



# AMERIND QUARTERLY

THE NEWSLETTER OF THE AMERIND FOUNDATION

FALL 2004 (VOL 1, NO. 4)

## MISSION

*Established in 1937, the Amerind Foundation and Museum seeks to foster and promote knowledge and understanding of the Native Peoples of the Americas through research, education, and conservation.*

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*Letters to the director and the board members can be sent care of the Amerind, Box 400, Dragoon, AZ 85609.*

The Amerind Quarterly is produced seasonally by staff and volunteers of the Amerind. Maureen O'Neill, technical editor; C. Charnley, design and layout; Barbara Hanson, art.

[www.amerind.org](http://www.amerind.org)

## TO EXHIBIT OR NOT TO EXHIBIT. THAT IS THE QUESTION.

The Amerind Museum, like most research museums, has extensive collections that are locked away in basement storage vaults, out of public view. One of the most frequently asked questions from our visitors, when they learn about our hidden treasures, is "Why don't you put everything on display?" It's a reasonable question that has no simple answer.

If we were to place everything we have on exhibit, we would have to interpret it, and interpretation (supporting labels, maps, images, etc.) is expensive. In practical terms, we have neither the space, the staff, nor the budget to exhibit all our collections. But space, staff, and money are not the only problems. Museums pursue the twin goals of collecting and conserving as well as exhibiting and educating, and these goals are frequently at odds. Exhibiting an object is not the best way to preserve it in perpetuity. Exhibitions must be lighted so that visitors can see objects and read labels, but light, along with temperature and humidity fluctuations, causes objects to degrade over time. If we were to take the best possible care of our sensitive collections, we would lock everything away in air and light tight, climate controlled vaults where no one could go, but then, what would be the point of having the collection in the first place? Museums are constantly striking compromises between caring for their collections and using their collections to educate the museum public, which is why we exhibit and interpret what we can, but never all we have.

Then there is the question of collection redundancy. How many plain ware pots does the average museum visitor want to see? The archaeologist writing a dissertation

on plain ware ceramics would like to see them all, but the average visitor to a museum would get bored very quickly. The collection rooms of the Amerind Museum are filled with plain ware pots, as well as innumerable bags of potsherds, drawers full of chipped and ground stone implements, and boxes full of bone and charcoal from the Amerind's many archaeological excavations...perhaps not very interesting for the average museum visitor, but indispensable data for researchers who frequent the inner sanctum of the Amerind's collection areas.

Finally, there is the issue of cultural sensitivity. Until comparatively recently, most anthropology museums turned a deaf ear to the concerns of contemporary native people, but no longer. Today, museums ask before they exhibit, and when we ask we are often told that what we propose to exhibit is inappropriate for public display. Human remains and sensitive religious objects, once the main attraction of archaeology museums (the Amerind was no exception) are no longer routinely displayed out of respect for living people and their cultural beliefs.

Staff at the Amerind are currently discussing the possibility of "open storage" for many of our research collections. However, this undertaking must await the installation of modern temperature and humidity controls throughout the museum exhibition galleries, an expensive retrofit in our historic buildings. In the meantime, small group tours of Amerind's collection areas can be arranged by appointment, and the curatorial staff will continue to mount new exhibitions of Amerind's collections, for the benefit of all of our patrons.

## PAINTED CAVE



From William Shirley Fulton: “About twelve years ago, or to be exact, in April 1927, two embryo archaeologists on a scouting trip into the canyons of northern Arizona found a cliff house in the wind-blown walls of a canyon cliff, in the Navajo country. The walls were literally covered with paintings of hands, square shouldered men with curiously shaped heads, lightning designs, snakes, and geometric designs—all done in a variety of colors such as red, yellow, green, white and black. These decorations in such profusion led to naming this old habitation “Painted Cave”.<sup>1</sup>

Amerind founder William Shirley Fulton and his friend and frequent traveling companion, trader C. G. Newcomb from nearby Crystal Trading Post, first viewed Painted Cave on May 13, 1925 (it is likely that Newcomb had visited the cave before or knew of the site from his Navajo acquaintances). Fulton and Newcomb, along with W.P. Bryan, W.R. Pitkin, and an unnamed “helper” (likely a local Navajo), made camp and, according to Fulton’s journal, spent the following three days “digging and scratching around cave, surfacing (sic) hunting up and down the canyons, and after work trying to keep warm.”

