

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

**National Register of Historic Places
Continuation Sheet**

Great Hunt Panel Site
Name of Property

Carbon County, Utah
County and State

The Historic and Prehistoric
Resources of Nine Mile Canyon,
Carbon, Duchesne and Uintah
Counties, UT

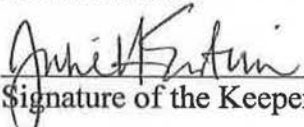
Name of multiple property listing

Section number 1 & 8 Pages 1 & 13, respectively

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: MP 100001978
Property Name: Great Hunt Panel Site
County: Carbon State: UT
Multiple Name: The Historic and Prehistoric Resources of Nine Mile Canyon, Carbon,
Duchesne, and Uintah Counties, UT

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

For 
Signature of the Keeper

1/18/18
Date of Action

Amended Item #1

Box 1: Name of Property

This Supplementary Listing Record is made to amend the "Historic Name" in Box 1 on the National Register of Historic Places Registration Form for the above-named property so that it reads "The Great Hunt Panel Site" (as opposed to "The Great Hunt Panel"). This action results in the documentation corresponding to the name identified in the Summary Paragraph in Section 7, p. 4, and elsewhere throughout the nomination such that it is clear to anyone searching a database or only skimming this document that the listed resource is the five-panel Great Hunt Panel Site (42 Cb239) and not the Great Hunt Panel (i.e., Panel 3 at the Great Hunt Panel Site) in isolation.

Amended Item #2

Section 8 Statement of Significance Summary Paragraph

The Statement of Significance Summary Paragraph, in Section 8, p. 13 will be amended to conclude with the following two sentences: "The Nine Mile Canyon district outlined in the Multiple Property Submission identified above, and as specified in Section F, p. 93 of that cover document, is listed at the national level of significance. As an exemplar of the prehistoric rock art sites within Nine Mile Canyon, as well as a site important in the development of the Fremont culture concept and the history of American Archeology, the Great Hunt Panel Site (42Cb239) meets the registration requirements outlined in that multiple property listing and is nominated at the national level of significance."

The State Historic Preservation Officer (SHPO) was notified of this amendment.

Distribution List

National Register files

Nominating Authority, without nomination attached

United States Department of the Interior
National Park Service

MP-1978

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: The Great Hunt Panel

Other names/site number: 42Cb239

Name of related multiple property listing:

The Historic and Prehistoric Resources of Nine Mile Canyon

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Nine Mile Canyon Road

City or town: Price

State: Utah

County: Carbon

Not For Publication:

Vicinity:

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 at the following level(s) of significance:

x national statewide local

Applicable National Register Criteria:

x A B x C x D

		<u>11.20.17</u>
Signature of certifying official/Title: <u>Deputy SHPO</u>		Date
<u>Utah SHPO</u>		
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

for
Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
<u>1</u>	_____	sites
_____	<u>1</u>	structures
_____	_____	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: ceremonial site/petroglyph site

RECREATION AND CULTURE: work of art/rock art

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: work of art/rock art

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

N/A

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _____ N/A _____

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Great Hunt Panel Site (42Cb239) is located in Nine Mile Canyon, Utah, approximately 45 miles north and east of Wellington, Utah at the mouth of Cottonwood Canyon. Property consists of five prehistoric rock art panels, the fixture being the world-famous Great Hunt Panel. Panels are located on vertical slabs of sandstone on the first cliff level west of Cottonwood Creek, just above the floodplain. Site, comprised of five panels, is a nationally significant display of prehistoric rock art, associated with the Archaic and Fremont periods of the region's history. A modern fence is a non-contributing structure. Motifs included within these panels are zoomorphs, anthropomorphs, and abstract elements. The entire property is located on lands administered by the State of Utah School Institutional Trust Lands Administration (SITLA). Early archaeological explorer, Albert Reagan first described and excavated the site in 1931, and has been re-documented in Sargent (1976) and Spangler (2007). SITLA realigned a road and installed protective fencing and interpretive kiosk in 2009. There have been modern and historic inscriptions introduced within, and next to, all the prehistoric panels. Also, road dust (mitigated by the movement of the road by SITLA) did affect the panels but neither the inscriptions nor the dust diminished any of the site's aspects of integrity.

The Great Hunt Panel

Name of Property

Carbon County, Utah

County and State

Narrative Description

Given the highly accurate level of detail provided in the Spangler (2007) documentation, the following narrative description is copied directly from that primary source. Integrity discussions at the end of this section have been added by the current documentation's author.

Figure 1: Overview of Great Hunt Panel from SITLA's Road Realignment Project. Photo by Joel Boomgarden, 2009.



“This site consists of five separate rock art panels, one of them the renowned Great Hunt Panel that continues to attract significant public visitation. A portion of this site (Panel 2) is actually 42Cb18, a site number that was assigned to Albert Reagan's Cave 5 without knowing the exact location of Reagan's site. In 1931, Reagan conducted excavations at a "large hang-over cave along the west side of Cottonwood wash, a mile up from the confluence of the wash with Nine Mile Canyon. Three strata of habitation, in ashes and charcoal, are shown in the filling, below a three-foot depth in the cave. Above the debris, on the back wall, are the shield drawings described later under Pictograph group No. N-P38" (Reagan1933:58).

A reading of Reagan's published account reveals that five of Reagan's sites are actually rock art panels at 42Cb239. NP34 was described as "chiseled on the west wall of the canyon some six feet above the valley filling, and consists of a group of snakes and a buffalo" (1933:61). He later

The Great Hunt Panel

Carbon County, Utah

Name of Property

County and State

indicated it was 20 feet to the north of the Great Hunt Panel. This would make N-P34 Panel 5 as described in this site form. N-P35 was "just below the north end" of the Great Hunt Panel.

"Besides some unintelligible things, it is composed of a mountain goat [bighorn] drawing and two connected circles, which look like dumbbells, drawing in shaded outline only" (1933:61). It is important to note that during the 1930s it was common for scholars to refer to horned quadruped images as 'goats' but these are clearly depictions of desert bighorn sheep. This is clearly Panel 4 as described in this site form.

Reagan's N-P36 is unmistakably the Great Hunt Panel (Panel 3), or as Reagan called it "The Animal Group." In his imaginative description, Reagan said "It is composed of thirty-four goats which are being attacked by four hunters with bows and arrows. Here each animal is joined in some manner to the one before it, or the two masked hunters (decoys or medicine men who are intermingling with the goats, this joining being done by an elongated nose or an elongated leg. Some of this joining, no doubt, is to show relationship, as a doe and her fawn, for example, while those emanating from the decoy hunters (or ornate medicine men) probably denote animals that these men have singled out for the archers to shoot; or did single out, as the photographic group was probably drawn to commemorate an event that had already occurred. There are also a couple of odd-shaped figures in the group which are also likely disguised hunters. The meaning of the drawing seems to be clear -- decoys or medicine men are commingling with the thirty-four goats singling out the ones to be killed and the four hunters with bows and arrows are preparing to shoot the designated ones" (1933:61).

Reagan's N-P37 was described only as "forty feet south of N-P36. A buffalo and two deer are shown" (1933:61). This would be the right side of Panel 2 as described in this site form. Reagan then described N-P38 as a "distance" south of N-P37 "on the rear wall directly above the debris in Cave 5." Reagan called this 'The Shield Group,' which is the left side of Panel 2 as described in this site form. "Three shields and a fringed piece of apparel, or more probably a drawing of the horizontal lightning, and some unintelligible thing are shown. The shields are painted in red and white paint. The first shield has a design of a man with wavy, lightning lines coming from his person in two rows, which lines project beyond the periphery of the shield. It is conjectured that the shield drawing with the man figure on it represents the sun and the other two represent phases of the moon. It might be added that other drawings may be covered over by the debris that has filled the once habitable cave to a depth of several feet" (1933:61-62).

This site was subsequently recorded as 42Cb239 in 1976 by Kay Sargent and LaMar Lindsay as "4 panels of petroglyphs on cliff face along the road. On west side of canyon, 1 at ground level, shield pictograph, 1 at 3 meters above ground - photographs of tribal anthropomorphic horned figure, 2 shield figures, 2 hunters with bow and arrow, 1 of them with a penis, also numerous bighorn sheep. 3rd panel of abstract figures, bighorn sheep and elk, ground level. 1-2 meters above ground a spiral, snakes, trapezoidal anthropomorph, ladders, dots and possible scorpion. 15-20 meters along cliff face."

The site was subsequently re-documented in 1993 by Castle Valley USAS, which offered a much more detailed description. At that time, the site was divided into two components, one with two panels and one with four. Upon revisiting the site in 2007, this delineation was determined to be

The Great Hunt Panel

Carbon County, Utah

Name of Property

County and State

unjustified, and the panels were relabeled (and resketched) as Panels 1 to 5, with Panel 1 the southernmost panel and Panel 5 the northernmost panel. The 1993 descriptions are retained for this site form. The panel described in 1993 as Component B Panel 2 is entirely historic/modern inscriptions, and it was eliminated as a separate panel due to the absence of evidence the inscriptions are indeed greater than 50 years old.

Panel 1 (1993 Comp. A, Panel 1) was described as consisting of "white pictographs. The one on the south appears to be an outlined shield with 4 short lines hanging from the bottom and 3 vertical lines attached to the top. There are several indiscernible white markings and a circle with 3 vertical lines inside. There is some historical scratches between the pictographs and Panel 2."

Panel 2 (1993 Comp. A, Panel 2) "is pictographs and petroglyphs. From the south to north there is a large circle. The top third is painted red, the rest is chalked in but may have originally been painted white. There is a brown line around the red and white portions. A white zigzag line extends from the lower portion towards the north. It is pecked under the white, which appears to be chalk. Next is another circle outlined in white. The south 1/3 of the circle has been chalked but appears to have faint white underneath. There is a small red mark next to the circle in the lower right. Next is an almost square-shaped, pecked area with a red stripe at the top and bottom. Overlapping this is another large circle shape. The border of the circle is approx. 4 inches wide and has been chalked. In the center area is a white "bird track" shaped design. There are 2 zigzag lines extending north from the center. Below to the right is a red painted area with a square attached to the right. Next to the north is an oval-shaped pictograph in grayish-white color. The top portion has a border of bluish-gray paint. There are signs of a yellowish-gold border above that. Above and to the right are the remains of another yellow-gold pigment design and a circle of gray. Below the pictographs are petroglyphs at ground level. First from the south is a deer which is partially covered by soil, then a sheep, a larger deer with 4 front legs following the sheep, a large zoomorph, small zoomorph, dog-like, and a buffalo. There are 3 more sheep on the panel with a lot of modern graffiti, scratched and charcoaled in. This panel is in an overhang that has a discolored ceiling -- oxidized from campfires, probably both ancient and modern. There are scratched names and initials all the way to the hunting scene.

Panel 3 (1993 Comp. B Panel 1) "is the famous hunting scene. Across the top of the panel are 8 mountain sheep facing the same direction. A horned anthropomorph is between the 3rd and 4th sheep. There are 26 sheep below this top line with 4 bow and arrow hunters, 3 zoomorphs, a geometric figure and a shield or turkey-looking design.

Panel 4 (1993 Comp. B Panel 3) "consists of petroglyphs: One large solid-pecked circle connected by a line to a circle above it that has a smaller circle under it and has lines radiating out to the edges. West of this is a smaller solid pecked circle with dotted lines radiating -- 1 on each side and 2 out of the top. The last circle in the dotted line (Top 2) is larger and outlined by almost a complete circle. Above this is a historic etching "J H + M R" inside a heart-shaped area. To the right is an area covered by latex under which is a 4 legged animal. There are other miscellaneous peckings including 2 dumb bell shaped designs, some are historic.

