

Pictures From The Past

NEWSLETTER OF THE
COLORADO ROCK ART ASSOCIATION (CRAA)
A Chapter of the Colorado Archaeological Society

<http://www.coloradorockart.org>

August 2016

Volume 7, Issue 6

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A group of seven of us enjoyed a field trip to Sweetwater Cave last month. Sweetwater cave has pictographs from the historic Ute. It was nice to enjoy rock art in the middle of the summer in a nice cool cave. You can see us at the cave in a photo published in this issue.

As Colorado Rock Art Association members you are also members of the Colorado Archaeological Society. The Colorado Archaeological Society is having its annual meeting October 7-10 in Grand Junction. There will be many field trips, including many that include rock art. In addition, there will be lectures aimed at the avocational audience. A special lecture sponsored by CRAA is noted rock art specialist Sally Cole. In addition, the Keynote speaker is Steve Lekson who will talk about Chaco Canyon. Please consider signing up for the annual meeting. Information on how to do sign up is in this issue.

This month's feature article is by CRAA member Dr. Carol Patterson on The Mu:kwitsi/Hopi (Fremont) abandonment and Numic Immigrants into Nine Mile Canyon as depicted in the rock art. Nine Mile Canyon is a well-known, extensive rock art site in Utah.

The new Assistant State Archaeologist Chris Johnston has announced PAAC Classes for this fall around the state. We have the course information and how to sign up in this issue. PAAC Classes are a wonderful way to learn about Colorado Archaeology at a great price. There are thirteen total classes and four of them are being offered this fall.

If you hear of any events or projects relating to rock, please pass them along to us at coloradorockartassociation@yahoo.com. We will get the information out to CRAA members.

Colorado Rock Art Association and Colorado Archaeological Society Field Trips -Join us for a field trip!

Participants must agree to the CAS and CRAA code of ethics, as applicable. All participants must sign the Colorado Archaeological Society release of liability.

September 10-18, 2016

Mesa Verde Region Field Trip - Open to all CAS Members

Indian Peaks (Boulder) Chapter members are leading a field trip to the Mesa Verde area September 10-18, 2016.

Tours are set for Mesa Verde National Park, the Canyon of the Ancients, Ute Mountain Tribal Park, Anasazi Heritage Center, Hovenweep and other sites. The first 5 nights will be spent in Morefield Campground at Mesa Verde and the last 3 nights at a motel of your choice in Cortez. Campfire talks in the evening while at the campground will be presented by local archaeologists.

Please contact Karen Kinnear (kinnear.rockies@gmail.com) or Rosi Dennett (rosidennett@gmail.com) for more information or to sign up.

October 7, 9, 10, 2016

Field Trips Associated with the Colorado Archaeological Society (CAS) Annual Meeting

Field trips will be offered as a part of the Colorado Archaeological Society's Annual Meeting. A number of these trips will be focused on Rock Art. Sign up for field trips as a part of the CAS Annual Meeting. Details on how to sign up and read full field trip descriptions on page 14.

The following CAS Annual Meeting field trips are built around visits to rock art sites:

Friday, October 7: Shavano Valley

Sunday, October 8: Eagle Rock*, Shavano Valley, Canon Pintado, Escalante Canyon*, Glade Park, Little Dominguez*, Moab North, Robidoux, and Utah Bookcliffs.

Sunday and Monday, October 8 & 9-Two-Day Field Trips: Paradox Valley, Price, and Vernal, are all built around rock art sites.

* involve a mix of 1 or 2 panels of rock art plus other archaeological elements

April 1- 9, 2017

CRAA Texas Rock Art Trip

CRAA member Teresa Weedon will lead the trip to the Hueco tanks area and more. Details to come.

The Mu:kwitsi/Hopi (Fremont) abandonment and Numic Immigrants into Nine Mile Canyon as depicted in the rock art.

