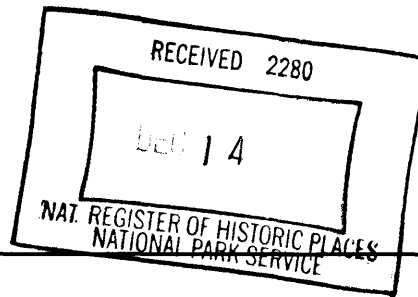


1302

(Oct. 1990)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



1. NAME OF PROPERTY

HISTORIC NAME: Summerford Mountain Archaeological District

OTHER NAME/SITE NUMBER: LA 2791/LA 18404; LA 2792; LA 18405; LA 18406; LA 18407; LA 18408; LA 66655; LA 72694; LA 121899, LA 121900, LA 121901, and LA 121902

2. LOCATION

STREET & NUMBER: N/A

NOT FOR PUBLICATION: N/A

CITY OR TOWN: N/A

VICINITY: Radium Springs

STATE: New Mexico

CODE: NM

COUNTY: Don Ana

CODE: 13

ZIP CODE: 88003

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets does not meet the National Register criteria. I recommend that this property be considered significant X nationally statewide locally. (See continuation sheet for additional comments.)

Thomas Slich
Signature of certifying official

8 December 2006
Date

State Historic Preservation Officer

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

entered in the National Register
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain):

for
Erica K. Martin Sabert
Signature of the Keeper

Date of Action

1/22/07

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: Public-state

CATEGORY OF PROPERTY: District

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
	0	0 BUILDINGS
	12	0 SITES
	0	0 STRUCTURES
	0	0 OBJECTS
	12	0 TOTAL

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: DOMESTIC: camp; RELIGION: ceremonial site

CURRENT FUNCTIONS: EDUCATION: research facility

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: N/A

MATERIALS: FOUNDATION N/A
WALLS N/A
ROOF N/A
OTHER N/A

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-19).

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

CRITERIA CONSIDERATIONS: N/A

AREAS OF SIGNIFICANCE: Archaeology: Prehistoric

PERIOD OF SIGNIFICANCE: 5,000 B.C. to 1,400 A.D.

SIGNIFICANT DATES: N/A

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: Archaic; Jornada Mogollon

ARCHITECT/BUILDER: unknown

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-20 through 8-41).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheet 9-42 through 9-46).

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

PRIMARY LOCATION OF ADDITIONAL DATA:

- State historic preservation office (*Historic Preservation Division, Department of Cultural Affairs*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: approximately 2,170 acres

UTM REFERENCES	Zone	Easting	Northing	Zone	Easting	Northing
	A. 13	327120	3599530	B. 13	333120	3599450
	C. 13	331120	3597130	D. 13	327000	3597180

VERBAL BOUNDARY DESCRIPTION (see continuation sheet 10-47)

BOUNDARY JUSTIFICATION (see continuation sheet 10-47)

11. FORM PREPARED BY

NAME/TITLE: Carolyn Pruett, Beth O'Leary, Robert O. Pick

ORGANIZATION: New Mexico State University; Dona Ana Archaeological Society

DATE: September 2004; May 2006

STREET & NUMBER: P.O. Box 30001

TELEPHONE: 505-646-2560

CITY OR TOWN: Las Cruces

STATE: NM

ZIP CODE: 88003

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS (see enclosed *Summerford Mountain, NM* 7.5-minute series U.S.G.S. topographical map)

PHOTOGRAPHS (see continuation sheets Photo-48 through Photo-50)

ADDITIONAL ITEMS N/A

PROPERTY OWNER

NAME: New Mexico State University, Human & Physical Resources

STREET & NUMBER: 1530 Wells Street, MSC 3545, P.O. Box 30001

TELEPHONE: 505-646-2464

CITY OR TOWN: Las Cruces

STATE: NM

ZIP CODE: 88003

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National Park Service

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Section 7 Page 5 Summerford Mountain Archaeological District
vic. of Radium Springs, Dona Ana County, New Mexico

Description

The 12 prehistoric rock art sites that comprise the Summerford Mountain Archaeological District are located in the Mesilla Bolson, around the northernmost peaks of the Dona Ana Mountains, approximately 10 miles north of Las Cruces, New Mexico. The sites are within approximately 2,170 acres of the Chihuahuan Desert Rangeland Research Center also known as the New Mexico State University (NMSU) Ranch. The landscape includes Summerford Mountain and the smaller mountain to the west, colloquially named Little Summerford Mountain. Eight sites (LA 2791/LA 18404; LA 2792; LA 18405; LA 18406; LA 18407; LA 18408; LA 66655; LA 72694) were previously described and are included in a database maintained by the Archaeological Records Management Section, Historic Preservation Division and Museum of New Mexico, Santa Fe. The Dona Ana Archaeology Society located four new sites (LA 121899, LA 121900, LA 121901, and LA 121902) in 1997-98 (Pick et al. 1998). No excavations have been performed, leaving the subsurface of the sites undisturbed. Collectively these sites represent over 350 images, mostly pecked or scratched into the rocks (petroglyphs) with a few painted on the rocks (pictographs). The rock art exhibits imagery classified in two styles, together indicating occupation and use of the area by Native Americans for nearly 7,000 years. There is some weathering and a few examples of historic graffiti and some vandalism, but the rock art is generally well preserved. Cultural features recorded in addition to the rock art at several of the sites include rock shelters formed by fallen boulders, bedrock metates and mortars (shallow and deep depressions in the rock, respectively, formed by grinding activities), scatters of knapped stone (lithic scatters), and/or scatters of pottery fragments (ceramic scatters) (Table 7-1). As a whole, the Summerford Mountain Archaeological District has retained its integrity of location, setting, design, workmanship, materials, feeling and association.

Environment

Summerford and Little Summerford mountains, part of the Dona Ana Mountains, are made up of comparatively young igneous rocks (monzonite porphyry) that have intruded into the older Hueco Limestone (Seager et al. 1976) (Figure 7-1). All rock images were created on the surfaces of monzonite porphyry boulders scattered on the colluvial fan at the base of Summerford Mountain or Little Summerford Mountain. Elevation above sea level ranges from about 1370-1465 m (4500-4800 ft.). Vegetation is typical of the northern Chihuahua Desert, consisting primarily of grasses, prickly pear cacti (*Opuntia* spp.), ocotillo (*Fouquieria splendens*), mesquite (*Prosopis* sp.), creosote (*Larrea tridentata*), barrel cactus, sotol (*Dasylirion* sp.), and yucca. Vegetative cover is often sparse, with ground visibility varying from approximately 10 percent to nearly 90 percent. Lucero Arroyo, which drains into the Rio Grande to the west, originates on the southwestern edge of the district. There are areas within the district where enough ground seepage exists to support ferns and moss.

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Time Period of Occupation or Use

No in-depth archaeological studies have been conducted on the assemblages of artifacts associated with the rock art in the Summerford Mountain Archaeological District. The dates of occupation and usage of individual sites are based on the styles of the rock art itself and few diagnostic artifacts found at the site. Rock art ranging from “patinated Desert Abstract” to “Jornada style” (Schaafsma 1992:46-48, 60-77) indicate a range from the Archaic through Formative periods, about 5,000 B.C to A.D. 1,400 (O’Leary et al. 1994:19). Deep mortar holes, many over 30 cm (12 inches) deep in the bedrock, were used to grind seeds with a stone pestle in a largely circular rubbing or grinding motion or by pounding. Bedrock metates (grinding stones) result from the use of a flat stone (hand stone) to grind seeds with a back-and-forth rubbing motion over a larger surface area. Some metates show minimal wear, indicating limited use. Studies of the differences in use-time required to create mortars versus metates, tied to the desert plants and animals likely to have been processed by these methods, have the potential to deepen our understanding of seasonal movements of people and details of prehistoric lifeways in the Summerford Mountain Archaeological District.

Culture History and Historic Context

The Summerford Mountain Archaeological District is considered part of the Jornada Mogollon area (Peckham 1990:9). The earliest human presence in the Southwest, in general, is referred to as the Paleoindian period. The Paleoindian sites from the Clovis or Folsom cultural periods, 10,000 B.C and earlier, are known in this area of southern New Mexico (O’Leary 1994:19). The archaeology of the period is characterized by a variety of stone tools for hunting and gathering in an environment inhabited by now-extinct animals. Projectile points (spear points) specifically tied to the Paleoindian time period are known from several archaeological sites within Dona Ana County. Owing to the absence of such “diagnostic” projectile points at the Summerford Mountain sites, however, none of the 12 sites discussed here could be assigned to the Paleoindian period. It is possible that future analysis of various lithic scatters at some of the sites might reveal such an affiliation.

During the ensuing Archaic culture period, 5,000 B.C to about A.D. 300, archaeological sites evidence the broad-spectrum use of plants and smaller animals. A number of Archaic sites are located in the greater Mesilla Valley, but the CDRRC has been only minimally surveyed archaeologically and the actual density of the Archaic sites beyond the Summerford Mountain Archaeological District is unknown. In the District, the abundance of mortars and metates formed in the bedrock at the rock art sites indicates a significant Archaic period occupation relying on processing of wild seeds (Cordell 1997). This fits the archaeological model of groups moving seasonally to harvest ripening plants, leaving necessary “site furniture” such as grinding equipment behind at each site.

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The rock art itself at these sites is dominated by geometric forms and other apparent Desert Abstract imagery of Archaic age (Schaafsma 1992). Desert Abstract rock art predominates throughout southern New Mexico, west Texas, and Chihuahua, Mexico (Schaafsma 1992:46). Schaafsma (1980:43) argues this style has its origins with the hunter-gathers and that continuity in art between the Archaic people and the pre-A.D. 1000 Mogollon is evident. Desert Abstract rock art elements include zigzags, pairs or sets of parallel zigzags, wavy lines, varied irregular complexes with curvilinear or rectilinear components or both, concentric circles, circles with dots, sunbursts, one-pole ladders, rakes, and “nets” (Schaafsma 1980:45). Summerford Mountain Archaeological District Archaic examples of this rock art style are presented from LA 121900 and LA 18408 (Photos 1-3).

Archaeologists divide the subsequent Formative period, about A.D. 200 – 1,400, into several phases: the Mesilla phase, the Dona Ana phase, and the El Paso phase (O’Leary 1994:21-24). These phases are usually differentiated on the basis of architecture (for example, subterranean pit houses vs. surface-roomed pueblos) and ceramic classification. Following Schaafsma’s criteria (1992:69), the Jornada style of rock art found at Summerford Mountain spans all three of these phases and includes Mimbres imagery. Examples of Jornada rock art in the District are presented in Photos 4 and 5.

Later indigenous groups such as the Apache, Mansos, Piros, and Janos likely used natural resources in the area before and after initial Spanish contact in the 16th and 17th centuries, and were known to be in the El Paso area along with the Spanish after the Pueblo Revolt in 1680 (O’Leary and Miller 1992). The Camino Real passed close by the Summerford Mountain Archaeological District. The District was also used for historic Anglo and Hispanic cattle ranching and sheep herding in the 19th and 20th centuries and continues to be used today for grazing studies by the Chihuahuan Desert Rangeland Research Center. However, major use of the District for creating or using rock art ceased long before then.

