

In every tragedy, there are always lessons to be learned and I would like to pass on what I learned to you. The first lesson I learned was to make sure you have the best possible llama babysitter you can to take care of your llamas while you are gone. The following are suggestions on ways to find a great babysitter:

- ✓ Do you have a local llama 4-H club nearby that might have an older experienced member wanting to spend extra time with llamas?
- ✓ Is there a farmer nearby that has large animal experience you could ask?
- ✓ Put up a Want Ad at your local Tractor Supply or feed store asking for a llama babysitter.
- ✓ Have your local vet recommend someone.
- ✓ Request the help of a family member or friend.

After you have found your llama babysitter for your next trip, consider asking yourself these questions to make sure they are ready for the job:

- ✓ Do they have experience with large animals and will they be able to recognize signs of an animal in distress or trouble?
- ✓ If needed, will they have access to a trailer or vehicle to transport a llama to the vet and do they know how to drive it?
- ✓ Are they familiar with the local emergency vet and the vet you usually use for your llamas and do they have their numbers and addresses?
- ✓ If needed, do they know how to administer medication the vet may give them for the llama?
- ✓ Is there an emergency medical kit at your farm and will your babysitter know where to find it?
- ✓ Do they have your contact number so they can reach you if anything goes wrong while you are on vacation?

These are just some of the suggestions I have for you when looking for a llama babysitter while you go on vacation. With

the death of Wolf, I am comforted by the fact that my babysitter was very experienced in animal care and did everything to her best ability to help save Wolf. I will always be thankful I was able to spend Wolfie's last 2 weeks with him because of her great care while I was gone.

Next time you go on vacation, look for that extra special llama babysitter. You never know what might happen while you are gone!



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Martin Chambi 1891 — 1973

One of the World's Greatest Photographic Pioneers

By Cathy Spalding

History is defined as a chronological narrative of events, a forward moving story. Photographs are images recorded by a camera and reproduced on a photosensitive surface. A photograph taken at any point in time captures a moment that immediately becomes history by the very nature of our universe. Whether we have experienced a particular person or event personally, they have been far from our homes or the moment was long before we were born, the photograph can forever sear a moment in our mind. Marines raising the flag at Iwo Jima, a jetliner smashing into a trade tower, the face of Abraham Lincoln, a famine starved child, the Pyramids or Chief Sitting Bull – all photographs, all narratives stored in our minds, all a part of our historical present as it so immediately becomes the past.



Martin Chambi was the first major indigenous Latin American to capture “life” in his native Peru through the eyes of one who actually lived the very life he chronicled. He felt deep love and respect for his people and the wonders of his country. His work is an astounding reflection of that care.

A native Peruvian, Chambi was of Indian-Mestizo background. Born in 1891 in the small peasant village of Coaza, Puno

– just north of Lake Titicaca – into the lower levels of the strict social classes of the time, it would seem unlikely opportunity could move him very far beyond his peasant-farming heritage. Life is full of interesting turns. Peru was dominated at the time by foreign entrepreneurs. An English firm, the Santo Domingo Mining Company, came to the local Carabaya area in exploration of gold deposits. Many campesinos decided to leave their fields in the hope of a more prosperous life by working for one of these foreign companies. As did so many others, Chambi’s father, Felix, immediately inquired and was contracted to work for the Santo Domingo Mining Company. Young Chambi would accompany his father to work at the mine exposing him to an entirely new arena of culture and economics. It was an experience that would change his life.

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The search for gold deposits in the Carabaya Mine was documented by the Santo Domingo Mining Company photographer. He enjoyed the enthusiasm of this young Indian boy and began to encourage his interest in photography. As a young child, opportunity brought Martin Chambi to take his first photograph -- a portrait of this mining company photographer. By the age of 17, his photographic interests and abilities had become a passion. He left his native village for Arequipa to seek an apprenticeship with Peruvian photographer, Max T. Vargas. It was here that Chambi truly honed his photographic skills. Arequipa was an enormously prosperous and thriving city in contrast to his remote peasant village. The area wealthy supported a highly developed photographic industry paying well to have themselves immortalized on film. In his first exhibition, his photographic portrait of the Vargas family earned Chambi a bronze medal. It was 1917 and he was 26. After winning the award, motivation moved him to the thriving market town of Sicuani (on the altiplano between Puno and Cuzco) where he opened his first studio.

