9-1-1984

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Cover: Timberline Lodge. Extensive handwork in structure and furnishings distinguish the lodge, built 1936-38 on the south side of Mt. Hood in Oregon by WPA labor. (Illustration © 1981 by Jim Taylor)

For ten years now, RAIN has pointed to ways to live lightly to make where you are paradise. To build better cities, you build better communities; to build better communities, you start at home. You begin with your own life and circle outward. You build connections between your life and your community, your life and nature. Making things better always comes down to personal experience and personal responsibility.

Art in Everyday Life is a theme that has been at the core of RAIN’s mission over the last decade, but it has rarely been stated explicitly. We’re not going to define art here because that’s not what we’re talking about; rather, we’re concerned with art in everyday life, which means participating in the cultural life of your community. It means living in such a way that integration, durability, aesthetics, play, and connection with nature are paramount. Here are the elements of that vision:

- Integration—Art is not separate from life, but an integral part of life. Artistic expression forms part of whatever else everyone does. Actor Peter Coyote, writing in the July 1984 New Age Journal, says, “In the less ‘developed’ cultures, there is no separation between art and everyday life, between art and community life. Whether they are making a pot, weaving a mat, building a house, or deciding where to plant, average people are empowered with the means and tools and imagination for artistic expression.”
- Durability—The things that you use are made of durable materials, and they are put together so that they will last a long time. There is no place for wasted resources—material or human. People do not waste time making or using shoddy or poorly designed goods.
- Aesthetics—People lavish care in making things, because they know they will last. Appropriate design is respected and expected.
- Play—Celebration, playing games, storytelling, and making music are part of community life, and everyone can participate. Leisure time is treasured as an opportunity for play with colors, forms, sounds, ideas. Your value to society increases if you have a balance of work and play (or playful work) in your life.
- Connection with nature—Motifs from nature form the basis of design and decoration, and people make and use things that reflect their part in the surrounding ecology. People are in touch with the imperatives of the natural world. Nature is the source of wisdom.

In this issue, we touch on examples from both the past and the present.

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We Have No Art—We Do Everything As Well As We Can

by Tanya Kucak

The Balinese say, "We have no art—we do everything as well as we can." In other times and other places, the ideal of art in everyday life was a cultural assumption. We can learn from the past. Studying examples from literature and history can give us insight into what it means to be a member of a society in which art and life were not separate, in which design and balance in life and work were customary.

Novels give insight by creating whole worlds. There are several utopian novels that portray agrarian, pre-industrial societies where art is integrated with daily life and play is important, where people are not specialists but know about a lot of things. "You touch life in fewer ways" if you do only one thing, according to a character in Austin Tappan Wright's Islandia (1944, 1975, 944 pp., $9.95 from: Holt, Rinehart, and Winston, 383 Madison Avenue, New York, NY 10017). Islandia is an isolationist country that does not trade with other nations, and has no industry itself, so the things that people use in their work are made by hand and made well. People travel on horseback, in sailboats, and on skis. Islandians who must live in the city don't consider it their home, but have a place to go, at the country house of a friend or relative, when they need to get away from the city. Leisure time is regarded as productive time; these people would approve of Henry David Thoreau's "wide margins" in his life.

At one point in the novel, an American visitor to Islandia tries to convince an Islandian that the country would be better off with railroads and mines. The Islandian explains, "If we go on here as we have been, and are let alone, life hundreds of years from now will be as it is now; and life now with growing things all about us and changing weather and lovely places kept beautiful and new people growing up, is too rich for us already, too rich for us to endure sometimes. We haven't half exhausted it, and we cannot—we cannot so long as young people are born and grow up and learn new things and have new ideas. All that is to us the vital thing... and the change foreigners propose—railroads
to carry us about, new machines to till the soil, electric lights, and all that—are just superficial things, and not worth the price we have to pay for them in exchanging our whole way of living, in threatening our children with the chance of ruin!” Wright (1883-1931) invented Islandia when he was a child; he continued to invent maps and a history, and wrote this story, as an adult.

In William Morris’ News from Nowhere (1890), people spend their time creating useful and beautiful artifacts, which they give to each other freely whenever asked. People live close to the land. Morris decried the effects of industrialization on society and espoused socialism. His vision was of a post-industrial, post-revolutionary society where everyone shares the dreary work and there are no machines.

This was the vision that Morris (1834-96) tried to realize in his work. He went to Oxford to study for the Anglican priesthood, but upon reading John Ruskin’s essay on “The Nature of Gothic,” he decided the way to save souls was through art. In that essay, Ruskin taught that “art is the expression of man’s pleasure in labor.” (Ruskin also wrote Unto This Last, a book that Gandhi held responsible for “the turning point in my life.”)

‘A true source of human happiness lies in taking a genuine interest in all the details of daily life and elevating them by art.’ —William Morris

“A true source of human happiness lies in taking a genuine interest in all the details of daily life and elevating them by art,” Morris wrote. He tried his hand at all the arts in his day. He founded a printing press, illuminated books, designed textiles. Morris looked to medieval times as the ideal—the days when people worked with their hands as well as their minds. (Hermann Hesse captures the spirit of what it’s like to be a wandering medieval artist in Narcissus and Goldmund [1930]. Ananda Coomaraswamy has also written about the medieval artist; see “Every Person, A Special Kind of Artist,” RAIN V:3.)

Morris’ ideas led to the birth of the Arts and Crafts movement, which was fueled by the conviction that industrialization had brought with it the destruction of purpose, sense, and life. It saw the uncontrolled advance of technology as a threat to man’s spiritual and organic harmony. The Arts and Crafts movement also espoused a return to quality craftsmanship; it promoted the dignity of labor and respect for materials.

Morris and his followers attempted to revive the guild system, wherein apprentices perfected their craft under the tutelage of a master. Most of the guilds that were formed in Britain, however, were loose associations of artists and craftsmen who learned from each other by giving workshops and lectures.

Meanwhile, on the other side of the Atlantic Ocean, Gustav Stickley (1858-1942) founded The Craftsman, a magazine devoted to the dissemination of the Arts and Crafts philosophy in America. People who read RAIN now would probably have read The Craftsman, which was published from 1901 to 1916. The Craftsman promoted the return of simple, natural, and honest life styles and products. Stickley always thought of Arts and Crafts as a political movement. He envisioned a world where people built their own homes, planned their own cities, and made their own furniture. The Craftsman originally focused on the philosophy of William Morris, the possibility of work reform through socialism, and the household arts (furniture design, ceramics, and bookbinding, for example), but its range broadened over the years to include art, architecture, poetry, drama, politics, economics, history, gardening, city planning, education, women, health, and the art of ethnic minorities. There were also how-to articles and Craftsman house plans.

In fact, Stickley manufactured Craftsman furniture, and published a few books of his house plans: Craftsman Homes (1909, 1979, 205 pp., $6) and More Craftsman Homes (1912, 1982, 201 pp., $6.95, both from Dover Publications, 180 Varick Street, New York, NY 10014). Stickley believed that it was important “to have homes of our own, homes that we like, that we have been instrumental in building, that we will want to have belong to our children . . . this means that the homes must be honest and beautiful dwellings; they must be built to last; they must be so well planned that we want them to last, and yet they must be within our means.”
Stickley advocated built-in furniture, so that once you move into a house you can begin living there.

In the introduction to *The Craftsman: An Anthology* (edited by Barry Sanders, 1978, 328 pp., $9.95 from: Peregrine Smith, PO Box 667, Layton, UT 84041), Barry Sanders writes: "For Stickley, honest work was done with the hands, in the arts and crafts, in education and farming. He tried to integrate the hand, the heart, and the head in his 'peaceful revolution,' the Arts and Crafts Movement. And he tried to educate others with his work and through his monthly magazine, *The Craftsman*. For a time Stickley was effective. But aesthetics in contemporary America have disintegrated since then: everything from our formica and naugahyde furniture to our cheesebox architecture—in short, most of our throw-away, disposable culture dates from the close of Gustav Stickley's workshops, and the death of his magazine, *The Craftsman*." The anthology contains a selection of excellent articles from *The Craftsman*.

Ultimately, the Arts and Crafts movement couldn't endure without the revolution that Morris had envisioned in *News from Nowhere*. The cost of materials and craftsmanship forced its adherents to work mainly for wealthy customers to support themselves. (This paradoxical situation still exists today for many artisans who rely on their craft for a livelihood.)

An interesting account of the Arts and Crafts movement is Peter Davey's *Architecture of the Arts and Crafts Movement* (1980, 224 pp., $30 cloth from: Rizzoli International Publications, 712 Fifth Avenue, New York, NY 10019). Davey argues that "the Arts and Crafts belief in quality and individualness again seems relevant. The Arts and Crafts integration of work and leisure could be a basis for a humane future." The Arts and Crafts practitioners never lost sight of the ideal, William Lethaby stated that "what I mean by art... is not the affair of a few but of everybody." Davey writes, "The Arts and Crafts people knew that quality of life depends on all five senses, and that it is to do with the experience of making and using artifacts. To improve quality, work and leisure, instead of being separated into different compartments as they were by the Industrial Revolution, should be more related to each other. Thinking and making should be brought closer together."

Davey's book also includes a useful, semi-annotated bibliography. He gives a more critical view of the Modern Movement, which placed its faith in machines and succeeded the Arts and Crafts movement, than does Gillian Naylor in *The Arts and Crafts Movement* (1971, 208 pp., $10.95 from: MIT Press, 28 Carleton Street, Cambridge, MA 02142). Naylor focuses on the crafts, but largely ignores architecture, so this book is a fine companion to the Davey book, though its tone is academic.

'There have always been indifferent or poor craftsmen who made inferior objects, but we may be living in the first period in history in which goods that can be well made are not.'

For an overview of Arts and Crafts activity (focusing on crafts) in the U.S., see *The Arts and Crafts Movement in America 1876-1916*, edited by Robert Judson Clark (1972, 190 pp., $14.50 from: Princeton University Press, 41 William Street, Princeton, NJ 08540), an exhibit catalogue with informative captions and commentary. The objects in this book reveal that Americans borrowed from American Indian motifs and were influenced by Japanese design.
The best books I've seen on specific craftsmen are *Greene & Greene: Architecture as Fine Art*, by Randell L. Makinson (1977, $19.95 from: Peregrine Smith, Box 667, Layton, UT 84041) and *Greene & Greene: Furniture and Related Designs*, by Randell L. Makinson (1982, 161 pp., $19.95 from: Peregrine Smith, Box 667, Layton, UT 84041). C. Sumner Greene and Henry Mather Greene were brothers who practiced architecture in southern California between 1900 and 1930. Both books are well written and contain beautiful photographs of the brothers' fine sense of design, consummate craftsmanship, and eye for detail. Like many Arts and Crafts pioneers in Europe, the Greens designed every part of a house, including the furniture, stained-glass windows, lighting fixtures, and carpets.

Frank Lloyd Wright also worked in this tradition; see *The Decorative Designs of Frank Lloyd Wright*, by David A. Hanks (1979, $12.95 from: E. P. Dutton, 2 Park Avenue, New York, NY 10016). Indeed, Frank Lloyd Wright echoed the ideals of the Craftsman house in his Prairie architecture, although he did not believe that hand craftsmanship should be revived. ("Prairie Architecture" and "The Art and Craft of the Machine," in *Frank Lloyd Wright: Writings and Buildings*, selected by Edgar Kaufman and Ben Raeburn, 1960, 346 pp., $9.95 from Horizon Press Publications, 156 Fifth Avenue, New York, NY 10010).

