

WARP



WEAVE A REAL PEACE

Volume 9, Number 3

Fall 2002

Weaving Exchange Programs Create a New Community

Louise Meyer

Hannelore, who lives in Muttentz, a Swiss town located near Basle, spent two weeks on her own in Waraniene, Ivory Coast a town of 4,000, where a large number of men are traditional weavers. She did not want to take the well-worn tourist route, but rather she wanted to learn how to weave... and to spin cotton too. Waraniene is situated in the midst of the cotton growing region about four miles outside of Korhogo, the Ivory Coast's third largest city. Nearly all the women in Waraniene know how to spin cotton and it's the favorite late afternoon activity of those past child bearing age. Hannelore accomplished both, learning how to spin cotton and how to weave the narrow strip cloth done by these Malinka weavers, she even learned how to introduce intricate inlaid patterns.

When she returned to Muttentz, the stories she told inspired others and that next spring, when Hannelore, a Swiss teacher, had her regular break, she returned to Waraniene and four others joined her. They too wanted to learn to weave Malinke strip-cloth and how to use the traditional spindle to make cotton thread. Small groups of four to six people have returned yearly to Waraniene for over 10 years!

Beginning in 1992, during the month of August, around Switzerland national holiday, two of the weavers from Waraniene traveled to Muttentz to teach Malinke weaving to interested students who did not have the time or means to travel to Waraniene. Hannelore had Amidou Coulibaly and Koko Fofana set up looms in her garden. Everything was done as true to the tradition as possible, using unnumbered 3-5 inch tree trunks to build the seven looms. These tree trunks were pounded into the earth, under Hannelore's apple and pear trees. In Waraniene, mango trees would have provided the shade.

Each summer two or three 4 to 5 day classes were organized and students first came only from Muttentz, but students of all ages attended, including special classes with school children, even on occasion handicapped children where two worked together on one loom. The classes varied each year to offer something new, since old students sometimes returned. Several

Mission Statement

To facilitate self-empowerment and betterment of women and communities-in-need through textile arts.

Goals

To foster dialogue and support within the organization

To serve as a clearinghouse for information, resources, and technical assistance within the international textile community

To provide cross-cultural education and support within the textile community

To provide guidance in the realities of appropriate assistance

To promote appreciation of textiles which reflect a community's culture

To enrich the lives of individuals in the global textile community through cross-cultural exchange

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From the WARP Office...

Cheryl Musch

Usually the WARP office is quiet in the summer as people go on their vacations. I'm excited to report that this has been a wonderfully active summer, with an informational meeting at Convergence, members involved in sales to benefit WARP, and our slide show circulating to guilds. The result has been that we now have even more fascinating people within our network as WARP members.

Our biggest project this Fall is an online auction to benefit WARP (see below). Your response has been wonderful, and the board and I see possibilities not just for raising money, but to get the word out about WARP to an even broader audience. Since I will be out of the office and traveling in Bolivia, Peru, and Ecuador from mid-September to mid-October, please be sure your auction questions go to board member Marcia Bellas (**marciabellas@juno.com**).

Fundraising Auction October 15-31

Marcia Bellas

WARP's first fundraising auction is shaping up to be an exciting event. Thus far, WARP members have pledged 25 items for the on-line auction (thank you donors!), which will take place October 15-31. Most items are international textiles, but a few items were woven by WARP members. If you would like to donate an item, please contact Marcia Bellas immediately (**marciabellas@juno.com**). We are particularly interested in adding some "low end" items, so that we have a good range of prices (minimum bids). Mary Kelly is currently constructing the auction website. For a sneak preview, go to WARP's website (**<http://www.weavershand.com/warp.html>**) and click on the "auction" button. This will take you to WARP's education website where you should also click on the auction button. Then sit back and enjoy!

We need your help in publicizing this event. Please, please advertise the auction in anyway you can (and/or send suggestions to me, at **marciabellas@juno.com**). Consider advertising in your guild's newsletter or listserve, if it has one, and notify friends, family members, and others interested in textiles, fair trade, and WARP's mission. The event can succeed only if people know about and participate in the sale. Below is a "blurb" that you can use to advertise the auction.

Weave A Real Peace (WARP) will hold an on-line auction of international textiles and other woven items Oct. 15-31, 2002. Visit WARP's website (<http://www.weavershand.com/warp.html>) and click on the "auction" button to view pictures and descriptions of the items for sale. During the auction dates, email your bid to Marcia Bellas (marciabellas@juno.com). At the end of the auction period, Marcia will notify the highest bidders, who will then receive the item after payment is made. Auction proceeds will support Weave A Real Peace, whose mission is to "facilitate the empowerment and betterment of women and communities-in-need through textile arts."