Based on current archaeological knowledge, it can be argued the rock art styles in the District evidence occupation and use of the area by Native Americans in the Archaic and Formative periods.

The Summerford Mountain Archaeological District is an important part of the prehistoric occupation of the Mesilla Valley. It was part of a much larger system of economic, artistic and religious activities within both the Mesilla and Tularosa Basins and beyond. The majority of the petroglyphs appear to date to the Archaic and Formative periods and indicate that this area was influenced into Late Formative by Mimbres culture and, perhaps, came in contact with the sphere of Casas Grande in Mexico. Scholars recognize that rock art is created for a variety of reasons, including complex religious and ceremonial activities (Whitley 2000). Much of the rock art in the Summerford Mountain Archaeological District appears to be connected to religious and ceremonial activities. The animal and human images (Schaafsma 1992:3-5) may represent supernatural beings and symbols of power; the abstract elements may have conveyed cosmological principles of philosophical

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implications. The extensive and varied motifs in the District form a rich visual gallery of prehistoric art and ceremonialism.

Individual Site Descriptions

The following descriptions are based on the survey and recording work funded by the National Park Service through a grant given to the Dona Archaeological Society and administered by the New Mexico Historic Preservation Division (Pick et al. 1998). The purpose of that study was to survey the area of Summerford Mountain and to record rock art and bedrock mortars found. After consulting the Archaeological Records Management Section New Mexico Cultural Resource Inventory System (NMCRIS) database, prehistoric sites with New Mexico Laboratory of Anthropology (LA) numbers that did not contain rock art were excluded from the survey. The area around Summerford and Little Summerford mountains was then surveyed on foot for rock art and bedrock mortars. When found, the surface was carefully examined for ash stains and lithic and ceramic scatters in order to define the extent of the site. By this method eight previously recorded sites (LA 2791/18404, LA 2792, LA 18405, LA 18406, LA 18407, LA 18408, LA 66655, and LA 72694) were revisited and four new sites (LA 121899, LA 121900, LA 121901, and LA 121902) were recorded (Figure 7-3).

All sites had at least one panel (rock surfaces containing more than one petroglyph) of rock imagery and the majority of sites had several panels. Although it is not known if the creation of petroglyphs of a given style were temporally contemporaneous, they were recorded together if they appeared on the same rock face. There is a wide variety of element types ranging from Desert Abstract to Jornada styles, including some Mimbres elements (Schaafsma, 1992:46-48, 60-74). Black and white photographs were taken, and prints and negatives are curated at ARMS, Historic Preservation Division and Museum of New Mexico, Santa Fe, along with completed Laboratory of Anthropology (LA) forms including rock art descriptions, element tallies, drawings, site maps, and photo logs. Photos were either of individual petroglyphs or of panels. Groups of boulders with rock art are referred to as Areas. Cylindrical grinding surfaces in bedrock are termed mortars, while smooth, shallow areas on horizontal stone were termed metates; both were used to process plant material for food.

Damage to the petroglyphs is largely due to weathering, with little vandalism in evidence. Historic petroglyphs are infrequently found. Weathering of the boulders has caused some of the petroglyphs panels to become more faint, or, especially in the case of some areas at LA 66655, badly exfoliated. But in general, there appears to be only minor surface disturbance to the panels as well as the surrounding ground surface of each site, promising that subsurface features may be largely intact.

The Summerford Mountain Archaeological District represents a distinct collection of rock-art sites in an area of the Mesilla Valley that is archaeologically largely unknown and only minimally surveyed. The information

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present in these sites can provide data for examining the prehistoric use of both the Mesilla and Tularosa basins and for comparison with large-scale archaeological surveys done on White Sands Missile Range and further south on the McGregor Range and lands managed by the U.S. Army at Fort Bliss (O'Leary et al. 1998)

LA 2791/18404 has been recorded at various times as either LA 2791 or LA 18404 but both numbers appear to refer to the same site based on the current study. Both LA numbers are retained at ARMS to enable future researchers to find all of the various site records. The site contains 17 petroglyph panels on six monzonite porphyry boulders, each of which was designated a separate Area. The Area 2 boulder forms an overhang that could have provided shelter in the past. The total site size is approximately 900 square meters (1076 square yards). The Area 3 boulder is located at the approximate center of the site.

Between Areas 1 and 2 is a section approximately 10 by 15 meters (about 9 feet by 14 feet), containing charcoal-stained earth with numerous lithic fragments and a small number of El Paso brownware ceramics. One broken and eroded shallow mortar hole is on the southern side of Area 1. Area 6 is a large boulder that evidences a small grinding surface (metate). A red pictograph is located underneath the overhang on the northeast corner of Area 2. It shows a pattern of short parallel lines and what resembles a disassociated leg of a four-toed animal. The balance of the site is composed of 17 petroglyph panels with primarily geometric patterns. Area 2 does contain a distinct bird-like figure well executed by pecking into the stone surface. A complex geometric panel found in area 5 contains pecked meandering curvilinear and rectilinear lines (Photo 3). Areas 3 and 4 contain primarily geometric patterns. The site includes both Desert Archaic and Jornada style petroglyphs.

One possible sign of vandalism was noted in Area 4, but whether the stray pecking marks were made in antiquity or are the result of shotgun scatter could not be determined.

LA 2792 contains Jornada rock art with associated artifacts, eight metates, a mortar, and two rock shelters (Photos 5 & 6). The site is about 50 meters long and 35 meters wide, containing three areas of rock art. Area 1 consists of a few large rocks surrounded by many smaller rocks of various sizes. A low, elongated shelter is formed by some of the large rocks. The southeast end of the shelter has an elevated bedrock metate with some petroglyphs above the metate. A small mortar or cupule, about 10 centimeters (about 4 inches) in diameter and 3 centimeters (about 1 inch) deep, is found on a rock at the north end of the shelter. A few small petroglyphs are also found on two rock faces in the southeast section. In addition to the metate under the southeast end of the shelter, seven other bedrock metates are found along three sides of Area 1. All of the metates are of similar size, about 25 centimeters long by 12 centimeters wide (about 10 inches by 5 inches). No ceramics are present. Lithic artifacts in a large scatter, primarily around Area 1, are made mostly of fine-grained black basalt, from two to ten centimeters (about 3/4 inches to 4 inches) in size, with lesser amounts of

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jasper, agate, chert, and other fine-grained material types also present. Approximately two-thirds of a mano (hand stone) is present, made from coarse-grained basalt.

The major petroglyph panel in Area 1 consists of a number of parallel zigzag and straight lines and other simple geometric forms. The other two panels include figures that resemble a staff, horseshoe, and a bird track. Area 2 consists of two large elongated rocks where a zigzag line is depicted in conjunction with an undefined closed form. Area 3 consists of three contiguous groups of rocks with a shelter formed by the middle group of rocks.

At the northwest end of the shelter on the ceiling are pictographs in red paint of a large curved wing or feather-like figure, a shield figure, and some abstract designs.

Area 1 may have been a gathering place for more than a single family group to process food items, based on the large number of bedrock metates surrounding it. All of the bedrock metates are approximately the same size and depth, which may indicate concurrent use by a number of persons for about the same length of time. This inference is based on the fact that most of the other rock art sites in the Summerford Mountain Archaeological District either contain none or generally not more than two bedrock metates. The total length of occupation of this site, either continuous or repeated, is difficult to estimate, as the rock used for the metates is very hard. The site may also have been used as a place to manufacture artifacts, such as projectile points, due to the large number of flakes and rock fragments still found at the site. Many of the colorful jaspers, cherts, and agates noted were brought to the site as they are not found in the immediate area. The petroglyphs and pictographs are different and may have been done by different people and/or at different time periods. Most of the petroglyphs are lightly repatinated except the petroglyph in Area 2, which has a medium degree of repatination and is difficult to see under certain lighting conditions.

The site is in excellent condition. No vandalism of the rock art or of the bedrock metates and mortar was noted. There is little to no exfoliation or detrimental weathering of the rock art or other site features. The pictographs at Area 3 are in excellent condition and are in a much better state of preservation than most of the other pictographs seen in the Summerford Mountain area.

LA 18405 covers an area of about 160 square meters (about 191 square yards) with seven panels of rock art on two groups of monzonite porphyry boulders. Five of the seven panels are on the more northerly boulder mass, which also marks the center of the site. The main panel includes among its 23 elements eight footprint petroglyphs; a Mimbres-style rabbit, paw prints, and a distinctive elongated figure-8 with a dot within each loop (Photo 8). Other motifs include open linear designs, closed geometric forms, and unidentified forms. The letters "W," "S," and "G" pecked into the main panel evidence historic use of the site.

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The site contains evidence of campfires and a small amount of modern litter, including cans and glass. A jeep trail running between the boulder groups affords easy access to the public and may account for the absence of artifacts on the surface of the ground.

LA 18406 has an area of approximately 90 square meters (about 108 square yards) and includes a Jornada rock art panel facing northeast on a boulder along with a scattering of lithic artifacts, mostly black basalt, around it. The heaviest concentration of artifacts is on the west side. Elements in the panel include pecked linear designs, geometric forms, a curly tailed goat or sheep, and a possible anthropomorphic figure (Photo 9).

A panel of three crosses set apart from the prehistoric petroglyphs appears to be historic.

LA 18407 covers an area of approximately 20 square meters (about 24 square yards). There are four panels of Jornada rock art and bedrock mortar on five separate boulders. A scatter of lithic artifacts of basalt and an ash stain were noted along with a broken metate near the mortar hole. The panels' elements include an intricate geometric design, spiral/scrolls, grouped circles, zigzag and wavy lines, and nucleated circles (Photo 10).

The boulders evidence weathering and natural deterioration through spalling, which is extensive in Area 1. Several large rocks appeared to match the upright boulder faces, suggesting that they became detached from the boulders in the past and might bear more rock art on now-hidden surfaces. There is no apparent vandalism to the site and no modern trash.

LA 18408 occupies an area 125 meters by 10 meters (about 410 feet by 33 feet), divided into two areas with one monzonite porphyry boulder in each. Area 1 contains boulders with 18 petroglyphs in five panels. The most noteworthy elements include a horned serpent, spirals, and a double-lined zigzag. Area 2 contains boulders with 26 elements in three panels, with several pronged "rake" designs (Photo 2).

No signs of modern vandalism are evident but the tendency of the rocks to spall places the petroglyphs at risk to both human and natural forces.

LA 66655 is a large site about 200 by 700 meters (about 219 yards by 766 yards) that contains a badly exfoliated panel of geometric designs (Photo 11) as well as two rockshelters with bedrock metates and mortars and a wide scatter of artifacts. The artifacts include lithic flakes (chert, basalt, quartz chalcedony, obsidian, jasper) and stone tools (including grinding stones) of a wide variety of material types. A scatter of El Paso brownware, Mimbres black-on-white, and El Paso polychrome ceramics indicates use of the area within the Formative period. Charcoal was noted east of the rock art panel. The Area 2 rock shelter contains two bedrock metates, a rock pecked with "cupules," and has soot on the ceiling. North of this rock shelter is a bedrock mortar some 30 centimeters (12") deep. The Area 4 rock shelter also contains two bedrock metates

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and a charcoal scatter inside along with soot on the ceiling. A few lithic flakes were found on the nearby sandy floor.

