

WARP



WEAVE A REAL PEACE

Volume 12, Number 3

Fall 2005

Fairloom Partners with Bobbin-Lace Makers

Annie Doran

When I first met Nilda, her head was down as she sat in the entryway to her tiny house on the outskirts of Fortaleza, Brazil—a city with a population of 3 million. Her legs straddled a tightly packed bolster stuffed with dried banana leaves, which secured her craft...and her sole source of income. Her fingers shuffled the colorful embroidery threads secured into the bolster by sharp cactus *espinhas*, heavy brown coconut seeds anchored the threads to prevent tangling, and the seeds clicked a musical rhythm as delicate blossoms appeared. Nilda is a *Rendeira*—a Brazilian bobbin-lace maker.



I saw Nilda in her *favela* (slum) community several times after our initial encounter. Even when she was not engaged in her ten hour day of *renda* making, her head was still down. One day, I asked if she would make her *renda* to sell in the United States and teach other women her craft. She said yes with a straight face and went directly back to her house to start working...we had not talked about *what* yet, but that did not seem to faze her.

Nilda and many others had left their rural villages decades earlier because of drought and unemployment, to follow the economic promises of urban life. Most women left their lace making skills behind. Nilda did not. Soon, a course in the endangered art of *renda* began with Nilda as the instructor—something she had never attempted.

How did I get involved in this project? In the late seventies, my parents began their married life as Peace Corps volunteers in Espirito Santo, Brazil. They returned to the States in '79 and had three daughters who grew up with stories of Brazilian life floating around the house. In 1990, when I was eight years old, I began sticking Portuguese words on appliances at home in an attempt to learn the *lingua Portuguesa*. Coincidentally, during this same year, five women in Fortaleza, Brazil, were organizing a community of 250 families who did not have homes, and many of whom were single mothers. Over the next twelve years, while my interest in working with communities to create quality edu-

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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 1992, WARP was the dream of a handful of people who shared the vision of how great it would be to have a venue to share their interest in textile artisans and communities-in-need in the developing world. For 13 years, WARP has served as this networking venue and has grown to an organization of over 300 members. This summer, WARP shared its mission through brochures in packets for nearly every major fiber arts conference in the U.S. and Canada. We expect the membership to continue to grow, and encourage you to continue to support WARP through your membership, donations, holding UPAVIM/Mayan Hands fundraising sales, participating in our auctions on eBay, and purchasing products with WARP's logo, a project that we expect will expand in the coming year. And, perhaps most of all, we encourage you to participate in the organization's goals of networking and providing support and encouragement via the newsletter and the e-list.

WARP website has a new look!

Our new website is up and running.... and it's fabulous. Not only do we have a new look, but we have a new URL as well. Visit us at www.weavearealpeace.org. Our website has been made possible because of the dedication of two WARP member volunteers, Joan Fernbach and Rose Gerstner. They have put in countless hours of design and programming work – without them this new website would not have happened. Thank you Joan and Rose.

Also, a big thank you goes to Janis Saunders, who for the many years has hosted WARP's website at Weavershand.com. Without Janis' gracious offer to host and maintain this site, WARP would have had no presence in the World Wide Web. For this we are forever grateful to her.

Last but not least, a hats off to the board members who spent time and energy reviewing the site, making suggestions, and offering input. In particular, we thank Melinda Lowrey, who coordinated the design and review process. WARP itself functions because of the generosity of all of its members, just a few of whom are mentioned above.

Scarves to Raise Funds for WARP

Deb Brandon is generously donating hand-dyed 100% silk scarves (8" by 54") discharged with the WARP logo, for sale to members. Available in navy, burgundy, orange, and brown, the scarves sell for \$20 each (incl. shipping); all proceeds go to WARP.

To order, contact Deborah Brandon at
412/268-2552 or by email at
brandon@andrew.cmu.edu



MARK YOUR CALENDAR NOW!