The Great Hunt Panel

Carbon County, Utah
County and State

Name of Property

Panel 5 (1993 Comp. B Panel 5) "is a complex panel with zoomorphs, anthropomorphs and abstract elements. It does not appear to have a strong narrative quality as does the hunting panel but there one hunting theme evident. There is a large snake with a horned head that nearly doubles back on itself. It has an undulating body. There is what appears to be a smaller snake between the curves of its body. Below that snake is an undulating line that may have been another snake but no head is discernable. This lower line crosses an anthropomorph with large hands and a circular element with an indistinct element inside it. Just to the side of the circular element is a spiral. A line goes from the top of the panel; at about the middle the line goes from straight to undulating -- there are several elements above the line but most are indistinct -- one is a zoomorph. In the undulating area of the line an anthropomorph with bow and arrow but without legs appears. Below the line are several other elements including a large anthropomorph and an indistinct zoomorph. There is also another spiral with what may be zoomorphic head at the top. The finest element on the panel is a buffalo which is on a piece of rock that slants slightly different from the rest of the panel. It is located near the anthropomorph with the low and arrow (to the right). The buffalo has well defined features: there are 2 vertical elements arising from the back of the buffalo which may represent spears. There are several other elements below the main section of Panel 5 which are included with it. They include one anthropomorph and several other items that are indistinct."

The right side of Panel 5 (1993 Comp. B Panel 6) was described in 1993 as "all pecked. There is historic name "Finch" over an "m" with a series of dots to the left of it on top of the panel. Below that is a vertical line with short lines crossing it and circle divided in fourths on the bottom. To the south of that figure are several zoomorphs (sheep?), a circle, concentric with a line coming out of the top. Several triangular figures and other indiscernible figures. Also are 2 figures with vertical attached circles, the smaller attached to the larger by a wavy line. The larger has an attached area at top with 6 small squares. At top of the long vertical line (with lines crossing) is a long undulating, thick line coming into it from the left. There are several indiscernible figures above and below that line. To the right of vertical line are parts of a zigzag line, above that a raised area on the rock and above that a vertical line that has an undulating top with a line that comes off at top with several short lines crossing it. Panel is very weathered."

Site Condition

Great Hunt Panel has been and continues to be a major attraction to recreational visitors to Nine Mile Canyon. Even though visitation to this site is significant, impacts to the Great Hunt panel (Panel 3) appear to be minimal, consisting of natural erosion and road dust accumulation. However, impacts to the other four panels have been significant, consisting primarily of episodic graffiti and significant accumulation of dust.

The sheltered area next to Panel I was excavated by Reagan in 1931, but the holes have deflated and refilled. Graffiti at Panel 1 includes DER, J, Y, det, a heart with a + symbol, ehrt51, koyyery, buy, Russell and various x and y letters. To the right are numerous other names and dates along with one possible prehistoric image. The graffiti includes I (heart symbol) Dack, M, I III, DAAII, Harold 10-22-79, I LOVE DERE, EbMAC, JM, A7N, KKJ, Kit, CND7PV, L, 1LXDII, CAO and 18. Other inscriptions are not identifiable or are covered by dust. The graffiti on the left side

The Great Hunt Panel

Carbon County, Utah

Name of Property

County and State

of the panel is located over and around the prehistoric images, which are barely discernible due to graffiti and dust accumulation.

Graffiti on the left side of Panel 2 includes: BULLS***, ROSS (crossed out), H A P M O N , TITW, ABE + FAYTH, FG, IAUAHEM, P9COKT, J 96, LE, JNAEDEZ, KILYX, EIZ and NEZ. On the middle portion are TRO, AASON, ION# and a peace symbol, +AUREY W A S , AYAIA, Yii, II44, Nathan, LINAS, 1978, TI, MAC, N P and M. Other scratched figures include various lines, x and y figures and indiscernible figures. On the right side are T R E V O R * ExyTHER, 95, G H + TA, TB, M, VY, JANTET 1988 AFOO, B with an arrow protruding, TINA, H(), 8, WYDtAtt and other scratches that are not discernable or are covered by dust accumulation. The graffiti is located primarily above and to the left and right of the prehistoric images.

Panel 4 graffiti is located primarily above the prehistoric images. The left side of the panel features W , M A R Q , a Greek symbol, H, M M , N, MIK, VEAIN with E S and IN above, Z, IAXDN and other indiscernible figures and scratches. The right side includes BSPS, N, A L N and KLiYM and other indiscernible scratches.

Graffiti at Panel 5 is minimal by comparison with Panels 1, 2 and 4. On the left side of the panel are the inscriptions M G , M A R Y , BICO, CEE, N N C above the prehistoric images and Y O , KM, A H and indiscernible figures below. On the right side of the panel are HV, TRAY, JAN, M, FINCH, HINDOO, CIYde, D K and A. Many of the inscriptions at 42Cb239 are not depicted in the 1993 sketches and may have been added since that time. Some figures have been chalked.

This site likely contains subsurface deposits, in particular the rockshelter associated with Panel 2. However, most of the floodplain area abutting the site has been disturbed by road construction and maintenance over many decades. The road historically ran within 2-5 meters of the panels, but was recently re-routed about 50 meters to the east to ameliorate dust accumulation and vibration from heavy truck traffic. Prior to the re-routing, dust accumulation at this site was significant, and it remains evident at Panels 1, 2, 4 and 5. Panel 3 (Great Hunt) remains largely free of dust. The site was further impacted subsequent to the re-routing when Carbon County erected wood-pole fencing in stacked-stone and concrete pillars in front of Panel 3 and when they were subsequently removed. A large boulder was subsequently moved in front of the panel from which visitors currently obtain a better photographic vantage point. There is no evidence that vehicles have breached the road closure next to the site, and numerous passenger cars and ATVs were observed parking in the designated area and walking to the site. No vehicle tracks were observed on the old road bed. There is no evidence of litter at the site, although litter was observed along the road and parking area. An old campfire ring is located just south of the site. Livestock dung was observed within the overhang at Panel 2.

The re-routing of the road to about 50 meters to the east appears to have greatly ameliorated the accumulation of dust at these panels. The dust clouds from passing truck traffic are substantial, but the panels are now far enough removed that accumulation appears to be minor at Panel 3.” (this quotation ends Spangler 2007)

The Great Hunt Panel

Carbon County, Utah

Name of Property

County and State

Overall, all five panels maintain excellent integrity of location, association, design, materials, workmanship, with some diminished characteristics of setting and feeling. The introduction of a road and other historic and modern period developments have altered the setting and feeling, but not in a manner that significantly diminishes those aspects. Realignment by SITLA of the road, installation of a fence, and other improvements have introduced new elements into the site but in a manner that provides increased protection of the other aspects of integrity.

Figure 2: Decorative and protective fencing to limit public contact with the Great Hunt Panel. Photo by Joel Boomgarden, 2009.



Figure 3: Interpretive Panel at Great Hunt Panel installed by SITLA. Photo by Joel Boomgarden, 2009.



The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- 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 values, 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

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHAEOLOGY: Prehistoric

SOCIAL HISTORY

RELIGION

ETHNIC HERITAGE: Native American

Period of Significance

8000 to 700 years BP

Significant Dates

8000 to 700 years BP

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Archaic Period, Fremont Culture, Late Prehistoric, Numic

Architect/Builder

The Great Hunt Panel

Name of Property

Carbon County, Utah

County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Great Hunt Panel Site (42Cb239) is a nationally significant representation of prehistoric rock art, located in Nine Mile Canyon. One of the five panels, the Great Hunt Panel, has been used in publications across the globe and is a nationally-recognizable prehistoric artistic expression of prehistoric life. The site is eligible under Criteria A, C, and D as established under the “West Tavaputs Adaptation” and “Rock Art” contexts under the “Historic and Prehistoric Resources of Nine Mile Canyon” Multiple Property Submission.. Under Criteria Consideration A, the site was likely used for religious purposes by Native peoples in the past; however, it is significant in other areas as well. Criteria A is applicable in the areas of Religion and Ethnic Heritage-Native American, as the site displays religious behavior and hunting behavior for our understanding of “Food Procurement” in the Nine Mile Canyon (Spangler 2009: E-20). The site is also significant in the area of Social History for its representation of “Social Structure” (Spangler 2009:E25-E26), and overall community use of the Canyon. Under Criteria C in the area of Art, the rock art panels, specifically the Great Hunt Panel demonstrate the work of a master through excellent use of decorative and graphical elements and their overall composition. The art is also indicative of a period and style, dating to the Archaic and Fremont periods. The Fremont Complex refers to a Formative-period human culture that were both farmers and foragers who heavily depended on maize agriculture as represented in their rock art, and also hunters of bighorn sheep, deer, elk, bison, and antelope (which are represented in their rock art). Finally, Reagan’s 1931 excavations, coupled with further research potential from analyzing the rock art itself, the site has yielded and will still yield significant information regarding prehistory of Nine Mile Canyon and beyond under Criteria D. Innovative research into the style, composition, location, and socio-cultural meaning of prehistoric rock art is a robust academic field, and this site has high integrity to convey important information of past lifeways, local landscape use, and a cosmological understanding of past and contemporary Native peoples. Artistic motifs range from the Archaic through the Fremont-period, thus the period of significance is 8000 BP to 700 BP. There are no significant historic inscriptions at these panels, thus the period of significance ends at the end of the Fremont period.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Great Hunt Panel site (42Cb239) is being nominated to the National Register of Historic Places under the “West Tavaputs Adaptation” and “Rock Art” contexts of the “Historic and Prehistoric Resources of Nine Mile Canyon” multiple property submission, completed by Jerry Spangler in 2009. Specifically, the site meets the basic Registration Requirements for a rock art site as there are more than one definable figure and possesses excellent visible integrity (See Spangler 2009: F-94).

The Great Hunt Panel site has received significant scholarly attention (Reagan 1933; Schaafsma 1986; Matheny et al. 1997; Matheny et al. 2004; Masters 2012), and at least three features in

The Great Hunt Panel

Carbon County, Utah
County and State

Name of Property

National Geographic Magazine and additional representations in dozens of journals and magazines. For instance, the Smithsonian Magazine's named Nine Mile Canyon and the Great Hunt Panel, in particular, as one of the world's 8 most significant rock art sites (Geiling 2014).

In the original Spangler (2009:F-70) multiple property submission the Great Hunt Panel was specifically called out as an example resource:

“The Great Hunt Panel (42Cb239), located just inside the mouth of the Cottonwood Canyon tributary, is arguably the most famous rock art site in NMC [Nine Mile Canyon], appearing in countless magazine and newspaper articles, as logos on clothing and on book covers. Aesthetically, the panel is remarkable for its precise execution and elaborate composition that includes at least 30 bighorn sheep and eight anthropomorphs configured in a pattern that has been interpreted as a communal hunt. Matheny et al. (2004) have noted the aggregation of rams, ewes and lambs only occurs during the late fall or early winter, and that this panel is indicative of a formalized hunt at that time. A large Fremont anthropomorph in the center of the composition and archers at one periphery have been interpreted as a depiction of an ambush hunting tactic.”

Period of Significance: Given that the artistic motifs at the site span the Archaic through Fremont-period of Nine Mile Canyon's prehistory, the period of significance spans from 8000 BP to 700 BP. There are no clearly identified or significant protohistoric rock art or historic inscriptions at this panel, thus the period of significance does not extend beyond the end of the Fremont. The Fremont Complex refers to a Formative-period human culture that were both farmers and foragers who heavily depended on maize agriculture as represented in their rock art, and also hunters of bighorn sheep, deer, elk, bison, and antelope (which are represented in their rock art).

Eligibility Criteria

Criteria A: Site is eligible for listing under Criteria A of the National Register of Historic Places for its direct association with the prehistoric settlement and use of Nine Mile Canyon for a period of nearly 8,000 years. Specifically, the site is highly visible expression of hunting behavior employed during this period of significance thus falling within the “Food Procurement” portion of the historic context. The panels are also an extremely visible component of the social landscape being highly prominent to all those peoples traveling the canyon corridor in both prehistory and today, thus making it significant under the “Social Structure” aspect of the context. Site and its artistic expressions are also associated with several significant patterns of rock art styles in Utah and the region, including The Northwestern Plains Style (Spangler 2009:F-20), Northern Colorado Plateau Style (Spangler 2009:F-22), and Miscellaneous Styles (Spangler 2009:F-26). Further, the panels at this site are some of the best-preserved examples of these styles and offer some of the best types for analysis and interpretation. Site maintains exceptional levels of integrity for location, design, association, workmanship, and materials, with only minor issues with feeling and setting (which do not affect listing under Criteria for this property).