Journal entries for 1927, two years after his first visit to the site, indicate that Painted Cave had been on Fulton’s mind. More time was allocated and plans were made for a serious collecting trip to Painted Cave. Two horses and a covered wagon were secured, and two



Navajos were hired to assist. Newcomb was along again, as was W.P.

Bryan. They arrived at Painted Cave on April 6 and spent the following 7 days excavating in the cliff house and exploring several other canyons. Two more days of digging had been planned, but a heavy snowfall cut short Fulton’s second visit to the site. Many items were packed and carried out on the wagon, and later shipped to Fulton’s home in Waterbury, Connecticut.

Painted Cave is located in the northern reaches of the Lukachukai Mountains along the western edge of the San Juan Basin in northeastern Arizona. This region of the eastern Navajo Reservation is a sculptured landscape of high sandstone mesas and dome-shaped rock shelters, a region of spectacularly preserved archaeological sites that an amateur archaeologist such as Fulton would have been drawn to. In between the more prominent sites of Kayenta, Mesa Verde and Chaco Canyon, the cave and surface sites here were numerous, but small, and although there had been prior archaeological surveys in the area, William

Shirley Fulton appears to be the first to have excavated at Painted Cave.

Due to an intersection of location and interest, it was perhaps inevitable that William S. Fulton and Emil W. Haury of the University of Arizona, one of the pre-eminent archaeologists in the Southwest, would become friends and associates. Discussions between Fulton and Haury in the 1930s eventually resulted in a third visit to Painted Cave in 1939, this time a joint archaeological expedition of the Amerind Foundation and the Arizona State Museum.

Painted Cave is 270 feet long and about 50 feet deep, with a row of prehistoric masonry rooms lining the interior cave wall. Haury estimated that there were at least 16 rooms, with the masonry consisting of irregular sandstone blocks laid with a great deal of clay mortar. A wooden pole, one of the main roof support posts of a prehistoric kiva (subterranean ceremonial chamber) at the site, was dated to circa A.D. 1200 (Pueblo III) using the recently developed method of tree-ring dating. The presence of much earlier pottery and baskets from the Basketmaker II and III periods (circa A.D. 400-600) alerted Haury and Fulton to an even earlier occupation of the cave site. Haury characterized the site as “cosmopolitan” because of the large quantities of pottery—almost half that came from outside the immediate region.<sup>2</sup> During more recent times, Navajo shepherders had used the cave as a shelter, and the site was covered in sheep dung.

On the 1939 expedition to Painted Cave the archaeologists were especially interested in the burials at the site. A skeleton recovered by Fulton in 1927 was especially noteworthy because of the well preserved slab-lined vault in which the burial was interred. The body itself was wrapped in a painted cotton cloth blanket, which was covered by a feather robe. The offerings found in the vault included some beautiful, well preserved baskets, including a tall painted burden basket containing 48 corn cobs and 6 complete ears of corn, which now forms the centerpiece of an exhibit on Painted Cave in Amerind Museum. The basket was first woven



*continued on page 3*

<sup>1</sup>. William Shirley Fulton, “A Recent Archeological Expedition,” in *Connecticut Circle*, vol. 8, no. 1, 1940.

<sup>2</sup>. Emil Haury, *Painted Cave, Northeastern Arizona*, Amerind Foundation Publications, no.3, 1945.

**A NEW ART EXHIBIT**

We are looking forward to a new exhibit going up in the Fulton-Hayden Memorial Art Gallery. The Navajo paintings in the exhibit, *From Canyon Walls to Easels*, will be coming off our walls in January, and the prints, paintings, and sculptures of Navajo/Diné artist, Melanie Yazzie, will be hung. Her exhibit, *The Journey I Am Making*, is a personal statement and reflection of who she is and where she has been. It opens February 12, 2005. Melanie will, of course, be at the opening, and prominent art historian and critic, Lucy Lippard, will join her in a discussion about her art, about Native American art in general, and undoubtedly many other interesting topics. Please join us! A reception for Amerind Members will follow the opening.

**WORKSHOPS**

A print making workshop, with artist Melanie Yazzie, will take place Sunday afternoon, February 13, here at the Amerind, from 12:00 noon to 3:00 p.m. Class size will be limited to 12 participants, so sign up soon! Cost for the workshop is \$50, which includes all materials.

Navajo/Diné silversmith Alex Beeshligaii will also be conducting a workshop in February. His workshop on silver casting is scheduled for Saturday, February 19. We do not have the cost and details at this time, but will be sending out information soon.

Tohono O’odham potter, Reuben Naranjo, will be offering another workshop on pottery this coming spring. This time the workshop will include the location, excavation, and processing of clay in addition to forming and firing the pots. It will be a three day workshop spread

out over three weekend days in April and May. Again, details will be forthcoming.