Somewhat of an adjunct to Arts and Crafts was Art Nouveau, a decorative style suffused with whimsy whose motifs were derived from nature. Like Arts and Crafts proponents, Art Nouveau adherents typically worked in several genres, and they focused on the decorative and applied arts—furniture, book design, and so on. Some of the same artists worked in both Arts and Crafts and Art Nouveau modes, although Art Nouveau was not a political philosophy, and indeed, William Morris thought it much too extravagant. The lines in Art Nouveau are sinuous: twining vines, stylized leaves and flowers, and asymmetrical compositions. A good introduction is *Art Nouveau*, by Robert Schmutzler (1962, 1978, 224 pp., $9.95 from: Harry N. Abrams, 110 East 59th Street, New York, NY 10022).

Much good design is indeed based on forms in nature, and study of the forms in nature can reveal the interplay of beauty and utility, form and function. *Nature as Designer*, by Bertel Bager (1966, 176 pp., $7.95 from Van Nostrand Reinhold, 135 West 50th Street, New York, NY 10020) includes both photos and commentary on curious and peculiar plant forms. *Patterns in Nature*, by Peter Stevens (1974, 256 pp., $7.95 from: Little, Brown & Company, 34 Beacon Street, Boston, MA 02106), is a wonderful exploration of the curves and crevices in nature. Nature should be our inspiration—not a direct model to copy—and "we should also find our inspiration in the archetypes, elemental solutions of design evolved from the study of nature by the generations.

Drawing from Oscar Wilde's "Salome" (1903) by Marcus Behmer, typical of the Art Nouveau style.
before us of simple minded, straightforward, and sensitive people,” according to Paul Jacques Grillo in his book Form, Function and Design (1960, 1975, 238 pp., $6 from Dover Publications, 180 Varick Street, New York, NY 10014). Grillo gives examples of good design—primarily in architecture—to prove his point. For example, the peasant invented the overhang at the side of the farmhouse because he had to work outside as well as inside. “For every case, every climate, and every material, [the peasant] has found the most elegant solution.” The numerous examples of vernacular architecture suited to site, climate, and use attest to this. (Christopher Alexander argues eloquently for the genius of vernacular architecture in The Timeless Way of Building, 1979, $37.50 cloth from Oxford University Press, 200 Madison Avenue, New York, NY 10016.) Grillo says that “design is everybody’s business ... it affects everybody, at all times, in our lives. Unless we gain a better understanding of design, we shall witness our environment getting steadily worse, in spite of the constant improvement of our machines and tools.”

More than any other culture, the Japanese seem to have been aware of the importance of design in shaping their lives.

Ralph Caplan makes a similar claim in his book By Design: Why there are no locks on the bathroom doors in the Hotel Louis XIV and other object lessons (1982, 208 pp., $6.95 from McGraw-Hill, 1221 Avenue of the Americas, New York, NY 10020). Caplan writes, “For design is a process for making things right, for shaping what people need.” The point of the book is that “design, which is now directed largely to superficial ends, is appropriate to our most significant human activities, and belongs to them.” To Caplan, the products of design include not only chairs and vacuum cleaners, but also films, books, government legislation, and protest strategies. Caplan knows we can do better: “There have always been indifferent or poor craftsmen who made inferior objects, but we may be living in the first period in history in which goods that can be well made are not.” He says that “industrial designers are trained or experienced in a process appropriate to significant problems. In wasting them—with their collusion—we waste not only our resources, but ourselves.” (Victor Papanek has argued these points extensively in Design for the Real World [1972, 1982, 312 pp., $5.95 from Academy Chicago Ltd., 425 North Michigan Avenue, Chicago, IL 60611]. Papanek critiques specifics of current manufactured items, and suggests alternative designs.)

Furthermore, Caplan believes that technology requires art: “Above and beyond the maker’s instinct for beauty, and the sales manager’s instinct for something different and hence ‘better,’ probably only through art can we manage to live sanely with our machines. Design is a means of restraining our mastery over the machine and of forbidding its mastery over us. The industrial civilization that once relegated art to the museum would, paradoxically, be intolerable without a regular infusion of art. The oil refinery, the digital computer, the milling machine—each of these needs to be made understandable by art, which comes into the factory not as an afterthought but as a necessity.” What Caplan says has relevance to the interdisciplinary perspective of RAIN: “If design is to become a force for making things right, we need to learn more about connections, for making them is intrinsic to every design from submarines to the door hooks in the Hotel Louis XIV. Connections between ... such disparate materials as wood and steel, between such seemingly alien disciplines as physics and painting, between clowns and mathematical concepts, between people—architects and mathematicians and poets and philosophers and corporate executives.” Caplan also discusses the work of designers Charles and Ray Eames. Charles Eames has said, “The concept of ‘appropriateness,’ this ‘how-it-should-be,’ has equal value in the circus, in the making of a work of art, and in science.” Caplan adds, “A circus is an object lesson in what Eames advised us all to do: take pleasure seriously. The circus looks like self expression and is not; it pushes against limits; it takes its beauty from a disciplined mastery of details and from the connections between them. In these respects it is the classic designed situation.”

More than any other culture, the Japanese seem to have been aware of the importance of design in shaping their lives. Bernard Rudofsky demonstrates the Japanese taste for aesthetically pleasing surroundings in The Kimono Mind: An Informal Guide to Japan and the Japanese (1965, 1982, 288 pp., $9.95 from Van Nostrand Reinhold, 135 West 50th Street, New York, NY 10020). This is an entertaining, witty, irreverent account of Japanese life, with chapters on kimonology, rice, hedonism for the destitute (bathing), train travel, and more.

The Japanese sense of design has had a significant influence on Western art ever since Westerners discovered it in the mid-1800s. Clay Lancaster documents the streams of thought and aesthetic influence on America in The Japanese Influence on America (1963, 1983, 292 pp.,...
Indeed, Sherman Lee argues that the major difference between Chinese and Japanese art is the unequalled Japanese sense of design. Lee backs up his argument with an extensive portfolio of examples in *The Genius of Japanese Design* (1981, 203 pp., $39.95 cloth from: Kodansha International, 10 East 53rd Street, New York, NY 10022). According to Lee, the elements of Japanese design consist of asymmetry, intuitive placement, subtle shades and combinations of colors, and the dominance of pattern and motif. His introductory essay comprises the first 30 pages of the book; the rest consists of photographs in color and black and white. A more affordable introduction to Japanese design is *Japanese Decorative Style*, by Sherman Lee (1972, 161 pp., $5.95 from: Harper and Row, 49 East 33rd Street, New York, NY 10016). An excellent source book on Japanese design—and one I have pointed to a mere handful of examples I've come upon in my reading. Instances of beauty but also deeper meanings in traditional arts: “I would like to believe that beauty is of deep import to our modern age... might not beauty, and the love of the beautiful, perhaps bring peace and harmony? Could it not carry us forward to new concepts of life’s meaning? Would it not establish a fresh concept of culture? Would it not be a dove of peace between the various cultures of mankind?”


The photos of everyday objects used in Japan bear out the claim of their beauty. The best affordable collection of photos of specific categories of everyday objects is Kodansha’s “Form and Function” series, focusing on the beauty of everyday objects. Titles include *Japanese Brushes*, *Japanese Spoons and Ladles*, *Japanese Teapots*, and *Japanese Bamboo Baskets* (1979, 1980, 1981, about 80 pp. each, $8.95 each from: Kodansha International, 10 East 53rd Street, New York, NY 10022). The introduction to the series states: “The aim of this series is to make the reader approach practical objects as a fresh experience and know the profound satisfaction to be had from owning and frequently using well-crafted things, the successful marriage of form and function. When exposure to shoddy, mass-produced, ill-designed objects reaches some critical point, then people come to appreciate the forms and qualities of common things crafted and shaped through generations of human experience. These books focus upon objects hitherto either taken for granted or disregarded as commonplace.”

Another interesting source of information on mingei is *Mingei: Japan’s Enduring Folk Arts* (by Amaury St.-Gilles, 1983, 260 pp., $12.95 from: Heian International, PO Box 2402, South San Francisco, CA 94083). St.-Gilles profiles 116 folk arts, indexed by place of origin, and tells stories or anecdotes about the uses or events associated with the use of each folk art.

A good presentation of the steps in making traditional Japanese crafts today is *Japanese Crafts* (by John Lowe, 1983, 175 pp., $25.50 cloth from: Van Nostrand Reinhold, 135 West 50th Street, New York, NY 10020). Lowe examines 14 traditional crafts that are practiced today, and shows craftsmen at work. There are more examples of art in everyday life—this attitude of doing things as well as you can. In this preliminary exploration, I have pointed to a mere handful of examples I’ve come upon in my reading. Instances of art in everyday life as a cultural phenomenon—particularly in traditional cultures—could fill volumes. In fact, I plan to expand this exploration into a book.
Bamboo in Everyday Life

by Tanya Kucak

Bamboo is probably the most useful plant in the world. Scholars have listed over 1000 uses for bamboo. “For over half of our species, life would be completely different without it,” writes Mary Vogel. At the exhibit “China, 7000 Years of Discovery,” which was at the Pacific Science Center in Seattle March 1 to August 31, 1984, one exhibit case shows a wealth of items made from bamboo. The accompanying text states, “Every part of the bamboo is used: Young shoots are eaten, the pulp is used to make paper, the stems are split and woven to serve as baskets, the leaves are used for thatch and raincoats; brews made from the seeds, leaves, sap, and roots have medicinal applications.” There are “suspension” bridges in China, made from bamboo, that have lasted more than 1000 years. In most bamboos, the woody culm, or stalk, is hollow. The stalk is divided by nodes, which add strength. Bamboo is strong, light, stiff, and cheap, and it is easy to work with simple tools. Bamboos range in size from a few inches to 120 feet tall and a foot or more in diameter, and they also vary widely in shape and color.

Bamboo is abundant and fast-growing. It occurs naturally on every continent except Europe and Antarctica. Where it grows, it grows like a weed, since it propagates itself by producing rhizomes that branch out from the parent plant, forming underground networks. There are about 1000 species of bamboo. (When bamboo flowers—once every 30 to 120 years, depending on the species—all the plants of the same species flower at almost the same time everywhere in the world. The plants die after they flower, but surviving rhizomes and seeds reestablish the grove within five years.) As a bonus, bamboo propagates itself rapidly. The culm emerges from the rhizome with the same diameter as the adult stalk, reaches full growth in two to three months, and is harvestable in three to four years. In fact, bamboo grows so fast you can almost watch it grow. Japan’s commonest bamboo, Phyllostachys bambusoides, can grow almost four feet in 24 hours.

Moreover, bamboo is an abundant material that has been used well and beautifully. Many things, if they are abundant, are taken for granted, and people don’t put much thought into their use. Petroleum and weeds are two examples of wasted resources. Yet although bamboo grows like a weed, people have found ways to use it well and even reverently.

Richard Gage expands upon the importance of bamboo to the Japanese in his essay in *Forms, Textures,*
Images: Traditional Japanese Craftsmanship in Everyday Life
(photographed by Shinji Takama, 1983, 236 pp., $75 cloth from: Heian International, PO Box 2402, South San Francisco, CA 94080). Finally, there is The Bamboos: A Fresh Perspective (a photo-essay by Takeji Iwamiya, edited by Mitsukuni boo, and plum—unfailingly called upon to dignify of honor in the triad of auspicious plants—pine, bam­ and plum blossom, and the orchid) and accord it a place 1000 times. To get started, find a good teacher. Con­ but they are expen­

Painting Bamboo

Bamboo is also prevalent in Chinese brush painting, a technique that often uses just one color of ink—black—and a few simple brushes to achieve exquisite effects. The Chinese say that you begin learning to paint bamboo after you have painted it 1000 times. To get started, find a good teacher. Consult the classics and how-to manuals.

