

# WARP



Fall 2003

WEAVE A REAL PEACE

Volume 10, Number 3

## Tafean Pah Foundation: *Raising Up*

Jean Howe

When most of us hear the name Timor, we think of the terrible devastation that occurred in 2000 when eastern Timor fought for its independence from Indonesia. The island is now divided into two countries: the new fledging nation on the eastern end of the island and the western Indonesian portion of the island. But not all the news in Indonesia is negative. In the mountainous region of Biboki which is located about six hours north of Timor's capital of Kupang, there is a remarkable Indonesian woman who has made the lives of 3000 people significantly better.

Timor was once covered in sandalwood forests which were heavily logged over the centuries. Today people eek out a bare existence growing mostly corn and taro on an island that is said to have three seasons: *musim hujan* (rainy season), *musim lapar* (hunger season), and *musim kelaparan* (season of famine). In contrast to this harsh existence, the textile cultures of Timor are among the most rich and diverse in Indonesia.

In the 1970s thousands of people in the Biboki region were relocated from their traditional villages by the Indonesian government, "to live nearer to roads so services would be more accessible." The government built them modern cement block and tin roof houses in the style it considered proper for a nuclear family--which contrasted sharply with the appropriateness of the traditional architecture.

The village of Matabesi was relocated to a particularly grim area that was so barren that not one tree stood on the land the people were to inhabit. People died of starvation and broken hearts. Yovita Meta and her husband, Pak Ande, saw that the future for the people of Matabesi looked bleak. A long-term program was needed if their children and grandchildren were to have a better life. They founded the Tafean Pah Foundation in 1987 with a handful of weavers and farmers to address the crisis in Matabesi and dozen of other communities nearby. It was with the vision of caring for the future generations that Tafean Pah (meaning to raise up) was created.

*In contrast to this harsh existence, the textile cultures of Timor are among the most rich and diverse in Indonesia.*

## 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, Administrative Coordinator*

In our last newsletter, WARP Board Member Mary Kelly said, "Giving and getting support and information is what WARP is all about." We see that in the connections we make, discussion on our listserve, Fred's Threads, and in the generosity of members to WARP's Funding Connections column. We believe that expanding our network will make WARP even better. In order open our doors to more members in 2004, take part in WARP's membership drive and ask a friend or fellow guild member to join our WARP network (see below).

Also coming up is WARP's second annual online auction. Consider donating an item or participating in the auction this year. It's easy! It's fun! For more information, see page 4.

And, last, but not least, a big thank you to Sarah Saulson who spent many hours on WARP's new brochure. We really appreciate Sarah's work and thank Robin Bort, the graphic designer who volunteered on the project, as well.

## **New Brochure Launches WARP Membership Drive**

*Sarah Saulson*

WARP is a networking organization. Our strength and diversity grows from just one thing—our membership. To develop our base, we are launching a membership drive and asking each and every member to help. Along with your copy of this newsletter you'll find WARP's freshly-minted brochure. Please take a minute to read it. Then share it with a friend and invite them to join WARP. A membership form is printed inside the brochure. Your friend can simply fill it out and send it to the WARP office along with a check. We all know a fellow guild member, work associate, church member, relative, or fellow traveler who will be as inspired by WARP as we are. If you know someone who has been "meaning to join," now is the time to remind them. If you'd like more brochures, please contact Cheryl Musch. Each new member builds our network in a unique way. Share the wealth—ask a friend to join WARP!

## ***Funding Connections***

*Cheryl Musch*

WARP's first Funding Connections column was a great success! The Contemporary Handweavers of Houston funded repair of a solar water heater for the Nanyuki Spinners & Weavers in Kenya through SERRV International. And individual WARP members contributed to the Leprosy Rural Rehabilitation Center to get not six but seven new looms built. WARP's network has made a real difference for these artisans who spin, dye, and weave.

If you know of a need textile artisans have in the developing world, contact Cheryl Musch at the WARP office (see box at left) to include it in this column. The Nanyuki Spinners & Weavers and the Leprosy Rural Rehabilitation Center say thank you!

## Co-op America Focuses on Fair Trade

*submitted by Gage Evans*

"Love for your fellow human beings means that the very beating of your heart should harm no one." - Alice Walker

Co-op America, in its Spring 2003 newsletter, focused on fair trade. In the article called "Making Trade Fair," the author begins with this quote from Alice Walker and goes on to say that, especially in talking with CA members, he has been learning that "love doesn't just extend to random acts of kindness or an extra dollar in the charity collection basket. It also translates to the things I buy, all the way down to the hands that made or grew the ingredients." The article highlights an organization called Crafts of Africa as an example of how fair trade works. Based out of Kenya, where one third of the population live in "abject poverty," Crafts of Africa buys a variety of handmade items from many different cooperatives. The article details how recently they were able to pull together enough artisans to fill a large order. 70% of the artisans in the Crafts of Africa coops are women and the sole support of their families. None of this is really news to people who have been working with cooperatives like this in developing areas, whether domestic or international. And, as WARP members, we largely live our lives with this philosophy, but it is always good to have a reminder. It is also nice to know that education of this sort is sent to the buying public outside of "our circles."