By Dr. Carol Patterson



Abstract. Analysis of the rock art of Nine Mile Canyon and Range Creek in the Tavaputs Plateau is a portrayal of Fremont people, known to the later Numic arrivals as the Mu:kwitsi/Hopi. (1000 – 1300 A.D.) Recent linguistic and mtDNA analysis show these people to have had a mixture of Pre-Hopi (Uto-Aztecan) and Tanoan (Jemez) ancestry. The rock art analysis supports this. Depictions of Awanyu, are found in wood carvings of the Tanoan pueblo of Pecos ancestral to Jemez as well as Tanoan rock art and pottery designs. Fremont links to Hopi are found in the rock art depictions of Hopi hair styles, garden plots and flash flood warnings. The rock art also depicts the arrival of Numic emigrants with large burden baskets for gathering wild seeds. Battles erupt with scenes of the Fremont (Mu:kwitsi/Hopi) distinguished by their Hopi hairstyle and hock-leg moccasins fighting the Numic Paiute/Utes. Cultural diagnostic include 'directionality' (left-to-right sun-wise direction) that is specific to all Numic language speakers, While Tanoan people are right-to-left orientation.

Introduction

This paper illustrates with the rock art panels found in Nine Mile Canyon, the theories of Saul (2014), and Simms (2008) that the Fremont were a mix of Uto-Aztecan (Pre-Hopi) and Tanoan (Pre-Jemez). Supporting evidence can be found in rock art panels presented here in Part I, with depictions of the plumed serpent (Awanyu) associated with flash floods, and Hopi style garden plots. Part 2, the Numic immigrants are portrayed in the petroglyphs. Their large burden baskets and seed-beating food gathering strategy is more adaptive to the drought conditions during the later Fremont period. Part 3, finally, late rock art panels show battles ensuing between Fremont/Hopi and Paiute warriors, each identified by "directionality", hock-leg moccasins, and culturally distinct hair styles.

Fremont in General:

- Archeologists have identified several kinds of artifacts that are distinctive to the Fremont.
- A singular style of basketry, called one-rod-and-bundle, incorporated willow, yucca, milkweed and other native fibers.
- Pottery, mostly gray wares, had smooth, polished surfaces or corrugated designs pinched into the clay.
- Unlike the fiber sandals of their contemporaries, the Ancestral Puebloan or Anasazi, the Fremont made moccasins from the lower-leg hide of large animals, such as deer, bighorn sheep or bison. These are called hock moccasins. Dew claws were left on the sole, possibly to act as hobnails, providing extra traction on slippery surfaces

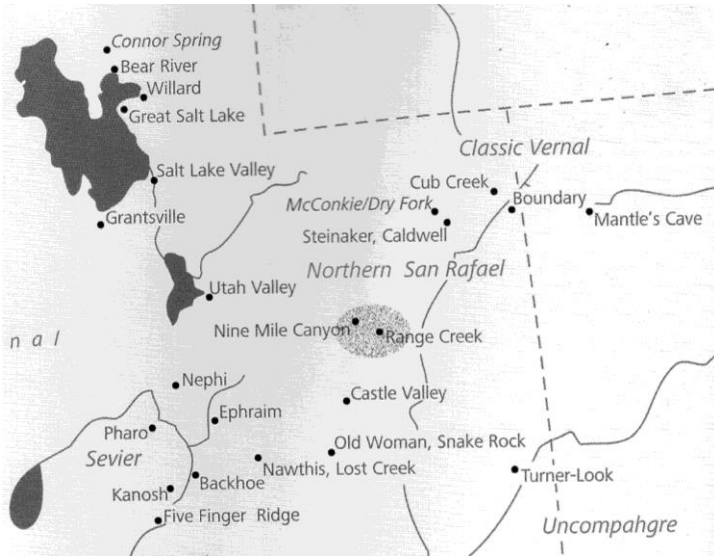


Figure 1, Location map of Nine Mile Canyon, Utah

Who Were the Fremont?