Here are three books that can help you master the art and give you an appreciation for the cultures that revere bamboo. The Mustard Seed Garden Manual of Painting (translated and edited by Mai-mai Sze, 1956, 625 pp., $10.95 from: Princeton University Press, 41 William Street, Princeton, NJ 08540) provides the philosophical background and some examples of classic composition. Only a small portion of the book covers bamboo. To learn how to hold the brush and form the leaves, read Chinese Painting in Four Seasons: A Manual of Aesthetics and Technique (by Leslie Tseng-Tseng Yu, 1981, 195 pp., $10.95 from: Prentice-Hall, Englewood Cliffs, NJ 07632). The exercises in this book are truly useful; you learn step-by-step how to paint the trunk, leaves, and branches, and you can develop a good sense of composition by following the examples. A more comprehensive manual, Chinese Painting Techniques (by Alison Stilwell Cameron, 1967, $37.50 cloth from Charles E. Tuttle, 28 South Main Street, Rutland, VT 05701), provides more extensive examples as well as good how-to information. Tuttle publishes many wonderful books, but they are expensive—get this book from your library. —TK
Bamboo as a Building Material

As a building material, bamboo is flexible yet tough; it can be pliant or rigid, as the occasion demands; after heating, it can be bent to take and retain a new shape; and it can be split with ease—but only in one direction.

As we recognize the diminishing of our fossil-fuel resources in the West and the depletion of our forests, wouldn’t it make sense for our modern culture to take advantage of some of the wisdom of the ages in utilizing the remarkable bamboo plant? Thankfully, a few far-sighted groups of people have been experimenting with bamboo as a building material in the U.S. for several years. (Please send self-addressed stamped envelopes with generous postage if you’re requesting a reply from any of the sources listed below.)—Mary Vogel

by Gail Vittori

The use of bamboo as a building material spans scores of centuries and civilizations, and for good reason. A prolific plant species adapted to a surprisingly diverse array of climatic regimes, bamboo’s applications range from water pipes to foundation reinforcement, from multi-story scaffolding to wallboard, trellises, fences, roof trusses and more (not to mention the delectable, edible bamboo shoots!). Find a society that has maintained its building techniques, living amid bamboo jungles, and you can be sure to discover bamboo being put to use in ways that will stagger the Western, 20th-century-biased senses.

What has made and continues to make bamboo especially worthy of use is its remarkable melding of form and function, thereby pleasing both the artistic and utilitarian eye. Bamboo is revered for its beauty by many Eastern societies and religions, and also boasts a tensile strength of 28,000 pounds per square inch, better than that of steel, which averages about 23,000 pounds per square inch.

Our work with bamboo at Max’s Pot in Austin, Texas, has proven it to be a valuable component to community-oriented, low-cost housing and economic-development efforts, since it can represent a job multiplier of more than two times that of steel. If the bamboo is actually harvested in the community in which it is to be used, there are many more jobs associated with its use than simply transporting and installing. Harvesting bamboo, which should happen at a specific time in the plant’s...
growth cycle, is followed by drying, splitting (as determined by end-use), and treating to prevent rot and decay. The issue of preservation is a hot topic, as many methods currently prescribed involved the use of highly toxic chemicals that have deleterious effects on both the workers applying them and those later exposed to any residual effects. We are currently experimenting with two nontoxic methods of preservation, but with no conclusive evidence as of this writing, it is premature to report on them.

Finally, and perhaps most important, when compared with steel, we found that bamboo takes approximately 170 times less energy to produce than its equivalent steel reinforcing bar, though its water requirement limits it to areas with substantial groundwater supplies.

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The diagram above is an example of a community demonstration building using a variety of indigenous materials. In this building, bamboo is used as foundation reinforcement, door lintel reinforcement, no-wood caliche/bamboo portal systems for doors, bamboo-reinforced roof trusses, and bamboo trellis systems for shading windows with vines.

Bamboo, like many other indigenous, abundant building materials, presents the opportunity for many people to have access to safe, efficient, and beautiful housing, regardless of income, which is one of the goals Max’s Pot is working toward.

Gail Vittori works at the Center for Maximum Potential Building Systems (Max’s Pot), which has done extensive work on the use of indigenous building materials, particularly bamboo and caliche. Caliche is a hardpan soil that covers 9% of the world’s surface and is useful in earth building. For more information about Max’s Pot or a list of its publications on earth construction, passive climatic design, or appropriate technology, send a SASE to the Center for Maximum Potential Building Systems, 8604 Webberville Road, Austin, TX 78724; 512/926-4786.

Illustration from A Low-Cost Earthquake-Resistant House

Find a society living amid bamboo jungles that has maintained its building techniques, and you'll discover bamboo used in ways staggering to your senses.

Bamboo is also grown at the Aprovecho Research Center as a nursery crop for sale or trade, as a privacy screen between our property and our neighbors, and as an aesthetic shelter from the sun on a hot summer day and from the rain on a wet winter day. Buddha chose to die in a grove of bamboo, but none of us have gone beyond meditating there yet. Bamboo survived the atomic blast at Hiroshima closer to ground zero than any other living thing, but the toughest test we plan for it at the Aprovecho Research Center is for erosion control in gulleys caused by former logging operations. Throughout Asia bamboo groves’ interlocked roots restrain rivers in floods and support rural villages during earthquakes.

Our work at the research center has enabled us to network with many other groups that are doing similar work in popularizing bamboo as a building material. I recently visited Jane and Otis Mullan and their children in the Sierra Nevada of California, where they live and work as part of a land-based intentional community. They had just completed a bamboo-reinforced earth wall, and burlap/cement-roofed schoolhouse. Schoolchildren, as well as inexperienced adults, participated in building this structure. In this earth-bermed school-

by Mary Vogel

At the Aprovecho Research Center, where I have lived and worked, bamboo has been used in the construction of three small buildings: a one-person residence, a guest sleeping space, and an outhouse. The bamboo residence is by far the most complex of the three, requiring much more knowledge and skill to build. It was constructed with a latticework of bamboo walls and roof, which support concrete-soaked burlap and insulation.

The house was partially built by seminar participants who were taught ancient systems of bending, shaping, splitting, and lashing bamboo. The house was designed and largely completed by architect Jim Orjala, who founded Aprovecho’s bamboo project. We hope to popularize bamboo as a building material in the Northwest. (Jim has moved to the Bay Area, and the current co-coordinators—Linda Smiley and myself—are looking for a dynamic communitarian-type entrepreneur with vision to carry on the goals of the project: experimentation, education, and dissemination. The position involves a 20-hour work exchange for room and board; joint community household; run bamboo nursery. Contact Aprovecho Research Center, 80574 Hazelton Road, Cottage Grove, OR 97424; 503/942-9434.)

Illustration from A Low-Cost Earthquake-Resistant House
house, woven, split bamboo reinforced the concrete (3% bamboo to concrete), and larger vertical bamboo was used as wall reinforcement. Smaller vertical bamboo served as electrical conduit within the wall. The Mullans hope to take their building methodology to Mexico and Nicaragua this fall. They have detailed the steps of their building process in an excellent booklet, *A Low-Cost Earthquake-Resistant House*, which is available for $2 plus a self-addressed stamped envelope from: Jane and Otis Mullan, Solar Song Construction/Mullein Press, Box 533, Colfax, CA 95713.

Two friends of the Mullans, Barbara and Ken Kern, are also involved in bamboo building experimentation. The Kerns describe their building process for the clay-bamboo roof of their studio in *The Earth Sheltered Owner-Built Home*, which they co-authored with the Mullans: “As soon as the structural layer of clay roofing has been cast over the bamboo framework, an insulating layer of clay is applied over the first. . . . A final 2-inch-thick structural capping that is the same as the first batch is then applied over this insulating layer of clay for a total panel thickness of 9 inches at the edges. This capping layer spans over the top of the roof beam, covering the second layer of bamboo that is wired to the first layer.” This information-packed book is available for $9.95 plus postage from Owner-Builder Publications, Box 817, North Fork, CA 93643.

(Ken Kern has recently told RAIN that he is working on a new book entitled *A House of Clay*. Ken writes, ‘I don’t think you can talk about bamboo as a construction material without also talking about clay. They go together, like concrete and reinforcing steel. My current building prototype consists of cast-in-place concrete arches over which an armature of bamboo is fastened and then plastered with stabilized clay.’)

If I have stimulated your interest in the uses of bamboo, hang on. *The Book of Bamboo* by David Farrelly promises to be the most comprehensive survey of the uses of bamboo I know of in the English language. Farrelly will deal with bamboo in art, music, and philosophy as well as in shelter construction—past, present, and future. He will also cover plant behavior, variety of species, cultivation, harvesting, and curing. Sierra Club Books (2034 Fillmore Street, San Francisco, CA 94115) plans to release the book in October 1984.

In addition to being involved with bamboo and appropriate technologies/lifestyles, Mary Vogel is a teacher/writer on “investing for a sustainable future” and a dealer for earth-sheltered dome housing. She lives in Eugene, Oregon.
Bringing Life to Communities: Cultural Animation

by Bill Flood

Bill Flood is a community development specialist and animator in Portland. He works with groups to bring about needed organizational change or to stimulate the development of community services and activities. He says, "I use the disciplines of research, organizing, planning, and management to accomplish my work. In 1980, I heard about a European model of socio-cultural community development called cultural animation. Since 1980, much of my time and energy has been spent researching and writing on cultural animation as it is used in Europe, Canada, and the U.S. Cultural animation explores the cultural perspective of community life that traditional American community development has long overlooked." He will be teaching a course on cultural animation at Marylhurst College, in Marylhurst, Oregon, beginning January 1985. You can reach him at 625 NW 20th Avenue, Portland, OR 97209; 503/248-0939.

Animation comes from the Latin anima, meaning life or breath. Cultural animation describes a way of bringing vitality and local control back to communities. American concepts of empowerment and cultural pluralism are closely related to this European concept.

The following examples illustrate activities that do and do not have the qualities of cultural animation: A "town walk"—residents walking together and discussing the future of their town, versus an aerobic exercise class; a theater group of elderly persons, content focused upon their life experience, versus a ballet performance in a community that has virtually no interest in ballet; a locally controlled radio station scheduling community-oriented programs, versus ABC, NBC, and CBS scheduling solely on the basis of commercial appeal; children painting their own designs that tell the story of their town, versus laying colorful bricks in a street to beautify the street; unemployed persons organizing for mutual support, employment opportunities, or changing the status of unemployment benefits, versus unemployed persons receiving a monthly benefit check.

Cultural animation emphasizes the power of public participation. The arts, recreation, education, communication processes, social services, community planning, and community development can all be a part of a cultural animation process. The central force, however, must be the community residents and their visions for
the future. The animateur, or worker facilitating the community change, believes that the answers to community problems lie within the community. Bringing people together through participatory research, planning, and direct cultural expression will allow solutions to surface. The animateur works much like the artist—encouraging creativity and expression; much like the social worker—helping people identify and meet social needs; much like the organizer—mobilizing the social and political forces of people.

Animation originated in the lifeless environment of the European "new towns" (post–World War II planned communities). The following Council of Europe quota-tion describes one such planned community in France, seven years after its development: "There are towns that look like architects' models. There are men and women who live there, children going to school, painted benches in the market square. Yet the town is lifeless. Nothing throbs, nothing happens; nothing ever will happen. Walking through the streets, the passer-by will not be caught in a dream, there will be nothing to attract his gaze, and no surprise encounter."

