

# Maverick Mountain Series and Roosevelt Red Ware Origins

PATRICK D. LYONS, ARIZONA STATE MUSEUM AND ARCHAEOLOGY SOUTHWEST

*The Maverick Mountain Series* of pottery types derives its name from the Maverick Mountain phase Kayenta enclave at Point of Pines, in the mountains of east-central Arizona. Roosevelt Red Ware was named for the Roosevelt Lake area, where archaeologists once thought the group of pottery types now known as Pinto, Gila, and Tonto Polychrome (the “Salado polychromes”) had developed. The origin of both groups of types, however, can be traced to Tsegi Orange Ware and Tusayan White Ware, the painted pottery traditions of far northeastern Arizona and southeastern Utah. This three-way connection is clearly evident at Point of Pines, where some of the earliest, most securely dated specimens of Maverick Mountain Series and Roosevelt Red Ware types were found in association with perforated plates (Kayenta pottery making tools), utility ware and painted pottery made in the Kayenta region, and a D-shaped kiva. The Maverick Mountain Series and Roosevelt Red Ware quickly spread far beyond the Arizona mountains, however, and local production of both groups of types occurred throughout the southern Southwest.

Tsegi Orange Ware was tempered with crushed Tusayan White Ware potsherds or a mixture of sherds and sand or crushed rock. Although some were unpainted, most Tsegi Orange Ware vessels were decorated with black, black and red, or black, red, and white paint. The black paint is rich in manganese and the other pigments are clays with abundant iron (red) or lacking iron (white).

The majority of Tusayan White Ware vessels were tempered with sand, although some exhibit volcanic ash temper, and a small minority were tempered with crushed sherds. Tusayan White Ware vessels were predominately decorated with organic paint, made from boiled-down plants (such as beeweed or tansy mustard), although some bear paint enhanced by the addition of minerals (iron or manganese).

Despite these differences, vessels of both wares were produced using the coil-and-scrape technique. There is also considerable overlap, late in the Kayenta sequence, between the distinctive layouts and motifs comprising the painted decorations exhibited by Tusayan White Ware and Tsegi Orange Ware (figures 1-4). Most important among these are radial (especially offset quartered), meridional (“orange peel”), and Y-frame (“diaper”) layouts, the “Dogoszhi meander” (which often takes the form of the Kayenta “bird wing”), corbel-and-hatch filler, and cross-hatching. Late Tusayan White Ware and Tsegi Orange Ware bowls share another distinctive feature; they were most often outfitted with single, horizontal loop handles appended to the exterior vessel wall, within a few centimeters of the rim.

The Maverick Mountain Series types represent immigrant potters reproducing the Kayenta orange ware tradition, using clays and tempers found in the southern US Southwest (figures 5-8). Maverick Mountain Black-on-red, Tucson Black-on-red, Maverick Mountain Polychrome, and Tucson Polychrome were derived from Kiet Siel Black-on-red and Kiet Siel Polychrome. Nantack Polychrome is divisible into two varieties, one that can be traced to Tusayan Polychrome, and another to Kayenta Polychrome. A rare Maverick Mountain Series type, Prieto Polychrome, seems to owe its origin to the San Juan Red Ware type Machonpi Polychrome, which is apparently only found on the Hopi Mesas. At Point of Pines,

attempts to faithfully reproduce Tusayan White Ware using local materials failed and were quickly discontinued. This is likely a result of the scarcity of white-firing clays in the Arizona Mountains.

Although most Maverick Mountain Series vessels exhibit many of the basic elements of Tsegi Orange Ware technology and style, there are differences between the two sets of types. Maverick Mountain Series vessels were tempered exclusively with sand rather than with crushed sherds or some mixture of tempers. This change is perhaps attributable to the absence of Tusayan White Ware, or a substitute material acceptable to immigrant potters. Some Maverick Mountain Polychrome, Nantack Polychrome, and Prieto Polychrome bowls exhibit exterior white, painted exterior decoration. Although some researchers use this phenomenon to argue for a connection to the Hopi Mesas, the designs in question, in most cases, are quite similar to those on the exterior surfaces of St. Johns Polychrome, Tularosa White-on-red, and McDonald Corrugated bowls – the dominant non-Kayenta painted types at Point of Pines. The entire exterior surfaces of most bowls of these same Maverick Mountain Series types are slipped red, unlike their Tsegi Orange Ware counterparts, which either exhibit a small, round unslipped area at the base, or one or more wide stripes of red slip parallel to the rim. Tucson Polychrome and Tucson Black-on-red, though clearly derived from Kiet Siel Polychrome and Kiet Siel Black-on-red, are novel in that, as a rule, hatchure is not used as a motif (only solid elements are employed), and bowls are decorated on the exterior surface only.