Dr. Shaul (2014) states that:

The Southern Numic tradition that the Mu:kwitsi/Hopi (Fremont) were made up of more than one ethnic group (minimally, Pre-Hopi and some varieties of Tanoan), and that the Southern Numic people did not intermarry with the Fremont. The ancestral Jemez speech community was located in this region. (Shaul 2014:81)

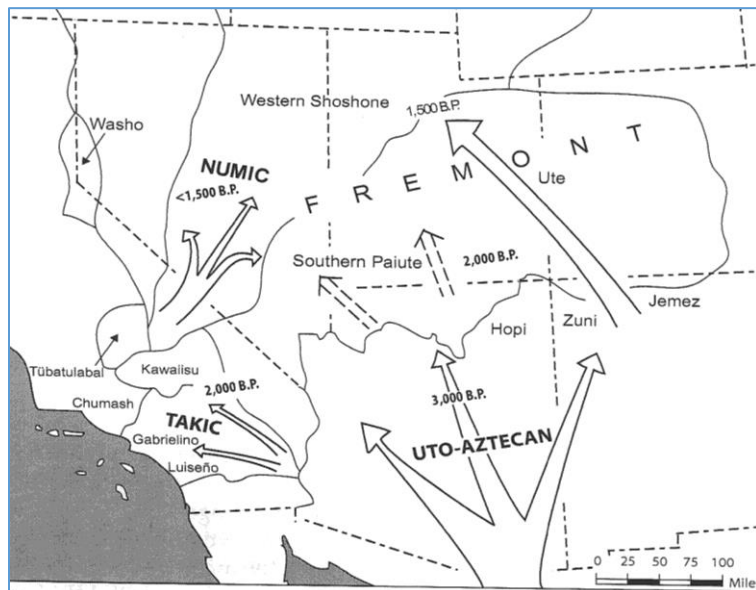


Figure 2. Ancient Peoples of the Great Basin and Colorado Plateau (Simms 2008:fig. 6.4)

Simms map shows the early 3,000 BP migration entrance of the Uto-Aztecan people north out of Mexico. By 2,000 BP a migration of Kiowa-Tanoan speaking people enter what is now known as the Fremont region. Around 1,500 BP the Numic branch of Uto-Aztecan spreads east across the Great Basin. The Numic, (Shoshone, Ute and Paiute) are hunters and gathers collecting vast quantities of wild seeds rather than planting gardens.

Simms (2008:232) writes:

By A.D 1000s, the Medieval Warm Period brought a couple of centuries that were warm enough to grow maize requiring over 100 frost-free days to mature, but not so warm that the mountain snowpacks melted too soon. A northward shift of the monsoons brought rain at planting time and again just before fruit. This pattern of rainfall even helped the canyon and valley flood plains to fill with sediment into broad fields ready to plant. A striking contrast to the same canyons today where streams are entrenched several meters below the surrounding floodplain. The Medieval Warm period was a godsend to the Fremont,...and the Fremont culture grew.

The long drought in the late 12th century. Bristlecone pine records indicate 25 years of drought after A.D. 1150. Pollen records from southwestern Colorado show a decrease in the amount of crucial late summer rainfall from A.D. 1146 to 1193. ...This was a Great Drought lasting several decades and it affected everyone.

The rock art in Nine Mile illustrate what the archaeologists and linguists have described. Nine Mile canyon is known for its characteristic 'dot' pattern petroglyph panels. They are remarkably similar to Hopi gardens, as shown below.



Figure 3. square dot patterns and anthropomorphic figure.