Reserve This Date

WARP Annual Meeting 2003

April 4-6, 2003

YMCA Blue Ridge Assembly
Black Mountain, NC

The WARP Annual Meeting 2003 planning committee (Eileen Hallman, Philis Alvic, Donna Duke, and Sandi Basel) is busy planning exciting things for the annual spring WARP conference. It is being held in the southern Appalachian Mountains, long known as a special place for crafts. As part of the conference there will be a presentation on the "History of Crafts in Appalachia: Economic Development and Education." The first session will include a 100 year summary of Appalachian craft development projects, with speakers from major craft organizations. In the afternoon, several speakers from craft educational institutions will present the scope of their programs. In the works are some now traditional conference events, such as member sharing sessions, market place, and the official "annual meeting." The committee is working on several other exciting activities for the event.

The Assembly is 30 minutes from the Asheville airport and planes fly from there to Charlotte, Atlanta, and Cincinnati. Black Mountain is an hour and 40 minutes from Charlotte and an hour and half hours from Greenville/Spartanburg, South Carolina airport.

More details will be available in the Winter newsletter.

WARP Slide Show **Still Draws Crowds!**

The recently updated WARP slide show continues to travel. The show comes to you in a Kodak carousel, with an informative narrative, writings by WARP members, brochures, and WARP handouts. You are requested to pay for shipping to the next area (instructions are included).

To make the slide show experience even better, consider having a sale of unique items from Guatemala (see page 15). To request the slide show, contact Carole Pierce, 200 Peach Bloom Hill, Berea, KY 40403; 859/986-8666; cpierce@mis.net

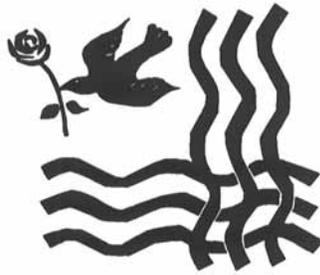


*...the 2002 WARP Annual Meeting
Clockwise from upper left: Rosario Delfino Poncio de Garcia, Guatemalan backstrap weaver, and Gage Evans; Zirka Mirovych, Ukrainian rug weaver; Deborah Chandler and a visiting Girl Scout; Donna Duke and Philis Alvic at Marketplace.*

*photos by
Marcia Bellas*



Please complete and return the WARP Library Survey in the Summer newsletter



WARP Newsletter

published quarterly by
Weave A Real Peace
Volume 9, Number 3
Fall 2002

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The deadline for contributions to the Winter WARP newsletter is **November 1**. The Winter newsletter will be mailed in mid-November.

Send articles and copies of correspondence for the newsletter to:

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Information about an organization or service in this newsletter does not constitute an endorsement by WARP.

Correspondence may be edited or shortened at the discretion of the editor.

Dyers Gather in Iowa for Colour Congress 2002: Art, History, Use of Natural Dyes

by Wendy Weiss

Practitioners, scholars, and vendors from all over the world gathered in Ames, Iowa for **Colour Congress 2002: The Art, History, and Use of Natural Dyes**, an international and interdisciplinary symposium on natural dyeing, May 19-21, 2002. This fascinating mix of people shared information, processes and enthusiasm for the craft of dyeing with plants and minerals for contemporary textile production as a sustainable economic activity and an art practice.

Sixteen pre- and post-conference workshops enabled participants to develop new skills for working with less well known processes such as dyeing with fungi, soy, metals, cochineal, and direct contact with dyestuffs. The exhibition of contemporary work, **Earth Tones I: Natural Dyes in Art**, running from March 7-August 10, 2002, at the Brunnier Art Museum at Iowa State University, provided a venue for many of these processes to be seen by the general public.

Conference organizers, Sara Kadolph, Professor, Iowa State University; Laurann Gilbertson, Curator of Textiles, Vesterheim Norwegian-American Museum; and Karen Diadack Casselman, Research Associate, Nova Scotia Museum, are to be congratulated for their excellent work in reaching a diverse group. Their efforts to attract international presenters insured that participants could see how profoundly broad the movement toward reinvigorating the practice of natural dye research and application has become.

International vendors representing general suppliers, fair trade organizations, non-governmental groups, producers of dye stuffs, apparel lines, fabric lines, yarns, books, videos, and accessories made for exciting displays and opportunities to support the work discussed in the conference meetings.

To learn more about the specifics of the conference, including speakers and workshops, and to see some images from the exhibitions, you can still visit the web site at: <http://www.fcs.iastate.edu/tc/news/colourcongress/>

WARP Hosts Convergence Meeting

WARP members Hope Thomas, Sandra Fearon, Lolli Jacobsen, Eleanor Adams, and Karen Searle hosted an information session about WARP at Convergence 2002 in Vancouver in August. With the WARP tapestry (made by the Hatooa-Mose-Mosali weavers in Lesotho and donated by Ruth and Morris Johnson) and the Peace Bridge banner (squares made by WARP members and put together by Babbie Cameron) decorating the walls, WARP members introduced themselves, talked about WARP's mission and goals, and showed the slide show to about 20 people.