May 19-21, 2006 - WARP Annual Meeting

WARP's 2006 Annual Meeting is slated for May 19-21, 2006, at Dunrovin, a retreat center in Marine On St. Croix, Minnesota. The last WARP meeting in the Midwest was in 1999 when we met at Grailville in Loveland, Ohio.

Dunrovin is an hour to an hour-and-a-half from Minneapolis-St. Paul. It is on the St. Croix River and offers meandering trails through quiet woodlands and a river landing. The meeting also offers a visit opportunity to The Textile Center of Minnesota in Minneapolis, a national fiber arts center dedicated to promoting and preserving textile excellence.

Watch for more information in our newsletter and on our web site!

Center for Traditional Textiles of Cusco Opens New Gallery

Excerpted from an article by Susan Bruce that appeared in La Tejedora; submitted by Chris Switzer

The new Center for Traditional Textiles of Cusco exhibit gallery opened in July in the heart of Cusco on Avenida Sol. Only three years after initially purchasing the building, the new store, business offices, education center, work room, storage area for the permanent collection, dormitories for the demonstration weavers, and the new exhibition were completed.

Nilda Callañaupa, a long time member of WARP, is project coordinator of the Center. Susan Bruce, a member of the CTTC board, writes "While in Cusco, I also met with our very talented and nationally recognized exhibit designer, Sr. Rodolfo Vera Illa S.A.C., a native Cusqueñan now living in Lima. He put together all the exhibit cases and panels and created a beautiful environment for the exhibition we call "Weaving Lives: Traditional Textiles of Cusco."

"A small but ambitious project, the exhibition begins with an explanation of the different kinds of fibers utilized; the mechanics of spinning, weaving, and dyeing; looms and warping techniques; designs and weaving techniques. Following this technical introduction, the visitor is guided through a series of cases illustrating the importance and use of textiles at various stages of life: swaddling babies and infant clothing; a young child's introduction to weaving and spinning; and the weaving and clothing of adolescents, replete with many examples of exquisitely woven ponchos, mantas, belts, bags, and more. This section on life stages of textiles culminates in displays of clothing worn for weddings and other fiestas. The final rooms are dedicated to the use of textiles in ceremonies and daily life. A moving tribute to the grandparents who are treasures of traditional weaving knowledge and a personal message from Nilda complete the exhibit."

Contact information for Nilda Callañaupa and the CTTC is Kennedy A, Av., Dramantes G-17, Cusco, Peru; cttc@terra.com.pe (email); www.incas.org (website).

Last Chance...

Coordinator Needed for WARP Booth at Convergence 2006

WARP had exceptionally successful sales booths at Convergence in both 2000 and 2004, selling textiles and other products from WARP member groups.

Besides selling over \$12,000 in product, the booth provided an opportunity for a lot of visibility for the organization. We would like to have a booth at Convergence 2006 in Grand Rapids, Michigan, but must have a volunteer coordinator to do so. With an early fall deadline for sign-up, we must decide quickly if we can take advantage of this opportunity.

If you want to know more about this how to help WARP (last year the organization netted over \$1300--12% of sales--a major item in our budget), and to have a great time as well (plus a good excuse to go to Convergence), please contact Cheryl Musch at warp@yachana.org.



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The deadline for
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2005 WARP newsletter is
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Send articles and copies of
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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.

Weaving Cultural Connections

N. Marie Dries

Students at Beloit College in Beloit, WI, learn about select cultures in Asia, Central America, India, the Middle East, and the United States by studying textile traditions and putting their own hands to cloth.

"Spinning is a complete exercise in frustration until you start to *get it*," explained WARP member Judy Newland last semester, as students watched her fill the bobbin of her spinning wheel with wool yarn. After demonstrating how to work the treadle, Newland encouraged each class member to try the spinning wheel. The activity was a key element in a class which Newland, an adjunct assistant professor of museum studies, co-taught with Kim Mills, an instructor of anthropology.