Some of our members have asked for a Navajo weaving workshop, and we’re working on it. Information will be forthcoming.

**TRIPS AND TOURS**

Three membership tours and cultural explorations are being planned for the winter and spring of 2005. The membership trip to Paquime (Casas Grandes) and Mata Ortiz in November was so popular that we had to turn people away, so we’re planning another trip this winter. Dates and times will be announced soon. Those who tried to sign up for the first trip but could not go because of space limitations will be first in line for our winter trip, and the cost will be the same!

In mid-April we are planning a three day tour of the Mimbres Country in Southwestern New Mexico, with visits planned to the Gila Cliff Dwellings, prehistoric sites in the Mimbres Valley, and tours of museums in Silver City and Deming. Our Mimbres tour will be led by Dr. Jerry Brody of the University of New Mexico and our own Carol Charnley, museum coordinator and curator of exhibitions at the Amerind Museum. In mid-May, John Ware will be leading a five-day tour of the Four Corners with stops at Acoma, Zuni, and Hopi Pueblos, El Morro, Hubbell Trading Post, Canyon de Chelly, Mesa Verde, and Chaco Canyon.

Detailed itineraries and costs of our spring cultural exploration tours will be mailed to our membership before the end of the year, but you can call Jill Williams at 520.586.3666, extension 17, to reserve a space now!

*If you are not already a member, we invite you to join us!*

**MEMBERSHIP APPLICATION**

*Yes, I want to become a member!*

*Please enroll me at the level checked.*

- Individual                    \$30
- Family                            \$40
- Cochise Club                    \$100-\$499
- San Pedro Club                \$500-\$999
- Casas Grandes Club        \$1,000 or above

Check enclosed \$ \_\_\_\_\_ (Please make payable to Amerind Foundation)  
 I prefer to charge my      VISA            Master Card  
 Credit Card Number \_\_\_\_\_  
 Expiration Date \_\_\_\_\_  
 Signature \_\_\_\_\_

Member Name(s) \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone \_\_\_\_\_ E-mail \_\_\_\_\_



This is a **GIFT** membership at the \_\_\_\_\_ Level  
 My name \_\_\_\_\_  
 My address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone \_\_\_\_\_ E-mail \_\_\_\_\_

In mid-October thirteen scholars came together at the Amerind Foundation to address the cross-cultural study of warfare. When historians and social scientists study war they tend to rely on general, *a priori* ideas about the causes and consequences of armed conflicts, and how wars are conducted, and most scholars rely on case studies from Europe and the Near East where modern wars have been fought and extensively documented. Anthropologists often qualify this perspective by pointing out that warfare may vary according to social types, as in the common distinction between tribal and state-level warfare. These distinctions notwithstanding, it is often assumed that warfare, regardless of cultural and historical context, is fought everywhere for essentially the same reasons, and that it has analogous effects on the people involved in the conflict.

The scholars who convened at the Amerind in October explored a different approach to the study of warfare, by analyzing organized conflict as a form of cultural practice—a cultural and historically situated social action. In this approach, it is insufficient to explain war without considering cultural definitions of organized violence, the history of interaction between antagonistic communities, and how critical resources figure into the conflict equation. Likewise, we cannot account for a war only by reference to the material gains it could bring to a few, without reference to why or how the majority gets involved or supports it, even when these actions threaten their lives or interests. Some knowledge of the key actors, their cultural dispositions, and the power relations in which they are immersed is indispensable to turn correlations into historical explanations, to generalize about the causes of war, and to argue from general principles to specific cases.

“Warfare in Cultural Context” was the first in a new symposia series at the Amerind that recognizes an outstanding symposium at the annual meeting of the Society for American Archaeology, the main professional organization of archaeologists in the Americas. The symposium on warfare was selected by an independent panel of judges who evaluated some 30 symposia at the

annual meeting of the SAA in Montreal, Canada, in the spring of 2004. Symposia were evaluated on the basis of the quality of individual papers, the timeliness of the symposium topic, and its potential contribution to the field of anthropological archaeology.