Convergence is a biennial international fiber conference sponsored by the Handweavers Guild of America, Inc. This year the event was hosted by the Greater Vancouver Weavers' and Spinners' Guild.

At the 2002 annual meeting, the board of directors decided that, for the next year, each WARP newsletter would feature a successful community project in textiles and crafts. Board Member Mary Kelly volunteered to coordinate the gathering of these articles, and this is the first "official" article in the series. UPAVIM, a vibrant Guatemalan cooperative, has been mentioned often in this newsletter. Many of you have hosted UPAVIM sales to benefit WARP. It is a pleasure to share the excitement of this group with WARP members. Mary Joan Ferrara-Marsland is an active WARP member and has served on the board.

Successful Community Projects in Textiles and Crafts

UPAVIM: Working Together They Make Dreams Come True

Mary Joan Ferrara-Marsland

Tucked away in a dirty impoverished corner of Guatemala City, surrounded by steep canyons recently formed by erosion, is a community project that is known throughout the world. UPAVIM, which stands for *Unidas Para Vivir Mejor* (United for a Better Life), is truly fulfilling the dreams of its creators. This area of the city is called La Esperanza, which means "hope." Squatters began settling here in the 1980's, escaping the beautiful countryside stained with the blood of family and friends who were tortured and killed during Guatemala's brutal civil war. Out of desperation, they settled in an area with only one water tap for thousands of people and built their homes from cardboard, metal scraps, and whatever else they could find. In one small room, women with drunken husbands who beat them regularly, raised and continue to raise their families, often large, with nothing but a desire and drive for a better life one day. It was out of this desperation that UPAVIM was founded, and the energy of the "UPAVIMas" keeps the organization vibrant and growing. Their hope has become a reality.

UPAVIM was founded in 1989 by women with the objective of working together to increase opportunities for employment, health, and education for themselves and their families. It started with a dental clinic, founded in 1990, followed by a scholarship and tutoring program, a laboratory, a well children's clinic, a medical clinic, a handicraft program, a Montessori based child care center and alternative elementary school (through 4th grade), a bakery, and a store. UPAVIM currently has 70 members, all eligible for employment in the cooperative. All programs and activities are run collectively through democratic process. To become a member each woman is required to volunteer 32 hours. In addition, all members volunteer two hours per week.

I began working for UPAVIM over four years ago as their United States sales rep and distributor for the crafts project—a job that I found through the WARP network! From the start, another American, Barb Fenski, worked with them in Guatemala in an advisory capacity, and provided good hard labor with no salary.

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Weave A Real Peace

Membership Information

2003 Annual Dues

\$10 (simple living)
\$20 (regular)
\$30 (group/supporting)
\$100+ (patron/donor)

2002 Annual Dues

\$7 (simple living)
\$15 (regular)
\$25 (group/supporting)
\$100+ (patron/donor)

All memberships are based on the calendar year and expire on December 31. Members receive all publications for the year joined.

Members receive an annual Membership Directory with information on members' interests and activities, and a quarterly newsletter.

Dues and donations are tax deductible and are used for printing, mailing, and office expenses.

For membership or additional information, please send your name, address, and telephone number with appropriate check or money order in U.S. funds payable to **WARP** to:

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A Small Story

by Donna Duke

It doesn't take much to delight a weaver. This small adventure started when a volunteer at the Trade, Tennessee museum called about a local loom which had been brought to them to store. Ollie wanted to know if the loom was worth storing or was it a pile of firewood. She said no one had known that the woman across the street had even had this loom. This was a job for the crackerjack Loom Identification Team from North Carolina to investigate! Sandi Basel, a WARP member from California, had moved back to the area outside Boone with her 14 cashmere goats and four llamas. She and I were ready for this assignment.

Trade is just on the border of Tennessee and northwestern North Carolina and has a rich Indian and settler history. Each year the weekend event, Trade Days, brings thousands to view the native American dances, Civil War ceremonies, and various performances. These include local talent and three Lipizzaner stallions! The proceeds fund the museum and park.

Back to the loom—Ollie, Sandi, and I tied up ropes and righted the shafts. Signs of Newcomb and Davenport, Iowa, immediately made us feel better. Then we saw a plain stenciled word, "Studio", on it. Maybe the loom had been part of a class. First step was to check Meany and Pfaff's book, *Rag Rug Handbook*. Lo and behold, there was a picture of the loom—complete with the Studio stencil. The loom was a new product in the 1930's. In a phone conversation, Janet said that we could even have the loom number registered and learn its history, and she sent the instruction book.

Ollie cleaned the loom and bought shuttles. Sandi and I doubled the weak 20/2 white thread, which looked as if it had been on there since the 1930's. We threaded a rosepath in 14 inches for placemats (not about to resurrect the 28 inches of overshot!). We gathered up the balls of jeweltone cotton from raveled Shaker sweaters and were ready in time for demonstrations and teaching for the three days of Trade Days.

