikipedia

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This reappraisal of archaeology conducted at the Saige-McFarland site presents for the first time a substantial body of comparative data from a Mimbres period site in the Gila drainage. Lekson offers a new and controversial interpretation of the Mimbres sequence, reintroducing the concept of the.

Chapter 4 : Mimbres River - Wikipedia

October 28, - President Rutherford B. Hayes arrives in Santa Fe, becoming first sitting president to visit New Mexico. He arrived by railroad in Grant County then traveled by horse-drawn ambulance.

Chapter 5 : Southwest Ceramic Typology | Type

This reappraisal of archaeology conducted at the Saige-McFarland site presents for the first time a substantial body of comparative data from a Mimbres period site in the Gila drainage.

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Archaeology Southwest Magazine Vol. 17, No. 4 FREE PDF DOWNLOAD. Michelle Hegmon and Margaret Nelson Arizona State University. Mimbres, which means "willows" in Spanish, is the name given to a cottonwood- and willow-lined river in southwestern New Mexico.

Chapter 8 : Mimbres archaeology of the Upper Gila, New Mexico | Celebrating New Mexico Statehood

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