Only about 30% of the Area 1 petroglyph panel remains and the human figures reported in earlier accounts no longer exist. While vandalism is possible, it appears to be natural exfoliation as no scratch or pry marks are obvious on the panel. The petroglyphs now appear to be an incomplete set of open linear designs and closed geometric forms. Elsewhere on site, modern trash including metal cans, rusted sheet metal, beer cans, and shotgun shell casings is found. One of the metal cans is older, made with a lead seal at the top center of the can. Also, a .45-70 black powder cartridge case dated October 1883 and manufactured by Franklin Arms was found near the north end of the site. Near the southern portion of the site, several NMSU "biological experiments" had been staked out while a pit had been dug near the petroglyph panel as part of another University experiment. There did not appear to be any disturbed cultural material associated with the pit.

LA 72694 includes rock art, three rockshelters, and associated features and artifacts covering an area of about 6250 square meters (about 7475 square yards). The site has a total of 26 panels, two of which are red pictographs with geometric elements, and the remainder petroglyphs. The petroglyphs are mostly geometric or abstract designs, with one that resembles an ocotillo plant. For recording purposes the site was divided into four Areas. Area 1 is a prominent boulder with an overhang forming a small rock shelter on the north side and three petroglyph panels. No ceramics were noted, but there is a scatter of lithic artifacts and an ash stain near the boulder. Area 2 is another large boulder with overhang shelters at opposite ends. The pictographs and ash stains are associated with these shelters, as are mortars, a metate, lithic artifacts, and a boulder with 14 cupules pecked into its surface. There is a petroglyph panel on the north side of this boulder, and a scatter of lithic artifacts along with a few pieces of black-on-white pottery. Historic use of the panel is evidenced by the initials "CA" scratched onto the rock near the larger shelter not far from the pictographs. Area 3 is a scatter of boulders to the south of area 2 with several small petroglyph panels made up of largely geometric elements. One of the boulders forms a low shelter under its north end. Area 4, between Area 2 and Area 3, consists of five boulders bearing six small petroglyph panels with geometric elements (Photo 12) and lithic artifacts.

Much of the rock art is difficult to discern under certain lighting conditions and exhibits various amounts of repatination. One boulder in Area 3 has severe exfoliation in the area of the petroglyphs.

LA 121899 is a site about 300 meters long by 50 meters wide (about 984 feet by 164 feet). There are two rock shelters and three panels of Jornada rock art: two of petroglyphs and one of pictographs (Photos 5 & 6). The elements include geometrics, a fish, circles, and probable human figures. There is a light scatter of lithic and ceramic artifacts; the lithic artifacts are mostly black basalt, and the ceramics are mostly El Paso brownwares, with one decorated red-on-white ceramic. Five mortar holes are present, one in a rock shelter with petroglyphs. The pictographs are painted on the ceiling of another rock shelter. Damage to the site is result of

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the natural elements of wind, rain, freezing, and thawing. The site is 80% intact. Spalling of the rock caused by natural forces has affected the pictographs to the point of making them difficult to recognize.

LA 121900 is an isolated site with an area of about 450 square meters (538 square yards). There are four rock art panels on three boulders (Areas 1-3), four mortar holes, two rockshelters, and a scatter of lithic and ceramic artifacts associated with a large ash stain. The rock art is varied, including a fish, a turtle, geometrics, and figures (Photo 1). Ceramics are mostly plain brownwares, with one example of black-on-white. Two hammerstones were also found.

The number and depth of the mortar holes are evidence of possible long term or repeated use of this site. The petroglyphs include a wide range of styles, suggesting the possibility that they accumulated over an extended period of time. Area 1-1 is complex, with circles and swirls, some with tails and a snake-like line, with evidence of possible superimposition. It also exhibits the greatest degree of repatination of all the panels found on this site. Area 1-2 contains a mix of lightly pecked figures (animal, human) and abstractions (lines, circles). Area 2-1 and 3-1 each consist of a single, lightly pecked but easily identifiable figure: a fish and a turtle, respectively.

The site is more than 75% intact. Most of the damage noted is the result of weathering. This has caused some spalling, especially in Area 1 but also in Area 3, largely sparing the turtle petroglyph. Area 2 is protected by an overhang and seems to be in very good condition.

LA 121901 is about 21 meters long by 14 meters wide (about 69 feet by 46 feet) and is located on a bench about 3 m (about 10 feet) above nearby Lucero Arroyo. It consists of a rock shelter, a scatter of lithic and ceramic artifacts, and four lightly pecked and scratched petroglyph panels. The rock shelter is the predominant component of the site and evidences the remnants of two overlapping stone walls constructed in the entrance as well as soot on the ceiling. The lithic scatter in front of the rock shelter and elsewhere on the site is of basalt and chert. The ceramics are mostly brownwares, with one Mimbres black-on-white rim sherd from a bowl. The petroglyphs are mostly simple geometric figures (Photo 13). Four of the petroglyphs are very lightly pecked and scratched in the panels.

No vandalism is evident at the site.

LA 121902 is a small site comprising 90 square meters (about 108 square yards) with a large petroglyph panel on a single boulder, which forms a shelter on its southwest side. Associated with the boulder are an ash stain and a heavy scatter of lithic artifacts made almost entirely of basalt. The panel of 36 elements is complex, including a solid human figure, an outline "stick" human figure, a snake, a spider, a possible anthropomorphic being, and several simple and complex geometric forms. The human figure is a rare

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petroglyph in the Summerford Mountain Archaeological District. Although no formal study was done, it appears that the amount of patination varies, indicating that the petroglyphs are of different ages (Photo 14).

The site appears to be relatively complete, with no apparent vandalism, although it may well have been "artifact collected" due to accessibility.

Likely Appearance of Area During Its Occupation or Use

The appearance of the Summerford Mountain Archaeological District is likely to be similar to the period of first occupation. The area is assuredly drier now than it was centuries ago, especially in the early Archaic period (O'Leary 1994:20), and the amount, if not also the type, of vegetation are most likely different today than historically. Some of the boulders have fallen, moved, or cracked during the millennia. This is evidenced by different orientations of panels on the same boulder, possibly reflecting carver access at different times.

Current and Past Impacts

During the late 19th and early 20th centuries, the area was prospected for valuable minerals and there are artifacts from this time on the surface at some of the sites, especially LA 66655. Since the establishment of the NMSU Ranch in the late 1920's, experimental agricultural research has been conducted and continues to be conducted in the area. At LA 66655 there is a geological trench excavated to expose the stratigraphy of the soil in a vertical profile. No cultural material was observed in the profile. With the growth of Las Cruces and New Mexico State University, more people have had access to the sites in the Summerford Mountain Archaeological District. There is evidence of modern trash dumps. The recent CDRRC policy of restricting access to this area, along with educating other researchers about the need to preserve the cultural resources on the property, will hopefully limit damage in the future. Two other archaeological surveys (2004; 2006) on the CDRRC were completed in compliance with the Cultural Properties Act and provide data on prehistoric use.

Integrity

The sites appear to have good integrity overall. There has been some minor vandalism. The historic initials carved into the panel on LA 18405 were already present when the site was first recorded in 1950. The three crosses scratched into the rock panel at LA 18496 have appeared since its first recording in 1979. At LA 66655 modern impacts to the surface include a geological backhoe trench that does not appear to have disturbed any architectural elements. The floor of one of the rock shelters on LA 121899 has been slightly disturbed and some lithic fragments were put in "collectors' piles" near the bedrock mortars in the shelter. Weathering has occurred on much of the rock art but, given a possible time depth of 7,000 years since the images were created, the weathering overall is minimal. There has been little to no development in the survey

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area and the relationship of the petroglyph sites to the landscape is the same as in the past when they were created. The vista is unaffected by any significant contemporary development. The rock images in the Summerford Mountain Archaeological District retain their ability to contribute to our understanding of prehistory, especially in conjunction with the archaeological features and artifacts associated with so many of the rock-art panels. The significance of this landscape and the location of the rock art sites in the landscape are of critical importance to understanding the history and prehistory of the area. The majority of the rock art panels are clustered high on the west and north side of the mountains with an impressive view of the Rio Grande Valley and the life-giving Rio Grande River. The importance of rock art to the landscape is considered by scholars as a symbol in its own right (Whitley 1998). These sites in the landscape represent physical and conceptual places for the people who created the rock art.

Previous Investigations

Previous investigations focused on the rock imagery and were generally descriptive and did not involve excavation (ARMS Site Files).

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Table 7-1: Contributing and Noncontributing Resources

Site: LA #	Areas	UTM coordinates		Associated features
LA 2791/LA18404	Areas 1-6	327496E	3598239N	artifact scatters, mortar holes, charcoal-stained earth
LA 2792	Areas 1-3	327685E	3598259N	artifact scatters, mortar holes, metates and manos, two rockshelters
LA 18405	Areas 1-2	327320E	3598144N	
LA 18406	Area 1	327540E	3598245N	artifact scatter
LA 18407	Areas 1-4	327563E	3598242N	artifact scatters, mortar hole, metate, charcoal-stained earth
LA 18408	Areas 1-2	327211E	3597717N	
LA 66655	Area 1	330819E	3598757N	artifact scatters, mortar holes, metates, charcoal-stained earth, boulder bearing pecked cupules, two rockshelters
LA 72694	Areas 1-4	327352E	3597674N	artifact scatters, mortar holes, metate, boulder bearing pecked cupules, charcoal-stained earth, three rockshelters
LA 121899	Area 1	328352E	3598891N	artifact scatters, mortar holes, two rockshelters
LA 121900	Areas 1-3	330719E	3597882N	artifact scatters, mortar holes, charcoal-stained earth, two rockshelters
LA 121901	Area 1	327473E	3597458N	artifact scatters, rockshelter
LA 121902	Area 1	327432E	3597604N	artifact scatters, charcoal-stained earth, rockshelter

There are no noncontributing resources found in the Summerford Mountain Archaeological District.