The article ends with five fast ways to act to support fair trade: buy fair trade products, encourage fair trade business practices, educate others, invest in fair trade businesses, and join campaigns. Co-op America makes it easy for anyone "starting out" with these goals in mind. The organization profiles and suggests socially responsible companies and resources to invest money in. Also, their newsletter updates readers on anti-sweatshop campaigns and legislation, boycotts against companies with unfair trade practices, etc.

Another section of the CA newsletter deals with Frequently Asked Questions about fair trade: what exactly qualifies as fair trade, how does it help, how does it differ from free trade, how can one find and support fair trade organizations? One important question is addressed, which I know can be a tough one for supporters of fair trade to go up against: "Isn't free trade (e.g. NAFTA, GATT, etc.), or even a sweatshop, better than no trade at all for impoverished countries? The author presents a very good answer backed with solid statistics: "Workers... have a better chance of protecting their livelihoods and becoming self-sufficient when they don't have to work under multinational companies in sweatshop conditions. ... in 1997 wages for unskilled workers had dropped by 20 to 30 % in developing countries that had liberalized trade laws to attract businesses from developed countries.... In El Salvador, workers at Doall Enterprises make \$0.60/hr.... This amount meets only 51% of their most basic needs.... In other words, free trade agreements perpetuate the cycle of poverty for workers and communities. Fair trade, on the other hand, is an economically viable alternative that puts people and the planet first...."

*continued on page 15*

### ***Dates to Remember:***

#### **WARP's 2004 Annual Meeting**

will be held April 23-25 at the Presentation Center in the Santa Cruz Mountains, outside of San Jose, California. Anne Dunham is chairing the planning committee. If you can help, or have ideas to contribute, please contact Anne at 19090 Bohlman Road, Saratoga, CA 95070; 408/867-0133 (phone); [annedunham@earthlink.net](mailto:annedunham@earthlink.net) (email)

#### **WARP Booth at Convergence 2004**

in Denver, Colorado from June 30 - July 3. WARP members who are interested in participating in the booth can contact Deborah Chandler, PO Box 591828/ M131, Miami, FL 33159-1828; [deborahwf@aol.com](mailto:deborahwf@aol.com) (email).



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Editor: Linda Temple

Send address corrections to:  
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Oklahoma City, OK 73118

The deadline for contributions to the Winter WARP newsletter is **November 7**. The Winter newsletter will be mailed in mid-November.

Send articles and copies of correspondence for the newsletter to:  
Linda Temple  
1230 NE 70  
Oklahoma City, OK 73111  
***lgtemple@juno.com***  
***(email)***  
405/478-4936 (phone)  
413/622-1504 (fax)

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.

## ***Online Textile Auction Next Month***

*Marcia Bellas*

The WARP auction is just around the corner! This is an important fund-raising event for WARP since dues don't cover the group's operating expenses. We are also working to increase our endowment fund so that in the future it will provide interest revenues for operating and other expenses. You can help in three ways—donate, publicize, and participate!

1) **Donate.** We are most interested in ethnic textiles, but will also include items woven by members. We hope to have a range of items and prices. If you would like to donate an item, please let Marcia Bellas or Mary Kelly know as soon as possible (contact information on page 2). We'll need a picture of the item (digital or regular—if you can't take a picture, let us know), a description (country of origin, size, fiber content, weaver if known), and the minimum acceptable bid. Send picture and information to Mary Kelly no later than Sept. 30. Please do not send the item. We'll ask you to mail it directly to the purchaser after s/he has paid. We can reimburse mailing costs if you request it (or you can consider this a donation to WARP).

2) **Publicize.** Please publicize this event among your friends, relatives, guilds, fiber stores etc. Below is an ad that you can copy and distribute, or contact Marcia Bellas if you would like an electronic ad.

3) **Participate.** Join the fun of an online auction! View the items for auction at [www.weavershand.com/warp.html](http://www.weavershand.com/warp.html) (click on the auction button), and place a bid during the auction dates by emailing or telephoning Marcia Bellas. We will post high bids on the web page, so you can follow the bidding. No credit cards required or accepted—you will be notified if your bid is the highest bid, and can then pay with check or money order.

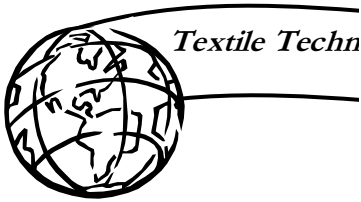
Please help make WARP's second annual textile auction a success!

### ***Mark Your Calendars!***

## ***The Second Annual WARP online auction of ethnic textiles October 11 - 26th, 2003***

***Visit WARP's website during those dates at  
<http://www.weavershand.com/warp.html>  
and click on the auction button***

***Auction items priced for all budgets.  
No credit card purchases - successful bidders  
pay by check***



## Mudcloth

Mudcloth, or Bogolanfani, originated in Mali centuries ago. Traditional mudcloth is made of cotton, decorated with white geometric patterns on a darker (usually black) background. The designs are painted onto the cloth using iron-rich mud. The cloth was originally used for hunter's shirts and women's wraps. Traditionally, the artists who designed and painted mudcloth were women.