There were four of us in semi-colonial costumes. Another volunteer was a visiting Ecuadorian who learned to weave one hour and in the next hour showed children how to weave on small table looms. Our location was the stage of the schoolhouse auditorium. Out-of-state tourists, locals, adults, and children tried out the table looms and the Studio loom and shared stories of relatives and friends who wove many years ago. Others watched the spinner and asked good questions. Some had worked in mills and others had taken courses from a high school teacher in NC who had taught almost every child in the county to weave. Others said they were glad that there would be chances again for weaving classes to return to their community. We're lining up volunteer teachers and students for the fall. Next step is to get the owner, now back in Ohio, to donate the loom to the museum. Weaving lives!

Donna Duke lives at 1116 E. Glendale Dr., Boone, NC 28607; 704/264-9422 (phone); donnad@boone.net (e-mail).

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Papel Oaxaca

Laura Strand is a new member of WARP

For the last year I have been working with a remarkable papermaking studio in Vista Hermosa, a small mountain town above Oaxaca de Juarez in Mexico. The social and ecological agenda of the project is both idealistic and in the process of being accomplished. Through a community network of support they are replanting deforested and severely eroded hillsides with durable local plants that are also beautiful



photo by Sara Jane Green

fibers for paper. Through experimentation with natural processes Papel Oaxaca completes the entire preparation of the fibers without the use of any chemicals whatsoever, relying only on natural fermentation and composting to do the work that most papermakers accomplish with lye and soda ash. The studio employs six local people for all of this work, thus bringing jobs to a rural mountain town.

In addition to the locally planted fibers, they make paper from the plant waste in the markets of Oaxaca and are also paying farmers to grow some fibers such as kanaf within the state. The colors of the paper are also all natural. Some are the natural browns, grays and whites of the fibers themselves; some are dyed with local earth colorants for reds and yellows, or with cochineal for pink and rich burgundies. Some of the papers are rough and some smooth, some include mica for pizzazz and some sisal for roughness but all are useful for painting, printmaking, bookbinding and other crafts.

As the project progresses, its originator, a biologist and artist named Alberto Valenzuela will start two more such studios in rural areas of Oaxaca state through a combination of local, government, and international grants. Sr. Valenzuela is building a small school through which he hopes to advance awareness of papermaking with locally grown fibers rather than with trees and to spread information about the plight of the people and landscape in Oaxaca. The erosion to these mountains occurred when the trees were sold to international papermaking companies in the 1940's and 50's. The state of Oaxaca is among the poorest regions of Mexico and is the primary source of illegal immigrants to the US. The semi-arid, mountainous landscape has not attracted industry and is poor farmland. The land will, however, support many plants with good papermaking fibers, and the large number of unemployed could make their living locally through those plants if international markets were available.

At this time, the printmakers and artists of Oaxaca are Papel Oaxaca's primary client. My desire is to aid them in finding international markets for their paper and for the beautiful

More New Members

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The STITCH Delegation: Women, Work, and Trade Organizing for Justice in the Global Economy

Deborah Chandler

“STITCH is a network of US women working to support women organizing for a just wage and fair treatment on the job in Central America. Our members are union organizers, union members, community organizers, social workers, teachers, professors, students, and other women and men who believe in international solidarity...STITCH runs week-long programs for women activists to study Spanish and meet labor and human rights activists in Guatemala.” –from the STITCH website: www.afgi.org/stitch/

*This article was edited ruthlessly for the newsletter. If you would like a copy of the entire document, it can be accessed on the WARP web site at <http://www.weavershand.com/warp.html>, or you can request a paper or e-mail copy from Cheryl Musch in the WARP office (contact information on page 2).
--editor*

Anyone who wears sneakers or buys clothes in the US must be aware of the controversy over the overseas “sweatshops” that produce them, and most of us are somewhat confused when trying to determine just what is the politically correct thing to be wearing. Living in Guatemala, I am this much closer to the issue, but that has not automatically made me sufficiently knowledgeable. If anything, it has complicated things more, as I see that in an economy with an unemployment rate approaching 50%, even a bad job is better than no job at all. (I think I read recently that during the Great Depression in the US, the unemployment rate went as high as 25%.) So when I learned that an organization called STITCH was sponsoring a week long delegation (May 26-June 2) for the primary purpose of taking a close look at the maquila labor situation in Guatemala, AND it included five half-day Spanish classes (I take classes every chance I get), I signed up.

As for what we learned, I want to break it into five categories, and give you some bits and pieces from each:

1) The Guatemalan Union Movement in general

In various forms, the union movement has lasted about 100 years. It has been a long struggle, with too many stories of murders, disappearances, and other union-busting techniques that continue today. As recently as 1994 a group of big business owners compiled the Zacapa Plan, named for the city where they met, that astonishingly enough put into print such intentions as using “spies” planted in the largest security firm in the country to collect information from all kinds of businesses.