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Figure 7-1

Setting



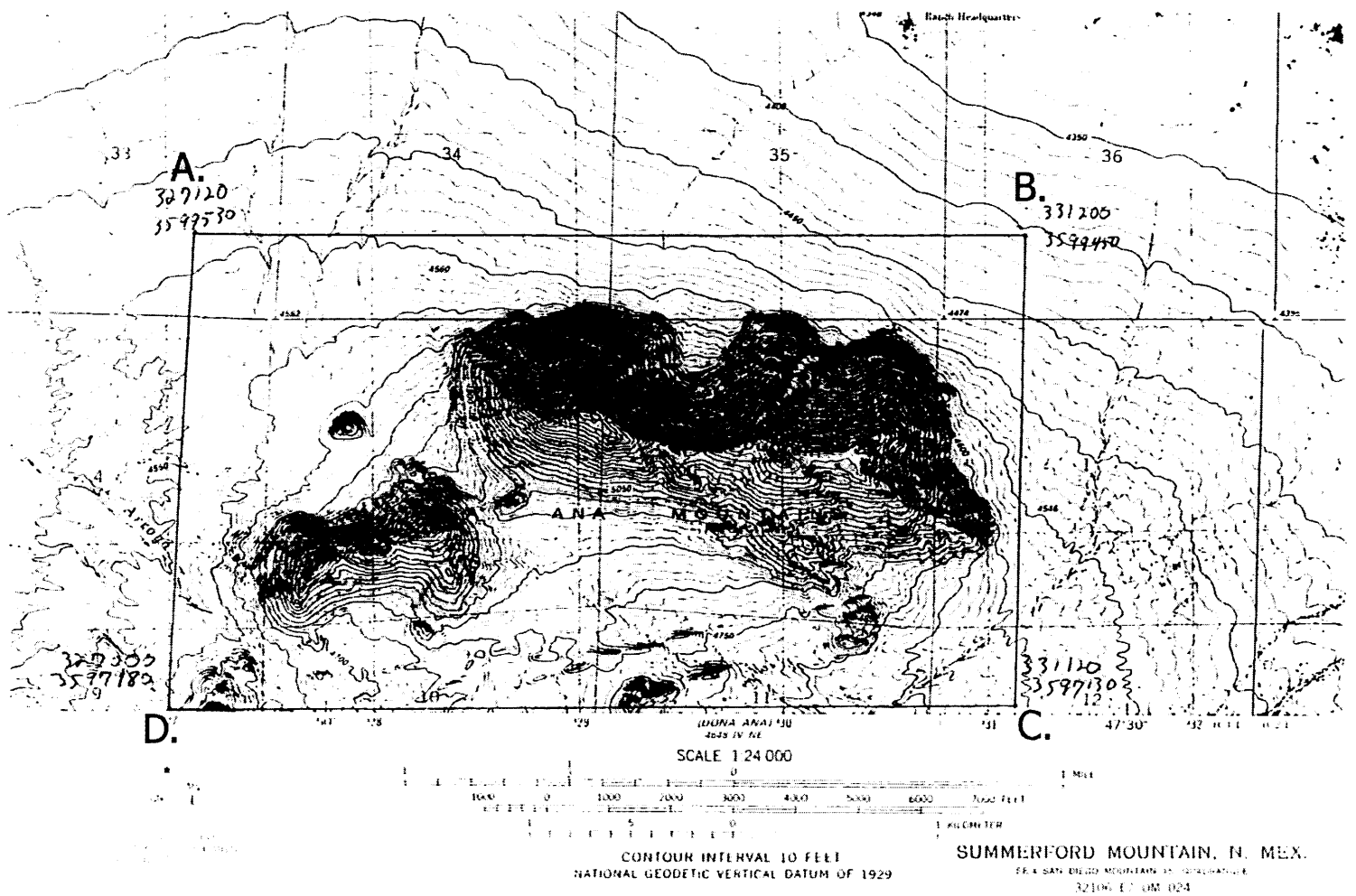
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Figure 7-2: District Sketch Map



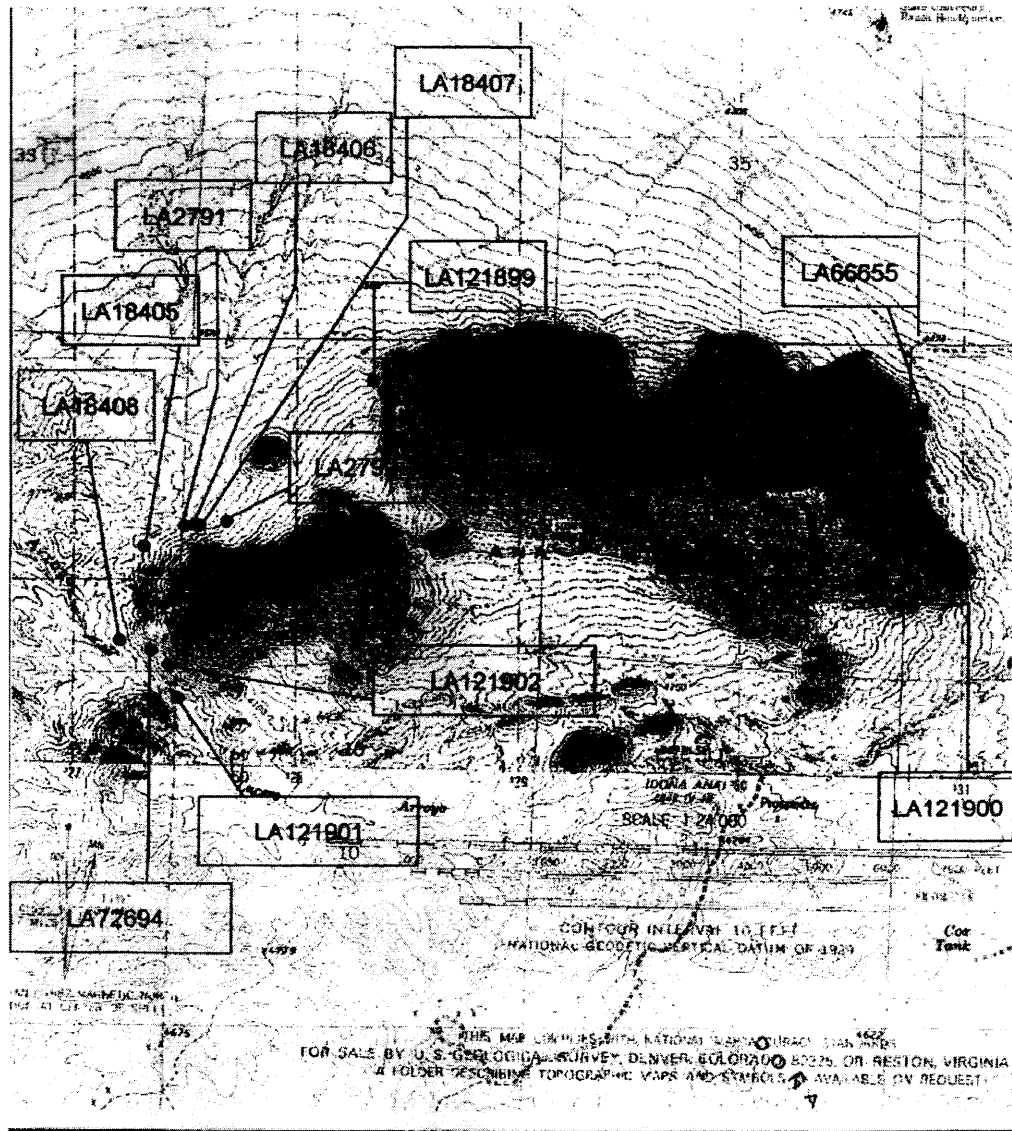
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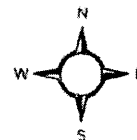
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Figure 7-3: Location of Contributing Sites



Rock Art Sites
Summerford Mountain Quadrangle
7.5 Minute Series



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Significance:

Summerford Mountain Archaeological District, located on the New Mexico State University's Chihuahuan Desert Rangeland Research Center is composed of 12 sites containing over 350 rock-art depictions. The rock art sites contain both petroglyphs (images pecked or incised into the rock surface) and the less common pictographs (images painted onto the rock surface) that date from the Archaic through the Late Formative periods of archaeological time (5,000 B.C.–A.D.1,400). The majority of the sites contain also features and artifacts suggesting habitation: rockshelters, bedrock mortars and metates, charcoal-stained earth and artifacts made from stone and pottery. Summerford Mountain Archaeological District holds great potential to yield information on the approximately 7,000 years of Native American pre-Contact history in New Mexico and the Southwest. Summerford Mountain Archaeological District is therefore eligible for the National Register under Criteria A and D and elevates to a higher level of significance because of the association of rock imagery with archaeological deposits and artifacts, the variety of rock-art styles, and the physical integrity of the sites. For this reason, Summerford Mountain Archaeological District is nominated at a national level of significance.

Summerford Mountain Archaeological District has been part of the broad historical events in American Southwest prehistory. Migration and trade routes have passed through this area from Archaic times through Spanish conquest of the Southwest. How human groups made a living, broadly termed "mobility," has long been a concern of archaeologists worldwide and the Southwest is no exception (Binford 1972). Evidence of these activities is preserved in the rock art and cultural materials found in abundance in the Summerford Mountain Archaeological District. The different styles of rock art are thought to reflect use by more than one cultural group. Mimbres (A.D. 250-1150) (Brody et al.1983:25) use or influence of the area can be recognized by the images that are classified as Classic Mimbres style in rock art and ceramics. An example is located at LA 121900. It is a depiction of a horned fish that is almost identical to one painted on a Classic Mimbres bowl (A.D. 1000-1150) (figures 8-14 and 8-15). Surface archaeological survey has documented several sherds of Mimbres Black-on-white pottery in the District. These pottery sherds support the inference of influence from the Mimbres from trade and/or migration. It is possible that more than one group may have been utilizing the District during different seasons, for example. Subsurface investigation of these sites may yield information enabling archaeologists to refine these and other scenarios of groups utilizing the Summerford Mountain Archaeological District.

Another example of a rock art image in the Summerford Mountain Archaeological District that corresponds to iconography in pottery is the image of the goat or sheep at LA 18406 (Pruett 2004). Grant (1978), in his book on Canyon de Chelly, discusses a connection between the bighorn sheep image found in that area with a

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piece of Kana's Black-on-gray pottery excavated from the area (Figure 8-3). His images also bear a remarkable likeness to the image of the sheep at LA 18406 (Figure 8-4). Additionally, the image of the sheep with an open mouth and the tail in an upward position is found in several Classic Mimbres bowls (Brody and Swentzell 1996) (Figure 8-5). Whitley (2000) argues the bighorn sheep is a prehistoric symbol for a shaman's spirit helper and related to rainmaking. Thus, several examples of iconography in the District suggest religious or spiritual continuity between different cultural areas and the movement of people and ideas into the Jornada Mogollon region.

Very deep mortar holes in several areas probably reflect use over long periods of time. Determining the cultural groups that may have used this area and the time periods of their occupation(s) is important in forming a comprehensive history of the movement of people across the Southwest landscape. Young (2004) has suggested that important cultural connections can be made by comparing rock art imagery in one area with similar imagery in another area known to be linked to the first by extensive trade networks and by other means of communication.

Weigand and Weigand (2001) argue there were extensive prehistoric trade routes throughout the Southwest into Mesoamerica over which goods moved in both directions. Copper bells and the remains of parrots and macaws from Mexico are found in Mimbres and Anasazi archaeological sites. Turquoise from northern New Mexico sources is found in prehistoric Mesoamerican sites (Weigand and Weigand 2001). These routes would have passed within the area of the Summerford Mountains due to their location near the Rio Grande. The valley is a natural route from the northern part of New Mexico, where turquoise was mined, to Mesoamerica (Figure 8-6). The District was obviously occupied at least seasonally due to the amount of cultural material apparent at several of the sites. The depth of the mortar holes, the large amounts of lithic scatter, and the pottery sherds found near the rock art sites support this observation. Rock art styles that span Archaic times to at least the Protohistoric (possibly into the historic) and exhibit several styles argue for an extended use of the area. There has not been any extensive excavation at this time to determine the extent and better chronology of occupation(s). Further research will reveal more about the activities of the cultural groups that used the sites. Excavations at some of the larger rock shelters will be valuable in determining type of use and time periods of use by possibly different cultural groups.