Weaving Cultural Connections incorporated elements from anthropology, museum studies, history, economics, and art. It was born out of a conversation that Newland and Mills began more than a year earlier, while participating in a summer workshop that promoted interdisciplinary class development.

Newland, who has been weaving for more than 25 years, discussed her avocation with Mills, who has collected textile samples from around the world. Together they designed a course that used textiles as the foundation for examining colonization, gender relations, popular culture, and tradition.

"Anthropologists often use everyday objects as a starting point for examining cultures," Mills explains. "Textiles provide a particularly fertile arena for study because such everyday objects may have economic, social, and family history. Many times there are stories attached to textiles. For example, in some cultures textiles connect generations through dowries and trousseaus. When parents teach their children how to create textiles, they are also socializing children to the culture."

In the course of the semester, the class examined textile traditions in Asia, Central America, India, the Middle East, and the United States. They read chapters from a book titled *Cloth and Human Experience* (edited by Annette B. Weiner and Jane Schneider), and supplementary texts and articles, watched films from around the world, and welcomed visitors to share their expertise.

The experiential component of the class proved very popular with students. As a group, they discussed Amish quilting and then individually hand-sewed four-piece blocks, which were later assembled into a quilt. They studied the Indonesian process of dyeing cloth in indigo and dyed cotton themselves, analyzed textiles from private collections and the extensive collections of the Beloit College museums, and researched global traditions of carpet-weaving and embroidery.

During their study of Middle Eastern textile traditions, the class members focused on the varied rug knots used by weavers. "Doing so was critical to understanding where the rugs came from, as



*Assistant
Professor Judy
Newland guides
Benjamin
Redman through
the process of
spinning
(photo by N.
Marie Dries)*

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Bedouin Weaving

The Bedouin are nomadic tribes who roam the deserts of the Arabian Peninsula. Traditionally, Bedouin women wove their tents, storage bags, saddle bags, cushions, and rugs. The nomadic lifestyle is now on the decline, and many Bedouin live in settled communities. However, handwoven items are still produced, for use as well as for sale. The yarn used is spun on a drop spindle, and is usually made of either goat hair, sheep wool, camel hair, or camel down. The most common yarn colors are the natural blacks, browns, tans, and white, which are supplemented by handdyed dark reds, orange, and blue yarn.

Bedouin weaving is done on a ground loom made of found materials. It consists of two beams, each held in place behind two stakes that are driven into the ground. The warp is wound continuously over the two beams. String heddles attached to a heddle bar lift up alternating threads to create a shed. The heddle bar is supported on either side of the warp by two rocks. A counter-shed is produced with the aid of a thick flat bar that sits behind the heddle bar. The weaver's tools consist of one or more sword beaters to help in opening the shed, a hook beater which is either a metal hook or a gazelle horn, and various stick shuttles. The weaver first sits on the ground in front of the loom and as the piece progresses, she sits on the completed portion to continue weaving.

Most Bedouin weaving is warp-faced, which means that the warp (rather than the weft) is visible in the finished piece. Designs are created by combining several colored yarns in the warp with various weft manipulations, including pick-up. More complex patterns are produced by weft twining on the warp-faced surface, which produces a weft-faced surface.

Resources:

The Art of the Loom: Weaving Spinning & Dyeing across the World, by Ann Hecht, University of Washington Press.

<http://www.beduinweaving.com/>

<http://www.vkrp.org/studies/cultural/bedouin/info/weaving.asp>

<http://www.saudiaramcoworld.com/issue/198803/in.search.of.bedouin.weavers.htm>

<http://www.jordanjubilee.com/genjord/weaving.htm>

<http://www.trmkt.com/sedu.html>

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

WARP on the Web

<http://www.weavearealpeace.org>

Weave A Real Peace

Membership Information

2005 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

Artisans in Peru and Bolivia Invest in Solar Technology

Louise Meyer & Tara Brown

A Bolivian non-profit organization, Centro de Desarrollo en Energia Solar (CEDESOL), has taught artisans how to build and use solar ovens.