Area of Significance:

The Great Hunt Panel

Carbon County, Utah

Name of Property

County and State

Religion: While it is clear that the majority of the panels at the Great Hunt Site exhibit hunting behavior, the act of hunting and spirituality and religion are inextricably linked. Most Native American groups do not create lines between secular and religious life and symbolism, thus these hunting panels and all other artistic expressions in Nine Mile Canyon are likely associated with past religious and spiritual beliefs and ritual behavior. Given the time distant from these depictions being placed on the rock and this nomination, it is unclear the complete expression of thought in these images, but it is clear there was a purpose and pattern, and likely a religious undertone to nearly all images at the site.

Criteria Consideration A (Religious Properties): Per National Register Bulletin 15, pg. 26, the Great Hunt Panel site retains eligibility under Criteria Consideration A, as the site is significant for the history of religion with secular scholarly recognition (see Reagan 1931 and Spangler 2009), and is associated with traditional cultural values.

Ethnic Heritage: Native American. The Great Hunt Panel Site (42Cb239) is expressive of Native American history within Nine Mile Canyon, and continues to be viewed, reflected upon, and enjoyed by Native peoples today. Loendorf et al. (2005:4), states that Native American rock art “is full of meaning in a direct way unmatched by stone or pottery”. Rock art represents a complex expression of a culture’s cosmology, the relation of the person(s) to the natural world, and all the important symbolic representations therein. Choice of subject matter (people, animals, objects, etc.) is based upon a complex cultural relationship between origin stories, sacred narratives, and lived experiences. Interpretation of these As discussed in Spangler (2009:F-92-93), the rock art in Nine Mile Canyon is still important to modern Ute and Puebloan peoples as a destination for traditional prayers and ceremonies and a place to honor their ancestors. Respect and reverence underlies the significance of these rock art panels to Native peoples, in addition to the physical manifestation of the art itself.

Criteria C: Rock art is typically thought of as an individualistic artistic expression of an unknown, or difficult to know, pattern of human thought. According to Spangler (2009:F-68), the rock art in Nine Mile Canyon meets three of the four standards, as these panels, “unequivocally embody characteristics of type, period and method of construction,” and “they also represent a significant and distinguishable entity with components that may lack individual distinction,” and finally, many “exhibit high artistic values, featuring exceptional composition, detail and stylistic elements”. Of all the known rock art panels in Nine Mile Canyon, it is likely that those panels included within the Great Hunt Panel (42Cb239), are arguably the best known panels to demonstrate those standards under Criteria C. Site maintains exceptional levels of integrity for location, design, association, workmanship, and materials, with only minor issues with feeling and setting. Feeling and setting are important to the expression of art, but it is apparent that the rock art here is either an expression of a past event(s) (hunting) or a good luck wish for future activities. Either way, it is apparent that the setting is still intact for the larger hunting landscape of Nine Mile Canyon for which this panel was likely created. Feeling is difficult, if not impossible, to assess for prehistoric rock art, but where this appears to be a historical documentation or a good luck talisman for future activity, feeling is rather irrelevant to the site’s current significance.

Area of Significance:

The Great Hunt Panel

Carbon County, Utah
County and State

Name of Property

Art: Much of Utah's prehistoric rock art is comprised of singular expression without a clear plan of scale or composition. However, the Great Hunt Panel (Panel 3 of 42Cb239) itself, is one of the most orchestrated rock art panels in Utah, if not the United States. There is a specific design and composition that the artist(s) are attempting to complete, and it is a significant example and could be one of the few examples of a 'work of a master' under Criteria C for rock art given its artistic ability (even though we do not know who that master was). Art is integral to all human societies, and is what oftentimes distinguishes humans from any other animal. The examples of rock art within Nine Mile Canyon are some of the most significant, recognizable, and evocative of those in Utah and region. The site was even featured in the January 1980 edition of National Geographic Magazine for an article entitled, "Utah Rock Art: Wilderness Louvre", pg. 97. Further, national and international publications and venues have used the image of the Great Hunt panel as a visual representation of prehistory in Utah and the cognition of ancient humans (see Dalton and Dalton 2014; Gillin 1955; Liddiard and Liddiard 1993; Castleton 1978). For instance, Jerry Spangler's (2013) volume, "Nine Mile Canyon: The Archaeological History of an American Treasure" situates the significance of this region, and the Great Hunt Panel as its most significant single panel, within a broader. From Spangler (2013), the Nine Mile Canyon area becomes known as the "longest art gallery in the world", which speaks to the singular and nationally significant concentration of rock art.

Criteria D: The Great Hunt Panel site (42Cb239) is also being nominated under Criteria D, for the data this site has already yielded about prehistoric art patterns and periods, along with the potential for the site to provide more data in the future. Given the high level of preservation of this rock art, coupled with the unique accumulation of styles and types, further in-depth research can help archaeologists better refine a cultural chronology within Nine Mile Canyon and beyond, by a detailed analysis of this rock art and its patterning. New research tools such as optically-stimulated luminescence is helping to re-write the age, and thus cultural affiliations, with rock art (Pederson et al. 2014). This technology, and other such tools, have not yet been put to bear upon this site and thus it is significant for data potential in the future for the rock art itself. Reagan (1933) also conducted limited test excavations at the base of these images and discovered intact charcoal lenses. Further archaeological research will likely be able to refine cultural chronology and cultural affiliation by conducting limited excavations at the base of these rock art panels and dating of the charcoal (Kennett et al. 2014). It is for these reasons the site is significant under Criteria D.

Area of Significance:

Archaeology: Prehistoric. The Great Hunt Panel (42Cb239) is clearly one of the most significant prehistoric rock art panels not only in Nine Mile Canyon or in Utah, but nationally. The group of panels display prehistoric life in a way that artifacts alone cannot describe, giving the viewer (both archaeologist and lay person alike) a glimpse into the personal past. The panels range in age over several thousand years, highlighting the changes in artistic style and thought, further helping our understanding of past peoples and their use of the environment. For instance, the depictions of bison in Nine Mile Canyon is significant to assist in our understanding of the distribution of this species, but also those who hunted it during past periods.

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

Social History: The rock art panels within the Great Hunt Panel site demonstrate the social use, dynamic interplay between humans and animals, and a cultural landscape construction of Nine Mile Canyon and surrounding environments. Rock art depicts styles of dress, adornment, social stratification, gender roles, hunting behavior, and a religious relationship to the surrounding world.

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Castleton, Kenneth B.

1978 Petroglyphs and Pictographs of Utah: The East and Northwest. Utah Museum of Natural History, Salt Lake City, Utah.

Dalton, Norma R. and Alene Dalton

2014 *Images of America: Nine Mile Canyon*. Arcadia Publishing, Charleston, South Carolina.

Geiling, Natasha

2014 Prehistoric Rock Art to Visit Around the World. Smithsonian Magazine Online, October 16, 2014. Online: <http://www.smithsonianmag.com/travel/prehistoric-rock-art-visit-around-world-180952989/>.

Gillin, John P.

1955 *Archeological Investigations in Nine Mile Canyon, Utah, Issues 21-23*. University of Utah Press, Salt Lake City.

Kennett, Douglas J., Brendan J. Culleton, Jaime Dexter, Scott A. Mensing, David Hurst Thomas

2014 High-precision AMS ¹⁴C Chronology for Gatecliff Shelter, Nevada. *Journal of Archaeological Science*, 52:621-632.

Liddiard, Mary and Jim Liddiard

1993 *A Guide to Rock Art in Nine Mile Canyon*. Arrowhead Enterprises.

Loendorf, Lawrence L., Christopher Chippindale, and David S. Whitley

2005 *Discovering North American Rock Art*. University of Arizona Press.

Masters, Lindsay B.

2012 Nine Mile Canyon's Threatened Cultural Resources: How Current Archaeological Protections are Inadequate. *Journal of Animal & Environmental Law*, 4(1):1-36.

Matheny, Ray T., Thomas S. Smith, and Deanne G. Matheny

1997 Animal Ethology Reflected in the Rock Art of Nine Mile Canyon, Utah. *Journal of California and Great Basin Anthropology*, 19(1):70-103.

Matheny, Ray T., Deanne G. Matheny, Pamela Miller and Blaine Miller

2004 Hunting Strategies and Winter Economy of the Fremont as Revealed in the Rock Art of Nine Mile Canyon. In *New Dimensions in Rock Art*, edited by Ray T. Matheny, pp. 145- 193. Museum of Peoples and Cultures Occasional Papers Series No. 9. Provo, Utah.

The Great Hunt Panel

Name of Property

Carbon County, Utah

County and State

National Geographic Magazine

1980 "Utah Rock Art: Wilderness Louvre". *National Geographic*, Volume 157(1): 97-118.

Pederson, Joel L., Melissa Chapot, Steven R. Simms, Reza Sohbaty, Tammy M. Rittenour, Andrew S. Murray, and Gary Cox

2014 Age of Barrier Canyon-style rock art constrained by cross-cutting relations and luminescence dating techniques. *Proceedings of the National Academy of Sciences of the United States of America*, 111(36)12986-12991.

Reagan, Albert

1933 Anciently Inhabited Caves of the Vernal (Utah) District, with Some Additional Notes on Nine Mile Canyon, Northeast Utah. *Transactions of the Kansas Academy of Sciences* 36:41-70. Lawrence, Kansas.

Sargent, Lindsay

1976 Archaeological Site Form (42Cb239). Recorded August 26, 1976. On file at Antiquities Section of the Utah Division of State History, Salt Lake City, Utah.

Schaafsma, Polly

1986 *Indian Rock Art of the Southwest*. University of New Mexico Press, Albuquerque.

Spangler, Jerry

2013 *Nine Mile Canyon: The Archaeological History of an American Treasure*. University of Utah Press: Salt Lake City, Utah.

2009 Historic and Prehistoric Resources of Nine Mile Canyon. Multiple Property Documentation Form, National Register of Historic Places. On file at the Utah Division of State History, Salt Lake City, Utah.

2007 IMACS Site Form (42Cb239). Recorded August 25, 2007. On file at Antiquities Section of the Utah Division of State History, Salt Lake City, Utah.

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

Previous documentation on file (NPS):

- 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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property .01

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: _____ Longitude: _____

2. Latitude: _____ Longitude: _____

3. Latitude: _____ Longitude: _____

4. Latitude: _____ Longitude: _____

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 12 Easting: 574064 Northing: 4403759

Verbal Boundary Description (Describe the boundaries of the property.)

Boundary of site is the eastern edge of a steep sandstone cliff (of which the panels are painted/pecked onto), bounded on the east by the Cottonwood Canyon Road, on the north from where the bypass road separates from the original Cottonwood Canyon Road, and on the south where SITLA has constructed a parking area. This boundary incorporates all panels included in this nomination.

Boundary Justification (Explain why the boundaries were selected.)

The boundary for the site captures all of the panels within a limited geographic area, within the accepted Utah standard of site boundaries. This is as discrete a boundary of related features as possible given the landform.