The process used to produce a typical piece of mudcloth takes several weeks. The preshrunk cloth is first soaked in a tea made of leaves from local trees, which turns the white cotton dark yellow—the tannin in the tea helps the cloth absorb the mud. Once the designs are laid out, the mud is applied using sticks, reeds, brushes, etc. The mud is used to first draw the outline of the designs, and then to fill in the area between the designs, letting the main image stand out in yellow. A darker color is achieved by applying two or more coats of mud. After rinsing off the excess mud from the last coat, the cloth is soaked again in tea to enhance the color. Finally, a caustic soda is applied to the yellow areas, to bleach them to their original white.

Mudcloth has evolved from a local textile tradition to an internationally recognized symbol of African style. The first noticeable changes in the designs came about in the 1960's, when Mali gained its independence. However, more significant changes have occurred since the 1980's when mudcloth invaded the European fashion scene.

Due to the rise in popularity of mudcloth, various changes have come about—men have joined the ranks of Bogolan artists, and mudcloth is now used for a wide variety of clothing articles, as well as for home decoration. Bogolan techniques are no longer restricted to decorating cloth, but are being used in artwork. The designs themselves have not changed significantly in the last twenty years, however the colors of mudcloth are no longer confined to the natural colors of mud painted onto white—anything goes.

Resources: *Printed and Dyed Textiles from Africa*, by John Gillow, University of Washington Press; [http://www.zanzibar-trading.com/african\\_mud\\_cloth.htm](http://www.zanzibar-trading.com/african_mud_cloth.htm); [http://www.mnh.si.edu/africanvoices/mudcloth/index\\_flash.html](http://www.mnh.si.edu/africanvoices/mudcloth/index_flash.html); <http://www.adire.clara.net/bogolanintroduction.htm>

*Deborah Brandon can be reached at 412/967-1578 (phone); or at [brandon@asd6.math.cmu.edu](mailto:brandon@asd6.math.cmu.edu) (email).*

### WARP on the Web

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

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

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

### Weave A Real Peace

#### Membership Information

#### 2003 Annual Dues

\$10 (simple living)

\$20 (U.S. and Canada)

\$25 (international;  
sister memberships)

\$30 (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 are used for printing, mailing, and office expenses. Weave A Real Peace (WARP) is designated a 501(c)(3) nonprofit organization by the Internal Revenue Service. All donations to WARP are tax deductible in the United States.

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:

Weave A Real Peace  
3102 Classen Boulevard  
PMB 249  
Oklahoma City, OK 73118

## ***Pro Arte Maya Education Project***

***Marilyn Anderson***

Especially if you have traveled or lived in Guatemala, you have probably thought about what will be the situation of the next generation of Maya weavers and other artisans in Guatemala. For at least the last fifty years, a number of writers and others have predicted the demise of their traditional arts. I first lived in Guatemala in the sixties and in Chiapas in 1959-60, and thus have lived long enough to see tremendous changes in the lives of the Maya. In the town where I first lived, backstrap weavers worked in nearly every house. I was told then that "everyone knew how weaving was done." When I returned there four years ago I saw no weaving taking place and people told me that nowadays it is mainly done in outlying towns. What kind of role does an outsider such as myself have in helping Maya children and others to have more awareness of these changes and of the value of their arts traditions? Those are some of the questions I asked myself when I decided I wanted to address that question.

Five years ago, I worked with Juan Zapil and Virginia Ajxup of the bilingual educational group Consejo Maya Jun Ajpu Ix'balamke to develop an educational coloring book about the Maya arts and crafts of Guatemala. I produced the drawings and text and they took charge of organizing translations into Mayan languages and distributing the books. In 2001, help from the Agostino, Puffin, and Yax Te' Foundations enabled us to print and distribute a coloring book, *Artes y Artesanías Mayas de Guatemala (Maya Arts and Crafts in Guatemala)*, with thirty drawings and multilingual Spanish/Mayan text. We donate these books and an accompanying guide without charge for teachers to use in their classrooms.

In 2001, with our book as an educational focus, we began Pro Arte Maya, a small pilot project which promotes the appreciation and practice by Mayan and other Guatemalan children of their rich and varied arts and crafts tradition and the continuation of these traditions as living arts. We began our work in the Consejo Maya Jun Ajpu Ix'balamke network of bilingual schools and since then have distributed hundreds of copies of the books to additional schools.

This year we are working to make still more connections and new alliances with educational organizations and schools both in Guatemala and the United States. Soon we will be printing (with the help of second grants from the Daniele Agostino and Puffin Foundations as well as a number of other donors) 5000 additional copies of *Artes y Artesanías Mayas de Guatemala*. I already have drawings underway for a second coloring book showing Maya women weavers.