2) The Maquilas in particular

Maquiladoras, or maquilas, are factories where clothing parts are brought in, the garments are assembled/sewn, and the finished pieces are then shipped out, usually for export. They exist in many countries, mostly third world countries with cheap labor. Often called sweatshops, working conditions vary from factory to factory and from country to country, some better, some worse. In Guatemala there are 518 maquilas and related factories, 67% Korean owned, employing some 129,000 workers, 90% women. The standard wage here is Q1150/month, about US\$150/month, base pay. In Guatemala the average labor cost for producing a garment is 80 cents. In Vietnam the average cost is 20 cents. Last year 45 maquilas closed and left Guatemala, laying off 11,750 people.

3. The Journalists

We met with two women who have been keen observers of the political, social, and economic scene in Guatemala for many years. One writes a column in one of the leading newspapers, the other hosts a radio show called Women’s Voices, broadcast on the university radio

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The STITCH Delegation: Women, Work, and Trade

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station. Both gave us sweeping histories, including of some of the “movements” in Guatemala: women’s, indigenous, campesino, labor rights, human rights, education, anti-corruption, assorted political causes, and many more. One of their points was that while there are many people working for change, the groups are fragmented, often working against each other instead of together. And many feel threatened by others.

4. International Trade

From the most macro perspective, the subject of globalization and the WTO (World Trade Organization) is perhaps driving all of this. To many activists world-wide, the WTO is the latest incarnation of the Evil Empire, capitalism at its most rampant, legally superseding individual nations’ laws and even the United Nations at times. For instance, in the US, a frequent concern under the umbrella of environmentalism and manufacturing emissions is the standards to which all will be held. If companies can avoid clean air requirements by moving across borders, don’t we need to insist that the pollution controls for factories be the same everywhere? Then there would be no escape, and we would all breathe better for it.

5. The Coffee Crisis

The last part of the week was spent taking a trip to a coffee plantation and talking with a coffee pickers union. Unfortunately, I was not able to go with the group on this trip, so I missed the particular perspective offered. But no one can live in Guatemala without being aware of the world wide coffee crisis, and the devastating effect it has had here. Until recently, coffee was the number one export crop and income generator in Guatemala. Last year 180,000 coffee workers, men and women, were laid off (that’s more than all the maquila workers combined), and many harvests rotted on the hillsides because the cost of harvesting would have been more than the crop could be sold for. If you drink coffee, talk to your suppliers about Fair Trade coffee. If you want more information, check into Global Exchange, 17 Mission Street #303, San Francisco, CA 94110, 415-558-8682, ext. 245; www.globalexchange.org/economy/coffee.

And so...Most of the time WARP members are more focused on artisans, people producing textiles in their homes or in relatively small workshops. We don’t talk much about factories, even textile factories. It’s a different category. But we all know that it is equally within the scope of our mission and goals:

***“Empowering women and communities-in-need
through textile arts.”***

***To provide cross-cultural education and support
within the textile community.***

***To enrich the lives of individuals in the global textile
community through cross-cultural exchange.***

Weave A Real Peace. Eradicate poverty and abuse.

Many of the workers in the maquilas have left their home villages looking for economic survival. In this country, it is a sure thing that many of these women were weavers before, whether or not they still are. STITCH is actively doing something to help, and to educate as many people as will listen. This delegation is just one of their activities, and is a recurring event.

Seattle Art Museum Exhibit Celebrates the Traditional Arts of Mexico

***Beauty of the Hand:
Mexican Textiles and
Masks from the
Collection of
Leslie Grace***

July 19, 2002 -
April 25th, 2003

The exhibit features authentic pieces drawn from the extensive collection of local folk art expert (and WARP member) Leslie Grace, who for the last thirty years has traveled throughout Mexico documenting traditional art forms.

To learn more about STITCH contact Liz O’Connor, STITCH, 1477 Monroe Street, NW, Washington, DC 010, stitchdc@earthlink.net, www.afgj.org/stitch/

Fred's Threads: A Lively Listserv

Beth Davis

A lively and thought provoking discussion has been taking place on WARP's listserv (aka Fred's Threads). Carol Hayman posted a very disturbing article about child abuse in the silk industry (<http://www.msnbc.com/news/770083.asp#BODY>). This is a topic that seems very appropriate to the interests and concerns of WARP, and accordingly, many WARP members have taken time to express their views on this subject. A sampling (with editing because of space):

"I've even asked myself, is it just that I don't want to feel any guilt for having just possibly purchased beautiful yard goods that may have been manufactured by children? No, and I am truly sorry I bought the stuff. I am thinking of designing a quilt made from the silk to show where it might have come from. Now that my own ignorance has been exposed, there is a lot I can do to make sure others can't claim the same blindfold. I can be more aware as I buy, but I don't think boycotting is such an obvious solution." Sue Caskey