11. Form Prepared By

name/title: Christopher W. Merritt, Ph.D., Deputy State Historic Preservation Officer

organization: Utah Division of State History

street & number: 300 S. Rio Grande St.

city or town: Salt Lake City state: Utah zip code: 84101

The Great Hunt Panel

Name of Property

e-mail: cmerritt@utah.gov

telephone: 801-245-7263

date: July 20, 2017

Carbon County, Utah

County and State

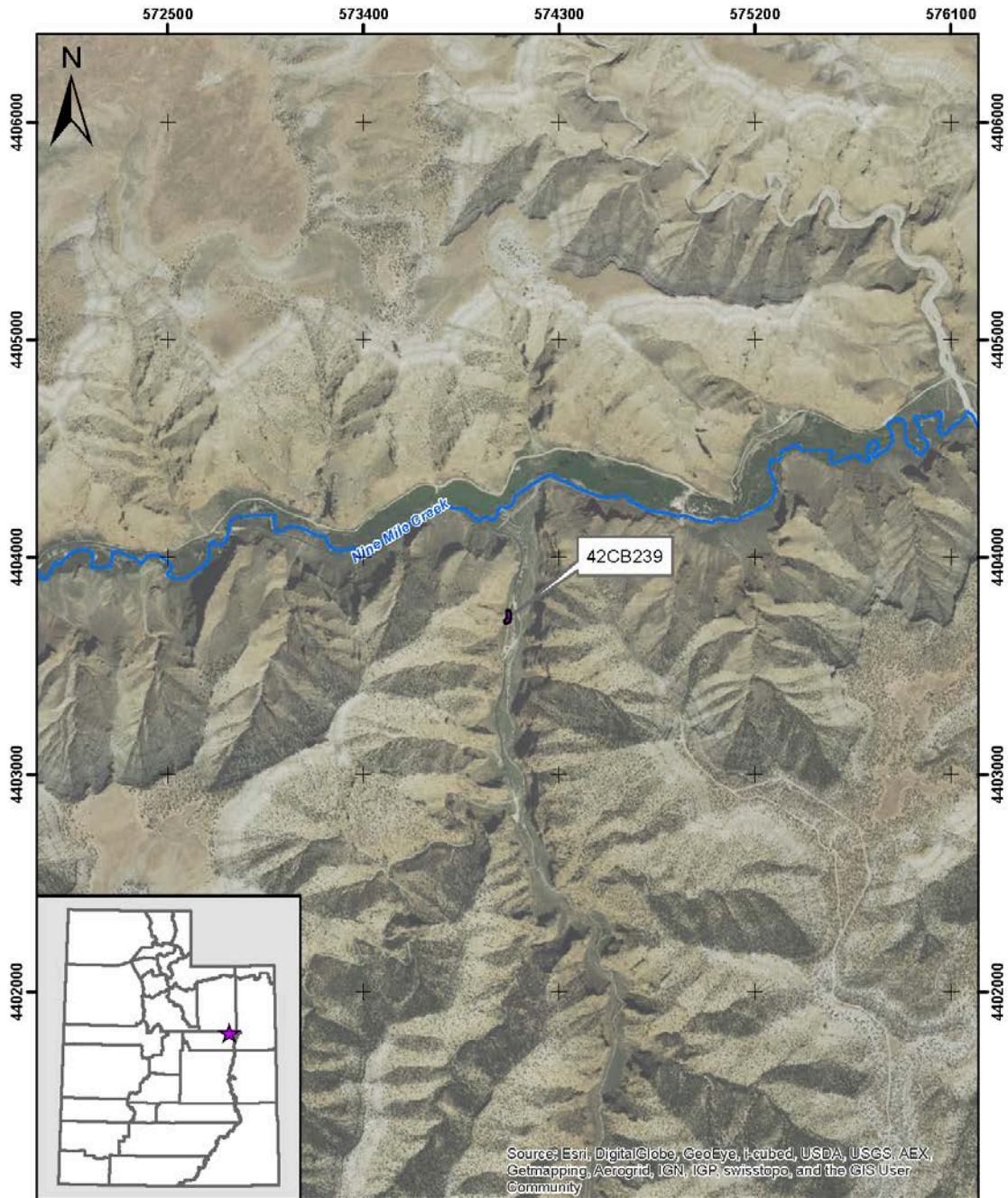
Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

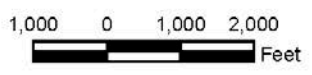
The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State



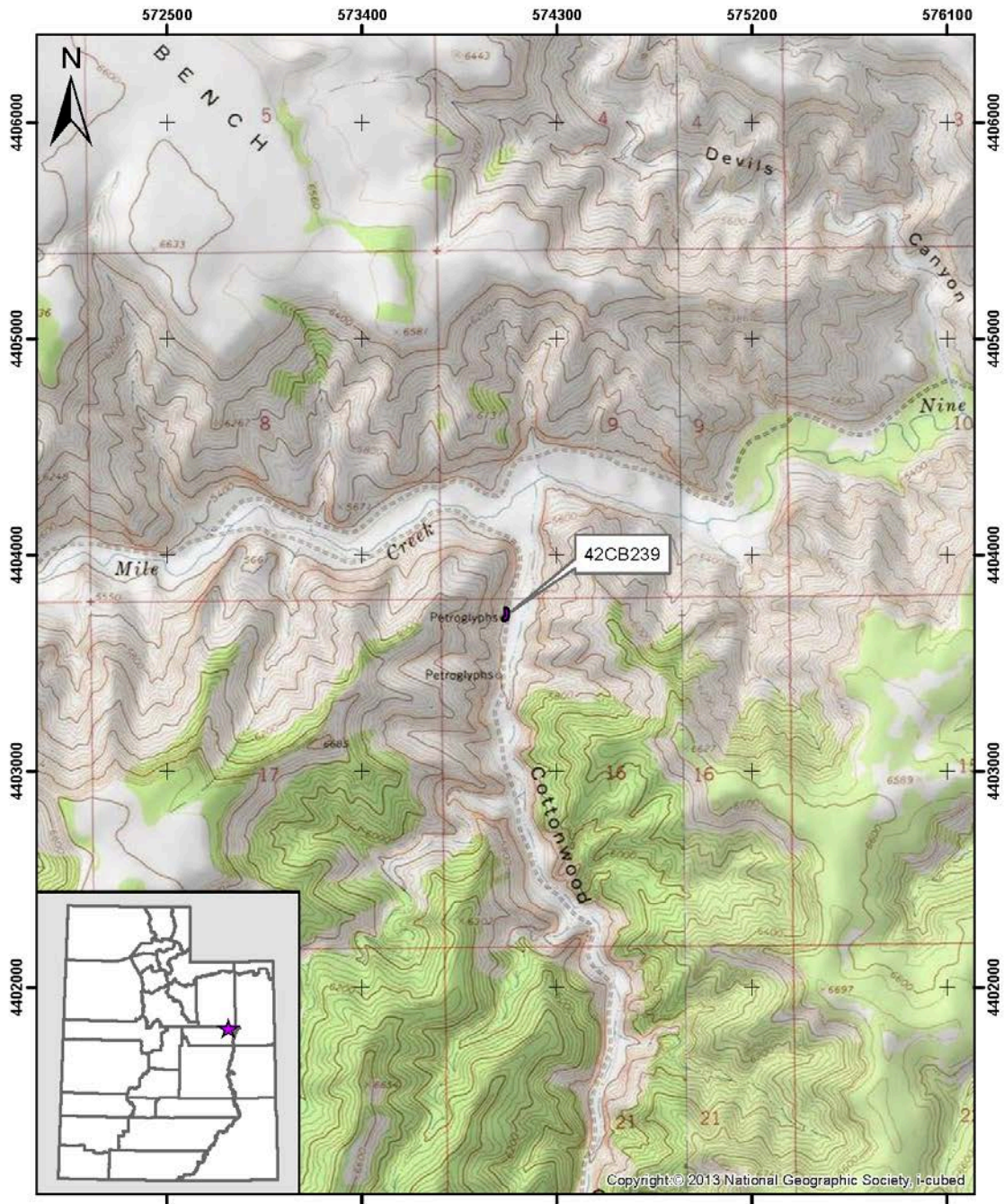
Sources: Esri, DigitalGlobe, GeoEye, I-cubed, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community

Site Boundary
Regional Streams



The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State



Site Boundary



The Great Hunt Panel

Name of Property

Carbon County, Utah

County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Great Hunt Panel (42Cb239)

City or Vicinity: Price

County: Carbon

State: Utah

Photographer: Jerry Spangler and Joel Boomgarden

Date Photographed: 2007 and 2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 23. Panel 1, looking west, at Great Hunt Panel Site (42Cb239) photograph from Spangler 2007.

2 of 23. Panel 1 (left) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

3 of 23. Panel 1 (right) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

4 of 23. View of Panel 2, looking west, at Great Hunt Panel Site (42Cb239) photograph from Spangler 2007.

5 of 23. Panel 2 (left side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

6 of 23. Panel 2 (left side) at Great Hunt Panel Site (42CB239). Photo by Joel Boomgarden, 2017.

7 of 23. Panel 2 (middle) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

The Great Hunt Panel

Name of Property

Carbon County, Utah

County and State

8 of 23. Panel 2 (middle) at Great Hunt Panel Site (42Cb239). Photo by Joel Boomgarden, 2017.

9 of 23. Panel 2 (right side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

10 of 23. View of Panel 3, looking west, at Great Hunt Panel Site (42Cb239) photograph by Joel Boomgarden, 2017.

11 of 23. Great Hunt Panel (Panel 3) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

12 of 23. Great Hunt Panel (Panel 3) at Great Hunt Panel Site (42Cb239). Photo by Joel Boomgarden, 2017.

13 of 23. View of Panel 4, at Great Hunt Panel Site (42Cb239), photograph from Spangler 2007.

14 of 23. View of Panel 4, at Great Hunt Panel Site (42Cb239). Photo by Joel Boomgarden, 2017.

15 of 23. Panel 4 (left side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

16 of 23. Panel 4 (middle) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

17 of 23. Panel 4 (middle) at Great Hunt Panel Site (42Cb239). Photograph by Joel Boomgarden, 2017.

18 of 23. Panel 4 (right side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

19 of 23. View of Panel 5, looking west, at Great Hunt Panel Site (42Cb239), photograph from Spangler 2007.

20 of 23. Figure 20 of 23: View of Panel 5, at Great Hunt Panel Site (42Cb239), photograph by Joel Boomgarden, 2017.

21 of 23. Panel 5 (left side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

22 of 23. Panel 5 (right side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

23 of 23. Panel 5 (right side) at Great Hunt Panel Site (42Cb239). Photograph by Joel Boomgarden, 2017.

The Great Hunt Panel
Name of Property

Carbon County, Utah
County and State

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Figure 1 of 23: Panel 1, looking west, at Great Hunt Panel Site (42Cb239) photograph from Spangler 2007.