Animation developed to bring back the lost sense of common bonds or collectivity, the "sense of community" found in premodern society. This lack of cultural vitality is not limited to the European new towns. Many American communities clearly display the symptoms of a society advancing technologically while leaving behind its history, traditions, and unique human strengths. In the last ten years, there has been increased interest in cultural animation in the U.S., especially among community artists.

Cultural animation is a process by which people initiate and carry out purposeful change, change geared toward improving their individual and collective way of life. Animation challenges existing standards and mechanisms for maintaining social welfare, encouraging the development of stronger communities. Animation places high value on the fulfillment of individuals and groups via cultural participation and is rooted in the assumption that no one culture is inherently better than another.

Many American communities clearly display the symptoms of a society advancing technologically while leaving behind its history, traditions, and unique human strengths.

Animation in Germany

In 1974, I spent the summer working with children and their parents in Ludwigsburg, West Germany, at the Ludwigsburg Jugendverein (youth farm). Parents had cooperatively bought a piece of property on the edge of town so their children could play in a relatively safe environment, their play unstructured by adults. Children came in the afternoons to build huts, take care of the animals in the "zoo," play in the sand, or talk. The children established their own democratic political system to handle everyday issues on the farm—electing a mayor and zookeeper, for example. They dealt cooperatively with problems. It served not only as a time and place for children to relax and play as they wanted, but also as an early experience in participatory democracy.

Animation in England

In 1974, Elizabeth Leyh was hired as a town artist in the new town of Milton Keynes. The Development Corporation of Milton Keynes supported a sculpture studio in a house designated for community use. The studio was open to any individual or group in the community. The local Hospital Action Group used the studio to build a 12-foot question mark, the symbol of the group. For publicity, the group placed the sculpture on a proposed hospital site.

Leyh participated in the design of public-housing play areas. She saw public participation in the design process as a first step to people becoming actively involved in the planning and design of their community. The work included a giraffe lying on the ground with a neck extending 33 meters up a hill—designed by a 14-year-old girl living adjacent to the play area, and built by community residents. Leyh said, "The giraffe we are building on the estate is the work of many people, whose skills and creativity will make it that much more valuable. It's a sculpture piece being built by more than one person, and it incorporates the individual skills of the residents of the city, the architects who are working in the city, and myself."

Animation in Montana

In 1982, the Montana Arts Council sponsored a team of artists in two communities in Montana. Artists worked with local elderly residents to make artistic statements about the effects of economic changes in their community on their lives. Communities selected for the project represented extreme cases of "boom" and "bust," that is, sudden economic growth or decline.

Artists were well-received in the "bust" community, and indeed, facilitated cultural participation and expression. The "boom" community rejected the artists, who were unable to establish enough rapport to work with residents. Perhaps the "bust" economy perpetuated a "sense of community" in residents, which made them eager to participate with others in cultural expression. The "boom" economy, much like the early European new towns, perpetuated the lack of communal spirit. (The new towns, unlike the Montana "boom" town, called for the animation process.)

Animation in Illinois

In June and July 1984, the Bushnell Community Recreation and Cultural Center, Two Rivers Arts Council, and Illinois Arts Council sponsored a cultural animation project for Bushnell, Illinois. The community center was built in 1975, yet cultural activities have remained one-time activities, unrelated to the lives of community residents. For the most part, citizens have not been
involved in cultural activities at the center.

Animateurs were used to facilitate the self-study of Bushnell's cultural history and future. The project asked community residents how the community center could be used to enrich the community. Through this involvement, townpeople could become an active part of community planning and develop their visions for the community.

Project activities, designed by Bushnell residents with the aid of animateurs, include group poetry writing, theatrical presentations by youth, a community cultural "census" (survey), a community workbook to go in each home, and a "town walk" to discuss feelings, facts, and dreams about Bushnell. Animateurs are also working individually with persons and with groups such as churches, schools, and the Chamber of Commerce to involve them more fully in the cultural life of Bushnell. Project success is not being measured by the magnitude of projects; instead, it focuses on the immeasurable quality of improved human interaction and the embodiment of community will in the community center through policies and programs.

Cultural animation immediately offers the following benefits: It unites disciplines. The social worker and the artist are now co-workers creating a better place to live. Both are functional members of society in the process of cultural animation. It unites cultures and peoples. The elderly, for example, are recognized as vital members of communities in a cultural animation process, as our natural oral historians. It disfavors the development of a cultural elite and cultural standards, but favors the proliferation and unification of diverse cultures. It unites technology and people. It provides a way for people in post-industrial society to use their increasing leisure time toward a common good. It works with advancing technology, not ignoring or fearing it. It disfavors the establishment of institutions or physical living environments that naturally separate people.

I offer the following suggestions to guide the American cultural worker:

- Understand concepts of life-long learning and how American democratic principles are based in an educated, informed, active citizenry.
- Understand people in a community sense. Understand how they fit or don't fit into current community living.
- Broaden your approach to problem-solving. Take opportunities to learn how to stimulate a community to be self-sufficient so that a problem stage is never reached.
- Learn how to think critically. Help people question existing standards to come up with standards promoting individual and community well-being.
- Understand people's total existence. Do not create contradictions between people's work and leisure time. People need control over all aspects of their lives.
- Encourage people working together as equal participants in system building and problem-solving. Discourage models of "provider" and "recipient" and encourage models of "reciprocity."
- Help people to understand their heritage and past experiences, and identify their natural helping strengths and weaknesses.
- Encourage creativity and innovation, coupling people's past with their creative energies to build a better future.
- Use technological development to support and work with cultural development. Do not allow technological advancements to broaden communication gaps and problems between people.
- Cultural development does not mean creating new patterns of quality standards or community elites. Encourage inter-cultural and inter-generational involvement, bringing groups in closer understanding of themselves and others.

Poem for Graduates: Every Worker is a Poet by Marcia Casey

You've found your niche—now entrench yourself in your cleft in the rock and take hold. Your hands must speak. What you grasp and shape, day by day, will have your face: this form is a poem. Speak to the world—give your hands to its task: take hold of the rock in your niche of the world and whatever you wrest into being will sing.

Marcia Casey is a 1982 graduate of Fairhaven College of Western Washington University in Bellingham. This poem first appeared in the spring 1984 issue of TUNA, a publication of Fairhaven College.
Here are some resources on cultural animation. You can request many of these from your public library or obtain them on interlibrary loan. — Bill Flood

**Cultural Development: Experiences and Policies**, by Augustin Girard, 1972, from:
Dick Nobbe
U.S. National Commission for UNESCO
1015 20th Street, NW, Suite 410
Washington, DC 20036

An overview of cultural development, with a chapter on animation.

"Cultural Animation," by Peter Reynolds, in *In Context*, Spring 1984, from:
In Context
PO Box 30782
Seattle, WA 98103

A description and community arts example of animation.

"Animation: What's in a Name?" by Don Adams and Arlene Goldbard, in *Cultural Democracy*, number 19, February 1982, from:
Alliance for Cultural Democracy
PO Box 50137
Washington, DC 20004

The first full description of animation in the U.S., with applications to neighborhood and community arts.

*Animation Projects in the United Kingdom: Aspects of Socio-Cultural Community Development*, by Frances Berrigan, 1978, from:
National Youth Bureau
17/23 Albion Street
Leicester LE1 6GD
England

An excellent description of animation and detailed cases in areas of education, sports, the arts, communications, media, and community work.

**Socio-Cultural Animation**, by the Council of Europe, Council for Cultural Cooperation, 1978, from:
Manhattan Publishing Company (distributors)
225 Lafayette Street
New York, NY 10012

Papers by foremost authors on animation and animateurs.

"Animation. Socio-Cultural Community Development in Europe and the United States, Implications for Workers in Community Development, Community Arts, and Aging," by Bill Flood, 1982, from:
Pennsylvania State University Library
University Park, PA 16802

A thesis examining animation in Europe and its relevance to the U.S. Also available from Bill Flood, 624 NW 20th Avenue, Portland, OR 97209.
The New Deal: Community Arts Applied

by Bill Flood

Bill Flood suggested the WPA as an example of cultural pluralism and community arts in action. This is an excerpt from his thesis on cultural animation (see page 17 for details).

Art supplies a critical vision of the world that community arts supporters value. Socially or politically relevant art is the most obvious example of this vision, yet more subtle forms exist. The 1930s and 1940s stand as a time in U.S. history when large-scale public support for community artists facilitated participation in art forms as well as a critical vision of life in U.S. communities. A closer look at the New Deal can lead to conclusions about community arts today.

A part of President Roosevelt’s economic recovery plan for the U.S. in the 1930s included public subsidies to unemployed artists. In 1933, one-sixth of U.S. citizens were receiving public welfare, and unemployment was a massive problem. Subsidies to U.S. artists during FDR’s programs came through two means: a Section of Fine Arts within the U.S. Treasury and the Works Progress Administration (WPA). It was the WPA projects that captured much of the spirit of community arts.

WPA projects reflected a new way of thinking about the arts. The goal of “unifying art with everyday life” was held by Holger Cahill, Director of the Federal Art Project. For the artists to be vital community members was important to Cahill. WPA projects dealt with all sides of Americans ranging from human happiness to suffering. Government and citizenry controversy over projects reflected this exposure. Some [projects] suggested new ways of human interaction and social order. Early projects were not judged by federal “quality” standards. A large volume of projects was encouraged. Federal Theatre, Music, and Literature projects focused on the proliferation of art dealing with American heritage and community life.

A look at the end of WPA projects gives us an added perspective on community arts in the U.S. The following factors contributed to the end of projects: (1) Project participants were accused of being communist, socialist, or subversive; (2) Congressional alliances challenged the premise that the advancement of “traditional cultural arts” was a proper function of government; (3) The negative notion of “make-work” hindered the chance for continuation: projects served the Depression purpose, and when the crisis ended, so did the projects; (4) Rising military expenditures in the late 1930s directly drained the projects. Community Arts Centers established during the era either switched focus to war-time activities or ceased to operate; and (5) projects were handed in their latter days (early 1940s) to the states for their continuation, leading to eventual termination. The WPA projects became safe and noncontroversial.

Conditions today for community arts resemble the factors resulting in the end of WPA projects. The role of public support for the arts, especially community arts, is dubious to the public. Rising military expenditures continue to compete with many community activities, including the arts. The Comprehensive Employment and Training Act of 1970 has not proven to be a long-lasting way of stimulating employment in communities. The New Federalism transfers administration of programs and/or funds to the states, threatening the existence of many programs.

Despite the problems seen through American tradition, community arts continue in the U.S. Many projects are assisted by the National Endowments for the Arts and Humanities and by state and local arts councils.

See also “From New Deal to Raw Deal: Learning from the WPA” and “Alphabet Soup: ’30s Federal Arts Programs,” by Don Adams and Arlene Goldbard, in Cultural Democracy, January 1982, from: Alliance for Cultural Democracy, PO Box 50137, Washington, DC 20004.
High Culture, Pop Culture, Popular Culture

by F. Lansing Scott

Art is what people go to see in museums, galleries, theaters, and concert halls. Some people, anyway. But most people have little contact with this kind of "high culture." Art more often enters the lives of Americans in the form of "pop culture": TV movies, rock videos, art prints, and musical recordings, all of which people can enjoy at home. But although mass-produced pop culture has become more accessible—becoming part of "everyday life"—it is similar to high culture in that it creates a great distance between artist and audience. Art is something created by "someone else"—indeed, someone we will probably never know personally, someone who lives in a different world than we do.