Questions about seasonal use or use by people migrating through the area could be answered through an analysis of stratigraphy, types of pottery, and other correlations between and among sites. Detailed research on the rock art styles and specific images occurring at the habitation and petroglyph sites can provide critical information on spheres of interaction and communication that are not readily apparent from artifact studies. By careful examination and comparative studies of the rock art styles to determine possible cultural affiliation and excavation and analysis of the cultural material a pattern of movements through the areas could be determined.

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The several time periods are represented at the sites in the District may also reveal how the subsistence practices of hunters and gatherers changed as agriculture was adopted. Social and subsistence changes would likely accompany population growth. Changes in religious beliefs could be reflected in the rock art; changes in iconography could reflect new ideologies (Schaafsma 1999:164-192). The Summerford Mountain Archaeological District demonstrates eligibility under both Criteria A and D because the archaeological record retain a high degree of integrity and, hence, the ability to produce important data pertaining to lifeways and the movements of people in prehistory.

Study of the rock art at the Summerford Mountain Archaeological District utilizing current research methods holds the potential to address significant questions. With advances in techniques to date rock imagery, the results of rock art studies should contribute to explanatory models of culture change and development (Francis 2005:188). Rock art studies elsewhere have made substantial contributions to our understanding of ancient and historic Native American cultures. Southwestern rock art research has focused on a range of anthropological and archaeological topics that include:

...the function of rock art in marking social boundaries, the study of design motifs as iconographic symbols, the role of visions and trances in hunter-gatherer rock art, the origins and spread of Pueblo Indian religious practices, the relationships of rock art to ancient astronomy, the origins of Navajo and Apache art, gender systems and ideology, cross-cultural artist influences, and other significant topics (Bostwick 2005:51)

Research questions that can be addressed go beyond general aspects of religious belief and practice. The Summerford Mountain Archaeological District may assist in understanding the relationships of the Jornada Mogollon to the other culture groups in adjacent areas, such as the Mimbres and Anasazi culture areas. Schaafsma (1980) has suggested that more intensive study of the rock art itself can provide information on the nature of relationship of the Jornada Mogollon to the Mimbres Mogollon and Puebloan groups to the north. Schaafsma (1980:295) suggests the origins for the kachinas cult are evident in the rock art images on the earlier Jornada Mogollon.

The topographic placement of rock art in the landscape is important data for research questions being considered by archaeologists (Ouzman 1998:30-39; Whitley 1998:11-25). How does the location of the rock art site relate to the location of other sites, other sacred places, or maybe water sources (Francis 2005). Several of the Summerford Mountain Archaeological District sites have an unobstructed view across the Rio Grande Valley to the river and the mountains beyond. By studying the location and aspect of petroglyph panels and isolated glyphs from different styles and periods, augmented by chronometric or other data from rock shelters and possible camp sites in the area, it may be possible to determine changes in available

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resources, concepts of space, and the role of the rock art in the economic, social, and ritual spheres of the cultures that moved through this area in prehistory. Lewis-Williams (2002:249) argues the production and use of rock art was embedded in the social, economic, and intellectual circumstances of the community in which the images were made and, therefore, reflected the societies' economy, power structures, myths, and so forth. Further assessment of data including the environment, total site situation, elevation, compass readings of the direction the images face, patination, size, and condition of pictographs and petroglyphs can be used to infer the historical and prehistoric import of the images in the District. Such contextual information will provide a more complete picture of migration, trade, and cultural development in the Southwest (Young 2004).

Further research at the District sites might result in refinement of techniques to date the age of rock art throughout the Southwest (Loendorf, personal communication). When future excavations provide datable materials, the rock art style could be more firmly dated or style periods could be confirmed. Current thinking concerning rock art stylistic changes would be enriched through such studies. This information is critical to an understanding of poorly documented Southwestern cultures during the Archaic and Jornada Mogollon periods. Questions relating to the type and temporal period of cultural changes that occurred in the region during the Archaic could possibly be determined. For example – was there population growth during different periods in the area as evidenced by the increase in the number of sites dating to those periods? Was the use of the landscape in terms of the placement and style of rock art similar or different in different cultural periods?

The Cultural Landscape of Rock Art

J.J. Brody (2004:xv) defines “art” as “visual metaphors” and “an essential act of social communication practiced in all human societies.” Art can be a social expression of individual or collective experience, representations of supernatural beings, lifestyle descriptions, and /or social power symbols. Elements that look abstract to modern viewers might involve cosmological principles or a shorthand expression whose ability to be understood has been lost over the millennia. The rock art may have been directed to particular sub-groups of people or to the society at large. The more than 350 rock art images in the Summerford Mountain Archaeological District include at least two cultural styles together spanning nearly 7,000 years: the Desert Abstract Style and the Jornada Style (including Mimbres Style). The distribution of the images on the rocks maps the footsteps of people across the landscape.

People occupying the District during the lengthy Archaic period (about 5,000 B.C to A.D. 300) left Desert Abstract-style images on the rocks. Consisting of geometric forms, lines, and complexes of irregular form, Desert Abstract imagery is widespread throughout southern New Mexico, Far West Texas, parts of Arizona, and Chihuahua, Mexico (Schaafsma 1992:46-47). People occupying the District during the Formative period (about A.D. 200-1,400) left Jornada- and Mimbres-style images on the rocks. Consisting mainly of life forms, often stylized, along with anthropomorphs, faces, masks, and abstract elements, Jornada and Mimbres

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imagery is associated with the Mogollon occupation of southern New Mexico, Far West Texas, parts of Arizona, and Chihuahua, Mexico (Schaafsma 1992:60-74).

Yet archaeology strives to know more about the lives of the people who left the images on boulders and rockshelter ceilings. Studies directed at understanding the context of human use of landscape are recognizing that images are not carved on just any suitable rock surface but, rather, on surfaces selected for reasons that are only beginning to be explored. Among the factors influencing the placement of rock imagery are the kind of rock (volcanic, limestone), size or shape of the rock (if, indeed, carved on a detached boulder), its color, availability of a suitable hard surface, space sufficient for the image(s), cardinal direction that panels face, the orientation of rock faces to an important landscape feature (mountain, river), correlation of a chosen boulder field with oral traditions and stories, and so on. Whether suites of images consistently co-occur is another contextual factor receiving increased attention, along with their geographic distribution, archaeological date, and association with archaeological features such as rockshelters, hearths, or work areas evidenced by scatters of lithic and ceramic artifacts.

Rock Art Sites Listed in the National Register

In New Mexico, two rock art sites and three rock art districts are listed on the National Register of Historic Places: *Las Imagines: Albuquerque West Mesa Archaeological District* [Petroglyph National Monument], the *Mesa Prieta Petroglyphs* [north-central New Mexico], and the *White Rock Canyon Archaeological District* [north-central New Mexico] are the rock art districts. *Painted Grotto* [Carlsbad Cavern National Monument] and *Virgin Mesa Rock Art Site* [Santa Fe National Forest] are the two sites listed in the National Register. Only a few of the thousands of petroglyphs at *Las Imagines* have obvious associations with archaeological deposits. The petroglyphs at the *Mesa Prieta* and *White Rock Canyon* sites are associated with 13-16th century Puebloan farm fields. *Painted Grotto* is a cave with pictographs and the *Virgin Mesa Rock Art Site* consist of two panels of rock art on a cliff face approximately one-third mile from the Pueblo site of Amoxiumqua in the Santa Fe National Forest.

Several other multiple-property nominations provide for rock art sites to be included in the National Register of Historic Places (examples: *Cultural Development on the Pajarito Plateau in North-central New Mexico*, *Jemez Culture Development in North-central New Mexico*, and *Lincoln Phase Sites in the Sierra Blanca Region* [south-central New Mexico]), but only two rockshelters containing both archaeological deposits and pictographs have been listed as part of a multiple-property nomination to date (*Rockshelter Sites of the Western Escarpment of the Sacramento Mountains* [near Alamogordo in southern New Mexico]). One of the two rockshelters contains pictographs of late Archaic/early Jornada Mogollon and the other late Jornada Mogollon styles.

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The association of rock images in the Summerford Mountain Archaeological District with archaeological deposits (Table 8-1) provides a rare opportunity to explore the relationships between tangible and intangible culture both within the District as well as in the greater adjoining region.

Texas Rock Art Sites Listed in the National Register

Texas has 21 petroglyph and /or pictograph sites or districts listed in the National Register. Six sites or districts are listed at the local level of significance, seven at the state level, and eight at the national level of significance. The 21 sites are summarized below and are separated by national, state, and local levels of significance.

National Level of Significance

Rattlesnake Canyon Site, located in Val Verde County near Langtry in Far West Texas, is a large concentration of prehistoric pictographs. The bulk of the paintings represented here are in what is termed Pecos River style although some are of historic subjects. The paintings are located on cliffs and on the walls of caves, shelters, and overhangs in the canyons of this area. These pictographs have been radiocarbon-dated to 4000 B.C. and were executed in dark red, black, yellow, orange, and white paint. The predominant figures are costumed anthropomorphs, thought to be representations of shamans, with associated objects such as rabbit sticks, atlatls with darts in place, and fringed pouches on their sides. The canyon was listed under Criterion D.

Mile Canyon, also located in Val Verde County near Langtry, Texas, contains varied archaeological remains in a restricted area that together represent a large range of archaeological time. There are three major sites in the canyon, two of which contain pictographs: Eagle Cave and Kelley Cave. Eagle Cave is one of the largest rock shelter sites in Far West Texas and its dry deposits have been radiocarbon-dated from about 9,000 years ago to nearly historic times. Kelley Cave is the smallest of the three sites but has one of the earliest pictographs recorded in the area. The canyon was listed under Criterion D.

Lower Pecos Canyon Archaeological District, also located in Val Verde County near Comstock, Texas, contains 71 known archaeological sites that together preserve thousands of years of archaeological deposits, but only the rockshelters contain pictographs. Sophisticated and varied Pecos River style pictographs were often over-painted with the smaller images of the later Red Monochrome style. Red Monochrome style positive and negative hand prints are also found at these sites as are miniature figures. The District was listed under Criterion D.

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Meyers Springs Pictograph Site, located in Terrell County near Dryden, Texas in Far West Texas, contains pictographs that encompass an aesthetic tradition spanning thousands of years. While the Pecos River style is the oldest style pictograph represented, the styles of imagery continue through to the historic period. The site was listed under Criteria A and D.

Hueco Tanks, located in El Paso County near the city of El Paso, Texas, consists of monzonite porphyry boulders that sheltered a major source of water between El Paso and the Pecos River and exhibit pictographs as well. Its paintings clearly reflect an affiliation with the Puebloan Southwest rather than the Big Bend, Pecos River, or Central Texas areas. Prehistoric Puebloan sheep, deer, kachina-like figures, masks, and blanket designs are the most abundant images found at the site and many of the designs are identical to those found on kiva walls, pottery and petroglyphs in New Mexico. Other images are protohistoric and historic. The site was listed under Criteria A and D.

Lobo Valley Petroglyph Site, located in Culberson County near Van Horn in Far West Texas, consists of large boulders bearing petroglyphs dated stylistically to the Archaic and Late Prehistoric periods. Similar to the Summerford Mountain Archaeological District, the petroglyph boulders have associated culture material including lithic scatters, burned rocks, circular mortars, and at least one possible hearth. The site was listed under Criteria C and D.