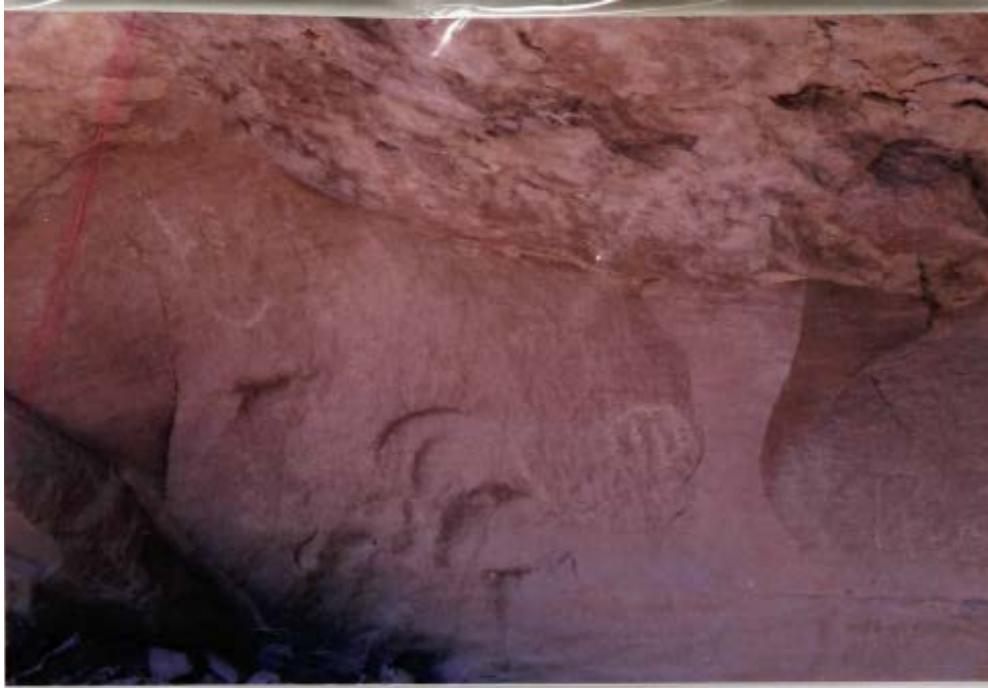


Figure 2 of 23: Panel 1 (left) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

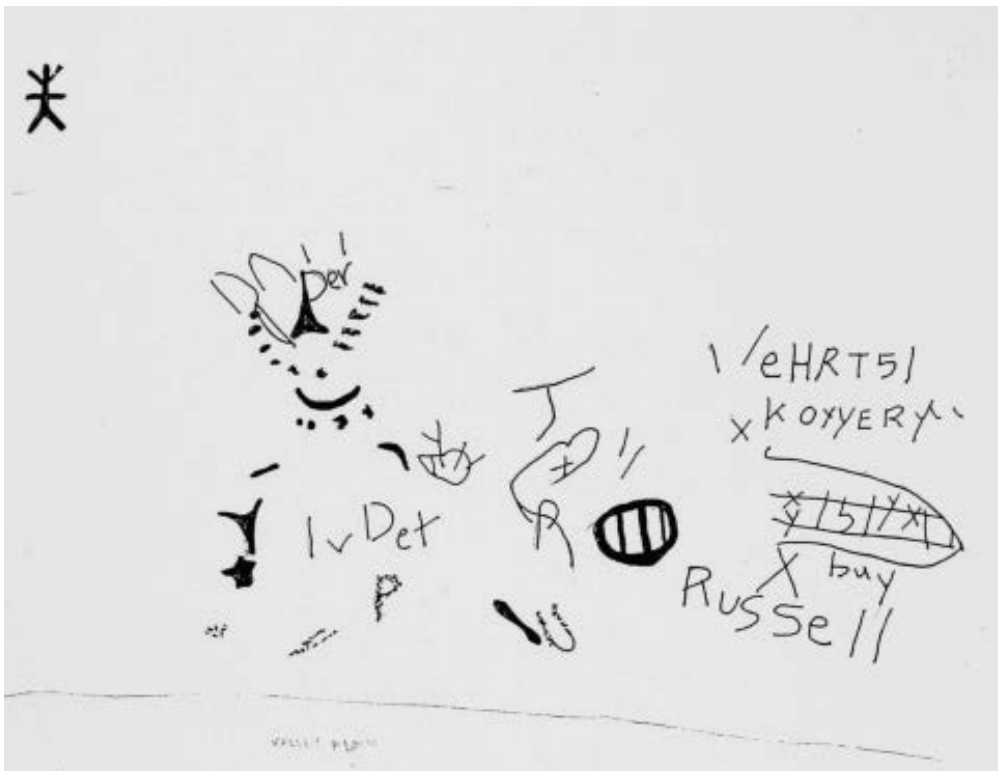


Figure 3 of 23: Panel 1 (right) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

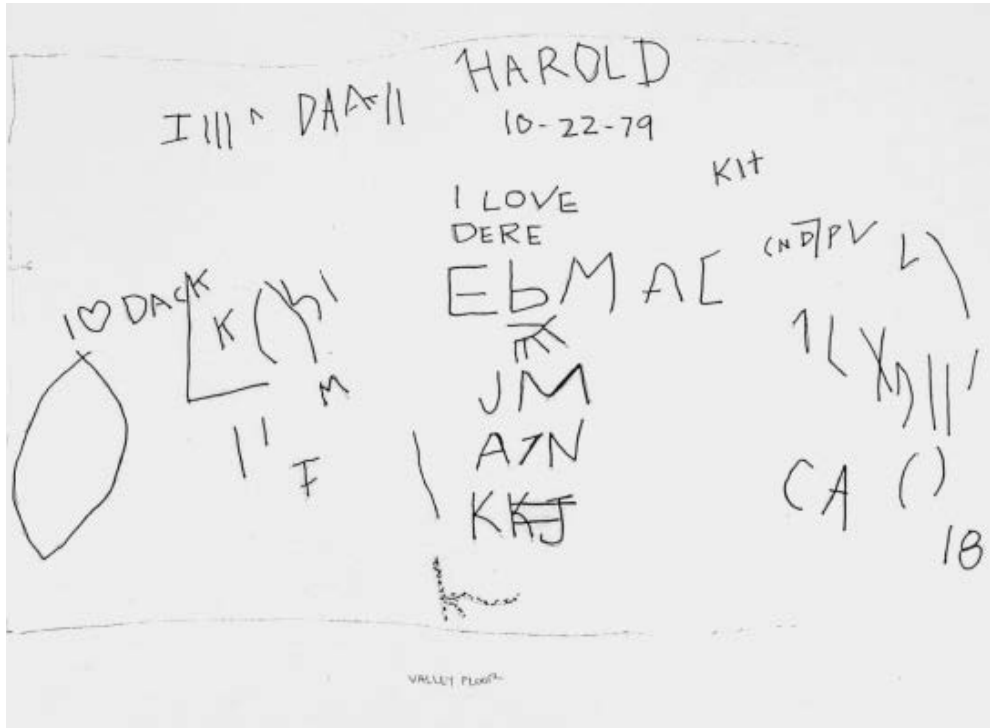


Figure 4 of 23: View of Panel 2, looking west, at Great Hunt Panel Site (42Cb239) photograph from Spangler 2007.



Figure 5 of 23: Panel 2 (left side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

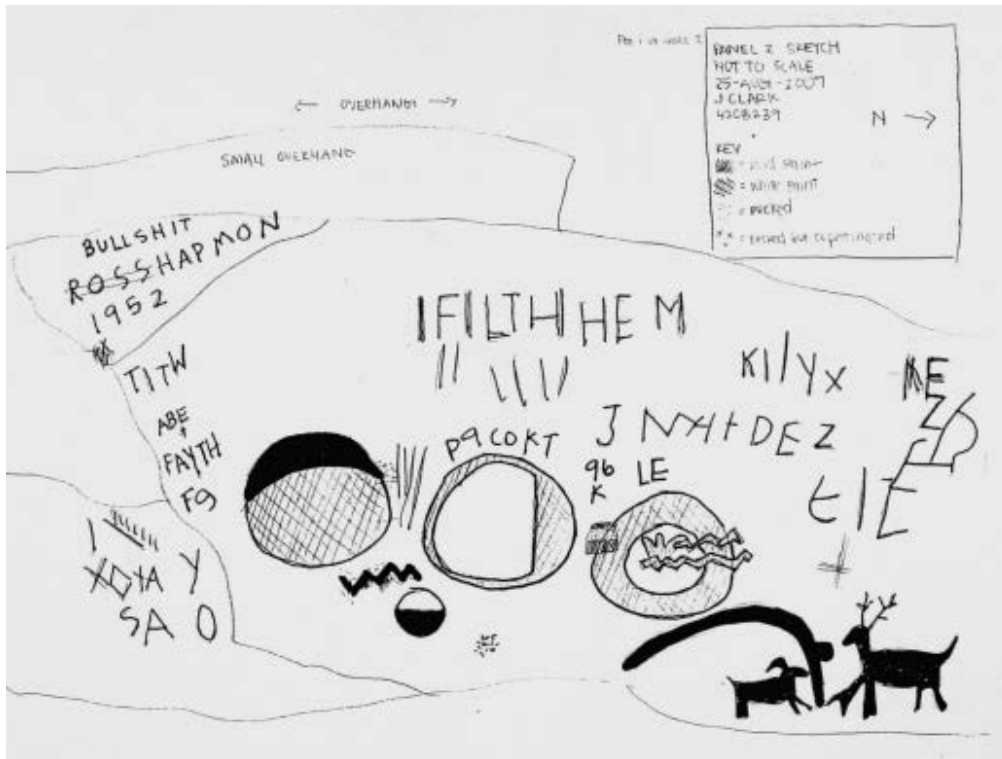


Figure 6 of 23: Panel 2 (left side) at Great Hunt Panel Site (42CB239). Photo by Joel Boomgarden, 2017.



Figure 7 of 23: Panel 2 (middle) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.



Figure 8 of 23: Panel 2 (middle) at Great Hunt Panel Site (42Cb239). Photo by Joel Boomgarden, 2017.



Figure 9 of 23: Panel 2 (right side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

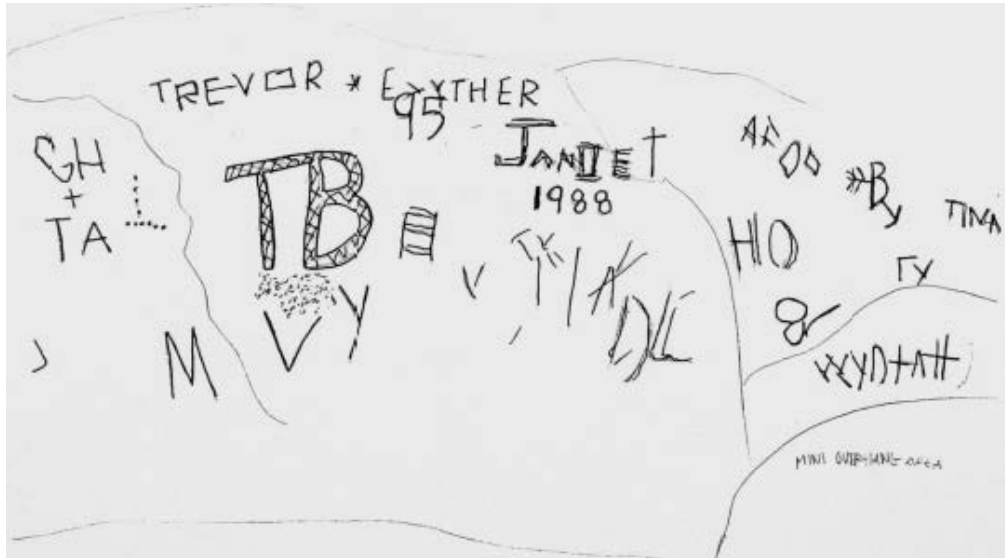


Figure 10 of 23: View of Panel 3, looking west, at Great Hunt Panel Site (42Cb239) photograph by Joel Boomgarden, 2009.



Figure 11 of 23: Great Hunt Panel (Panel 3) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.



Figure 12 of 23: Great Hunt Panel (Panel 3) at Great Hunt Panel Site (42Cb239). Photo by Joel Boomgarden, 2017.



Figure 13 of 23: View of Panel 4, at Great Hunt Panel Site (42Cb239), photograph from Spangler 2007.



Figure 14 of 23: View of Panel 4, at Great Hunt Panel Site (42Cb239). Photo by Joel Boomgarden, 2017.