Participants in our first Amerind SAA Symposium came from universities in the U.S., Canada, South America, and Western Europe, and they brought examples of historical and archaeological warfare from four continents; from the highlands of New Guinea to the rainforests of the Amazon; from the late prehistoric Mississippi Valley to Bronze Age northern Europe; from ceremonial centers in the Mayan lowlands to fortified villages in the northern Southwest. The

proceedings of our first SAA-Amerind Symposium will be published by the University of Arizona Press in 2006. 🌎



**Warfare symposium participants:**

**Top Row:** E. Arkush, UCLA; C. Cobb, Binghamton U/SUNY; L. Junker, U of Ill; A. Nielsen, CONICET, Argentina; D. Triadan, U of Az; J. Topic, Trent U, Canada. **Bottom Row:** K. Kristiansen, U of Gothenburg, Sweden; T. Pauketat, U of Ill; E. Neves, U de São Paulo, Brasil; W. Walker, NMSU; T. Inomata, U of Az. **Not Pictured:** T. Topic, Brescia U, Canada; P. Wiessner, U of Utah.

### ***Painted Cave, continued from page 2***

with a design in red and black, using natural or dyed splints. Haury suggested that paint was applied because the original colors had faded or perhaps the desired effect had not been achieved using the colored splints.<sup>3</sup> Two other burials were found in 1939, with additional feather blankets and woven, painted cloth.

Along with the baskets, the cave protected and preserved other examples of organic material: sandals, tumplines, matting, cordage made of plant fibers and human hair, wooden objects, hair and paint brushes, and two loom anchors (made of wood splints curved and lashed around a bundle of corn cobs that were plastered into the floor) that suggest the prehistoric inhabitants were weaving on a vertical loom.

Many of the objects found by William Fulton at Painted Cave are on permanent exhibit at the Amerind Museum. Come by and look closely at these objects that can put us in touch with the lives of some of the people of the past. Note, also, that the human remains recovered from Painted Cave, which were exhibited at the Amerind for many years, are no longer on display. Read the cover story of this issue of the newsletter to find out why.

<sup>3</sup>. Ibid.

## ... NATURE SIGHTINGS AT THE AMERIND

by Barbara Hanson

Rattlesnakes have been on my mind lately. It's early fall as I write this, the time of year they're especially active. A few weeks ago I returned from New Mexico and Colorado where I spent much of the summer. It's always interesting going back home to visit and finding myself still in "Arizona mode" – not walking barefoot outside, automatically shaking out my shoes before putting them on – until I realize I don't have to watch out for snakes or scorpions. While I was there John called me with news from Amerind. It had been raining, the weather was changing and the rattlesnakes had been out a lot more. He had just seen two blacktails mating on the road that evening and a few days before that the Amerind crew had relocated two from the site of the pottery workshop. But more alarmingly, a woman we knew had been bitten by a Mojave just outside her door. Thankfully, she recovered quickly; the snake had first bitten the dog, who died from the venom, so she received a dry bite.

I returned home to Amerind in late August and as John and I sat outside savoring the amber light on the rocks that evening we talked about how sad it was that certain of our friends said they wouldn't visit us here because of "all those snakes and creepy crawly things out there." I remembered the first blacktail rattlesnake I had seen here – how stunning in its fresh coat of gold and black right after shedding. John and I agreed that living among these powerful creatures, both beautiful and dangerous, deepens our sense of connection with the natural world and our place in it. In this culture we spend much of our lives feeling dominant over and insulated from the natural world but the presence of venomous snakes just outside our doorway shakes that illusion. How often do we get to experience life where Nature makes us Pay Attention? And to us, that evening on top of the rocks, it was thrilling to have it be so.

That philosophy was tested for us the very next day when we found our goat trembling in the barn, her leg swelling at two fang marks above her hoof. This was the goat I had raised from a kid; still so healthy at the venerable age of fifteen, we joked that she'd someday be in the Guinness book of World Records as the oldest goat in history. We lost her the next day.

Two days after that our sleep was disturbed by a scorpion in our bed, stinging John in the middle of the night. He was all right soon after, but it was as if a shadow passed

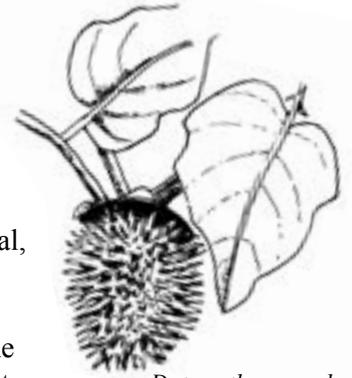
over our lives. I found myself staying indoors more than usual, keeping the dog inside. The poisonous Colorado river toad that frequented our porch in the evenings took on a sinister cast.