"I sure do agree that the average Wal-Mart (or K-Mart, etc.) customer doesn't really think about this (I am NOT putting average consumers down—I only believe that I should tell friends about the child labor in the silk industry now)." Iris Springflower

"I just don't want to be any part of an industry that has children putting their hands in with boiling cocoons." Nora Rubinstein

"Please, keep educating yourselves, and do be active. Contact those groups at the end of the story and ask them what you can do. And where else to get more info. And contact silk buyers and ask that they get involved. That particular pressure does make a difference. Don't boycott silk randomly. Find out who is buying what, from whom, responsibly or otherwise, and then buy from those who are actively working to improve things. And be willing to pay more! That is the key. We need to put both our pens and our money where our mouths are." Deborah Chandler

"I've traveled a tiny bit in developing countries working in short-term crafts development and everything is more complex that it first seems. I saw programs in crafts in Morocco where children worked part of the day and their employers provided basic education the rest of the day. Some education is better than none. The World Bank has started a new push for education — which has been long needed." Philis Alvic

One thing that everyone agrees on is that this is a very complex issue, and before we can decide what kind of action we'd like to take in raising awareness of this global problem, we need to first educate ourselves. Members have posted links to websites devoted to the topic of child labor. It has been suggested that the WARP 2004 Annual Meeting be devoted to this topic.

We invite everyone to participate in this online discussion. If you're not subscribed to Fred's Threads and would like to be, contact Beth Davis at bethbox@hotmail.com

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RUGMARK Addresses Child Labor Issues

RUGMARK, a nonprofit organization working to end illegal child labor in the carpet industry and offer educational opportunities to children in India, Nepal, and Pakistan, launched a monthly e-Newsletter in June, which highlights the latest developments in the campaign to move children from carpet looms to schools. It also features profiles of the children who are helped by RUGMARK and its supporters, reports of child labor from the field, as well as news relating to socially responsible business practices. Past issues may be found at <http://www.rugmark.org/e-Newsletter.htm>. The August issue (Volume I, Issue III) includes the following articles:

- RUGMARK Honors Senator Metzenbaum
- Enter Raffle To Win One Of Eight Beautifully Handcrafted RUGMARK-Labeled Rugs
- RUGMARK Marketing Campaign Updates
- RUGMARK Retail And Importer News
- Current Publications On Child Labor
- Home Depot Campaign Update

You can subscribe to RUGMARK's monthly e-Newsletter by sending an email message to info@rugmark.org with "Subscribe" written in the subject box. For more information, contact the RUGMARK Foundation, 733 15th Street, Suite 912, Washington, DC 20005; 202/347-4205 (phone); 202/347-4885 (fax); www.rugmark.org (web site).

Weaving the Future

submitted by Carlona Coker

Weaving the Future, by Mark Freeman, is an award-winning video portrait of a unique indigenous community living in the Andean highlands of northern Ecuador. The story of the Otavalo Indians is not a stereotypical tale of "isolated people struggling to survive." Just the opposite. The people of Otavalo have successfully adapted their traditions of weaving and crafts to the international marketplace. Selling their textiles in the U.S., Europe and even in Japan, the Otavalos are by any measure the most prosperous Native people in South America. Theirs is a fascinating story of economic success and social change.

Increased prosperity has brought new challenges, as well as new opportunities. ***Weaving the Future*** is a documentary about people who are dealing with the pressures of change as they make their way in an increasingly global economy.

Weaving the Future explores tensions between traditional indigenous values and customs and the allure of an emerging consumer economy; considers the impact of tourism; and examines the realities of ethnic tensions between the Otavalos and their less affluent white and mestizo neighbors. The program is intended for use in Anthropology, Latin American Studies, History, Development and Global Studies.

The above information is from the website at <http://www.der.org/films/weaving-the-future.html>. Weaving the Future is available for rent or purchase from Documentary Educational Resources, 101 Morse Street, Watertown, MA 02472 USA; 800/569-6621 (phone); 617/926-9519 (fax); docued@der.org (e-mail).

More New Members

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Building Creative Economies – A Conference

Philis Alvic

The end of April 2002 the conference *Building Creative Economies: The Arts, Entrepreneurship and Sustainable Development in Appalachia* was held in Asheville, NC. The topic of using the arts in economic development brought together many people that usually do not meet together. This unusual mixture started with the major sponsors – the National Endowment for the Arts, the Appalachian Regional Commission, the World Bank, and the Kenan Institute – and was reflected in the other sponsors from public and private funding agencies, and business and service organizations. The main planner had hoped that 150 people would attend. We were 320 at the conference, at least 100 were turned away. Early in this meeting the participants began talking about the need for another conference that brought together even more people.

In the common sessions we had three or more speakers, where a more typical conference might have had one. Everyone on the program had a list of impressive achievements with backgrounds in such diverse areas as the arts, cultural tourism, private business, historic preservation, folklore, education, and government arts, tourism, and economic development agencies. And there was a fair sprinkling of political figures, no doubt with the realization that many programs depend on some funding from national or state sources.