Both high culture and pop culture serve valuable functions in our society. Professional artists create works of beauty and genius that most of us could never hope to produce. We are enriched by our exposure to them. But so long as we remain only spectators, we are denying ourselves the chance to be enriched in other ways. Although our own works of art may not measure up to sophisticated aesthetic judgments, they enable us to shape a part of the world according to our own likes and dislikes; we can define our own values rather than merely accept values handed us by the "Art World." Removing art from the exclusive province of professionals and making it a thing all people can do gives voice to a multitude of passions that would otherwise remain silent.

RAIN has always advocated the scaling down of massive, centralized institutions and technologies so that individuals and communities can control them. This principle can apply to the aesthetic realm as well as the technological. Grassroots art forms allow us to differentiate ourselves from mass culture by developing aesthetic values and expressions rooted in our communities. A social order of diverse, human-scale communities requires a strong "popular culture" in addition to high culture and pop culture.

Such grassroots art often takes on a political character. In the first place, its very existence is political in the sense that it is an empowering experience for the people involved. If politics is about control, then taking control of the aesthetic realm of life in a society dominated by mass media and millionaire superstar celebrities is a political act. Cultural homogenization is itself a political issue in America. The development of local art forms fosters cultural pluralism and enhances community spirit. When communities develop their own artistic resources they can begin to give expression to the qualities that make them unique. An intricate cultural mosaic can come to replace the traditional American melting-pot stew.

Also, grassroots art often explicitly promotes social awareness and change. Street theater and street murals often display political themes. American folk music, from Woody Guthrie to Holly Near, has long sought to enlighten audiences regarding the important issues of the day. In Latin America, the Nueva Canción (New Song) movement and other types of grassroots political culture play a significant part in the struggle for a better society.

The nature of grassroots art makes it difficult for us to offer a generalized list of resources. The following access section presents examples of people and groups who are, in their own ways, reducing the separation between artist and audience, and seeking to make the world a little bit better.

Mural located at Ocean and Barnard Way in Santa Monica, California, executed by Arthur Mortimer (FROM: Street Murals)
ACCESS: Grassroots Art

Wallflower Order Dance Theatre
Collective
PO Box 3549
Berkeley, CA 94703

Both times I have seen Wallflower Order I have left the performance with adrenaline flowing and passions stirred. Wallflower's unique and lively performances—mixing dance with strong political commentary, theater, song, sign language, and martial arts—sometimes provoke laughter, sometimes tears, and sometimes new insights. They always inspire renewed commitment to the struggle for a better world.

Wallflower is an all-women collective that has been performing and giving workshops since 1975. The name wallflower is a symbol of the group's challenge to female stereotypes: These women do not wait to be asked to dance. Their dance powerfully portrays a variety of themes in women's lives. Most performances serve as fund raisers for organizations committed to social change. Wallflower's workshops aim to "teach people how to transform their own cultural and political ideas into expressive art forms." —FLS

Street Murals, by Volker Barthelmeh, 1982, 120 pp., $11.95 from:
Alfred A. Knopf
201 East 50th Street
New York, NY 10022

About 100 color photos of street murals from all around the world are presented in this beautiful book. It has gotten "oohs" and "ahs" from everyone I've shown it to. In addition to the photos, there is a short but informative history of the mural art movement.

Street murals can help beautify a community, and they can also provide images to enhance community identity and promote solidarity. If community residents are involved in the design and execution of the mural, they can feel empowered by the process as well as appreciative of the product. Brian Barnes, one of the artists featured in the book, stresses the importance of community participation in his work: "The most impressive way of people being involved in art is undoubtedly through mural painting. After lengthy discussions with local people as to the content of the image, the wall is prepared and squared up. Then, from a scale design, I draw the image on the wall with charcoal, and people of all ages set to painting in the area. Depending on their manual dexterity, they paint what they can. If it's only background, color, or portraits, all can be proud of the finished picture." —FLS

Wallflower Order (Photo by Martha Stewart)
Performers and Artists for Nuclear Disarmament (PAND)

PAND New York
225 Lafayette Street #207
New York, NY 10003

PAND is a relatively new organization, formed in Vienna in 1982, with world headquarters in Hamburg, Germany. PAND affiliates are springing up all over the world—in Australia, Chile, Canada, Japan, the Soviet Union, Poland, and throughout Western Europe and the U.S. All are dedicated to increasing awareness and inspiring action regarding the nuclear threat. PAND members offer their artistic skills and talents to the many national and international groups working to bring about world-wide nuclear disarmament.

PAND is still a loose network of organizations in this country. It has no national office yet, but there has been talk of making the New York office, listed above, a national office. If you are interested in finding out more about PAND, contact any of the following chapters: PAND Atlanta, Bill Fleming, 521 Harold Avenue NE, Atlanta, GA 30307; PAND Boston, 456 Massachusetts Avenue, Cambridge, MA 02139; PAND Portland, 2308 NW Lovejoy, Portland, OR 97217; PAND Seattle, Amy Larkin, Washington Hall Performance Gallery, 153 14th Avenue, Seattle, WA 98122. See Calendar in this issue for upcoming event in Atlanta.—FLS

San Francisco Mime Troupe
855 Treat Street
San Francisco, CA 94110

The Mime Troupe, celebrating its 25th anniversary this year, is the oldest political theater ensemble in the country. Believing that “if people do not want to go to the theater, theater has to come to the people,” the troupe has toured with some 60 productions to hundreds of communities in the U.S. and abroad. The shows, combining a zany and comical style with hard-hitting political messages, are always a real treat. Arrange to bring them to your community, or better yet, start a theater ensemble of your own.—FLS

We Are Strong: A Guide to the Work of Popular Theatres across the Americas, by Theaterwork magazine, 1983, 244 pp., $14.95 from:
Institute for Cultural Policy Studies
120 South Broad Street
Mankato, MN 56001

This book, put together by the same folks who publish Theaterwork magazine, is a directory of some 75 theatre and performance groups around the country that fall under the term popular theatre. Listed are groups from around the U.S., and also theatres of Nicaragua, Cuba, Canada, and more. Their common link is their dedication to cultural forms that place human values above the profit motive that dominates most of American cultural forms. Besides providing addresses and contacts, the book has woven questionnaire responses with commentary by the groups about their work. There are also several major articles dealing with concepts such as cultural democracy, people’s theatre, and political action. We Are Strong is an inspiration to (and tool for) all of us struggling to work in cultural forms that get little mainstream financial aid or attention.—Tripp Mikich

Tripp Mikich works with the San Francisco Mime Troupe.
Scenes from San Francisco Mime Troupe productions of Factwino (left) and Squash (right) (Photos by Michael Bry)

Musician Tod Parks of Snohomish, Washington (Photo by Brent Thorgren; FROM: Homegrown Music)

Alternate ROOTS  
Little Five Points Community Center  
1038 Austin Avenue  
Atlanta, GA 30307  
404/577-1079

ROOTS, which stands for Regional Organization of Theatres South, is a coalition of professional, community-based performing-arts organizations and individuals in the Southeast. It is devoted to the support and encouragement of southern performing artists committed to making their art where they are, out of who they are and what their communities are. It provides access to artistic resources and technical assistance in administrative areas to increase the self-sufficiency of its members. ROOTS also produces major performance festivals periodically. — Tripp Mikich

Appalshop  
PO Box 743  
Whitesburg, KY 41858

Appalachian media arts and educational organization, located in rural Kentucky. Included within Appalshop are a film production unit, June Appal Records, printing and photography, TV, and radio. Perhaps the most successful cultural project of its kind, Appalshop has been working to preserve, document, and nourish Appalachian mountain culture, history, change, and social “confrontation” with imposing forces in the region (such as strip mining). It also includes the fine work of the Roadside Theatre. — Tripp Mikich
Alliance for Cultural Democracy (ACD)
PO Box 50137
Washington, DC 20004

ACD is primarily a membership organiza­tion of community arts activists involved in national and grassroots organizing for community arts. The group "emphasizes the integral relationship of cultural democracy to the struggle for an economic and political democracy." Cultural Democracy, ACD's bimonthly 12-page newsletter, is available to individuals for $15/year, or organizations for $25/year. Memberships in ACD range from $25 (individuals) to $75 (sliding scale for organizations). —Tripp Mikich

Homegrown Music, by Marc Bristol, 1983, 129 pp., $8.95 from:
Madrona Publishers
PO Box 22667
Seattle, WA 98122

Making your own music can be joyous, inexpensive, and empowering—a way to take culture back into your own hands. If you've ever wanted to make your own musical instruments, play homemade music on the washboard or jug or musical saw, write and perform your own music, or participate in a backyard jam session, then Marc Bristol's Homegrown Music is a great place to start. Besides having lots of good how-to information, it includes chord charts for guitar, banjo, mandolin, and dulcimer, a list of publications, mail-order suppliers, books, and other useful resources, as well as several songs by the author that you can learn. If you never thought you could do anything musical, then this bargain book will help you realize your potential! —SM

The Ribbon
PO Box 2206
Denver, CO 80201

People who haven't done anything else artistic or political are participating in the Ribbon Project. The goal is to take a piece of fabric, 18 by 36 inches, and embroider, weave, quilt, or draw symbols expressing what you would hate to see lost forever in a nuclear holocaust. On August 5, 1985, the joined segments will encircle the Pentagon. Church groups, classes of schoolchildren, and many people who would not otherwise become involved in the peace movement are contributing segments. "When people are given the appropriate channel for response, they do respond," says Anne Cook, local Ribbon coordinator (639 NE 72nd Avenue, Portland, OR 97213; 503/252-6879). Write to the national office to find out the name of the Ribbon coordinator in your area.

The Ribbon Project is the result of a dream that Justine Merritt had in August 1982 during a prayer for disarmament. She tells people to claim their fears and not to deny that "we now have enough nuclear weapons to end the earth," and she encourages people to make something beautiful out of their fears. —TK
Cultural Work in Syracuse

by Dik Cool

The Syracuse Cultural Workers Project (SCWP) is a group of experienced activists who perform cultural work as a way of creating a climate where peace and social justice can thrive. We use the term cultural worker for at least two reasons: first, to indicate that working in the cultural areas (art, film, music, and so on) is vitally important and too often not taken seriously; second, to show that our work is part of a broad people's movement that is based on democracy and an appreciation of diversity. We do not share the frequently heard notion that culture is a "high" or elite commodity, hence we are "workers" who concentrate on culturally related activities.

We publish and distribute calendars, posters, and notecards. Our materials reinforce "people-centered" values while challenging the exploitative values inherent in much of the prevailing "commodity culture" in the U.S. We help fill the vacuum that exists in terms of progressive poster distribution by distributing posters published by individuals or groups across the U.S. Our 1984-1985 catalogue contains images of all these materials. We also provide a design, graphics, and layout service for progressive and nonprofit groups. Through KKS Productions, we organize film festivals for Central New York audiences. Increasingly, SCWP acts as a clearinghouse and consultation resource for cultural events and activities in our area. Our years of organizing experience have been very important to a wide range of community groups.

SCWP welcomes submissions from artists, graphics people, and photographers (black-and-white or color) for upcoming cards, posters, and calendars. Contact the SCWP, PO Box 6367, Syracuse, NY 13217; 315/474-1132. □ □

Dik Cool is a member of the Syracuse Cultural Workers Project.