***WARP members wishing to help the Pro Arte Maya project can send tax-deductible donations to Rights Action (note "Pro Arte Maya" on the "for" line), c/o Marilyn Anderson, 34 Nicholson St., Rochester, NY 14620. Donors sending \$25.00 or more will receive a set of Marilyn's note cards "Maya Children of Guatemala: Learning and Doing Traditional Arts." Contact Marilyn at 716/271-4374 (phone); manderson@igc.org (email); www.marilynfanderson.com (web).***

### **WARP Brochures Available**

If you would like more copies of WARP's spiffy new brochure 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 (email)

### ***Please Note:***

Cheryl Musch, WARP's Administrative Coordinator, will be traveling to southeast Asia in October, so the WARP office will be closed. Please request anything you need from the office in September.

## ***Member Profiles...***

*Sue Caskey*

### **Deborah Chandler: Helping, Teaching, Working for Intercultural Understanding**

Deborah Chandler is an early founding member of WARP, and has been weaving for many years after being spurred by her mother's interest in weaving and through subsequently opening a weaving supply shop. Her mother operated a weaving supply called Greentree Ranch Wools in Colorado, and which is no longer in business. "Later I got pulled in too, and since I was at that point co-managing a weaving store, it seemed that I had better learn to weave." She hired a teacher for her store, and finally learned herself.

For Deborah, as for many members, WARP is a great opportunity to meet with others who share not just a love of the weaving art, but also fair trade efforts. She was involved in the start-up of WARP in 1992. "For the first years of WARP, it was one of the biggest things in my life, time and energy wise," she says. "It has given me all I'd dreamed of and more in terms of contacts, friendships, stimulation, etc. I don't know if I'd be in Guatemala now if it weren't for WARP—maybe, but maybe not."

In May 1998, after years in the Peace Corp in Honduras and other work, Deborah went to Guatemala to help with a seminar given by SERRV International. Through her SERRV contacts, her WARP connections, and contacts she made while working with other artisan groups, Deborah made the commitment to work in Guatemala to be near some of her closest friends. "The only way to have them in my life was to move there, so I have and they are, and I'm content."

As of March 2003, Deborah is the in-country Director of Mayan Hands, an organization started by WARP member Brenda Rosenbaum. Mayan Hands works with 13 groups of Mayan women who live throughout the western and northern highlands of Guatemala. The focus of the group is to sell the women's handiwork in the US, through distributor Mary Joan Ferrara-Marsland, a WARP member. "It is amazing and good work," says Deborah, "and I feel extremely fortunate to have been given this opportunity."

Being such an integral part of the beginnings of WARP, it's not unusual to find that Deborah's continuing personal goals reflect those of WARP: to help fiber artists (weavers and others) come closer to earning a real living, to teach beginning weaving in the US to keep the art strong, and to work for greater intercultural understanding, on any level, through the medium of textiles.

Deborah can be reached via a US forwarding address at PO Box 591828-M131, Miami FL, 33159, and also can receive email at DeborahWF@aol.com.

***Sue Caskey can be contacted at 1477 Autumn Road, Rydal, PA 19046 or by email at scaskey@comcast.net.***

### ***Thanks to***

Sue Caskey, editor of the WARP Member Profile column for the past year. Because of other commitments, Sue has decided she cannot continue in this role. If you are interested in writing this popular column, please get in touch with Linda Temple, contact information on page 4. It's a great way to get to know some of the most interesting people in the world.

### **New Members**

Community Action  
Agency  
320 Wyatt Drive  
Las Cruces, NM 88004  
505/527-8799 x133  
bonol@caasnm.org

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770 County Rd 519  
Frenchtown, NJ 08825  
sdoyle@ptd.net

Mary Alice Favro  
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St. George, VT 05495  
faustfavro@gmavt.net

Sara Goodman  
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603/795-4339  
sara.goodman@valley.net

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262/377-5767  
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rayeric@rnet.com.mx

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408/371-0131  
pshaffner@aol.com

## ***What I Did This Summer...WARP*** **Members Share Their Experiences**

### **Promoting Moroccan Weavers via CNN International**

While I have been selling Moroccan textiles on the Internet since 1994, in the fall of 2001 I began helping Moroccan women weavers sell their woven rugs and pillows on the Internet themselves. Actually, since most of the weavers are older, rural, and illiterate, they do not sell the textiles totally themselves, but with my help and the help of a local assistant who is literate. Early this summer I received an email from a CNN production assistant who had found my web site, [www.marrakeshexpress.org](http://www.marrakeshexpress.org). She asked if I would be interested in doing a segment for their program Design 360. I agreed, and a month later I was south of Marrakesh filming the segment in the village of N'kob, population 700, with a producer and photographer. Another month later, compliments and orders are coming in from around the globe (the show airs in 164 countries). I see this as a model for marketing the work of isolated artisans worldwide, and hope to spend part of this next year to expand to other Moroccan sites, and to obtain funding to better train the assistants and to evaluate and improve the project. Susan Schaefer Davis ([sdavis@uslink.net](mailto:sdavis@uslink.net))

### **Teaching Kumi Himo in New Hampshire**

My WARP-related summer activity was short but sweet! My three-year old daughter and I went up to Interlocken International Summer Camp in New Hampshire and taught a three day workshop in Japanese Braiding (Kumi Himo) to a super group of campers ranging in age from 8 – 13.