The packed program offered many choices in the break-out sessions. I chose to attend “The Place of Art in the Art of Place” and “The Arts, Community Entrepreneurship and Sustainable Development,” although I probably would have been just as happy with the other choices offered. Every one felt the excitement and energy generated in the sessions they attended and enthusiastically related details. Besides the stimulating discourse at this conference, one of the prime benefits was renewing old friendships and talking with the many fascinating people met in sessions, at meals, or in the hallway during the few breaks.

Near the end of the conference we broke into groups by state. My state of Kentucky had the largest representation, next to the host state of North Carolina. In this grouping we planned how we would follow up on ideas presented by this conference in our own state. So, I am looking forward to more meetings recognizing the importance of the arts to the economy.

Philis Alvic can be reached at 2815 Phoenix Road, Lexington, KY 40503; 859/276-0356 (phone); philisalvic@prodigy.net (e-mail).

Fiber Arts Workshops in Guatemala: 2002/2003 schedule

Backstrap Weaving instruction, taught by local indigenous weavers, is available anytime. Instruction is one-on-one in a weaver's home or in a courtyard setting in Antigua.

November 7 - 16, 2002
Textile, Weaver's and Craft
Tour with Karen Searle

February 14 - 23, 2003
Textile, Weaver's and Craft
Tour (The Sequel) with
Karen Searle

March 13 - 22, 2003
Pastepapermaking and
Book Arts with Barbara
Boff Goldman

March 29 - April 7, 2003
Hand Painting on Silk
with Hilary Simon

The workshops are held in Antigua, the old colonial capital of Guatemala. For more info in USA: 612/825-0747 (phone); 612/825-6637 (fax); info@artguat.org (e-mail), or <http://www.artguat.org/> (website).

WARP on the Web

<http://www.weavershand.com/warp.html>

Education site: [http://](http://www.warpeducation.homestead.com/)

www.warpeducation.homestead.com/

Weaving Exchange Builds Community

Continued from page 1

years ago Amidou taught warp ikat dyeing, with students then weaving strip cloth; on another occasion he taught indigo dyeing. The weavers always brought along the portable parts of the looms with them from Waraniene: the reed, heddles, treadles, shuttles. A number of warps were already ready to go, or the warps out of hand-spun cotton were warped (put through the heddles and reeds). An important part of the instruction given in Muttentz always included learning all the steps in traditional Malinke weaving: setting up the loom, counting the 180 long warp threads (done outdoors), putting them through the heddles and the reed and putting the warp under proper tension, and lastly how to sit comfortably 'in' this traditional African loom and weave.

These Malinke weaving classes have become a tradition in Muttentz and word got out, so this past summer (July - Aug. 2002) Amidou and Koko were invited to give two workshops at Basles' renowned Museum of Cultures. Claudia Steiner, the educational curator at the Museum, regretted that each class could only have ten students, so some applicants had to be turned away. She informed me that three students came from Germany, several from other Swiss cities and the remainder from Basle.

Whenever Amidou and Koko walk through Muttentz, which they do nearly every evening, residents greet them with a handshake, especially the children. Many have been students at the workshop under the trees in Hannelore's garden.

In the late 1970's Louise Meyer worked in Waraniene as an ILO consultant promoting craft cooperatives. To learn more about Amidou Coulibaly, Koko Fofana, and UGAN, their cooperative, go to: www.africancraft.com. Contact information for Louise Meyer is 3327 18th Street, N.W., Washington, DC 20010; 202/328-6834; louise@africancraft.com (e-mail).

Papel Oaxaca

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products--books, stationary, lamps, and dolls, that they produce. I'm open to ideas and have no expertise in international sales so I'm looking for leads and contacts.

Sr. Valenzuela has also begun teaching classes in papermaking in his beautiful studios, whose windows look out from the mountain to the stunning valley of Oaxaca. In Vista Hermosa the view is indeed beautiful. At this point only university groups have participated but we hope to extend classes to a broader population soon. If you would be interested in such classes please let me know.

I am grateful for the contact I have gained through membership in this organization with people concerned about the welfare of our world.

Laura Strand is Associate Professor of Art/Textiles, Southern Illinois University, Edwardsville, Illinois 62025; 618/692-4170 (phone); lstrand@siue.edu (e-mail).

Address Changes, and Corrections

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Thanks...

to WARP members Marcia Bellas, Deborah Chandler, and Donna Duke for hosting UPAVIM-Mayan Hands sales to benefit WARP. Their sales have netted \$1200 for the organization since our annual meeting.