"The Longest Run" poster commemorates a run by individuals and native running teams through 14 states, May 28 to July 19, 1984. (Illustration by Orem Lyons, design and production by the Syracuse Cultural Workers Project)

The Weavers (Pete Seeger, Lee Hays, Ronnie Gilbert, and Fred Hellerman) sang together during the 1940s and 1950s, then had a 25-year reunion in Carnegie Hall in 1980. (Photo by David Gahr, inset photo by Sonia Handler: FROM: Can't Kill the Spirit—1984 Peace Calendar of the SCWP)
Holly Near and Cultural Work

by Tanya Kucak

Folk music and women’s music are at the cutting edge of social change. These are the people who are expressing humanistic and progressive values in what they choose to sing. Lyrics speak of values and of the life lived by the singer. There are scores of progressive musicians, but my favorite musician in this genre is Holly Near. She encompasses a broad range of concerns in her music, and she does so effectively and with much depth of feeling. Near’s songs are beautiful and strong, and they penetrate to the heart. She sings about personal issues as well as political issues, work as well as love. Her vision is of a gentle, equal, tolerant, aware, caring humanity.

According to Holly Near, “Progressive culture documents the past, it helps us to understand and survive the present, and it provides a vision for the future.” She calls herself a cultural worker: “Cultural Worker is a title usually associated with a progressive artist who is dedicated not only to creating conscientious art that serves the people/community/world, but also to creating networks and organizations that support the artist. I believe that to be a cultural worker one must be dedicated to the study of history, politics, and other people’s art, maintain respect for humanity, stay in touch with people who are working for change, have a willingness to receive criticism from co-workers, and stretch so one’s art keeps up to that state of mind. Above all it is important to recognize that this is work . . . work that deserves acknowledgment and respect in political communities.”

Over the past few years, Near has performed with various musicians from different cultures and musical traditions, including the Chilean folk group Inti-Illimani, the West Virginia folk group Trapezoid, the Weavers’ Ronnie Gilbert, and the reggae group Afrikan Dreamland. She has visited many countries and learned from the cultures. Near writes, “Music has always helped me learn about people’s lives, work, passions, and hopes—for people’s music and culture make up the heart of a nation.”

For more information about Holly Near and her work, contact Cultural Work, Inc., 478 West MacArthur Boulevard, Oakland, CA 94609. Founded last year by Holly Near and her co-workers, Cultural Work is a nonprofit organization whose purpose is to further Near’s educational, political, and noncommercial projects. Members contribute $15 or more per year and receive an occasional newsletter, Cultural Worker.
ACCESS: Progressive Music

Sing Out!: The Folk Song Magazine, quarterly, $11/year individuals, $15/year institutions, from:
   Sing Out!
   Box 1071
   106 North 4th Street
   Easton, PA 18042

This is the place to go if you want current information on folk festivals and other events, folk record and book reviews, teach-ins on the rhythm bones or the hammer dulcimer, interviews with performers and songwriters, and more. Each issue of Sing Out! contains the words and music for 15 or more folk songs, a column by Pete Seeger, and a songfinder column. Sing Out! has been around for about three decades, and maintains an archive on folk music. —TK

People's Music Network/Songs of Freedom and Struggle
   158 Cliff Street
   Norwich, CT 06360
   203/887-3018

West Coast Freedom Song Network
   424 North Street
   Oakland, CA 94609
   415/654-0799

Both these organizations are networks of progressive musicians. The aims of PMN/SFS are to organize political musicians to share their music and expand their horizons, and to promote the use of music in the progressive community. —TK

New Song Library
   PO Box 295
   Northampton, MA 01601

Founded in 1974, the New Song Library is an archives set up to store, collect, and make accessible progressive music. Members can contribute songs so they can be made available to other people or use the archives to find songs about a particular issue. —TK

ACCESS: Cultural Traditions

When traditional cultures come in contact with industrial society, culture is often the first casualty. Here are two approaches toward preserving that which should not be lost. —TK

"Ethnic Art—Works in Progress," Cultural Survival Quarterly, volume 6, number 4 (Fall 1982), $2 from:
   Cultural Survival
   11 Divinity Avenue
   Cambridge, MA 02138

Cultural Survival Quarterly publicizes the problems and issues facing indigenous people everywhere as a result of contact with western industrial society. This special issue focuses on the aesthetic as well as economic impact that more developed societies, and indeed the process of development itself, have on the art and culture of traditional societies. The issue offers a balanced view of the costs and benefits to native peoples of tourism, of museums and other collectors of folk art, and of the international handicraft-export market. There are also articles on Ami (Lapp) art, wildlife regulations and native Alaskan artists, and the refugee artists in Thailand. The influence of "primitive" art in modern western art movements is also examined. Although somewhat academic in tone, the articles lack jargon, and they are factual, insightful, and highly informative. —SM

Alive in Portland, by the Southeast Asian Foxfire Project, 1982, 133 pp., info from:
   Michael Sweeney, Project Coordinator
   Portland Public Schools
   Lincoln High School
   1600 SW Salmon
   Portland, OR 97205

Several thousand Southeast Asian refugees have settled in the Portland area. This book was, incredibly, intended to help Southeast Asians learn English better as well as to research and preserve some of the cultural traits of the peoples represented. (Incredibly—because this book reads like a series of oral histories, not like an English exercise.) Many Southeast Asian peoples grant art and celebration a place in their daily lives, and the pressures of adapting to American society are weakening that cultural aspect. In this interesting book, some of those traditions are documented. (The book is out of print, but you can look at copies in the Portland schools. We'll review the new publication of the Portland Foxfire Project in the next RAIN.) —TK

Hmong embroidery: poj kab lub tsev, spider design (FROM: Alive in Portland)
Each spring for the past two years, members of Capital District Community Gardens in Troy, New York, have undertaken a public art project at one of our garden sites. The experience has convinced us that public art and community gardening work well together, conveying a sense that self-reliant activities such as growing food are not just practical and mundane but are also joyous and creative acts. We are excited about incorporating dramatic public art projects into neighborhoods usually lacking such visual amenities. In addition, we have found that the association of an art project with a new garden site has helped ease the transition into neighborhoods where our program is not so well-known or understood. A new fence around a site begins to define the space and its intended use, but a mural or a bold three-dimensional sculpture does more to draw attention to the garden and articulate its purpose. The two art projects we have sponsored speak in an immediate and provocative way about their respective gardens, demanding that the viewer think for a moment not just about the piece of art but its setting. Art provokes and at the same time induces contemplation; a garden does the same, and although the effect is more subtle, it is no less powerful.

Not coincidentally, our first public art project is located at our first permanent garden, at Eleventh and Eagle Streets, a spectacular half-acre site where an abandoned, overgrown lot has become a showcase of 11 family plots; herb, market, and demonstration gardens; a sitting area; a glass recycling center; and an assortment of edible perennials. A dramatic sculpture, built by a local artist in spring 1983, stands on a sloping grassy area outside the fence, on city-owned property. Even though the sculpture is massive—16 feet long and 10 feet high—it
is skeletal in nature, and its raw wood members frame different views of the garden and neighborhood. The overall effect is to draw attention to the interplay between the garden and the neighborhood. Thus, the work both literally and conceptually bridges the gap between the garden and its surroundings, and it highlights the sense that there is something special going on both in the garden and in the neighborhood.

Art provokes and at the same time induces contemplation; a garden does the same, and although the effect is more subtle, it is no less powerful.

Based on our success with the privately sponsored sculpture, we obtained a grant from the New York State Council on the Arts in early 1984 for a second public art project. We chose a wall mural, to be executed and coordinated with the neighborhood by another local artist. Our second permanent site, a much smaller garden leased to us for 20 years, is located in a low-income rehabilitation and new-construction project owned by a local nonprofit neighborhood housing corporation. Although it is less than half a mile away from the Eleventh and Eagle site, the Ninth Street garden is located in a denser, more stereotypical urban setting of tightly packed row houses. Street life is active, and the wall mural on a brick house adjacent to the garden depicts a typical scene, rendered dreamlike with images of water, fire, and nymphlike figures dancing before a background replica of the street. A musical score in the foreground evokes a feeling of the energetic street beat (and the ever-present boom box) that permeates life in the neighborhood.

Space is at far more of a premium at Ninth Street than at Eleventh and Eagle. The same number of families garden at each site, but at Ninth Street each family has a 16-by-8-foot raised bed rather than a 20-by-30-foot standard-sized plot, and there are no extras such as the flower/herb/demo plots of the first garden. The site has a tight, neat, checkerboard appearance, and the two-dimensional mural tends to enlarge the space, pointing out its potential as a community gathering place—a spot the whole neighborhood can enjoy and of which residents can be proud. As with the sculpture at Eleventh and Eagle, the mural reinforces the notion that the garden will be around for a good long time.

It’s difficult and not really fair to try to compare these two public art projects. In each case, we worked with what was at each site, tailoring the art piece to the garden. The Eleventh and Eagle site demanded a more philosophical piece because of its monumental scale, and also because it was our first permanent site—a big, bold piece clearly announced that this site was important. With our first public art project behind us, it was easier to let go of restraints when we encountered the infectious street life of Ninth Street.

In developing the idea of bringing public art to our community gardens, one of our primary motivations was to bring art to people and places lacking it. A major criticism of the art establishment in our society has been that it is elitist, inaccessible, and centralized—that art is something you experience briefly in a city center in an old, thick-walled museum. Public art and community gardening together help connect people to their environment and illuminate the possibilities inherent in their neighborhoods and their lives. For us, our two public art projects have driven home the idea that gardening in everyday life is one path toward a happier, healthier, more creative world. □ □

Paul Winkeller is the director of the Capital District Community Gardens of Troy, New York, and is a mid-Atlantic regional director of the American Community Gardening Association. You can find out more about community gardening in the quarterly Journal of Community Gardening, PO Box 93147, Milwaukee, WI 53203. Membership subscriptions cost $15/year for individuals, $30/year for organizations.
RAINDROPS

On August 1, RAIN left the Rainhouse. We spent the month of July sorting through nine years of books, periodicals, reports, and personal belongings collected by the numerous staff members who used the Rainhouse. We recycled three tons of back issues, and a few more tons of other paper. But don’t worry—we’ve saved all the useful material (and some of questionable value) for the Rain Community Resource Center.

We’ve moved across the river to Northeast Portland. Our new home is the Eliot Energy House, an energy-efficient demonstration house we described in the March/April 1984 issue of RAIN (“Burden of Dreams: Building Community with A.T.”). We will continue to publish the magazine, and we will also operate a resource center focusing on energy, food, agriculture, and appropriate technology in the Eliot Energy House. Drop by for a tour! From now on, you can reach us at our new address: RAIN, 3116 North Williams Avenue, Portland, OR 97227.

This summer, Rain Community Resource Center is once again providing technical assistance to Southeast Asian refugees in running a community garden and a small truck farm. Vegetables from the truck farm are being sold to the largest organic-produce distributor in the Portland area. Vegetables are also being sold at the Portland Farmer’s Market, which is co-sponsored by Rain and Responsible Urban Neighborhood Technology, the owner of the Eliot Energy House. The farmer’s market is open every Saturday, 9 AM to 1 PM, at North Williams Avenue and Knott Street in Northeast Portland. Drop by and purchase some quality, locally grown produce at low prices. —RB

RAIN HAS MOVED!

We’ve been doing some thinking about this much-celebrated notion of “self-reliance.” Obviously, it is something we promote here at RAIN, along with its companion principles of decentralization, decreased specialization, and import substitution. But the promotion of self-reliance as a Good Thing raises several questions: For any particular thing, at what level does self-reliance make sense? At the household level? The community? The bioregion? The nation? How do we determine where import substitution is appropriate? In any given case, what is gained by replacing imports with local production? What is lost? How do we evaluate the trade-offs? What are the factors that must be taken into account?