Alibates Flint Quarries National Monument, located in Potter County near Fritch in the Texas Panhandle, is a site of some 300 prehistoric quarries for a distinctive chert (actually an agatized dolomite) that was widely traded as high-quality tool-making material for 12,000 years beginning in Paleoindian times. Near the quarry is a concentration of petroglyphs pecked into the horizontal surface of the dolomite caprock near Alibates Ruin. Images include turtles, a bison, human footprints (one 51 centimeters [20 inches] long), and a human figure. Plains Village peoples occupied the area from A.D. 900 – 1450. The Monument was listed under Criteria A and D.

Seminole Canyon Archaeological District, also located in Val Verde County near Comstock, Texas, contains 93 archaeological sites that span over 10,000 years of occupation. The rockshelters contain pictographs as well as dry deposits from successive occupations by Archaic and Late Prehistoric peoples. The District was listed under Criterion D.

State Level of Significance

Alamo Canyon, located in Hudspeth County near Fort Hancock in West Central Texas, contains sites with pictographs and petroglyph panels. Several styles are represented: Great Basin Abstract, the Diablo Dam Petroglyph Style, and Jornada Mogollon. Similar Jornada Mogollon images are found at the Three Rivers site

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(New Mexico) and at sites in the Guadalupe Mountains, Hueco Tanks, and Fusselman Canyon, all in Far West Texas. Some Alamo Canyon petroglyphs are associated with archaeological deposits as seen at the Summerford Mountain Archaeological District. The Canyon was listed under Criteria C and D.

Geddis Canyon Rock Art Site, located in Terrell County near Dryden in Far West Texas, is the most northerly recorded example of Pecos Style pictographs. This site probably defines the maximum northern boundary for the Pecos style and is on the border with the Jornada Mogollon culture area. Geddis Canyon was listed under Criteria A and D.

Pictograph Cave, located in Hill County near Lake Whitney in Central Texas, is a rockshelter representing a late non-pottery culture of the general Balcones Phase that was nonetheless in contact with the early pottery cultures of East Texas. The rockshelter deposits are associated with pictographs that are unknown elsewhere in the area. The cave was listed under Criterion D.

Kyle Shelter, located in Hill County near Lake Whitney in East Central Texas, is a rockshelter site with stratigraphic evidence of two distinct occupations separated by more than a thousand years. The shelter contains petroglyphs of undetermined style. The shelter was listed under Criterion D.

Burro Mesa Archaeological District, located in Brewster County near Panther Junction in Big Bend National Park, Far West Texas, includes a rockshelter with associated rock art. No style is identified. Burro Mesa was listed under Criteria A and D.

Paint Rock Indian Pictograph Site, located in Concho County near Paint Rock in West Central Texas, consists of extensive pictographs, mostly small figures painted in red, orange, yellow, black, and white. It is the most outstanding and extensive pictograph site in Central Texas and includes many images of the historic period. The site was listed under Criteria A and D.

McKittrick Canyon Archaeological District, located in Guadalupe Mountains National Park, Culberson County near Salt Flat on the Far West Texas/New Mexico border, contains archaeological sites closely related to Southern New Mexico, including rock-art sites. The district was listed under Criteria A and D.

Local Level of Significance

Red Rock Archaeological Complex, Hudspeth County near Allamore in Far West Texas, contains archaeological sites dating to the Jornada Mogollon as well as rock art, similar to the Summerford Mountain Archaeological District sites. It appears to contain the southeastern-most example of Jornada rock art. The complex was listed under Criterion D.

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Fusselman Canyon Rock Art District, El Paso County near the city of El Paso, Texas, is located in the Franklin Mountains. The two pictograph sites are the only recorded rock art sites in the Franklin Mountains and are associated with the Jornada Mogollon. One of the sites contains archaeological deposits, similar to the Summerford Mountain Archaeological District sites. The district was listed under Criteria A and D.

Turkey Roost Petroglyph Site, Crockett County near Ozona in Far West Texas, has open midden deposits and ring middens some distance from petroglyphs created on bedrock. The rock art has an elaborate complex of simple motifs that are apparently unique. The site was listed under Criterion D.

Live Oak Creek Archaeological District, Crockett County near Sheffield in Far West Texas, contains several sites with pictographs. The images are unique and unrelated to pictograph styles less than 100 miles (about 161 kilometers) down the Pecos River. As with the Summerford Mountain Archaeological District, the rock art is associated with archaeological materials, in this case pottery and wickiup circles. The district was listed under Criterion D.

Harris Ranch Petroglyph Site, Crockett County near Iraan in Far West Texas, is the largest petroglyph site with the most elaborate petroglyphs in the area. The bedrock petroglyphs are associated with features including midden debris, burned rock middens, bedrock mortars, and at least one wickiup circle. The site was listed under Criterion D.

O.S. Ranch Petroglyphs, Garza County near Post in the Texas Panhandle, are located on a bluff overlooking the river. The petroglyphs, of undetermined style, are the only ones known in this and surrounding counties. The site was listed under Criteria A and D.

Arizona Rock Art Sites Listed in the National Register

In comparison to Texas, Arizona has eight sites listed in the National Register as part of a multiple property rock art context (national level of significance), another 12 sites as a district (national level of significance), and a third as a single site.

National Level of Significance

Snake Gulch Rock Art, Kaibab National Forest, Coconino County near Fredonia in Northwest Arizona, contains rock art sites with panels exhibiting hundreds of elements. Most panels are in alcoves or under overhangs and feature pictographs, although some petroglyphs are present. The area has several styles of rock art ranging from late Archaic through Anasazi and Fremont styles. The sites were listed under Criteria C and D.

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Sutherland Wash Rock Art District, Pima County near Tucson in Southern Arizona, is located on the rocky pediment of the west slopes of the Santa Catalina Mountains. Similar to the Summerford Mountain Archaeological District, this district has 12 prehistoric petroglyph sites, four with associated artifacts and features. The district contains more than 1,500 petroglyphs in Western Archaic and Hohokam styles. The district was listed under Criteria C and D.

State Level of Significance

Lyman Lake Rock Art Site, Apache County near Saint Johns in East Central Arizona, contains some 200 individual petroglyphs on boulders strewn on the east side of Lyman Lake. No apparent subsurface features or prehistoric architecture are directly associated with the boulders, although a small Anasazi structural site is located on the lake shore near the petroglyphs. Rock art styles include Archaic, Anasazi, and Mogollon along with a few inscriptions dating to the late 19th century. The site was listed under Criteria C and D.

New Mexico Rock Art Sites Listed in the National Register

National Level of Significance

Las Imagines Archaeological District (Petroglyph National Monument), Bernalillo County in Central New Mexico on Albuquerque's west side, contains 65 archaeological sites as well as more than 10,000 petroglyphs clustered along a 28 kilometers (about 17 miles) long volcanic lava flow. Petroglyphs date from prehistoric to historic times. Site types in the district include petroglyphs, lithic sites, agricultural fields and features, fieldhouses, shrines, shepherding camps, ranching sites, caves, and trash dumps. The majority of the rock art is Rio Grande Style (A.D. 1100-1600) and not associated with archaeological deposits. The District was listed under Criteria C and D.

Mesa Prieta Petroglyphs, Rio Arriba County near Velarde in North Central New Mexico, is associated with 13-16th century Puebloan farm fields and is a part of a large agglomeration of petroglyphs carved into the basalt boulders on the slopes of Black Mesa. These petroglyphs date from the Archaic Period into historic times. Most of the petroglyphs on the mesa appear to be of the Rio Grande Style. The site was listed under Criteria C and D.

State Level of Significance

Virgin Mesa Rock Art Site, Santa Fe National Forest, Sandoval County near Jemez Springs in North Central New Mexico, consists of two rock art panels on a cliff face on the east rim of Virgin Mesa. The images

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include petroglyphs and pictographs. Rock art style is the Rio Grande Style rock art of the Classic Period. The site was listed under Criterion D.

Painted Grotto, Carlsbad Caverns National Monument, Eddy County in Southeastern New Mexico, is a rockshelter with numerous pictographs covering most of the back wall and part of a side wall. Shallow fill is present inside the rockshelter along with a large rock used as a metate. The paintings are in red, yellow, orange, white, and black. The criteria under which the site was listed and its level of significance are not indicated on the form completed in 1975.

White Rock Canyon Archaeological District, Los Alamos County near White Rock in North Central New Mexico, contains sites associated with 13-16th century Puebloan farm fields. The petroglyphs in this District are of the Rio Grande style. The district was listed under Criteria C and D.

Summary

Texas Sites

The rock imagery at the Big Bend, Pecos River area, or Central Texas sites has virtually nothing in common with Summerford Mountain Archaeological District petroglyphs and pictographs. The site at Hueco Tanks near El Paso is mostly Puebloan images of a later time period than seen in the Summerford District. However, five National Register listings from Far West Texas suggest similarities in style.

The Archaic petroglyphs at the *Lobo Valley Petroglyph Site* in Culberson County some 125 miles (about 201 kilometers) east of El Paso exhibit many similarities with the District petroglyphs. The *Fusselman Canyon Rock Art District* near El Paso contains two pictograph sites with imagery associated with Jornada Mogollon archaeological deposits as seen in the District. The *Red Rock Archaeological Complex* in Hudspeth County some 110 miles (about 177 kilometers) from El Paso appears to contain the southeastern-most example of Jornada rock art and contains occupational features as do sites in the District. Some of the *Alamo Canyon* sites in Hudspeth County some 54 miles (about 87 kilometers) from El Paso also contain petroglyphs with associated archaeological deposits. Sites in the *McKittirck Canyon Archaeological District* in Culberson County some 80 miles (about 129 kilometers) from El Paso have close ties to sites in Southeastern New Mexico. The archaeological sites in all five of these listings merit study and comparison with the Summerford Mountain Archaeological District sites for possible evidence of movements of people – and their rock art – across what is now a state line.

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Arizona Sites

The images found in the Snake Gulch Rock Art sites, the Sutherland Wash Rock Art District, and the Lyman Lake Rock Art Site have virtually nothing in common with the Summerford Mountain Archaeological District petroglyphs and pictographs.

New Mexico Sites

The images found in the Las Imagines Archaeological District, Virgin Mesa Rock Art Site, Mesa Prieta Petroglyphs, and White Rock Canyon Archaeological District have virtually nothing in common with the Summerford Mountain Archaeological District petroglyphs and pictographs. The former sites are all in central or north-central New Mexico and are predominately Rio Grande style rock art associated with the Anasazi. Painted Grotto, located in southern New Mexico, contains pictographs that appear to be mostly related to religious or ceremonial use. These listed sites do not appear to be associated with archaeological deposits as are most of the District sites.