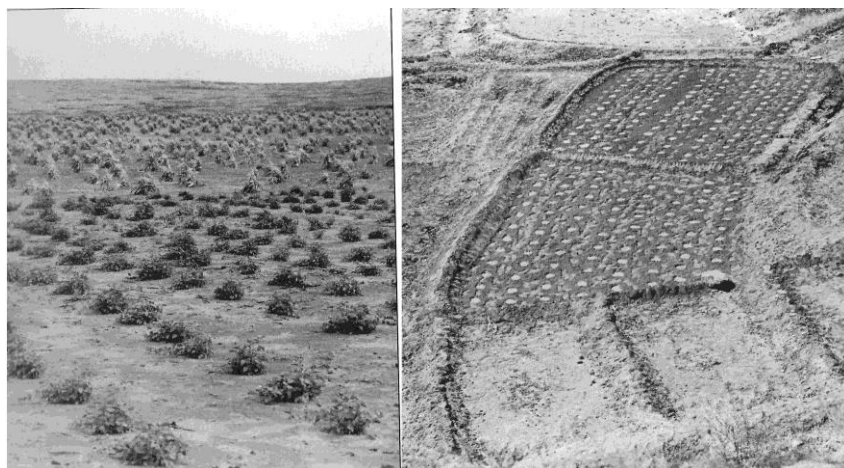


Figure 4. Hopi gardens.



Figure 5. Another of many dot patterns with rock incorporation of a crack feature delineating the boundary of the field.

Flash flood events

Long periods of droughts and sudden downpours are hazards to vulnerable garden plots in the valley floor. A well-known Pueblo symbol of a flash flood creature is Awanyu, the plumed serpent. The Pueblo people say he is a character who appears moving down the arroyos after a heavy rain. He is popular on pottery vessels but also in rock art panels in the Rio Grande Valley. This depiction of Awanyu is found on a rock face adjacent to a chronic flash-flood arroyo. The photograph shows the location of the panel, and the walled construction of the early wagon road above the cliff face. The military came in 1886 to improve the pioneer road, and they came upon a difficult double crossing of the creek at this site. The creek wound back and forth across the canyon, splitting the land up into pieces. ...on the west side of Balance Rock, the road builders cut a grad that went above the Balanced Rock and then gradually went down to the level of the road on the other side just above the old Hanks place. This old road grade is barely visible today. On the east side of the rock, builders filled in a narrow gully with rocks. (Dalton and Dalton, 2014:52)



Figure 6. This panel in Nine Mile Canyon is located near a stone wall built by the military soldiers in the 1880s to avoid this flash flood area.



Figure 7a. Petroglyph panel of the Plumed Serpent, Awanyu above a cultivated field.

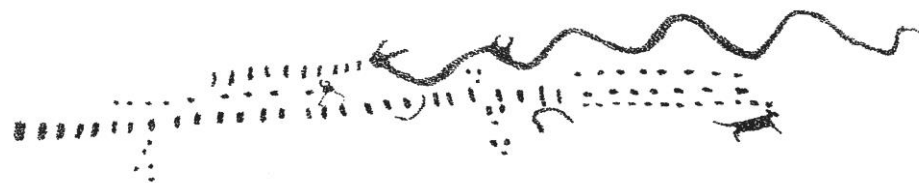


Figure 7b. Drawing of the plumed serpent, Awanyu above the cultivated field moving from right to left.

YouTube has posted a short clip of a flash flood event, that is visually equivalent to a 'plumed' serpent moving across the road with brush and debris on its back like feather plumes and making waves as it travels at <https://youtu.be/JcdDDPSZxmg>



Figure 8. Below the panel looking back towards the valley floor, is a large culvert that when open diverts the water under the modern road bed.

Looking back from the location of the panel one can see the path of the flash flood event headed for the field below. A large vent has been placed there to channel the water under the highway during such an event.

The Fremont people put up other warnings of flash flood areas that threaten their fields.



Figure 9. Awanyu poised over the Fremont gardens below.

In this panel, a coiled plumed serpent is poised to strike the garden plot below. The panel also contains rock incorporation (irregularity in the rock surface used to represent a feature in the landscape) showing the location of the gardens on the valley floor. The coiled plumed serpent is placed on a slightly higher elevation.