Roosevelt Red Ware, also made using the coil-and-scrape technique, represents a blend of Tsegi Orange Ware and Tusayan White Ware technology and decoration. Roosevelt Red Ware bowls are red on the outside (Tsegi Orange Ware) and white on the inside (Tusayan White Ware). The great majority of Roosevelt Red Ware vessels bear organic paint, also like Tusayan White Ware. As discussed by Patricia Crown, this innovative combination of colors and materials entailed an unusual firing regime; vessels had to be fired between 600°C and 700°C, in a neutral-to-reducing (oxygen-poor) atmosphere, and for a short amount of time. Significant changes to these conditions would result in the organic paint burning out or the iron-rich, red slip turning black.

Like late Tsegi Orange Ware, Tusayan White Ware, and the Maverick Mountain Series types, Roosevelt Red Ware production appears to have involved the use of perforated plates as base-molds and potters' turntables. Characteristic Kayenta layouts are dominant on early Roosevelt Red Ware bowls, which sometimes bear horizontal loop handles (figure 9). Kayenta and Tusayan motifs became increasingly common on Roosevelt Red Ware over time, lending support to the idea that dispersed groups of immigrant pottery producers in the southern Southwest maintained aspects of northern identity and a network linking themselves to potters in a broadly conceived northern homeland (figure 10).



**Figure 1.** Tusayan Polychrome (Tsegi Orange Ware) bowl (Catalog No. GP9192) from Heiser Springs Pueblo (AZ I:11:3[ASM]) with a radial (offset bisected) layout. Radial layouts divide decorative space using radii (lines that run from the center area of the bowl toward the rim, or from one side of the bowl to the other) to create designs with two, three, or four symmetrical parts arrayed around a central area (usually a square, a rectangle, or a triangle) that is most often left open (unpainted). This bowl also displays cross-hatching and corbel-and-hatch filler. Corbeling refers to staircase-like chains of rectangles or squares. PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 4.** Tusayan Black-on-white (Tusayan White Ware) jar (Catalog No. 16244) from Turkey Hill Pueblo (AZ I:14:1[ASM]). This vessel's painted decoration was structured using the characteristic Kayenta Y-frame layout. PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 2.** Kayenta Black-on-white (Tusayan White Ware) bowl (Catalog No. GP9135) from San Francisco Mt.:11:2 (GP) with a radial (offset quartered) layout. Also note the distinctive handle. PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 3.** Tusayan Black-on-red (Tsegi Orange Ware) bowl (Catalog No. 17536) from Turkey Hill Pueblo (AZ I:14:1[ASM]). The layout of the painted decoration on the interior of this vessel is meridional. Decorative space was initially divided using curved lines (arcs) running from one side of the bowl to the other, like meridians (longitude lines) running between the poles of a sphere. PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 5.** Partially reconstructible Kiet Siel Polychrome (Tsegi Orange Ware) jar (uncataloged) from the floor of the D-shaped kiva at Point of Pines Pueblo (AZ W:10:50[ASM]). This vessel exhibits the "Kayenta bird-wing" motif as well as corbel-and-hatch filler. PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.





**Figure 6.** Maverick Mountain Polychrome bowl (Catalog No. 19778) from the Roosevelt Lake area. PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 7.** Tucson Polychrome (Maverick Mountain Series) bowl (Catalog No. A-40569) from Second Canyon Ruin (AZ BB:11:20[ASM]). PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 8.** Nantack Polychrome (Maverick Mountain Series) bowl (Catalog No. A-36241) from Point of Pines Pueblo (AZ W:10:50[ASM]). PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 9.** Pinto Polychrome (Roosevelt Red Ware) bowl (Catalog No. GP49019) with a Kayenta-style loop handle from Keystone Ruin (Roosevelt:6:3[GP]). PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.



**Figure 10.** Gila Polychrome (Roosevelt Red Ware) bowl (Catalog No. A-33390) from Kinishba (AZ V:4:1[ASM]). Note the "Kayenta bird-wing" motif. Patricia Crown (1994:Fig. 5.38) used this vessel as her published example of Tusayan-Kayenta Style in *Ceramics and Ideology: Salado Polychrome Pottery*. PHOTOGRAPH BY PATRICK D. LYONS, COURTESY OF THE ARIZONA STATE MUSEUM, UNIVERSITY OF ARIZONA.