By 1920, Chambi had moved to Cuzco. He was in demand. His photographic abilities in the use of natural light caused the elite to request his personal services to record marriages and other important events. But the depths of his work were just beginning. Using Cuzco as his base, he began numerous motorcycle expeditions



into the Andean highlands. Here he was allowed to capture the rare images of every day life in the outlying Indian mountain communities. Martin Chambi was, himself, Indian. He grew up speaking Quechua. Quechua was the language of the Incas and is still spoken in Cuzco today. His camera equipment was large, hard to manage and he often found himself having to invent his

own techniques. The images he captured were rare, indeed. Photography was suspect and his subjects were not normally willing to be photographed. However, Chambi was Indian and spoke Quechua. They saw and felt his presence as much more than an ethnographic curiosity. He exuded a strong connection to his heritage and was warmly accepted. He, in fact, came to be invited to record on film the previously unacknowledged dignity of the Indian -- daily life, customs, festivals and personal images. Throughout the 1920's and 30's, Chambi traveled extensively amid the southern Peruvian highlands going from Lake Titcaca to the lower tropical valleys and headways of the Amazon.



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Martin Chambi's unique photographic career ended fairly abruptly with the destructive earthquake of 1950. The Cuzco region was devastated and 35,000 inhabitants were killed.

He survived the quake and though he tried to continue on in his work, it wasn't to be. The losses surrounding him were astounding and he felt as if the very heart of his inspiration had been destroyed. Ironically, it was during the 1950's that his work gained vast international recognition after exhibits in New York, Paris, London, Zurich and Buenos Aires. Chambi remained in Cuzco where he died in 1973 at the age of 82.

Historically, nearly all publicly published photographs of indigenous peoples are taken by visiting Western photographers. Very seldom are these photographs taken by one as a reflection of self – of one's own culture and heritage. Chambi's work documents



the historical and anthropological identity of an entire culture... his culture. It reflects his respectful care of Andean life and Peruvian history through several thousand images of Incan monuments, colonial architecture, the Cuzco upper class, Indians, everyday rural scenes and social gatherings. In fact, around 18,000 negatives of his work still remain. Many of his glass plate images were restored in the late 1980's. Major museums around



the world continue to seek exhibitions and acquisitions of his prints. Some of his more famous images are displayed on official Peruvian postage stamps.

Martin Chambi remains a photographer of international importance who recorded images through a deep care for his environment and not as a market response. His work is a significant introduction to Incan traditions and the beauty of the land and peoples of Peru.

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— Henry Hoskins



Seamless Felting a Purse

by Lynda Carothers
www.CarothersCountryFarm.com

Every spring we have a felting workshop at the farm. This year we worked mainly on felting purses. There were clutches, tote bags, and shoulder bags created with this felting process. This is a simple project. From start to the finish of the felting should take less than 3 hours. Of course adding embellishments and handles will add to the time. Get creative, use some of your fiber and make something you can use! These purses also make great gifts. Enjoy!

The List of Supplies

Wool – 3-4 ounces of clean carded wool. You should try to felt a square of wool before doing the purse. Not all wool felts. The wool that I usually use is llama. Sheep's wool is easily found and most types felt well.

Water – warm soft water is preferred.

Soap – Soap dissolved in the water is what allows the wool to get wet. Any soap will do the job, but I prefer goat's milk soap.

Solution Applicator – a one liter pop bottle with holes in the cap works great.

Pattern – heavy plastic.

Pen or Marker.

Ruler.

Scissors – preferably with a sharp point.

Netting – a nylon mesh laundry bag or mosquito netting will work. It needs to be large enough to cover both sides of the pattern.

Bucket – to hold excess water.

Towel – to wipe up spills and drips.

Flat work surface – a kitchen table works great.

Making the Pattern

Decide on the size of purse you want to make. Most would be rectangular. Draw out the shape on the plastic.

Draw another line 2 inches outside the completed drawing.



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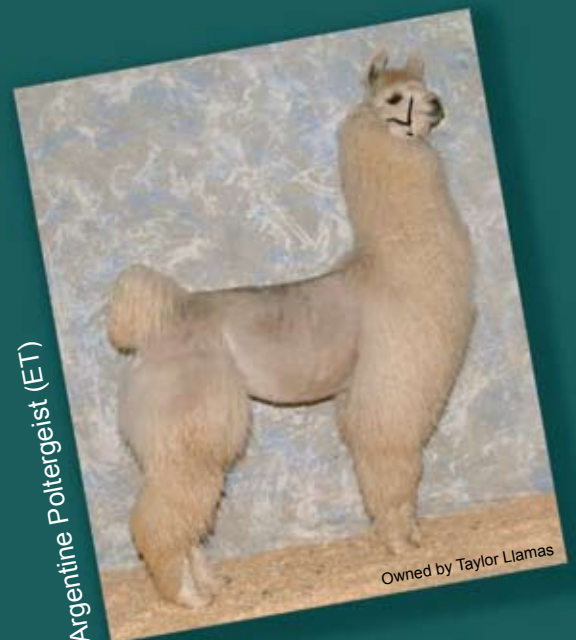
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