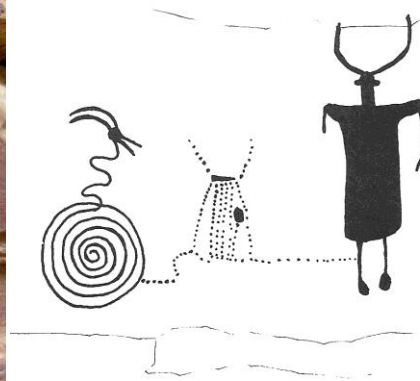
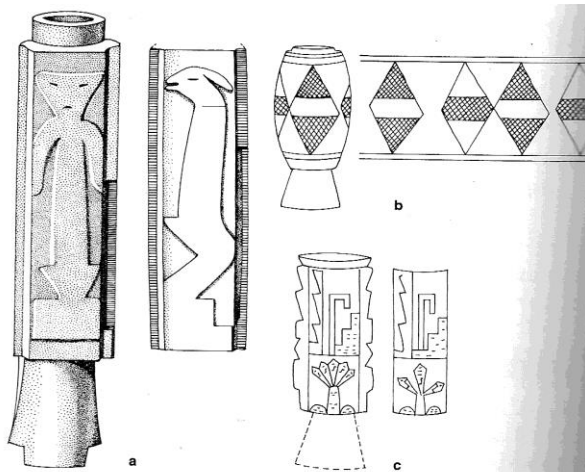


Figure 10. A similar depiction of Awanyu poised near garden plots

Figure 10 is a similar depiction of a coiled plume serpent, with dots leading to and around a dot patterned corn field. In this panel, it appears that the anthropomorph with horns, is 'strong' and determined to defend his field. The dots leading to the upper right and left may indicate some kind of diversions in the path of Awanyu, leading the water around his garden. Schaafma's

(1971) drawing on the right shows a 'barrier' at the top of the cornfield, that has been marred by recent bullet holes in this picture.

Shaul (2014) writes that the Mu:Kwitsi (Fremont) were made up of more than one ethnic group, that includes Tanoan. The Ancestral Jemez speaking community he believes is located in this area. The Tanoan speaking groups listed below share the concept of the Plumed Serpent Awanyu in their rock art and pottery motifs. It is no wonder that it appears on carved artifacts, on cliff faces and used continuously on pottery designs throughout the centuries among all the Tanoan language groups. Looking at ancestral Jemez iconography from Pecos (Jemez ancestral home), the image of Awanyu is present.



Robert S. Peabody Foundation for Archaeol., Andover, Mass: after Kidder 1932:figs. 146, 154.
 Fig. 8. Clay pipes with "fishtail" mouthpiece excavated from Pecos, N.M. a, Terraced pipe from ceremonial cache, of polished black with anthropomorphic figure and horned serpent carved in relief. b, barrel-shaped and rectangular pipes with incised line designs. Length of a 18 cm, rest about same scale.

Figure 11. Plumed Serpent carved in relief.

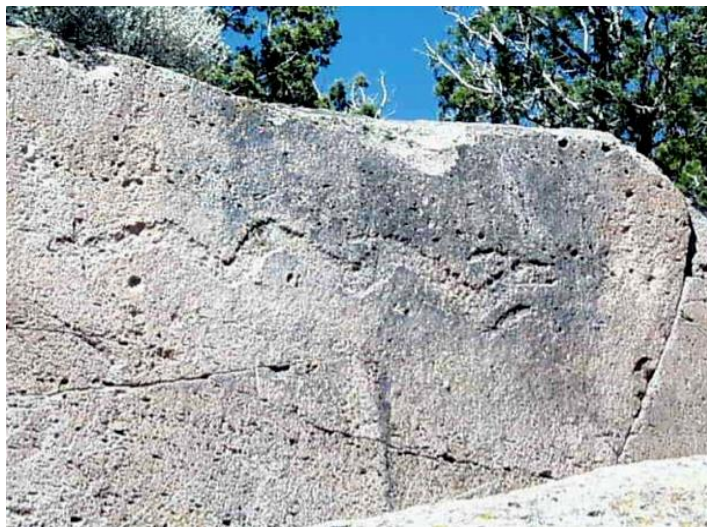


Figure 12a. Depictions of "Awanyu" from Tsirege pueblo, and Figure 12b, a modern depiction on a Santa Clara pot.