Over the next couple of months we will continue to think about these sorts of questions and solicit opinions from friends and colleagues. If you have any ideas or know of any resources that would contribute to the discussion, please send them in. Once we have gathered and synthesized enough ideas to substantially clarify the issues, we will write something up in RAIN. We’re shooting for the Jan/Feb issue, so send in your ideas by November 1. Send to F. Lansing Scott, RAIN, 3116 North Williams, Portland, OR 97227. —FLS

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LETTERS

We recently received the following question, which no one on the Rain staff could answer. So we decided to submit it to our “panel of experts”—you, our readers. If you have any helpful information on this, send it to us and we’ll pass it on to Mr. Dipiero.

Some time ago, maybe two or three years, I read of a nonprofit cooperative group—I’m fairly certain it was in Oregon or Washington—that was planning to distribute automotive carburetors, highly fuel-efficient ones that aren’t commercially available. Unfortunately, I don’t remember the source of this information. Does anybody at RAIN know of this group, or can you refer me to someone who might?

Joe Dipiero
Darby, PA

Kirkpatrick Sale’s “Bioregional Vision” (RAIN, May/June 1984) was a hit with us. The desperate need for such vision was apparent recently as we bicycled 500 miles through five or six Northwest watersheds. Noisy, smelly, dangerously fast motorized vehicles are a terrible violation of the bioregional vision, a curse of blindness to the participants, and a menace to those who prefer transportation on a human scale. Participating in the petroleum economy is a personal choice. Abandoning one’s automobile is an important step toward sharing the bioregional vision. The path is obvious when we consider that “our best wisdom does not come from without, but arises in the soul and is an emanation of the earth-spirit, a voice speaking directly to us as dwellers in the land.”

Larry and Marge Warning
Oysterville, Washington

The April/May issue has arrived and been perused completely—excellent articles and reviews. Anent the review of Well Body, Well Earth and the diagram of water and waste: Members of the American Society of Dowsers (ASD) are locating water that is uncontaminated, as they are working from a different conception.

Jack Livingston of Newcastle, California, for example, speaks of “living water,” and says it originates or is created deep in the bowels of the earth in the form of steam. It then arises through cracks in the mantle of the earth, cooling into water in the process. It finally forms “domes,” sometimes high up in a mountain. Then the water percolates down in branches, sometimes near the surface, sometimes very deep. To visualize a dome, think of an upright octopus with its tentacles spread out. Jack, who is one of the oldest and best dowsers in the U.S., is finding uncontaminated water all around the Los Angeles area, where there is said to be none. Wayne Thompson, of San Diego, is another expert dowser who is successfully finding uncontaminated water for various municipalities. Expert dowsers cannot only tell where to drill for water, but also the depth at which it will be found, the number of gallons per minute, and whether the water is contaminated. The late Abbe Mermet, in France, could tell what strata the driller would go through in reaching the predicted water, and also the iron and calcium content.

To learn more, you can attend a meeting of the Oregon Territory Chapter of the ASD. Contact Bob and Rita Fryer, secretaries, 1931 West 113th Avenue, Portland, OR 97229.

Edwin Todd
Costa Rica

I have just read your review of Ralph and Lynn Miller’s reprint of Ten Acres Enough in the March/April issue. I was amused to discover the book’s author was “anonymous.” Far from being unknown, the author is Edmund Morris, a well-known New Jersey businessman, editor, publisher, and land developer. Morris and his book are well-known to historians of American agriculture. For details, see my 1976 bibliography, Environmental Values: 1860-1972.

Loren C. Owings
Davis, California

I’ve just looked through my first issue of RAIN. As a historian of religions concerned with how a people find meaning in a functional cosmology, I see your magazine as an opening to a new image, new symbols of who we are.

John A. Grim
Elizabeth Seton College
Yonkers, New York

I don’t read the newspaper or watch television. I listen to “All Things Considered” and subscribe to Communities, Sojourners, and RAIN. I consider your publication a great resource guide for good solutions to Spaceship Earth. Keep it coming.

Michael Geigert
Pomfret Center, CT

I want to applaud your efforts. RAIN is always a source of new ideas and connections—items I can’t seem to find elsewhere, despite the “information age.”

Paul Lander
Boulder, Colorado
September/October 1984 RAIN Page 31

Bioregional Congress Unites Movement

by Kris Nelson

The first North American Bioregional Congress convened near Kansas City, Missouri, May 21-25. The congress used the symbol of Turtle Island—based on the Seneca Indian myth of the continent’s formation—throughout, to convey the spirit of ecological inhabitation we seek with the indigenous peoples of North America.

To open the congress, the 200 participants related their name, bioregion, role, and passion to each other. At the first plenary, Navajo elder Roberta Blackgoat presented the congress with a plea. She asked that we all assist the Navajo and Hopi—those who have the most to teach the bioregional movement—in their struggle to save their land, their waters, and their lives. The Hopi/Navajo Relocation Commission is requesting $20 million from Congress to forcibly move 14,000 native people from their sacred homeland into towns, devastating their lifestyle and culture. (Write to your senators and representatives immediately to have them investigate the commission’s actions.) Winona LaDuke urged people to tell their lawmakers to vote against Senate Bill 85 and its related version in the House, which would take 90% of the Anishnaabe people’s land in northern Minnesota.

Committees met to develop resolutions to present to the congress, and reported their progress in the daily newsletter, The Voice of the Turtle. (The four-day set of newsletters, providing a good summary of the varied congress activities, is available for $3 from The Bioregional Project, Box 129, Drury, MO 65638.) Committees ranged from Green politics and water to arts/culture and economics. Carolyn Estes gracefully facilitated group consensus on the final day of the congress. The resolutions, along with workshops, activities, and musings are documented in the congress proceedings (available for $10 from The Bioregional Project).

David Haenke, coordinator of the congress, opened the last plenary with these requests: “Consider each resolution you pass to be a sacred treaty with the earth; therefore I ask that you make no resolution that you do not intend to carry out, or pass on to your children to carry out, and to their children to carry out now and forever. . . . I ask that this Congress never adjourn but rather take a short two-year break with committee meetings, arguments, declarations, absurdities, wondrousness, birth and death, joy and sorrow in between—and then gather again. I ask that the Whole Earth Bioregional Congress convene in fall 1990, brought together by the holy being known to us as North America—Turtle Island.” No discussion followed these requests. The congress endorsed New Life Farm Bioregional Project to organize NABC II, tentatively scheduled for fall 1986.

Many projects were initiated or pushed forward during the congress. Here is a pretty complete list of them:

- **A Rotating Bioregional newsletter:** New Life Farm agreed to publish the first issue in conjunction with the proceedings. Katuah: Bioregional Journal of the Southern Appalachians (see RAIN X:4) will publish the second issue. Send news and submissions to The Bioregional Project, Box 129, Drury, MO 65638.

- **Turtle Island: Visions and Soundscape II:** A more educational rather than spiritual version of this slide show is in process and is seeking slides and arts-related funding. Contact Sue Richman, 109 Glenwood, Columbia, MO 65201.

- **Sustainable Forestry Conference:** Participants will gather in
June 1985 to share technical info and viewpoints, improve communication among related groups, create a stronger political force, and celebrate forest rehabilitation. Funds and help are needed. Contact Michael Pilarski, Friends of the Trees Society, PO Box 1064, Tonasket, WA 98855.

- **Green Movement Organizing:** Committees are now being formed based on work done at the Congress. A convention is tentatively set for April 1985. Contact David Haenke, The Bioregional Project, Box 129, Drury, MO 65638.

- **Turtle Net Computer Network:** Ten groups are preparing to go on-line using the integrated services of Telecommunications Cooperative Network. This is an experimental project to be evaluated at NABC II. Contact Kris Nelson, RAIN, 3116 North Williams, Portland, OR 97227.

- **Turtle Island Quilt:** Nearly complete, the quilt depicts scenes of bioregions across the continent. This multivolunteer project was displayed in San Francisco with arts other projects during the Democratic National Convention. Contact Connie Grand, Route 2, Fordland, MO 65652.

- **Arts/Culture Directory:** The arts/culture committee began a list of people willing to coordinate performances by and places to stay for bioregional artists’ road shows. Contact Gary Lawless, Box 687, South Harpswell, ME 04079. Kat Greene is compiling a booklet on people’s experiences in using arts as a bioregional organizing and educational tool (1225 Delaware, Lawrence, KS 66044).

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### Pacific Northwest Bioregion Report

#### Oregon Energy Projects
Ten Oregon energy projects have been nominated for the U.S. Department of Energy’s Awards Program for Energy Innovation. This is the first time the awards program has been held. Projects were selected based on such factors as energy savings, transferability, innovation, and economic impact.

In addition to the national nominees, nine other projects will receive Governor’s Awards for outstanding achievements in energy conservation. Among the Governor’s Award winners is RAIN’s new home, the Eliot Energy House in Northeast Portland.

#### Activists Move into Middle Santiam
The Cathedral Forest Action Group has been conducting a campaign of nonviolent intervention since May to stop logging operations in the old-growth forests of the Middle Santiam region of Oregon. The Middle Santiam was one of the more contentious areas in the debate over the Oregon Forest Wilderness Bill passed by Congress earlier this year. Like many other areas of low-elevation old-growth forest, necessary as habitat for several species of wildlife, the Middle Santiam was not protected by the bill. Seeing no other avenues open
to them, the members of Cathedral Forest Action Group—whose name connotes the sacredness of pristine wilderness—are taking direct action to stop what they view as crimes against the earth. If you would like to help, contact the Cathedral Forest Action Group, 325 NW 21st Street, Corvallis, OR 97331.

Eugene Artists Directory
Artists for Social Awareness in Eugene (see RAIN X:3, page 32) is compiling a directory of socially responsible artists who offer their services for rallies, demonstrations, and other events. The directory should be available by the time you read this, and is free to all groups in the Eugene area. Contact Percy Hilo, PO Box 641, Eugene, OR 97440.

Peace Networking in Eugene
The Peace Network of Lane County has recently emerged to facilitate coordinated efforts among the peace groups of the area. More than 30 local groups are involved in the network. Participating groups gain access to names of volunteers who have offered their services through the network’s Skills and Resources Pool. For further information, contact Skeeter Duke, 249 North Polk Street, Eugene, OR 97402; 503/484-1476.

A Call for Peace
What can you do for peace? If you’re wondering, call the Peace Action Hotline in Portland (503/230-7996) for current information and action suggestions. This is an educational project of the Portland chapter of Physicians for Social Responsibility. For more information, write to Peace Action Hotline, PO Box 14723, Portland, OR 97214.
Tilth

Tilth - tilth (fr.OE, tilian + th)
a. the quality of cultivated soil
b. the cultivation of wisdom and the spirit

For more information write to Tilth, 4649 Sunnyside North, Seattle, WA 98103

TILTH is a non-profit association in the Pacific Northwest which links urban and rural people devoted to a sustainable regional agriculture. Tilth members are active in growing food, saving farmland, developing local markets, improving forest practices and doing whatever they can to contribute to regional agriculture and forestry.

THE TILTH JOURNAL serves as a quarterly source of information and inspiration for people interested in environmentally sound approaches to farming and gardening in our region. Each issue is packed with practical, philosophical, and political news and information for gardeners, homesteaders, and farmers.

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Grassroots food experts from all parts of the world will meet in Rome, November 12-20, to examine food projects, programs, and policies, and to make recommendations to the U.N. and other governmental agencies. The World Food Assembly 1984 will explore the relation of food policies to nutrition, health, and people's welfare; evaluate sociopolitical and economic aspects of local food supply; and comment on assistance provided by governmental organizations. The organizing committee invites local grassroots organizations to prepare case studies of their own food situations—topics may include agriculture, marketing, purchasing, storing, transportation, nutrition, and consumption. World Food Assembly 1984, 15 Devonshire Terrace, London W2, United Kingdom; or TRANET, PO Box 567, Rangeley, ME 04970; 207/864-2252.