Someone sent us a quote from Edward Abbey, writer-in-residence here in 1988, describing the beauty of the Amerind: "A very quiet, peaceful place. Except for the scorpions and kissing bugs." We were reminded of that narrow line we walk between reasonable caution and paranoia.

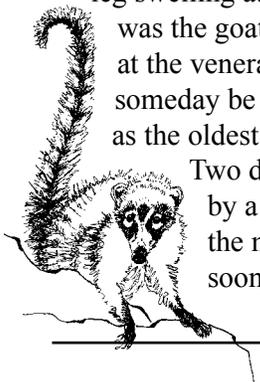
But that shadow can't last long. Autumn light blazes on the blooming goldeneyes. and the exciting clatter of a kingfisher at our pond calls me to come out! As I walk my eye is arrested by a single blossom on a datura plant. Most of its flowers have been replaced now by seed pods, the spiky "thorn apples," but one pearly white trumpet is unspiraling, wafting its heady aroma into the autumn evening. I stop to behold a flower so luxurious it always seems out of place in the desert, and think about the paradox of the deadly alkaloid poisons contained in such a beautiful vessel. How many people before me have been drawn to this poisonous beauty, deadly and enchanting, used for millennia by people from India to the Americas for every purpose from anesthetics to aphrodisiacs, hallucinogens to strength tonics. And ironically, the alkaloids in datura are used as an antidote for snake and insect venom! Yet many have died from the poisons. Indeed, our word pharmacy comes from the Greek *pharmakon*, meaning "magic charm, poison, drug." Read any ethnobotany about the medicinal uses of plants and over and over one is struck by the fact that it is often the very chemicals which are poisonous that are the useful compounds.

I walk on, watching where I put my feet but also reveling in the low-slanting autumn light that throws deep blue shadows on the Dragoon Mountains and washes the rocks around me with shades of apricot and russet. I think again how the danger inherent in the beauty around me is a powerful antidote to distraction and disconnection. I am getting past my grief for my pet and hearing the voice that says, "Wake up! Look around you! Don't miss a moment of this life!"

*Barbara Hanson will be offering seasonal nature walks at the Amerind. Please call for dates and times.*

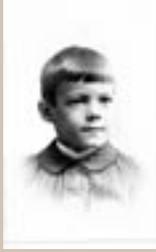


*Datura thorn apple*



# AMERIND'S FOUNDER, WILLIAM SHIRLEY FULTON, 1880-1964

by Michael B. Husband



William Shirley  
Fulton, age 8.

*When as a young man you began exploring the early history of the Indians of our Southwest, you could not have imagined how far your researches would take you. What began as a hobby has become an outstanding achievement in archaeology and ethnology, not merely of Arizona and Mexico, but of the Indians throughout this hemisphere. Your museum in Arizona is known everywhere by scholars for the range and perfection of its artifacts, for the importance of its publications, and for the generosity and leaning of its creator...*

This citation, read at the 259<sup>th</sup> commencement exercises at Yale University, is a fitting tribute to the vision and dedication of a distinguished alumnus. On that occasion in 1960, Yale conferred on William Shirley Fulton an honorary Doctorate of Humane Letters in recognition of his lifelong commitment to archaeological research.

William Shirley Fulton was born on November 23, 1880 in Waterbury, Connecticut. He attended Miss Lawton's School in Waterbury, the Hotchkiss School in Lakeville, Connecticut, and received a Bachelor of Arts degree from Yale in 1903. Upon graduation, he went to work for the Waterbury Machine Company, of which his father was president. Beginning as a machinist apprentice, he became treasurer of the firm in 1906. In that year, too, he married Rose Hinckley Hayden, the daughter of Waterbury industrialist Edward Simeon Hayden. Their son, William Hayden Fulton, was born the following year. Daughter Elizabeth was born in 1910.

The Waterbury Machine Company was absorbed by the Waterbury Farrel Foundry and Machine Company in 1911, and Fulton succeeded his father as president in 1919. He became chairman of the board in 1930 and served as a director from 1947 until 1951, when he ceased involvement with the active management of the firm.

Fulton became interested in archaeology as a young man and regularly traveled west from his New England home. In 1913, while visiting his father-in-law's Copper Chief Mine in the Mingus Mountains near Jerome, Fulton came across a small plain ware pottery jar in a nearby cave. The discovery fueled his interest in the ancient peoples of the Americas and led to his decision, in the early 1930s, to retire and devote himself to archaeology on a full-time basis. He moved his family to their newly purchased FF Ranch in Texas Canyon and built a fine winter home on the property. That small jar, left in a cave more than 800 years ago by a prehistoric inhabitant, became the first artifact in what would become one of the world's finest private museum collections of ethnographic and archaeological materials.