The plumed serpent has a backward sweeping feather or pair of feathers. The Horned Serpent has a forward arching horn and is also present in New Mexico rock art sites but is not associated with water running down arroyos.

The Tanoan Language family (also known as Kiowa-Tanoan) is made up of the following languages:

Kowan	Kiowa
Tiwan	Northern (Taos, Picuris), Southern (Sandia, Isleta)
Tewan	Rio Grande Tewa (San Juan, Santa Clara, San Ildefonso, Tesuque, Pojoaque, Nambe)
Towa	Jemez (Towa)
Piroan	Piro (Saline and possibly Tompiro) (Shaul 2014;101)

In Summary, "the data from mtDNA suggests that Fremont populations and the present day Jemez were/are from the same matrilineage (Carlyle et al. 2000). This agrees with the southern Numic tradition that the Mu:kwitsi (Fremont) were made up of more than one ethnic group (minimally, Pre-Hopi and some varieties of Tanoan), and the Southern Numic people did not intermarry with the Fremont. The ancestral Jemez speech community (based on work in Tanoan linguistics, was located in this region, of Nine Mile Canyon." (Shaul 2014;81)

Part 2 of this paper explores the conflicts that began when Numic immigrants arrived in Nine Mile Canyon. The rock art depicts Numic emigrants with large burden baskets for gathering wild seeds. Battles, ambushes and chase scenes have cultural diagnostic elements such as hock moccasins' and Hopi feather-and-hairbun styles. Additional clues are the cultural preferences of 'directionality' left-to-right or right-to-left orientations within the visual narrative of the panel. Part 2 will appear in a future edition of **Pictures from the Past**.

References Cited:

Dalton, Norma R. and Alene Dalton. 2014. *Images of America, Nine Mile Canyon*. Arcadia Publishing: Charleston, South Carolina.

Schaafsma, Polly, 1971. *The Rock Art of Utah*. UNM Press: Albuquerque.

Shaul, David L. 2014. *A Prehistory of the Western North America*. University of New Mexico Press: Albuquerque

Simms, S. R. 2008. *Ancient Peoples of the Great Basin and Colorado Plateau*. Walnut Creek, CA: Left Coast Press

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Field Trip to Sweetwater Cave site CRAA Members on July 23 field trip



CRAA Members & Field Trip Participants at the entrance to Sweetwater Cave
Photo by Joel Hurmence

KVNF Radio features Dr. Carol Patterson on Shavano Petroglyph Site

On July 13, 2016 a KVNF Radio broadcast featured CRAA member and archaeologist Carol Patterson discussing the Shavano Petroglyph Site.



Photos from the Shavano Valley Petroglyph Park.

Shavano Valley outside of Montrose, Colorado contains petroglyphs drawn by hunters and gatherers, Ute Indians and other indigenous people. Archaeologist Carol Patterson has studied these drawings for over a decade. Through the Ute Indian Museum in Montrose she leads guided tours of the rock art site. KVNR Radio has Dr. Carol Patterson discussing the Shavano Petroglyphs.

KVNF Community Radio serves the western slope of Colorado since 1979 with news programs from National Public Radio, alternative news programming, local news and current affairs and an eclectic mix of musical genres with an emphasis on independent recording artists.

To access the 23 minute radio broadcast go to
<http://kvnf.org/post/local-motion-shavano-valley-petroglyphs>

Sally Cole to speak at CAS Annual Meeting

The Significance of Rock Art to Archaeology and Historical Preservation: The Need for Site Documentation, Stewardship, and Study.

Sally Cole will be one of the speakers at the Colorado Archaeological Society Annual meeting in Grand Junction Colorado on Saturday, October 8. She will be speaking on *The Significance of Rock Art to Archaeology and Historical Preservation: The Need for Site Documentation, Stewardship, and Study* The Colorado Rock Art Association is sponsoring her talk.