The city of Atlanta, Georgia, will be the site of an identical concert two weeks earlier. The dates will be October 1-2, in Atlanta, Georgia. Contact the American Solar Energy Society, 1230 Grandview Avenue, Boulder, CO 80302.

Find out about the newest advances in renewable energy technology, solar design, and energy policy at the annual solar conference of the Solar Energy Association of Oregon. The conference will be held in Beaverton, Oregon, September 14-15, and will feature workshop sessions on computer-aided energy design, daylighting, superinsulation, new wood-stove regulations, microhydro, and energy-project financing. Contact Allen Brown, Solar Energy Association of Oregon, 2637 SW Water Avenue, Portland, OR 97201; 503/224-7867.

"Across the Border: Transboundary Environmental Issues in the Pacific Northwest" will be the theme of the Third Annual Conference of the Northwest Association of Environmental Studies. The conference, to be held on the campus of the University of Victoria in Victoria, British Columbia, Canada, November 1-3, will cover the topics of air pollution/acid rain, water and wildlife, public involvement and consultation, offshore oil exploration and development, fisheries management. Several field trips are also offered, including ocean kayaking, beach walks, tours of salmon enhancement facilities, ethnobotanical guided tours, and salmon fishing. Further information and conference registration forms are available from University Extension Conference Office, University of Victoria, PO Box 1700, Victoria, B.C., V8W2Y2, Canada.

The campus of Montana State University in Bozeman, Montana, will be the site of a sustainable agriculture conference sponsored by the Alternative Energy Resources Organization (AERO). October 12-14. The focus of the 2½-day conference will be on techniques, research, and information applicable to farming in the northern Great Plains and northern Rocky Mountains. Twenty-two speakers will be featured, covering topics ranging from biological weed control to woodlot management. For further information on registration, fees, and scheduling, contact AERO, 324 Fuller C-4, Helena, MT 59601; 406/443-7272.

Mediation, policy dialogue, and other consensus-building techniques will be the focus of the Second National Conference on Environmental Dispute Resolution, to be held October 1-2, in Washington, DC. Sponsored by the Conservation Foundation, a nonprofit research and communications organization, the conference will introduce alternative methods for settling disputes, covering public-interest litigation, intergovernmental disputes, hazardous waste, and water resources. Speakers will include Jay D. Hair of the National Wildlife Federation, William D. Ruckelshaus of the U.S. Environmental Protection Agency, and Louis Fernandez of Monsanto Corporation. Contact The Conservation Foundation, 1717 Massachusetts Avenue, NW, Washington, DC, 20036.

To bring together leaders in the natural foods industry, holistic health, physical fitness, and personal awareness, Networks magazine and the Philadelphia Health and Fitness Expo are sponsoring the first Philadelphia Health and Fitness Expo, October 27-28, in Philadelphia, Pennsylvania. The expo will feature 150 exhibits, workshops, and lectures in the areas of fitness, stress management, whole foods and nutrition, education, natural cosmetics, preventive health care, body-building, and longevity. Contact Philadelphia Health and Fitness Expo, South 415 Park Towne Place, 22nd Floor, and Benjamin Franklin Parkway, Philadelphia, PA 19130; 215/560-0770.

Recognizing that energy efficiency is an important economic development opportunity, the Nebraska Energy Office is inviting "accomplished scholars and policy-makers" to participate in an interdisciplinary national colloquium on "Community Energy Management as an Economic Development Strategy," October 14-16, in Lincoln, Nebraska. The colloquium will examine planning and management techniques, community-scale approaches to applying conservation and renewable energy technology, and the financial or economic implications involved in using these strategies. Sponsors are the Department of Community and Regional Planning and the Community and Resource Center, both of the University of Nebraska. Contact Skip Laitner, Nebraska Energy Office, PO Box 95085, Lincoln, NE 68509-5085; 402/471-2867.

Venice, Italy, will be the site of the International Anarchist Gathering, September 24-30. Central to the gathering will be a conference of studies, entitled "1984: Authoritarian Tendencies and Libertarian Tensions in Contemporary Societies," sponsored by the Libertarian Study Centre of Milan and the Anarchos Institute of Montreal. Themes addressed at the conference will include war and peace, the practice of self-management, and the ecology of freedom. Among the expected participants are Colin Ward, Murray Bookchin, and Joel Spring. You can obtain a complete program of events by writing to the Libertarian Study Centre, Viale Monza 225, 20126 Milan, Italy.

Errata—In the July/August issue, there were a couple of errors in the article "Plugging Leaks in Local Economies." First, the population of Tacoma Park, Maryland, is 16,231 (not 1,231). Second, ARABLE—the Association for Regional Agriculture Building the Local Economy—of Eugene, Oregon, has not invested in Working Assets, nor has Working Assets invested in ARABLE. In fact, the possibilities are still under discussion.
A.T. on the Move—The Lifemobile is a mobile facility providing demonstrations, inspiration, and how-to-do-it information on alternative technologies in food and energy production. Based in Gainesville, Florida, the Lifemobile roams America featuring displays that include indoor gardening for optimal nutrition, pedal-powered energy systems, solar-powered food dehydrators, and a solar water distiller. Write for more information to Lifemobile, 502 NW 75th Street, Suite 372, Gainesville, FL 32607; 904/495-9773.

Liberal Arts for the 21st Century—Under a grant from The Fund for the Improvement of Post-Secondary Education, 14 faculty members from Monroe Community College in New York have created the first future-oriented appropriate-technology degree offered at a community college in the U.S. Stemming from the belief that present lifestyles and technologies cannot be sustained, and that forward-looking, practical alternatives can be created, the program offers courses in self-reliance skills, biological and physical interdependences of the planet, and ethical and social understandings of technological development. For more information about this two-year program, called Human Ecology: Liberal Arts for the 21st Century, contact M. Garrett Bauman, Human Ecology Coordinator, Monroe Community College, 1000 East Henrietta Road, Rochester, NY 14623.

Ten Years—The Institute for Local Self-Reliance celebrated its 10 years of involvement in "common-sense economic development for cities" in May. To find out what the institute is doing these days, write to Institute for Local Self-Reliance, 2425 18th Street NW, Washington, DC 20009; 202/332-4108.

Owner-builder Schools Directory—Home Again Publishing announces its directory of owner-builder programs across the U.S. and Canada, where students can learn basic carpentry, wiring, plumbing, and project management skills. The directory provides up-to-date, detailed information, and addresses of such schools. Available for $2 from Home Again Publishing, PO Box 421, Village Station, New York, NY 10014.

Pesticides in Herbs—According to an article in the April/May 1984 issue of the Canadian magazine Harrowsmith, high levels of pesticides exist in most herbs imported into this country. The magazine recently sponsored a test for pesticide residues in oregano, in which all samples tested contained the residues of at least four of the eight pesticides analyzed (diazinon, malathion, DDE, TDE, benzenehexachloride, DDT, 2,4-D, and atrazine). All but one of the samples also contained residues of at least one pesticide at levels exceeding Canadian government standards. Because per capita consumption of herbs is low, testing for high levels of pesticides is not a priority among regulatory agencies, the article stated. According to the World Health Organization, a billion pounds of pesticides are applied to crops in developing countries each year, with the bulk of these destined for markets in the U.S., Canada and other overdeveloped countries. (Thanks to Horlindo.)

Nuclear Free Zone Guide—Toward a Nuclear Free Future, a 44-page guide to organizing a nuclear-free zone effort in your community, is available for 5 ($1 each for 10 or more) from Mobilization for Survival, a New York-based antinuclear-war group. In addition to the guide, two other booklets are also available: Uncovering the Nuclear Industry: A Research Guide ($2 or $1.50 for 10 or more), and Nuclear Free Zone Information Packet ($3 or $2.50 for 10 or more). From Mobilization for Survival, 853 Broadway, #2109B, New York, NY 10003.

Alcohol Free Media—The Center for Science in the Public Interest (CSPI), in conjunction with the Consumer Federation of America and other local and national groups, is organizing a petition drive to ban alcohol advertising on television and radio. This campaign officially began in June, with the goal of gathering a million signatures by the beginning of 1985. Alcohol advertisers currently spend over 500 million dollars annually on broadcast advertising. The petition calls for the outright ban on this kind of advertising, or that advertisers devote an equal amount of broadcast time to informing the public of the health effects of alcohol use. For more information, and/or copies of the petition, send a SASE to: Alcohol Petition Drive, CSPI, 1501 16th Street, NW, Washington, DC 20036.

Plants and Indoor Air Quality—Houseplants may provide the key to dealing with the increasingly serious problem of indoor air pollution, according to a study conducted by researchers at the National Space Technology Laboratories. The study found that the common spider plant was effective in removing formaldehyde from the semi-enclosed systems found in energy-efficient homes and offices. Formaldehyde, found in particle board, plywood, synthetic fabrics and some types of insulation, is thought to cause eye irritation, allergies, and respiratory distress, if emitted in high concentrations. A building with 1800 square feet of floor space would require approximately 70 spider plants, or 10 per room, the researchers reported. For details, see the April/June 1984 issue of Economic Botany. (Thanks to HortIdeas, Route One, Gravel Switch, KY 40328.)

Networking for Livability—Partners for Livable Places, of Washington, D.C., announces its Livability Clearinghouse, a free of charge, computerized referral service with information on projects and organizations aimed at improving the quality of life in communities. The clearinghouse database keeps track of the progress of projects funded through the National Endowment for the Arts, as well as the activities of the nearly 500 nonprofit, corporate, municipal, and individual members of Partners for Livable Places. Listings from hundreds of other local, regional, and national organizations are also included. Contact Tina Resick, Information Specialist, Partners for Livable Places, 1429 21st Street, NW, Washington, DC 20036; 202/887-5990.

Ecclesiastic Energy—Interfaith Coalition on Energy (ICE), founded in 1980 by the religious community in the Philadelphia, Pennsylvania area, offers seminars, technical information, a monthly newsletter, and energy audits, all aimed at reducing the energy costs of religious buildings. Recent issues of the newsletter have included manuals explaining how to do an energy audit. To receive the newsletter or find out more about the energy audit process, contact Interfaith Coalition on Energy, 1411 Walnut Street, Suite 1004, Philadelphia, PA 19102; 215/635-1122.

Economics and Values—Broadening and enlarging the understanding of traditional values in light of experiences and new realities is the theme of Frances Moore Lappe's "Project on Values, Economics and Everyday Life." The project will explore the historical meanings of the traditional values of democracy, freedom, security, efficiency, work, fairness, responsibility, self-reliance, competition, and community, and how these interpretations can be adapted to fit present realities. Lappe will write articles, editorials, and a mass-market paperback book dealing with values and economics for the project, as well as produce audiovisual materials for classrooms and religious and study groups. Project on Values, Institute for Food and Development Policy, 1885 Mission Street, San Francisco, CA 94103.

Walk for the Earth—Since April 1, more than 20 people of diverse cultures, ages, and backgrounds have been walking 3800 miles from coastal California to Washington, DC, in support of ecological sanity, peace, and Native American rights. The goal of Walk For the Earth, which began in Point Reyes National Seashore and will arrive in the nation's capital on October 27, is to advocate viable alternatives to making war on the earth, native peoples, and each other. Stops will be made along the way for gatherings, meetings, and press conferences to put forward these goals and to inspire people to make wise lifestyle, consumer, and political choices. Contact Walk for the Earth, 2311 Mavis Circle, Tallahassee, FL 32301.
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