It was a treat to be able to share my love of ethnic textile techniques with such enthusiastic kids. My workshop was a big hit and many campers quickly progressed from 8 to 16 strand braids. By the time we left, they all seemed to have gained a sense that there are some really cool textile techniques out there in other parts of the world. Who knows, maybe I planted the seeds for some future WARP members! Beth Davis ([bethbox@hotmail.com](mailto:bethbox@hotmail.com))

### **Finishing Book on Armenian Craftspeople**

Well this time I have a much more exciting tale than I did as a child when I visited my grandparent in Nebraska...I spent the month of June in Armenia. I worked on four projects, but the most exciting was finishing a book on Armenian craftspeople that I had begun two years earlier. (See page 12 for more information about *Crafts of Armenia*.) Philis Alvic ([philisalvic@prodigy.net](mailto:philisalvic@prodigy.net))

### **Knitting for afghans for Afghans**

I purchased a used knitting machine and after practicing a bit, I managed to make a wool sweater to send off with the

*continued on page 9*



## ***What I Did This Summer...***

*continued from page 8*

afghans for Afghans package from the San Juan Island Textile Guild. I was not at all sure what size it would turn out to be, but like to imagine a petite woman may be warmer this winter while wearing it. Maybe others have unused knitting machines that might be put to good use such as this. Jo Critchlow (jobob@rockisland.com)

### **Integrating Arts into the Curriculum**

I attended a week-long seminar on Integrating Arts in to the Curriculum. The institute was taught by SmArt Schools (and education development company in new England). I am working on ways to write a math/weaving/technology curriculum for use in secondary education classrooms and have started to search for funders both on the local and national level. Suzi Ballenger(RealFibers@aol.com)

### **Visiting Ewe weaving villages in Ghana**

At the end of July I spent two weeks in Ghana, visiting Ewe weaving villages in the Volta Region and Asante kente weavers in Kumasi and Bonwire in north central Ghana. One village, poor and isolated, received a government grant to set up a "kente production facility"—a covered, open-air pavilion with a concrete floor where about 40 weavers work at looms, instead of working under trees near their homes across the village. Young men—and some young women, which is new—study kente weaving over a two-year period, learning traditional

patterns as well as new styles with colors that appeal to tourists. With luck, the weavers might get contracts to supply souvenir kente strips sold in shops in the larger cities, or maybe even a commission for a whole cloth from a wealthy tourist. Upon entering the village, you stop at a welcome center and are presented with a laminated sheet of fees - 20,000 Cedis (about \$2.00 U.S.) to visit the weaving pavilion, another 20,000 for a guided tour of the village, more for a traditional meal with a family or overnight stay,

### **New Sister-Members**

Nanyuki Spinners &  
Weavers

Contact: Annah Warutere  
PO Box 25  
Nanyuki, Kenya  
011-254-62-32062  
pceansw@gt.co.ke

International Foundation  
for Fair Trade  
& Development  
Contact: Dr. V.  
Purushothaman  
No.14/8, Rukmani Street,  
UR Nagar (Off Park Road,  
Anna Nagar West  
Extension)  
CHENNAI – 600 050.  
Tamil Nadu, India  
91-44-2654 7717 (telefax)  
iffad@vsnl.com



### **Community Action Agency**

***Custom spinning, weaving  
and/or sewing. Textile arts  
training program in southern  
New Mexico encouraging  
micro-enterprises in the  
colonias.***

505-527-8799, ext. 133  
BondL@caasnm.org  
320 E. Wyatt Drive  
Las Cruces, NM 88001

This project is made possible in part by  
New Mexico Arts, a division of the  
Department of Cultural Affairs, and the  
National Endowment for the Arts.

*paid advertisement*

*continued on page 12*

The Tafean Pah textile art can be viewed on: [www.ThreadsofLife.com](http://www.ThreadsofLife.com). **Threads of Life** will feature the work of the Tafean Pah weavers along with other Indonesian textile artists at an exhibition July 22-August 2, 2003 at Mary Place in Paddington, Sydney, Australia.

### **WARP Newsletter**

#### **Ad Rates**

WARP members:  
Business card - \$6/issue;  
\$22 for 4 issues;  
1/4 page - \$11/issue;  
\$40 for 4 issues;  
1/2 page - \$18/issue;  
\$65 for 4 issues;  
Full page - \$30/issue;  
\$108 for 4 issues;  
Classified - \$1.50 per line  
for members (50 spaces)

Rates for non-WARP members will be double the above figures.

All rates are for camera-ready copy.