The role of Native American rock art in archaeology and popular culture has shifted over the past century and presently holds established positions in both. Unlike much of the material culture record, petroglyphs and rock paintings (and architectural murals) are fixed in place and represent forms of communication, private and public, among site occupants over time. While the precise social context and meanings are unknown, subjects, forms, colors, and styles offer important clues to cultural and social developments and interaction and, most importantly, relay information to traditional descendants and inform NAGPRA decisions. The fragile resources need to be documented, archived, protected, and studied as crucial components of increasingly altered and threatened landscapes.

Sally J. Cole has a M.A. in anthropology (archaeology emphasis) and is a consulting archaeologist working on the Colorado Plateau. She is author of three books including *Katsina Iconography in Homol'ovi Rock Art* and two editions of *Legacy on Stone: Rock Art of the Colorado Plateau and Four Corners Region* and numerous reports, articles, and papers. Over the past 25 years, she conducted research projects on Cedar Mesa, Canyonlands National Park, and near Moab, Utah, and at Hovenweep National Monument, Mesa Verde National Park, Falls Creek Shelters, and Canyons of the Ancients National Monument, Colorado. Her current research focuses on Basketmaker II iconography in rock art and material culture and architectural murals of the Pueblo II-Pueblo III era.

PAAC Fall 2016- Sign up for one of the very popular Program for Avocational Archaeological Certification (PAAC) courses being offered around the state.

PAAC Class Schedule and information.

PAAC courses are a great way to expand your knowledge of Colorado archaeology at a reasonable cost. Classes are offered around the state in evening and weekend formats.

What is PAAC?

A joint program of the Colorado Archaeological Society and the Office of the State Archaeologist of Colorado. The Program for Avocational Archaeological Certification (PAAC) is a mutually beneficial educational program for avocational and professional archaeologists. Established in 1978 by the Colorado Archaeological Society (CAS) and the Office of the State Archaeologist of Colorado (OSAC), it allows CAS members and other citizens to obtain formally recognized levels of expertise outside of an academic degree program. It also facilitates avocational public service and assistance in education, governmental management of cultural resources, research, and the protection of archaeological resources in Colorado. PAAC complements, but does not replace, existing university and governmental training programs. Click here to go to the History Colorado PAAC website..

Requirements of PAAC:

- All participants in the PAAC program must: Be 15 years of age or older
- Agree to the PAAC Code of Ethics
- Pay a non-refundable, nominal materials fee per course (also sometimes a fee for the meeting room)

Fall 2016 PAAC Class Schedule

Archaeological Dating Methods

Dates: Monday Evenings (except one class on Wednesday) on September 19, 21*, October 3, 10, 17.

Location: Boulder

To sign up, contact: Delane Mechling at mechlings@hotmail.com or 303-319-0420

Class description: Basic summary of the field of archaeology, common terminology, and Colorado's place in North American prehistory. Also describes the PAAC program in detail, and the functions of the Colorado Archaeological Society (CAS) including interactions with the Office of the State Archaeologist of Colorado. State & federal laws protecting archaeological resources and codes-of-ethics also are covered.

*Note this class is on a Wednesday and the following week is skipped

Prehistoric Lithic Description and Analysis

Dates: Weekend of September 16-18

Location: Grand Junction

To sign up, contact: Geoff Peterson at peterson.geoff@gmail.com or 970-250-7402 (cell)

Class Description: Stone tool technology, methods of manufacture, morphological/functional analyses, and common tool classes in Colorado.

Principles of Archaeological Excavation

Dates: Wednesday Evenings on October 19, 26, November 2, 9, 16, 30, December 2

Location: Denver

To sign up, contact: Preston Niesen at preston.niesen@gmail.com or 303-985-4689

Class description: Covers the history of excavation in archaeology, developments in excavation techniques, importance of planning and research designs, field procedures, recording & documentation, lab duties and report writing responsibilities. A classroom experience, this course does not involve actual field training.