What began as an avocation became a remarkable career in archaeological research. Fulton was invited to become a director of the Museum of the American Indian, Heye Foundation in New York City in 1934, and it was under the auspices of this organization that he published his *Archaeological Notes on Texas Canyon, Arizona*. By 1936, the Fulton collection of ethnographic and archaeological materials had become so large that a small three-room museum and workroom was built on the ranch property. Three additional rooms were added in the



At Yale,  
1899-1903.



William Shirley and Rose Hayden Fulton  
on their honeymoon, 1906.





*Four Generations. William Shirley, with his father and grandmother, is holding his son, William Hayden Fulton.*

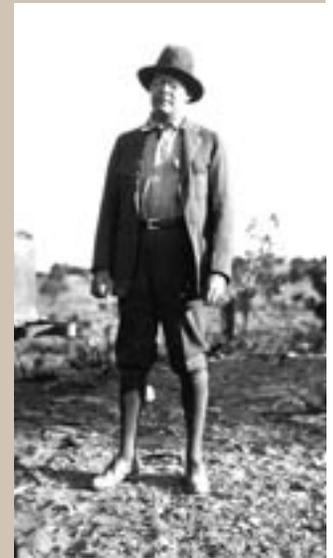
and publications with particular reference to the anthropology of the aboriginal peoples of the Americas...”

Under Fulton’s stewardship, and with his generous financial support, the Amerind continued to grow. Laboratories and exhibit halls were expanded, professional archaeologists (Carr Tuthill in 1937; Charles C. Di Peso in 1948) were hired, and in 1940, Fulton’s study (with Tuthill) of the Gleeson site, located east of Tombstone and south of the Dragoon Mountains, was published as the Amerind Foundation Publication No. 1. The second Amerind publication, Fulton’s study of a ceremonial cave in the Winchester Mountains, near Willcox, was published in the following year. The Amerind sponsored several major archaeological excavations in the Southwest and northern Mexico throughout the 1950s, resulting in a number of publications, and in 1959, the Fulton-Hayden Memorial Library and Art Museum became the latest addition to the burgeoning Amerind campus.

Fulton’s interest in and support for research and education extended well beyond the Amerind. He established the William Shirley Fulton Scholarship for students of archaeology at the University of Arizona, and in 1959 he received the coveted Alfred Vincent Kidder Award from the American Anthropological Association. He was also much involved in civic affairs, both in Arizona and Connecticut.

William Shirley “Pa” Fulton died at his home in Texas Canyon on November 20, 1964. Five years earlier, the University of Arizona conferred on him the honorary degree of Doctor of Science. The citation read in part:

*For your distinguished achievement as an eminently successful business executive and as founder and administrator of a great research institution devoted to wider understanding of ancient and contemporary Indian civilizations, for your cultivation of the deepest human and spiritual values, for your devotion to high standards of scholarship and wide dissemination of learning, the University of Arizona hails you as one of this country’s great citizens....*



*1925 in Navajo Country.*



*Fulton with Charlie Di Peso. Fulton supported Di Peso during his graduate work at the University of Arizona, and upon graduation Di Peso was appointed director of the Amerind Foundation. The two men were always close personally and professionally.*



*W.S. Fulton with daughter, Liz and wife, Rose.*



**THE AMERIND FOUNDATION**  
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**DRAGOON, AZ 85609**

## CALENDAR OF EVENTS AT THE AMERIND

**December 4-5, 2004**

Amerind Board Meeting.

**January 2005**

**Native Voices** - a program with Native writers.

**February 12, 2005**

Exhibit Opening.

**The Journey I Am Making**, an exhibit of current works by Melanie Yazzie, Navajo/Diné.

**February 13, 2005**

Print making workshop with Melanie Yazzie.

**February 19, 2005**

Cast silver jewelry workshop with Alex Beeshligaii, Navajo/Diné silversmith.

**March 12, 2005**

Tohono O'odham Cultural Day.

**March 2005**

Fort Bowie Interpretive Walk.

**April 16, May 7, May 14, 2005**

Pottery workshop, from digging the clay to firing it, with Reuben Naranjo, Tohono O'odham potter.

**April 23, 2005**

**Seven Generations:** Native perspectives on the health of our world.

**FOR MORE INFORMATION, CALL US AT 520-586-3666**  
**OR VISIT US ON THE WEB: [WWW.AMERIND.ORG](http://WWW.AMERIND.ORG)**