## **Tafean Pah Foundation**

*continued from page 1*

Pak Ande worked with farmers in Matabesi and eventually with other villages who saw the possibility of improving their way of life by working cooperatively. As Yovita Meta said, "The greatest asset of the Timor people is their willingness to work together." And together they planted trees and watered them using simple bamboo drip irrigation systems over the long dry seasons. Yovita began to organize weavers in the villages. She saw that weaving was the one way of generating a cash income. The strong cultural community of Biboki still required traditional textiles as ceremonial attire and Yovita saw this as the obvious market for the weavers' work.

***"The greatest asset of the Timor people is their willingness to work together."***

When Pak Ande died in 1996, Yovita continued to develop the vision of Tafean Pah. Today the Foundation fosters programs in weaving, farming, livestock, community based economic development, human resource development and media development. Tafean Pah works with 400 weavers and 2700 organic farmers. The weavers participating in Tafean Pah are organized and cooperate with other villages growing cotton and natural dye materials for their textile production. They have been taught how to save money and Yovita organizes trainings for cooperative members as she continues to strive to make them self-sufficient.

In June **Threads of Life** participated in a Tafean Pah training in the village of Matabesi. The focus of the workshop was to show the women how to make dried indigo cakes that could be stored for many months to supply the weavers with the dye material they need to keep producing textiles through the dry season.

During our visit we saw ten-year-old mango trees now bearing fruit that were initially nurtured by the brilliant but simple bamboo drip irrigation system. This same system is now being used on the red-dye-bearing *morinda citrifolia* trees planted as part of an aid package from **Threads of Life**. In the past the villagers walked twelve kilometers a day to collect water. Today they are digging wells to six meters and finding water, a gift from the trees that they have cared for over the years and that now hold water in the soil.

Watching Yovita talk to farmers and weavers over the days we spent together was inspiring. She fosters independence by drawing people into all conversations and having them supply answers and solutions to their own problems. The **Threads of Life** Indonesian staff have a wonderful model to aspire to in working in other weaving communities.

*Tafean Pah is based in Kefemananu in Biboki Timor. They produce textiles for sale along with some other handicrafts made by the members of the cooperative. Contact: Yovita Meta. Email: [tafeanpah@yahoo.com](mailto:tafeanpah@yahoo.com). Threads of Life, Indonesian Textile Arts Center in Ubud, Bali commissions high quality traditional textiles from more than 80 weavers on six islands. Email: [lafnduck@indosat.net.id](mailto:lafnduck@indosat.net.id).*

## ***UPAVIM and Mayan Hands Will Continue Partnership to Help Artisans and WARP***

Guatemalan weaving cooperatives UPAVIM Crafts and Mayan Hands have generously agreed to consign pre-priced fairly traded handcrafts 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.

### **Another Good Source for Books:**

HamiltonBook.com (<http://www.hamiltonbook.com/>)

Recent finds:

*In Her Hands: Craftswomen Changing the World*, by P. Gianturco & T. Tuttle. Hardbound. Published at \$60.00 ; \$16.95.

*World Textiles: A Visual Guide to Traditional Techniques*, by J. Gillow & B. Sentance. Hardbound. Published at \$50.00 ; \$19.95.

### ***WARP slide show generates discussion***

The WARP slide show has been on the move during the summer and will continue to be shown throughout the Fall. Many groups report the show has generated interesting discussion, so make sure you schedule a showing soon. The slide show will be in New York in September, Arkansas in October, to the Spin-Off Autumn Retreat in November, then back to New York in November. Don't forget you can host a sale of Guatemalan handcrafts to benefit WARP to accompany the slide show (see article at left)

To schedule the slide show, contact Carole Pierce, [cpierce@mis.net](mailto:cpierce@mis.net). To arrange for a textile sale, contact Mary Joan Ferrara-Marsland, [upavim-mayanhands@starpower.net](mailto:upavim-mayanhands@starpower.net)

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### ***Welcome Back!***

Liz Gipson  
1619 E. 4<sup>th</sup> St.  
Loveland, CO 80537  
970/62208284  
lizg@interweave.com

Handweavers Guild of  
Boulder  
PO Box 18568  
Boulder, CO 80308-1568

## ***Crafts of Armenia***

*Edited by Philis Alvic*

While in Armenia working on crafts development for the International Executive Service Corps, I conceived of a book that would present fifty crafts professionals and help promote tourism. In *Crafts of Armenia*, each artist has a two page spread interspersed with Armenian landscapes. Each artist is pictured in the studio, with text covering background, motivating forces, and special techniques. The facing page shows large color photographs of craft objects. In the introduction, I explained that many people took up producing crafts during the desperate economic conditions following the 1991 collapse of the Soviet. The book can be purchased from <http://www.madeinarmeniadirect.com>

### ***What I Did This Summer...***

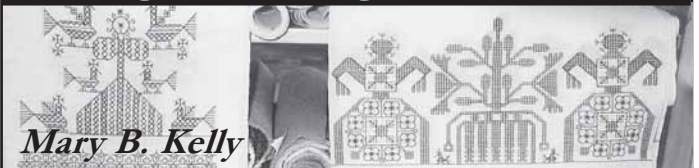
*Continued from page 9*

and even more for a traditional dance performance. After being shown around by John, a recent secondary-school graduate, he asked me (almost pleading) to not forget them, to please help the local school so the children get an education. (A teacher here would live with a family. The government gave another grant to build a separate teacher's house, hoping to attract a teacher.) I left the village deeply touched by John's plea, and wondering if tourism is the answer. Steve Csipke (steveindexer@hotmail.com).