Many of the Jornada-style images in the Summerford Mountain Archaeological District are similar to images at the New Mexico state-listed *Three Rivers Petroglyph and Pueblo Site* in Otero County in Southeast New Mexico as described by Duran and Crotty (1994), although images at Three Rivers are not intimately associated with archaeological deposits. Some 60 aerial miles (about 97 kilometers) separate these Three Rivers and the Summerford District. Studies designed to compare the styles present at different rock art sites in southern New Mexico and adjacent Texas can help determine cultural interactions across broad geographic areas and reveal geographic and temporal patterning of stylized images within a broad area. Determining the age of petroglyphs and pictographs themselves through modern chronometric techniques such as AMS (accelerated mass spectrometry) can not only provide a temporal context for the images, but also correlate the creation of the imagery to the time frame of the archaeological assemblages that appear to be associated.

Level of Significance

The archaeological sites in the Summerford Mountain Archaeological District stand out from other sites in the Southwest because of the association of rock imagery with archaeological deposits and artifacts, the variety of rock-art styles, and the physical integrity of the sites. The District sites present a rare opportunity to do more than assign "style names" to variations of rock imagery. Study of the relationship of rock imagery with archaeological deposits will assist researchers link specific constellations of images to cultural groups (Criterion D). The results can be applied to the many rock-art sites in New Mexico that exhibit similar imagery but without associated archaeological deposits. The ability to track culture groups across the landscape by means of the images they left behind will open many doors to the understanding of people through time (Criterion A). Because the evidence left behind at these sites ranges over 7,000 years of the

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nation's distant past, Summerford Mountain Archaeological District is eligible for listing at a national level of significance.

Research Potential

Many of the sites in the Summerford Mountain Archaeological District have associated archaeological assemblages including lithic and /or ceramic scatters, and mortars and metates for grinding foodstuffs. Ten of the 12 archaeological sites in the District comprise scatters of lithic, ground stone, and/or ceramic artifacts as well as rock imagery. The existence of artifacts indicates that time was spent in daily activities in addition to the creation and probable use of the rock imagery. Just as one example of the research potential of sites in the District, the Desert Abstract panel at LA 66655 is very similar in style to the National Register-listed *Lobo Valley Petroglyph Site* in Far West Texas (Dean and Hubbard 1984). Although 150 aerial miles (about 241 km) separate the two sites, they share other intriguing archaeological characteristics as well. Study of the visible artifactual assemblages associated with the rock imagery in the District, and future excavation of subsurface archaeological deposits at certain sites, will provide insight into the relationships between the imagery, the way of life, and movements and contacts of cultural groups during the seven millennia of the Archaic and Formative periods.

Additionally, nine of the 12 sites in the Summerford Mountain Archaeological District are associated with rock shelters and/or ash stains from hearths that may indicate longer occupations at a given rock art location. These all provide additional opportunities to relate cultural activities to periods in prehistory when the imagery might have been created. Archaeobotanical data from pollen samples and charcoal from long-extinguished fires can evidence paleoenvironment and, by inference, paleoclimate.

The Summerford Mountain Archaeological District is an ideal laboratory in which to study and compare details of prehistoric occupations with other significant rock art sites in the southern New Mexico and Far West Texas. With current and developing techniques for dating rock art panels themselves, the District sites are uniquely qualified to help establish finer chronologies for motifs that are widely distributed in the area yet poorly understood. Chronological data contained in the Summerford Mountain Archaeological District can help place such motifs in larger systems of economic, artistic, and religious activity in the greater Southwest (e.g. Jornada Mogollon in New Mexico and Texas; Mimbres in western New Mexico and Arizona).

Thus, new studies can address increasingly detailed research questions about the people who made the rock images as well as the images themselves. As suggested by Kirkpatrick et al. (1992), these questions include: How old are the petroglyph sites and how do they fit into the rock art chronology of the Jornada Mogollon area? What do the stylistic elements at a given site indicate about the lifeways of the inhabitants and when did

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they live there? What were the functions of the sites? Did people adopt rock imagery as they adopted foodstuffs and technology?

Used with other archaeological data, such as stone and ceramic artifacts or organic materials that can be dated relatively easily, the Summerford Mountain Archaeological District rock art sites can make a significant contribution to our knowledge of the people who inhabited this area in prehistory.

Research Potential By Site

LA 2791/18404. The variety of petroglyph styles and elements within a small area may provide insight into changes in the habitation patterns around Summerford Mountain. The charcoal-stained area may represent one or more unexcavated fire pits, where information on diet, housing, vegetation, and ceramics might be found. The pictograph, depending upon its chemical composition, may yield information on the date of the site.

LA 2792. Area 1 may have been a communal place for processing food items, rather than for a single family group, based on the large number of bedrock metates surrounding it. All of the bedrock metates are approximately the same size and depth, which may indicate concurrent use by a number of persons for about the same length of time. This inference is based on the fact that most of the other rock art sites in the Summerford Mountain Archaeological District either contain none or generally not more than two bedrock metates. The total length of occupation, either continuous or repeated, is difficult to estimate, as the rock used for the metates is very hard. The site may also have been used as a place to manufacture artifacts, such as projectile points, due to the large number of flakes and rock fragments still found at the site. Many of the rock types were imported into the area as they are colorful jaspers, cherts, and agates not found in the immediate area. The petroglyphs and pictographs are different and may have been done by different people and/or at different time periods. Most of the petroglyphs are lightly repatinated, except the petroglyph in Area 2, which has a medium degree of repatination.

LA 18405. The nature of the rock art, which includes examples of many different element types, some not found in nearby petroglyph sites, can contribute significantly to the data available about the people who used the site.

LA 18406. The presence of the lithic scatter indicates that the site was used for more than creation of the rock images and may indicate subsurface deposits. If such deposits exist, temporal and cultural correlations might be made with the associated petroglyphs. The figure and goat or sheep petroglyphs are not found on any other site in the Summerford Mountain Archaeological District. The goat or sheep image is similar to images

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found in Mimbres pottery as well as rock art images found near the Mimbres Valley in Southwest New Mexico (Figure 8-17 and 8-18).

LA 18407. The presence of the mortar hole, partial metate, ash stain, and lithic artifacts suggest that some subsurface features may exist. If they do, temporal and cultural correlations might be made with the associated petroglyphs. This and the variety of petroglyph elements represented within a small area may provide important insights to the habitation of the Summerford Mountain Archaeological District.

LA 18408. Brief examination of the surface of the site did not reveal any prehistoric artifacts other than the rock images. Notwithstanding the lack of obvious associated archaeological features, the Jornada-style rock art panels include a wide variety of elements and types that can contribute to the understanding of the people who utilized the site.

LA 66655. The existence of charcoal, deep mortar holes, lithic artifacts made from a wide range of materials, and rockshelters indicate that the site could provide significant chronometric and stylistic information about the people who used the site over a long period of time.

LA 72694. The large number of petroglyphs and associated pictographs within a relatively small area of this site may provide important insights on progressive changes in the regional rock art. If subsurface features exist, temporal and cultural correlations might possibly be made with the associated rock art. The deep mortar holes and artifact scatter indicate that the site was used over a considerable period of time.

LA 121899. The rockshelters, deep mortar holes, and rock art suggest a long-term use of the site area and the possibility that additional features may exist below ground level. If subsurface features exist to add to the surface data, temporal and cultural relationships may be found and understood with further archaeological exploration in the future.

LA 121900. The area of ashy soil and the surface scatter of artifacts associated with it suggest the possibility that features may exist below the present ground surface. The deep mortar holes, ashy soil, and artifact scatter indicate that the site was used over a considerable period of time. If subsurface features exist to add to the surface data, temporal and cultural relationships may be found and understood with further archaeological exploration in the future.

LA 121901. The rockshelter evidences use as a habitation and the ceramics noted represent significantly different pottery traditions. If subsurface deposits exist to add to the surface data, it may be possible to find temporal and cultural relationships between and among the rock images themselves as well as other archaeological artifacts and features.

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LA 121902. The differing degrees of patination of the petroglyphs and evidence of superposition of elements offer the opportunity to date the various images and their style of execution. If subsurface features exist to add to the surface data, it may be possible to find temporal and cultural relationships between the rock imagery and the activities that produced the ash stain and the lithic artifacts.

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Figure 8-1:

LA 121900, from O'Leary, 2006



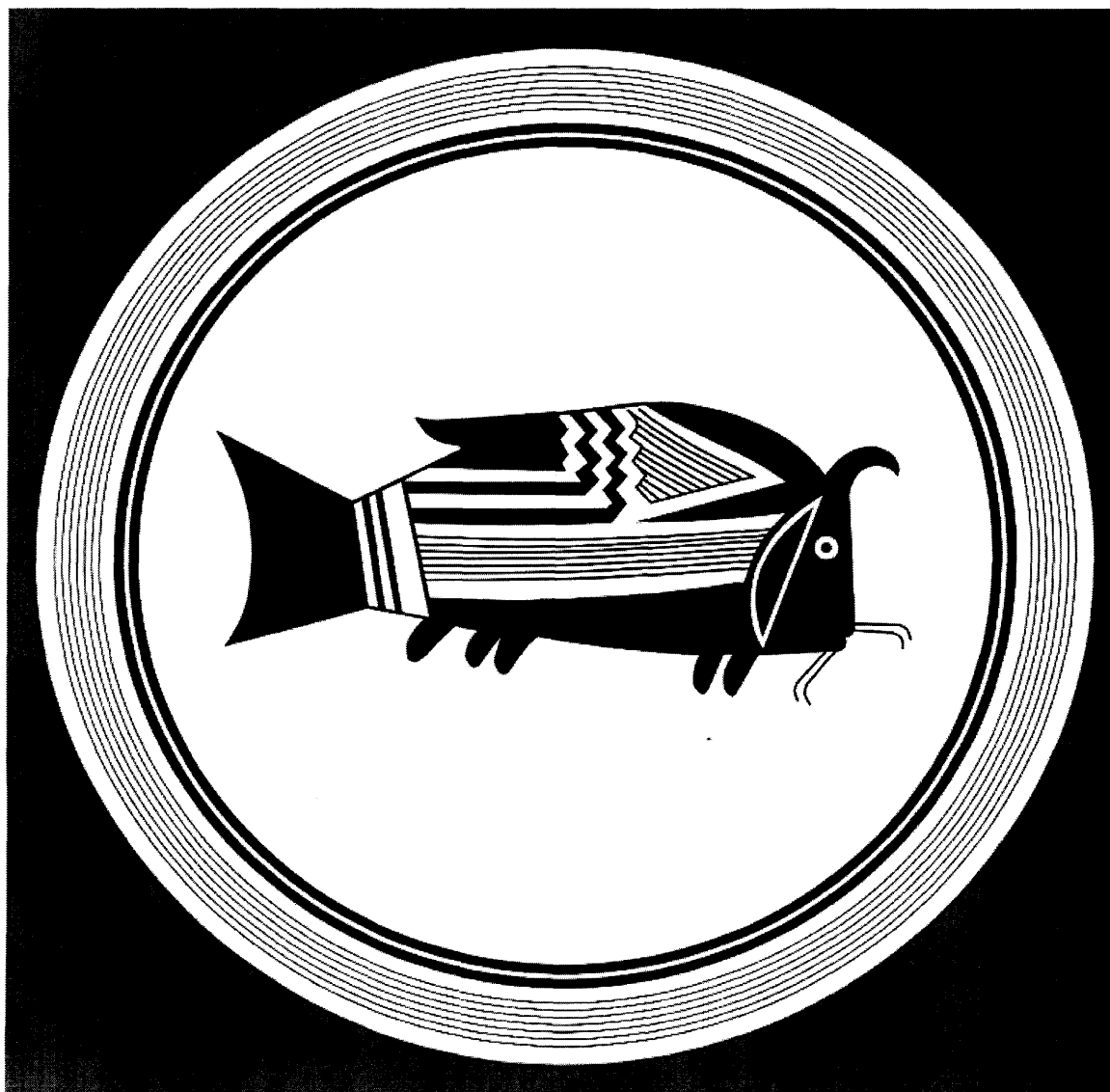
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Figure 8-2: Mimbres Black-on-white bowl, horned fish, from Steinbach 2002:66