Archaeological Laboratory Techniques

Dates: Weekend of November 5-6

Location: Dolores

To sign up, contact: Tom Pittenger at pittengerte@gmail.com or 970-882-2559 / 928-606-2550 (cell)

Class description: Overview of the purpose of an archaeological laboratory and the processing sequence for artifacts and other collected materials through a laboratory including receiving, sorting, routing, cleaning, cataloguing, conservation, analysis, reporting and storage.

Prehistoric Ceramic Description and Analysis

Dates: Weekend of November 18-20

Location: Fountain

To sign up, contact: Jerry Rhodes at rhodespottery@aol.com or 719-332-9723

Class description: Ceramic technology, methods of manufacture, physical/stylistic analyses, and basic Colorado ceramic characteristics.

Conferences:

Utah Rock Art Research Association (URARA) Conference

Delta, Utah

September 30 – October 3, 2016

Our annual symposium. Two days of field trips to great rock art sites. Two days of speakers. Our business meeting which gives you the opportunity to throw out those bums on the board. Dinner, auction, watermelons, fun and frivolity.

There is a plethora of rock art in the Delta area. The rock art is generally on boulders rather than large rock faces. Access is much simpler than in many other places with many "drive up" sites and little hiking.

For more information & to sign up, go to <https://urara.wildapricot.org/>

Colorado Archaeological Society Annual Meeting and Conference

Grand Junction, Colorado, at Colorado Mesa State University

October 7-10, 2016

It seems like a long way down the calendar to October but it will be here before we know it. October 7-10, the CAS annual conference will be hosted by the Grand Junction chapter.

We have a rock star line up of daytime speakers and Dr. Steve Lekson from the University of Colorado will do the evening keynote talk on his research and controversial ideas about Chaco Canyon.

If you like rock art . . . oh, do we have the field trips for you. Prefer museums, trips to those on Friday and on Sunday. There are a couple historical field trips you'll be able to choose from, too. We are going to give it a try to hold workshops for those who would rather do that than go field tripping Sunday. So far we are looking at one on flint knapping (this will be hands on making your own projectile points, scrapers, etc. to take home). Another workshop will be Illustration: learn to draw what you see on rock art panels or the artifacts you observe at a site.

To sign up and learn more about the conference and field trips go to

<http://cas-gj.weebly.com/registration.html>

COLORADO ARCHAEOLOGICAL SOCIETY

2016 RAFFLE

to benefit the Alice Hamilton Scholarship Fund

"Zebra Sentinel" Decorative Raku Art Pot



An original ceramic pot made especially for CAS!

"Zebra Sentinel" stands 32" tall, featuring African porcupine quills, by Colorado Springs artist Jerry Rhodes. Value estimate \$900++



Jerry Rhodes is a ceramic artist living in Colorado Springs, Colorado. His work has appeared in numerous juried shows and competitions. He currently exhibits in galleries in Colorado, Santa Fe and Taos (NM), Hastings-on-Hudson (NY), Charleston (SC), Georgetown (DC), and Bethlehem (PA), and has many pieces in private collections internationally.



Jerry likes to combine seemingly disparate elements drawn from a global, temporal, and cultural palate to form a composition. Some pieces may blend science with antiquity; Einstein's equations for Special Relativity carved around the rim of a classic Greek form, for instance, while others may represent a cultural fusion; African and Polynesian tribal components combined into a loosely symbolic presentation. Often he will use traditional style glazes and classic post firing reduction techniques, but other times he'll use plant food, steel wool, and horsehair during the firing, and add African porcupine quills to complete a composition. The results are usually very dramatic.

www.jerryrhodespottery.com

Raffle ticket prices:

\$3 each or 4 for \$10

For additional info, contact Terri Hoff 970-882-2191

tthoff@hotmail.com

www.coloradoarchaeology.org

Raffle Tickets will be available at the CAS Annual Conference in Grand Junction, October 7-10.

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