### **Midwest Weavers Welcomes Mayan Hands**

When Mayan Hands was invited by WARP member Laura Strand to participate in the Midwest Weavers Conference this summer by having a sales booth, I was pleased to be asked to represent the Guatemalan weaving cooperative at the event. Participants at the conference, held at Southern Illinois University in Edwardsville, IL, were wonderfully supportive and purchased over \$5,000 in textiles at the booth. Linda Temple (lgtemple@juno.com).

### ***Making and Using Ritual Cloths***



***Mary B. Kelly***

*Just Published... this how-to book gives you many photos, charts and ideas for creating powerful and beautiful cloths for ritual gatherings. Practical advice on transfer and stitching as well as a general history of how ritual cloths have been used in traditional cultures round out this 100 page book.*

*Now available for WARP members at \$5. off. \$25.00 postpaid.  
Send check to: STUDIOBOOKS BOX 23, MCLEAN, NY 13102*

*paid advertisement*

## ***Project Evolution: Enriching Lives With Agriculture, Gardening, and Textile Arts***

*submitted by Ella Baker*

Project Evolution, a non-profit program of the Community Support Services Unit of the Rockbridge Area Community Services Board, in collaboration with ARC of Rockbridge (VA), land owners, and mutual visionaries, is a therapeutic agricultural, gardening, and textile arts program committed to providing enriching opportunities to adults with Development Disabilities. Goals of the program include developing a prevocational program in textile arts to prepare disabled individuals for competitive employment in the public sector. Project Evolution is also participating in efforts to reinstate the Navajo-Churro sheep. In June, Alta, Lena, and their mother, Mary Begay, from Keams Canyon, Arizona shared their knowledge about the Churro Sheep during a Project Evolution-sponsored Wool Celebration.

For more information about Project Evolution, contact WARP member Ella Baker 119 Broad Wing Train, Lexington, VA 24450; 540/464-3489 (phone); or Francile Elrod, 2155 Sycamore Avenue, Buena Vista, VA 24416; 540/261-7781 (phone); racsbg@ntelos.net (e-mail).

### **Center for Traditional Textiles of Cusco has New Home**

*La Tejedora*, the newsletter of The Center for Traditional Textiles of Cusco, reports that the Center has realized its dream of occupying their own space in Cusco. The new building has "parquet floors in some rooms, a courtyard for weaving, flexible spaces to make into galleries and upstairs rooms for the library, meeting and function rooms, and administrative offices." For more information, contact The Center for Traditional Textiles of Cusco; [www.incas.org](http://www.incas.org); 51-84-229-299 (Cusco phone); [cttc@terra.com.pe](mailto:cttc@terra.com.pe) (e-mail);

### ***WARP Thanks...***

- **Market Day!** in Oklahoma City for their generous contribution of \$500 which will be used for special assistance at the next WARP annual meeting
- the Tucson Handweavers and Spinners Guild for their contribution of \$200 for ongoing programs.
- Bobbie Hine for hosting a WARP booth at the Creative Strands Conference in Lewisburg, PA, July 9-13,
- The Creative Strands Conference for a more than \$450 donation from their raffle, and the 22 vendors who donated goods to the raffle.
- Linda Temple for representing WARP at the Midwest Weavers Conference in Edwardsville, IL, June 22-29.

# ***For Sale***

## **Santa Fe School Of Weaving**

**Brochure available**

**Please contact Miriam Leth-Espensen,  
505.982.6312 or e-mail at  
[www.miriamsf@aol.com](mailto:www.miriamsf@aol.com)**

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### **Manos de Oaxaca**

WARP member Eric Mindling will host two trips to visit far corners of Mexico where some of Mesoamerica's richest fiber arts traditions survive.

#### FIBER ARTS OF THE OAXACAN SOUTH COAST

January 31th-February 9th,  
2004

#### MAYAN TEXTILES AND CULTURE:

From Venerable Palenque  
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at [rayeric@RNET.com.mx](mailto:rayeric@RNET.com.mx)

### **Oaxaca Mexico Tour**

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610/781-4345;  
[www.fiberdesignsbysharon.com](http://www.fiberdesignsbysharon.com)

## ***Letters***

### **Lesotho Weavers**

Siiri, a Peace Corps volunteer working with the Elelloang Basali (Be Aware Women) weavers in Lesotho recently paid a visit to John Nash, co-owner of [www.africancraft.com](http://www.africancraft.com), with her parents. Her parents had also been Peace Corps volunteers, but some years back, in Guatamala.

This visit was important because Siiri was carrying a thank you gift along with her to John—a beautiful weaving made by the weavers as thanks for helping to promote their work via the pages on the web.