Figure 15 of 23: Panel 4 (left side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

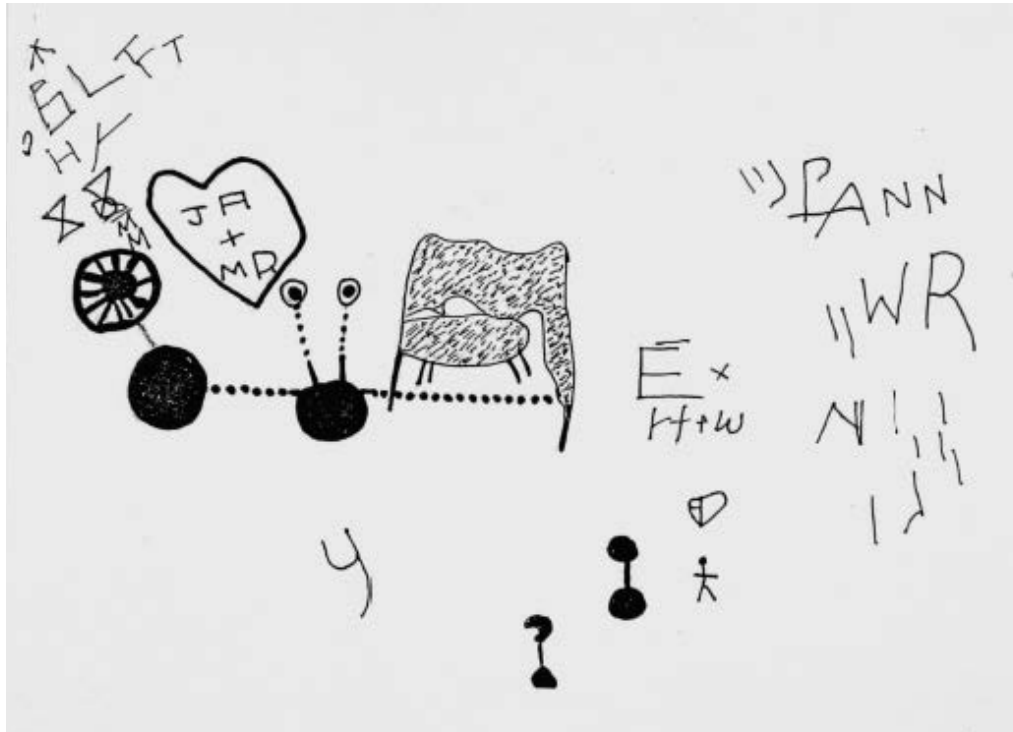


Figure 16 of 23: Panel 4 (middle) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

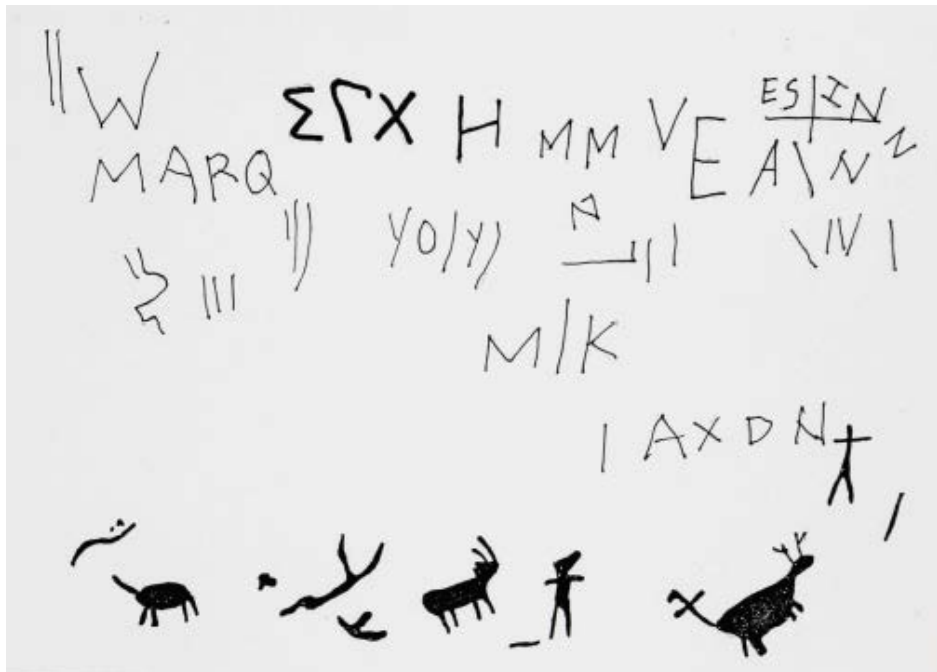


Figure 17 of 23: Panel 4 (middle) at Great Hunt Panel Site (42Cb239). Photograph by Joel Boomgarden, 2017.



Figure 18 of 23: Panel 4 (right side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.



Figure 19 of 23: View of Panel 5, looking west, at Great Hunt Panel Site (42Cb239), photograph from Spangler 2007.



Figure 20 of 23: View of Panel 5, at Great Hunt Panel Site (42Cb239), photograph by Joel Boomgarden, 2017.



Figure 21 of 23: Panel 5 (left side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

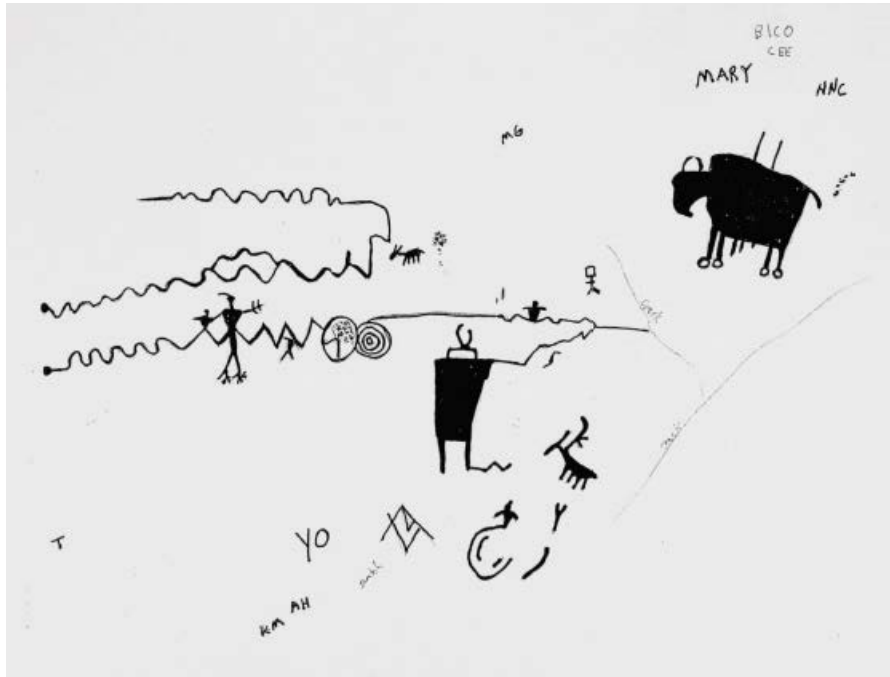


Figure 22 of 23: Panel 5 (right side) at Great Hunt Panel Site (42Cb239). Drawing from Spangler 2007.

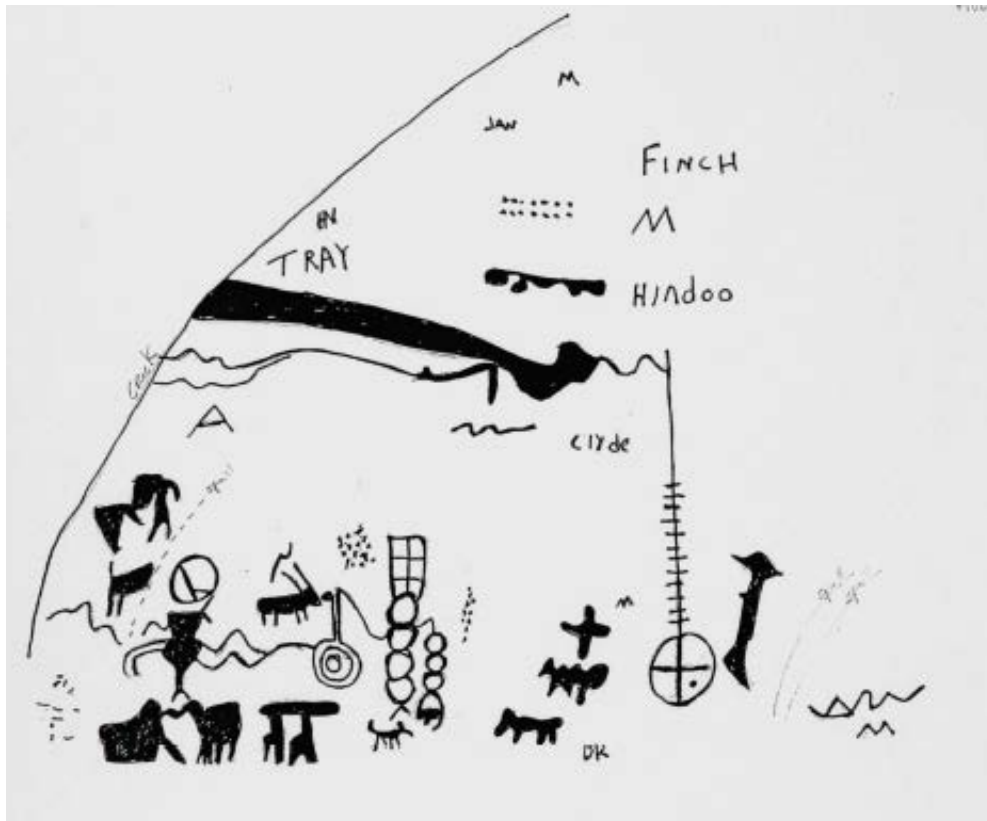


Figure 23 of 23: Panel 5 (right side) at Great Hunt Panel Site (42Cb239). Photograph by Joel Boomgarden, 2017.

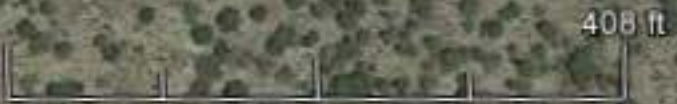




Cottonwood Canyon Rd

© 2017 Google

Google earth



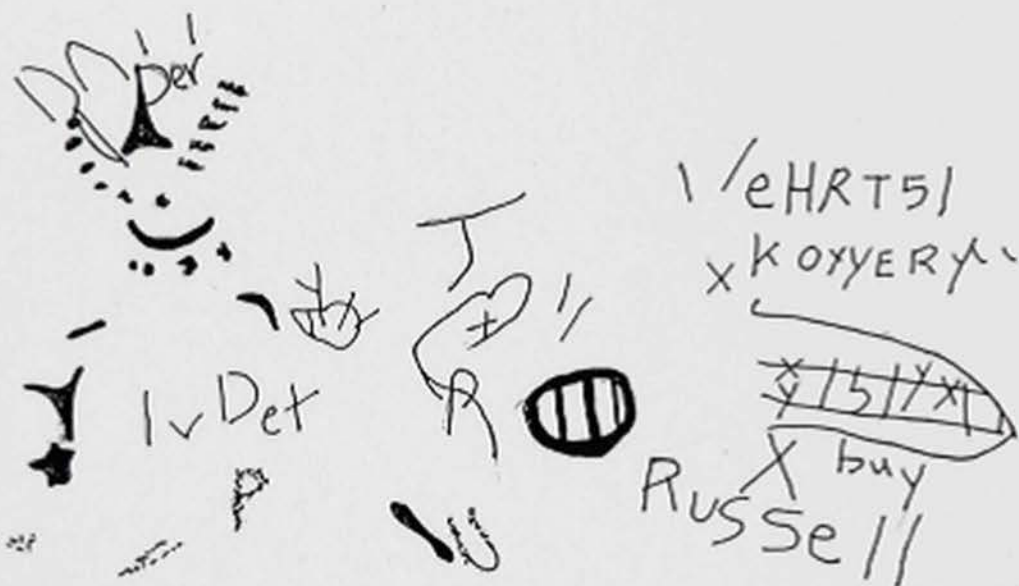
1997

Imagery Date: 6/18/2015 lat 39.779991° lon -110.134974° elev 5391 ft eye alt 7758 ft



✱

Per
Iv Det
R
W
1/eHRT51
xKOXYERY
X buy
Russell



VALLEY PLAIN

I III ^ DAA II

HAROLD

10-22-79

KIT

I LOVE
DERE

EBM AL

(ND/PV L)