UPAVIM Crafts and Mayan Hands make it easy to hold a sales event at your local church, office, home, or guild meeting. These two groups have generously offered to consign pre-priced fairly traded handcrafts from Guatemala to WARP members who wish to host a sale to benefit WARP. You get a box of handcrafted items, sell what you can, and return what is left with the income from the sale. All the profits, above wholesale cost (and minus shipping), will go to WARP. Help WARP, Guatemalan artisans, and your local community by having a consignment sale. Contact Mary Joan Ferrara-Marsland (upavim-mayanhands@starpower.net) or 301/515-5911 for more details.

UPAVIM: Working Together

Continued from page 5

We worked together to improve the product line. We even helped other fair trade co-ops get their things to the US through us, while increasing our product line. Before I was hired, US sales were done by volunteers, who sold \$90,000 worth of crafts that year. At the end of 2002, I expect sales will be over \$300,000. UPAVIM also sells from Guatemala. Last year they were voted "Producer/Exporter of the Year" by the Association of Exporters of Traditional Products.

I work alone out of my home, selling primarily to wholesale buyers. The only marketing tools I have are an outdated website (without on-line sales capability) and a color catalog published every two years. All of this helps to keep costs down. People find us through the Fair Trade Federation web site (www.fairtradefederation.org/), word of mouth, visiting Guatemala or our website (www.upavim.org/), and other places. The co-op is so impressive that I am convinced it is what really draws the customers. And by keeping our costs down, we have great prices, which people also like!

UPAVIM products are distributed to several countries and to the Smithsonian, eZiba, SERRV, Ten Thousand Villages, Concern America, and many stores, faith based groups, and other organizations. I sent off several shipments earlier this year to the Museum of Natural History in Taipei, Taiwan, who was having a special Mayan exhibit.

UPAVIM started a new building two years ago to add to their existing structure of three floors with roof top accommodations for volunteers. They are continually raising money to finish this project; they have been able to move into the first floor which houses the bakery, store, tutoring programs, and schools. They need another \$50,000 to finish the second floor, and a third floor is planned for later. UPAVIM will expand its programs in the new building to include a Community Center for the elderly, a meeting area for UPAVIM and the community, and a typing school (typing is a high school requirement but no classes are offered nearby).

The aim is for UPAVIM to become self sufficient so as not to rely on donations for the scholarship program and medical clinic. The average cost of a scholarship is \$40 per child; they gave 625 scholarships last year, all from donations. The craft project presently funds the school and daycare and is partially funding the construction and maintenance of the new building. A soy project is in the works and they hope to open a tamale factory soon.

The women of UPAVIM have grown with their co-op. Some who lived in terrible conditions, with very poor hygiene, are now clean; they have solid homes of cinder block; their children eat, get medical attention, go to school. Some of their children are preparing to study for professional careers. UPAVIM offers self esteem and family violence classes.

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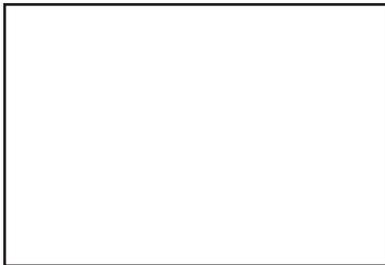
UPAVIM: Working Together

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Knowing they are the major breadwinners of the family, the women no longer tolerate being treated poorly by their husbands. They feel great about themselves and what they are able to do for their children.

My hard working American liaison in Guatemala left last December, and I braced myself for the "fall of UPAVIM". This was a big step for the ladies to go it alone, without their moral supporter and advisor. Guess what? Nine months later they're still there and going strong. I'm seeing myself in this great job, working with these amazing women, for a long time to come.

If you are interested in more information or a catalog (retail or wholesale) contact Mary Joan Ferrara-Marstrand; 12604 W. Old Baltimore Road, Boyds, MD 20841; 301/515-5911 (phone) or e-mail upavim-mayanhands@starpower.net. If you would like to make a tax deductible donation to UPAVIM please make check payable to IFTE; 12604 W. Old Baltimore Rd., Boyds, MD 20841 (please note if you want to support a specific project).



*UPAVIM members at work (above and right),
the new community center (below)*



Thanks...

to the Contemporary Handweavers of Houston and the Tucson Handweavers and Spinners Guild for their generous donations. Thanks, too, to Diane Gilbert for her donation in the name of the Mountain Spinners and Weavers Guild of Prescott, Arizona.

Please send ideas for Winter newsletter

Frequently, the Fall issue of the WARP newsletter has ideas for alternative holiday gift-giving. This year, I plan instead to include some last-minute ideas for gift-giving and end-of-year donations in the Winter newsletter.

*Please send suggestions to me before
November 1
(contact info, page 4).
Thanks, Linda*

WARP Informational Fliers Available

If you would like copies of the WARP informational fliers to distribute to your guild or at local conferences, please contact the WARP office: Cheryl Musch, 3209 Atwood Avenue, Madison, WI 53704; 608/244-7817 (phone); 305/768-8470 (fax);

warp@yachana.org



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Support WARP's On-Line Auction - October 15-31

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