A number of weavers worked together to form an association before Siiri arrived there, but her presence strengthened sales, especially after she took the initiative to do a website search and found our website. John quickly put pages together for them when Siiri provided him with the necessary information. The number of pages will grow in this next year with the well-equipped office Siiri has put together. More works by the weavers and all their contact and purchasing information can be found at <http://www.africancraft.com/artist/elelloang>.

Louise Meyer, Co-owner of [Africancraft.com](http://www.africancraft.com); 3327 18th Street NW, Washington, DC 20010; 202/328-6834 (phone); [louise6@earthlink.net](mailto:louise6@earthlink.net) (e-mail).



### **European Connections?**

I am a textile artist currently living in Amsterdam, and I am interested in learning as much about textiles as I can while I am in Europe. So here's where you come in!

Do you have a favorite textile-related haunt—whether it be a museum, store, artist studio, or event—anywhere in Europe that you'd be willing to share with me? I'll be traveling a lot over the coming months, and would really appreciate hearing about the best places to go and people to see on the Continent! A favorite fabric shop in Prague? A weaver you know in Greece? A shoe museum in France? I'm interested in finding out about all of it, so please let me know what you know!

Please contact me at as soon as possible (so that I can start planning my travels!). Many thanks and happy travels! Christina Conklin, c/o Anna Conklin, 2901 Buchanan St #8, San Francisco, CA 94123; [christywithay@hotmail.com](mailto:christywithay@hotmail.com)(e-mail).

### **World Weaving Expo**

As you know, our annual World Weaving Expo in Southern California aims to feature international weavers who represent cooperatives to give them a venue to get market exposure to the west coast. Because SARS and terrorism concerns posed a

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## **Letters**

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huge barrier to artists getting visas to attend this year, we opened up the event to US artists to demonstrate lacemaking, blackwork, blockprinting, etc. One California artist, Olivia, who demonstrated painting on silk, was placed next to a native weaver from Colombia, Aura, who was demonstrating weaving. Our featured guests, two Malaysian weavers were luckily able to travel out of Borneo and traveling with them was Edric Ong, who lectured on Borneo's woven art of pua kumbi-a warp Ikat textile. The serendipity of them all meeting each other is in Olivia's e-mail, excerpted below.

Dear Mozelle,

Thank you from the bottom of my heart for inviting me to participate in the World Weaving conference. I had no idea what to expect, and arrived with some question as to how I came to be invited in the first place. It was truly one of the most wonderful experiences of my life. As an economic venue, I did not sell a lot. But it was much more than that! I met the most incredible people from all over the world, found answers to questions I had not yet found words to formulate, made life transforming contacts. I thoroughly enjoyed demonstrating, and I think the people who took advantage of my demonstration liked it a lot.

Aura Suarez and I have not yet set dates for her weaving classes in my studio, but we became fast friends at the conference, and I regard her as a gift. A visionary, she is also a wonderful artist and a brave being. She told me about teaching weaving to young mothers whose husbands had been killed in the wars.

As a result of your conference, I have decided to go to the World Eco-Textiles Forum in Sarawak, at the invitation of Edric Ong. I will be exhibiting my art garments in the international fashion show at the forum, and staying on for two additional weeks as an artist in residence at the Sarawak Arts and Crafts Society, studying native batik. This marvelous invitation would never have happened if you had not written to invite me to exhibit in the conference. I will be forever grateful to all your group for this dream come true. Blessings to your activities. Best wishes, Olivia Batchelder; 20321 Sun Valley Drive, Laguna Beach, CA 92651; studio phone (949) 497-2703.

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## **Co-op America**

*continued from page 3*

Finally, a section called Buying Fair helps the reader identify what to look for in order to put your money where your heart is. Included in this section are "labels to look for": Fair Trade Certified, European Fair Trade Certification, Fair Trade Federation, Rainforest Alliance Certified, and RUGMARK. One of the most helpful sections includes charts on where to find fair trade products.

To find out more about Co-op America (which I highly recommend), go to [www.coopamerica.org](http://www.coopamerica.org) or write them at 1612 K street NW, Suite 600, Washington, DC 20006.

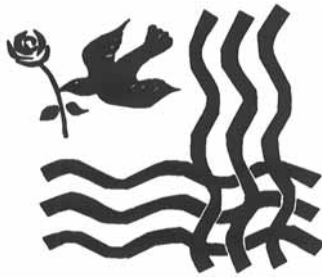
### **Call for Papers**

**Textile Society of  
America's Ninth  
Biennial Symposium**  
Marriott Hotel, Oakland,  
California  
October 6-9, 2004  
"Appropriation, Accul-  
turation, Transformation"

The theme is intended to encourage presentations and discussions about the many ways in which textile traditions have been transformed throughout history by outside influences. These include sources as varied as trade, colonization, war, and technology.

All submissions must be postmarked no later than  
**December 1, 2003.**

For more details access the  
TSA website  
<http://textilesociety.org>



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***Get Ready for WARP's Online Auction - October 11-26 (see page 4)***

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