JM

A7N

KKT

1 LY III'

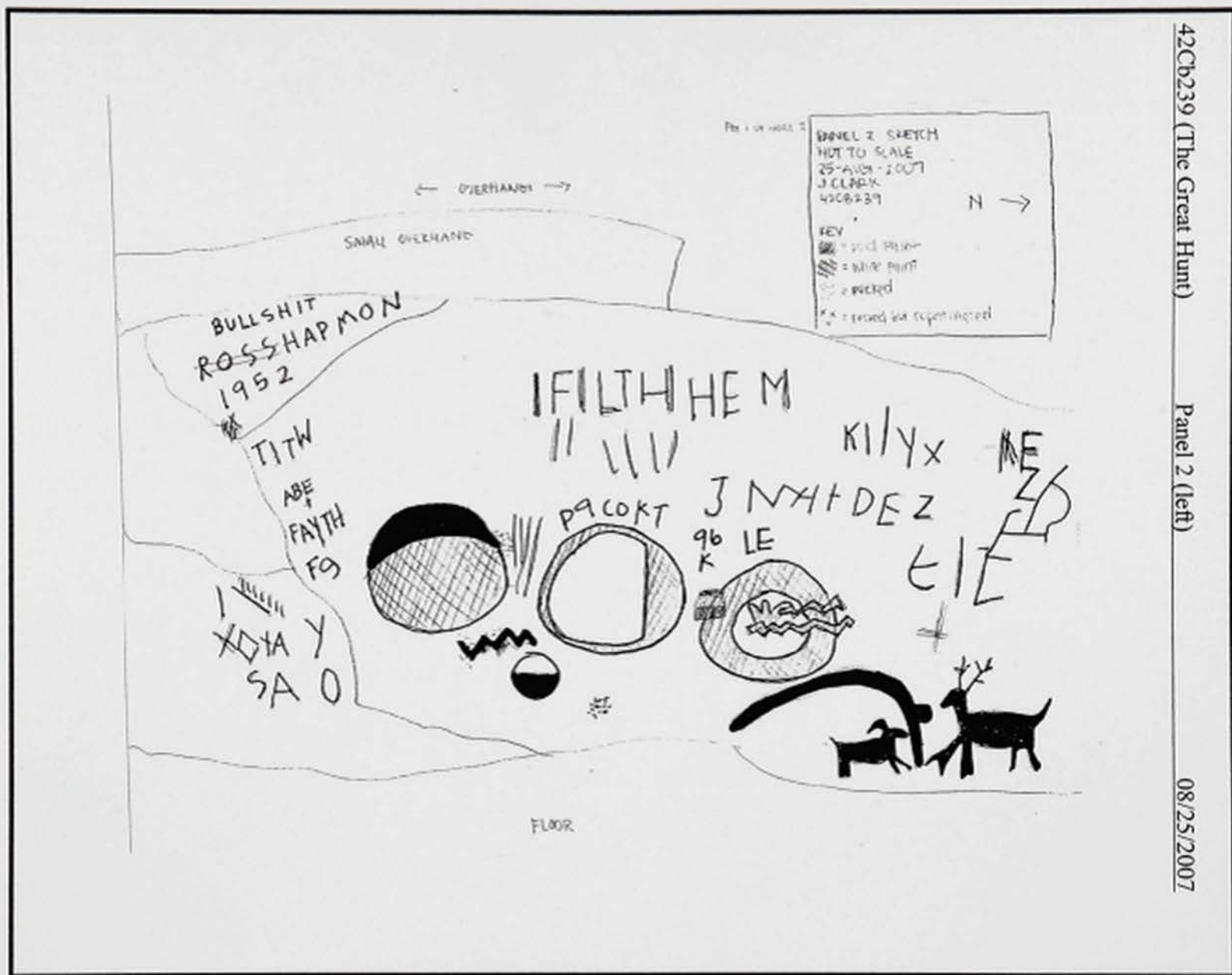
CA ()