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Figure 8-3:

Kana's Black-on-gray Pottery, from Grant 1978



Figure 8-4:

LA 18406, from Carolyn Pruett, 2004



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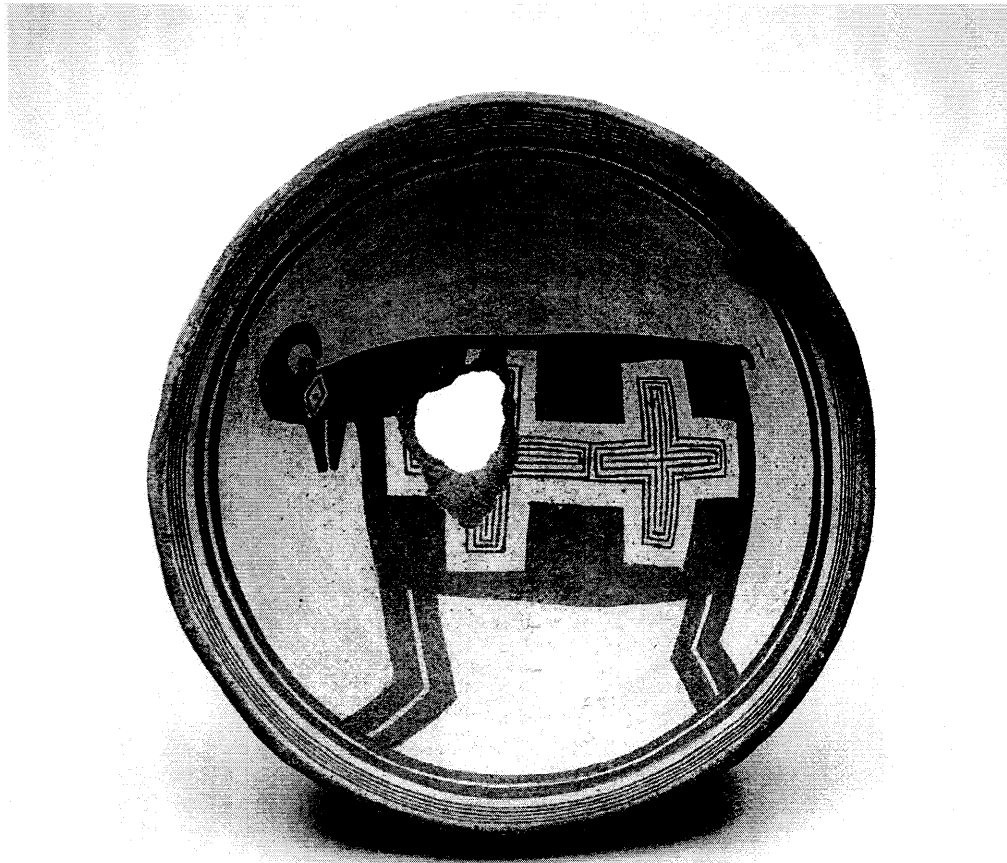
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Figure 8-5:

Mimbres Black-on-white Bowl, from Brody 1996:76



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Figure 8-6: Map of Prehistoric Trade Routes, from (Revised) Weigand and Weigand 2001:184-195

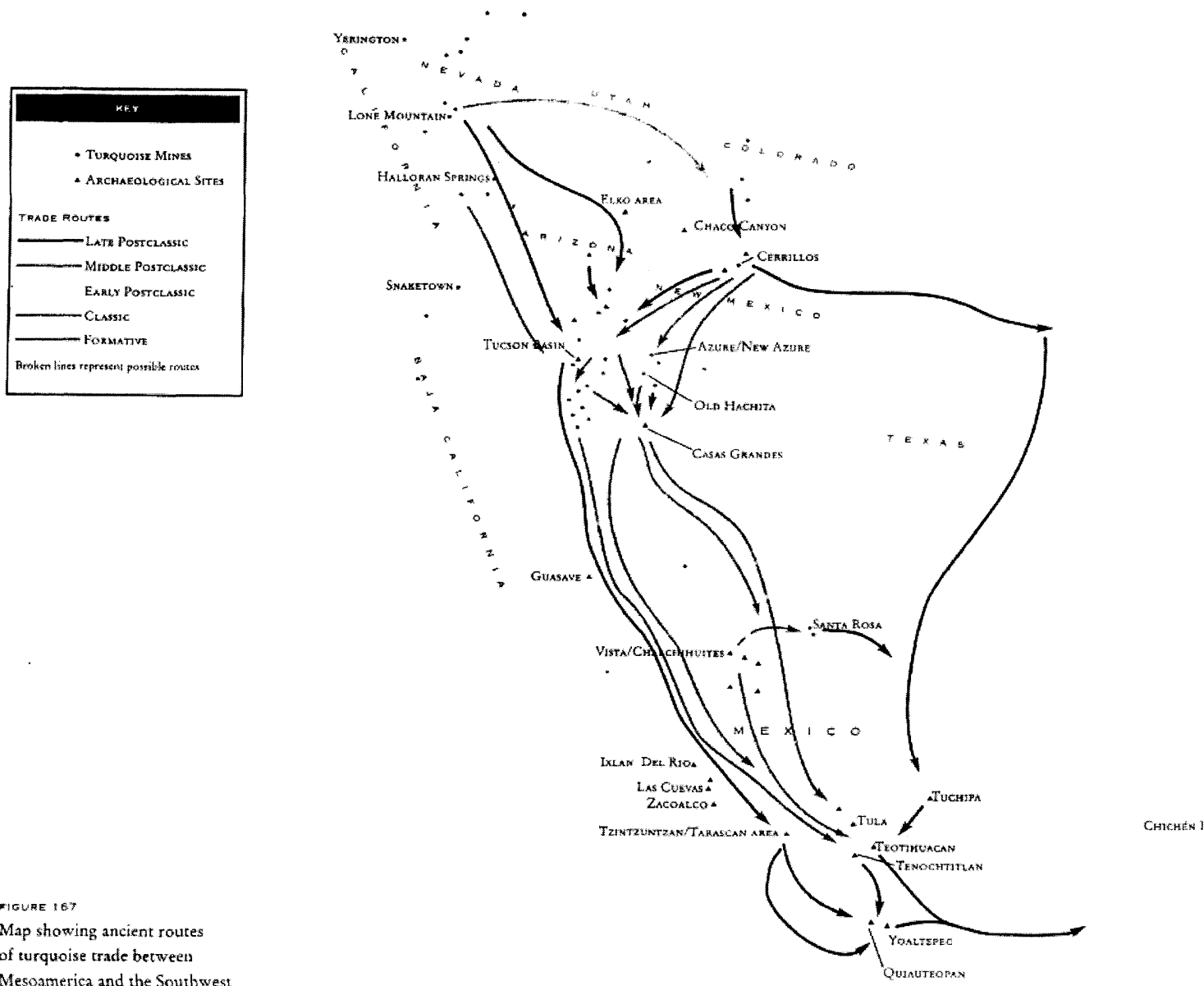


FIGURE 167
Map showing ancient routes
of turquoise trade between
Mesoamerica and the Southwest

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Table 8-1: Styles of rock art and character of the assemblages at the 12 sites of the Summerford Mountain Archaeological District. An “X” indicates presence.

LA Number	Desert Abstract Style	Jornada Style	Mimbres Style	Lithics	Ceramics	Grinding Area	Shelter	Ash Stain
2791/ 18404	X	X		X	X	X		X
2792	X	X		X		X	X*	
18405	X	X	X					
18406		X	X	X				
18407	X	X		X		X		X
18408	X							
66655	X			X	X	X	X	X
72694	X	X		X	X	X	X*	X
121899	X	X		X	X	X	X*	X
121900	X	X		X	X	X	X	X
121901	X			X	X		X	
121902	X	X		X				X

* Sites LA 2792, LA 72694, and LA 121899 also have rock art inside the shelters.

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Geographical Data

Verbal boundary description:

The boundary of the Summerford Mountain Archaeological District is defined by the rectangle depicted on the accompanying *Summerford Mountain, NM* U.S.G.S. quad map, and includes the following UTM points:

A. 13	327120	3599530	B. 13	333120	3599450
C. 13	331120	3597130	D. 13	327000	3597180

The total bounded area includes all of sections 2 and 3 and the W ½ of the NW ¼ and W ½ of the SW ¼ of Section 1, the NW ¼ of the NW ¼ of Section 12, the N ½ of the NE ¼ and the NE ¼ of Sec. 9, the E ½ of the SE ¼ and the E ½ of the NE ¼ of Section 4, all in Township 21 S, Range 1 E, and the Se ¼ of the SE ¼ of Section 33, the S ½ of the SW ¼ and the S ½ of the SE ¼ of Section 34, the S ½ of the SW ¼ and the S ½ of the SE ¼ of Section 35, and the SE ¼ of the SW ¼ of Section 36, all in Township 20 S, Range 1 E, Dona County, New Mexico.

Boundary justification:

The boundaries for the district were determined by the location of the sites and the geographical limit of the associated prehistoric lithic and ceramic scatters.

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Photograph Log

The following information pertains to all photographs unless otherwise noted:

Summerford Mountain Archaeological District
Vicinity of Radium Springs, Dona Ana County, New Mexico
Photographer: Dona Ana Archaeological Society Recordation Team
Date: various (see individual entry)
Location of negatives: Archaeological Records Management Section, Santa Fe

Photo 1 of 14
LA 121900, Area 1
Camera facing southeast
November 1997

Photo 2 of 14
LA 18408, Area 2
Camera facing east
March 1998

Photo 3 of 14
LA 18408, Area 2
Camera facing east
March 1998

Photo 4 of 14
LA 18404, Area 5
Camera facing northeast
March 1998

Photo 5 of 14
LA 121899, Area 1
Camera facing north
March 1998

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Photo 6 of 14
LA 121900, Area 2
Camera facing west
November 1997

Photo 7 of 14
LA 2792, Area 3
Camera facing southeast
March 1998

Photo 8 of 14
LA 18405, Area 1
Camera facing southwest
November 1997

Photo 9 of 14
LA 18406, Area 1
Camera facing southeast
November 1997

Photo 10 of 14
LA 18407, Area 1
Camera facing southeast
November 1997

Photo 11 of 14
LA 66655, Area 1
Camera facing southeast
January 1998

Photo 12 of 14
LA 72694, Area 4
Camera facing northwest
March 1998

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Photo 13 of 14
LA 121901, Area 2
Camera facing northeast
March 1998

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LA 121902, Area 1
Camera facing northeast
May 1998