18

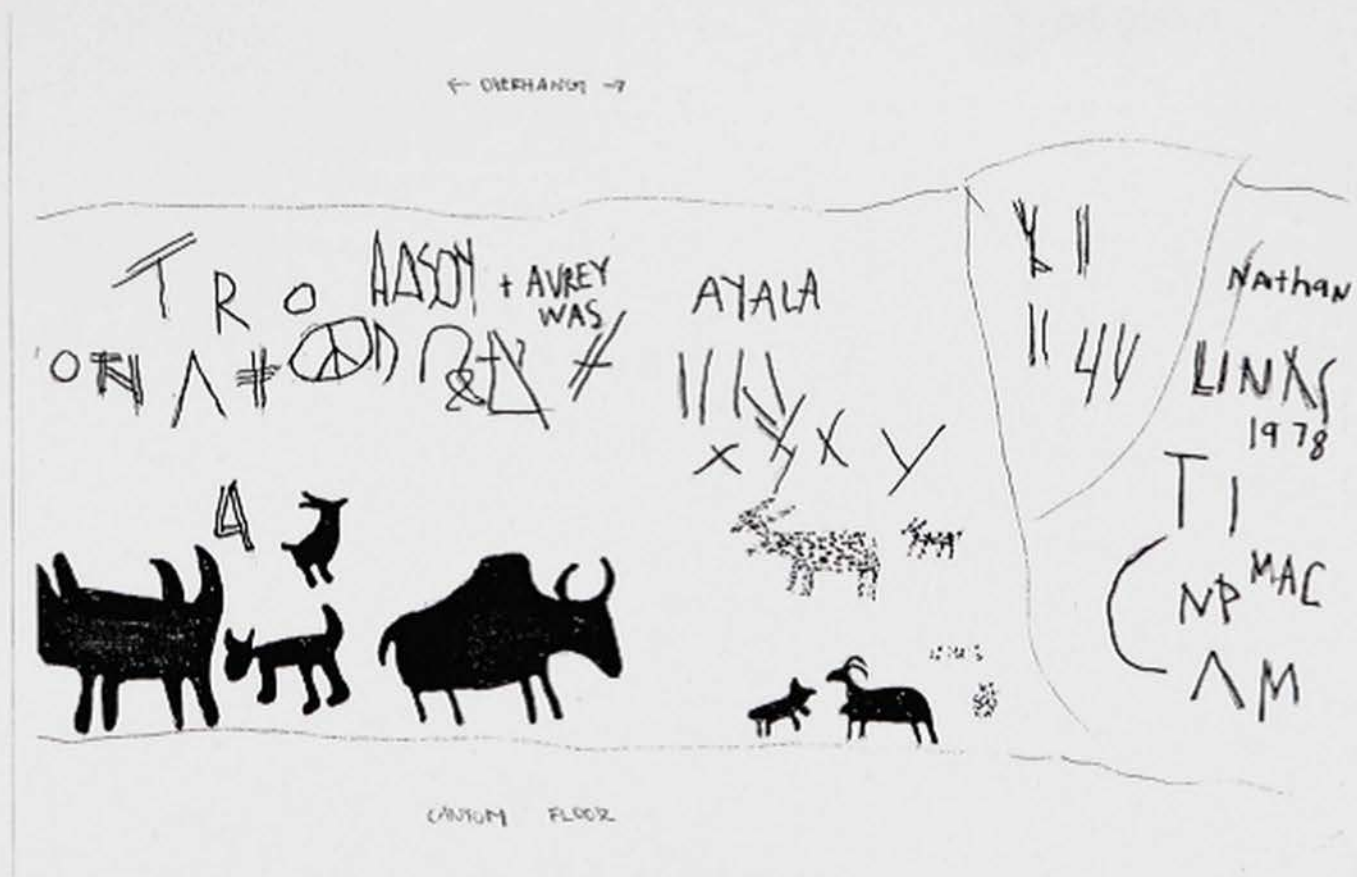


VALLEY FLOOR

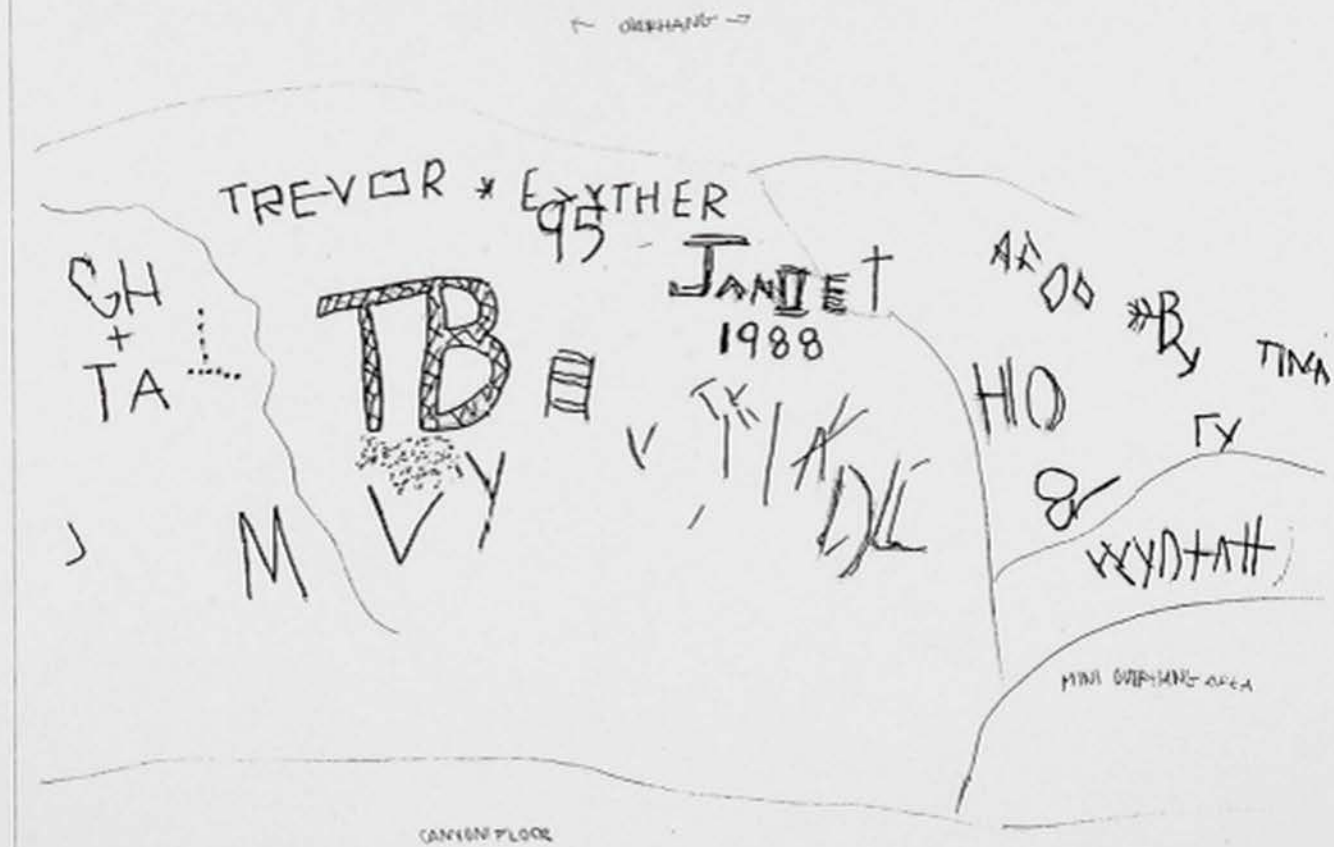










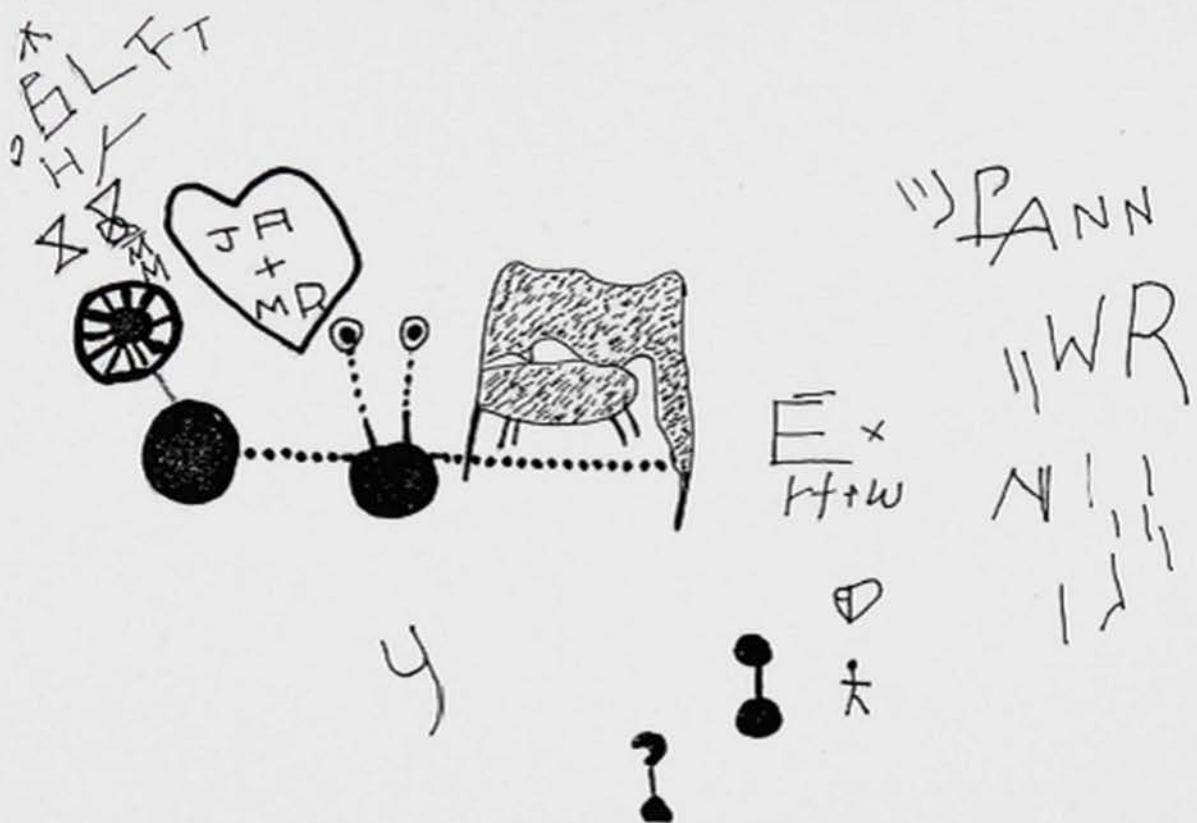












|| W
 MARQ
 Σ Γ X H MM VE ES | IN
 A | N Z
 ||| YO/Y) N
 ||| |||
 M/K

1 AXDN

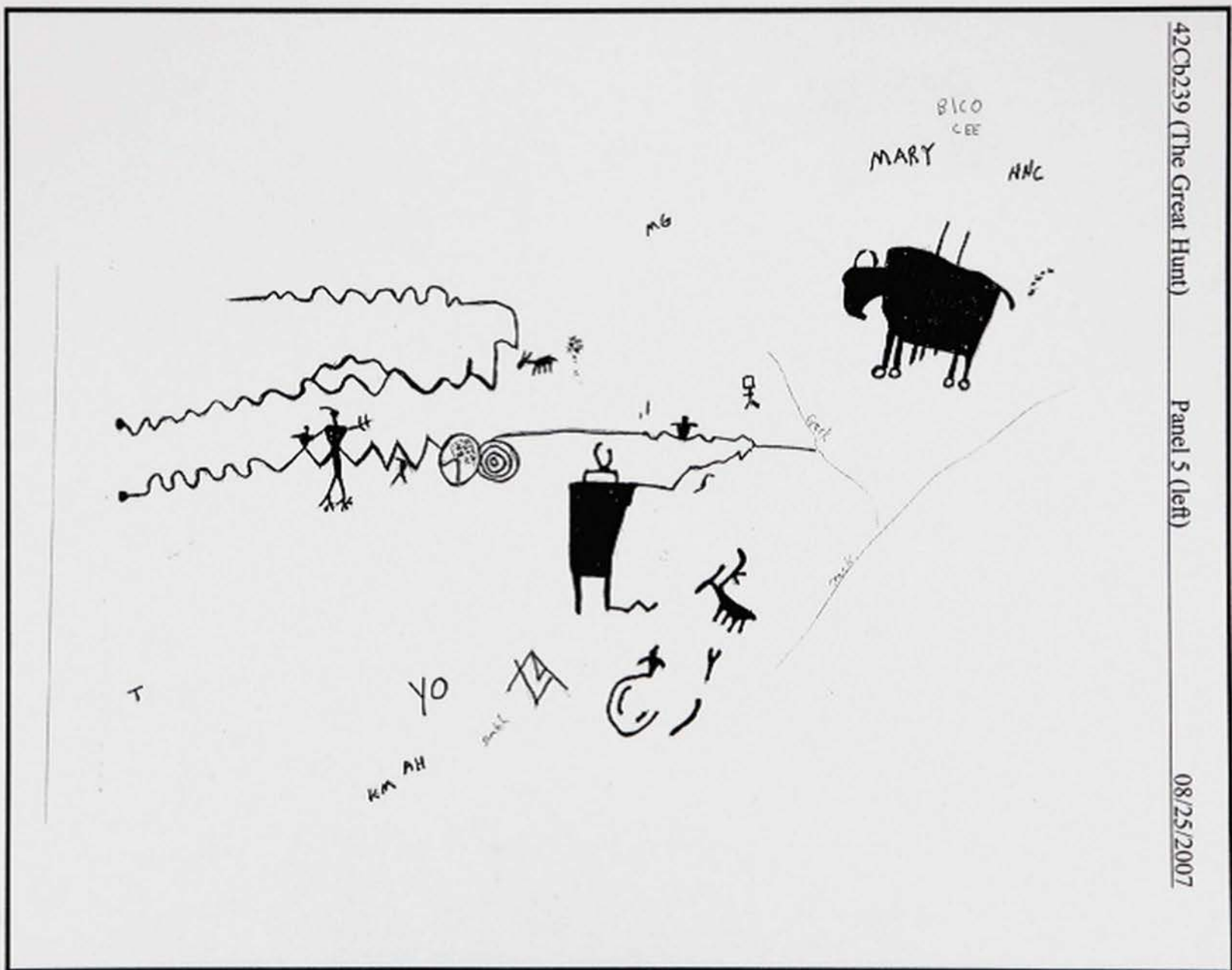


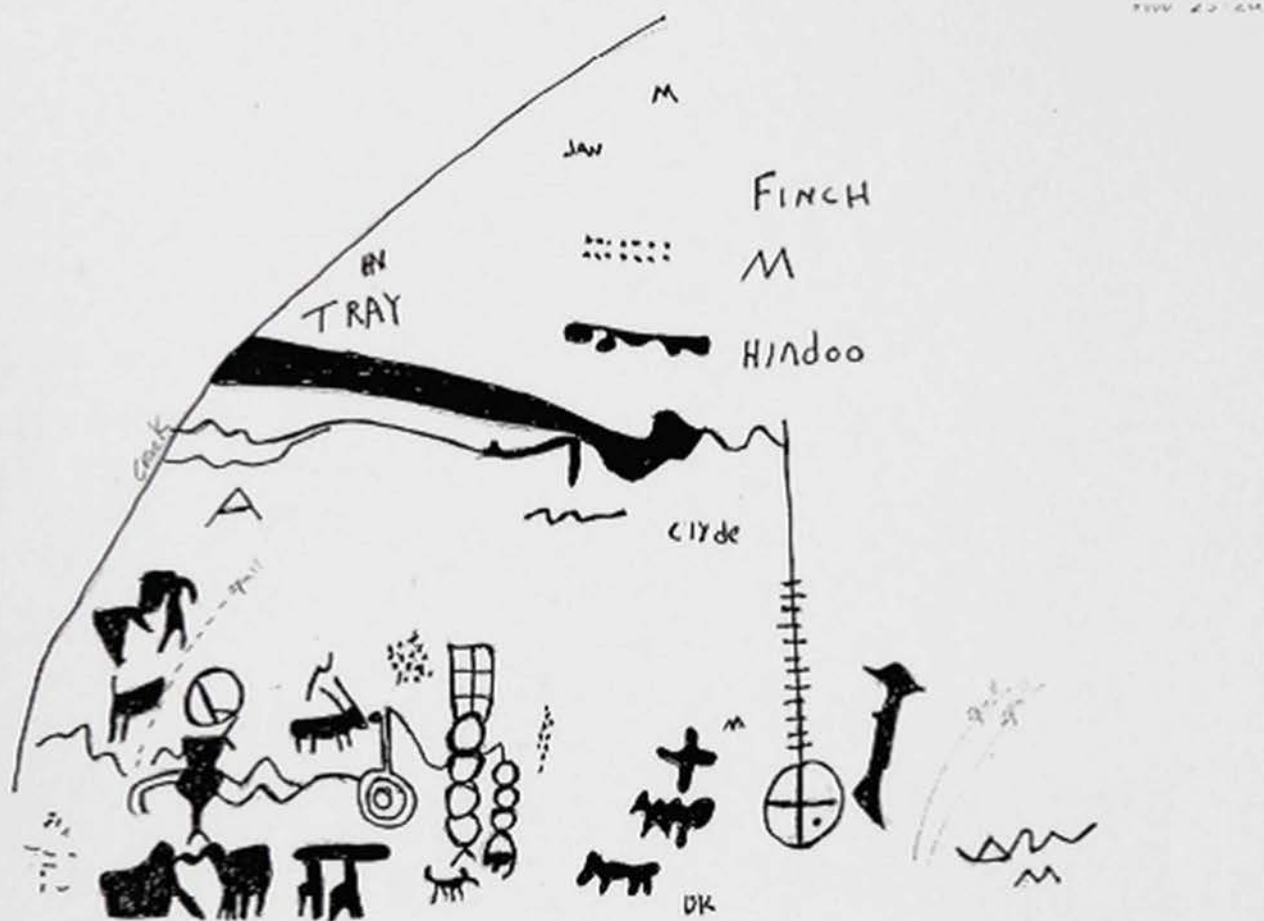














UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/4/2017 Date of Pending List: 1/4/2018 Date of 16th Day: 1/19/2018 Date of 45th Day: 1/18/2018 Date of Weekly List:

Reference number:

Nominator:


Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input checked="" type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 1/18/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Julie Ernstein  Discipline Archeologist

Telephone (202)354-2217 Date 1/18/18

DOCUMENTATION: see attached comments : No see attached SLR : **Yes**

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



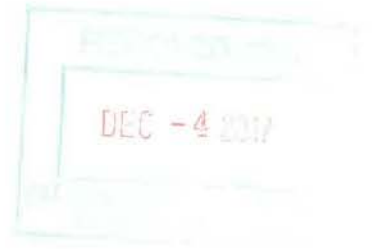
GARY R. HERBERT
Governor

SPENCER J. COX
Lieutenant Governor

Jill Remington Love
Executive Director
Department of
Heritage & Arts



Brad Westwood
Director



November 28, 2017

TO: Mr. J. Paul Loether, Keeper and Chief
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

FROM: J. Cory Jensen, National Register Coordinator
Utah State Historic Preservation Office

RE: Great Hunt Panel (Nine Mile Canyon MPS), Carbon County, National Register of Historic Places nomination

Mr. Loether,

The enclosed disk contains the true and correct copy of the nomination form for the **Great Hunt Panel** to the National Register of Historic Places. The other disk contains the photograph image files of the property in TIF format. Should you have any questions, please contact me at coryjensen@utah.gov or 801/245-7242.

Thank you,

J. Cory Jensen

Enclosures:

- 1 CD with PDF of the NRHP nomination form and correspondence/additional info
- 1 CD with digital images (tif format)
- 1 Physical Transmission Letter
- 1 Physical Signature Page, with original signature
- Other:

Comments:

- Please ensure that this nomination receives substantive review
- The enclosed owner(s) objection(s) do do not constitute a majority of property owners.
- X Other: The Great Hunt Panel is being nominated under the Nine Mile Canyon MPS, for which special conditions were developed to allow for a completed cover form and attached archaeology site form for associated nominations. The Great Hunt Panel nomination is written as a complete nomination. The only items included from the existing archaeology site form are the photos. These have been scanned and saved in TIF format at the requisite PPI.