Tara Brown and Sam Miller brought their first solar panel to Taquile Island in July of 1988. When music first blared from a radio attached directly to the small panel, everyone's face broke into a big smile at the realization that electricity can be made from the sun! Today over 80% of the residents have their own photo electric systems, providing them with enough light to be able to weave after dark and to allow their children to do their homework.



These small PV systems that provide 30 to 75 watts of electricity are expensive, so Juan, the president of the Taquile Artisan's Association, looked for assistance and managed to get help creating a microcredit program.

When Julio heard about solar cookers, he used Sam and Tara's building plans and promptly made one for his family, entirely out of local materials, except the aluminum foil purchased in La Paz. Today there are 40 solar ovens on Taquile Island.. Here is what some owners have to say:

Eighty year old Martina was thrilled about being able to cook at night without the moths putting out her candle flame and leaving her in the dark. Sylvia reported that she could weave in the evenings and make enough money to get a new tin roof for her house. Alicia, a star student of 12, can read and study in the evenings to stay ahead on her homework. Her baby brother, Jorge, likes getting warm baths with solar heated water. Silvano, his father, tells us that his whole extended family is more prosperous because of having solar electric and solar ovens.

Ruth Saavedra de Whitfield runs Centro de Desarrollo en Energia Solar, a Bolivian non-profit that trains people to build and use solar ovens. She and her husband David have traveled from village to village into Bolivia's most remote regions because they are convinced that it is the best means of liberating women from drudgery; protecting children from burns caused by fire cooking, of financial savings, and improved health. Ruth often says: "Solar ovens are the best and most inexpensive way to improve the quality of life" of my people.

In 2002, Forest Kaser, a Peace Corps Volunteer asked Ruth and David to train 40 indigenous artisans living in San Pedro de Buenavista, Sakani, in the Department of Potosi, located 12 hours from Cochabamba. They walked the last three hours on paths into this high region of the alti-plano. Llamas carried the wooden pieces they pre-cut into kits. Funds to run this one-week workshop where each person assembles his/her own solar oven came from Rotary International.

Sister Memberships Available

WARP has several funded Sister Memberships available for international textile organizations. If you know of an international group who is involved in textile arts and could benefit from connecting with WARP and receiving our newsletter and other benefits, please send complete contact information to Cheryl Musch (contact information on page 2), including group name, contact name, mailing address, email address, phone, fax, and web site. A sentence or two about the group would also be very helpful.

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Artisanos en Perú y Bolivia

Invierten en Tecnología Solar

L. Meyer y Tara Miller

Una organización no-gubernamental boliviana, el Centro de Desarrollo en Energía Solar (CEDESOL), enseña a los artesanos cómo construir y usar hornos solares.

Tara Miller y Sam Brown trajeron el primer panel solar a Taquile en julio de 1988. Cuando la radio conectada a un pequeño panel solar comenzó a rugir, todos los rostros esbozaron una sonrisa al ver que se puede generar electricidad con el sol. Hoy más de 80% de los residentes de la isla tienen su propio sistema fotoeléctrico, que les suministra suficiente luz para poder tejer después de la caída del sol y para que sus hijos hagan las tareas de la escuela. Estos pequeños sistemas fotovoltaicos, que proveen de 30 a 75 voltios de electricidad, son costosos, así que Juan, el presidente de la Asociación de artesanos de Taquile, buscó asistencia y logró obtenerla mediante la creación de un pequeño programa de micro crédito.

Cuando Julio supo de la cocinas solares pidió a Sam y Tara los gráficos y rápidamente construyó una para su familia, hecha enteramente con materiales locales, excepto la hoja de aluminio que compró en La Paz. Hoy existen 40 hornos solares en la isla de Taquile. Esto es lo que dicen algunos de los utilizadores:

Martina, de 80 años, estaba feliz de poder cocinar en la noche sin que las polillas apagarán la vela, dejándola en la oscuridad.

Silvia informó que ella podía tejer en las noches y así ganar suficiente dinero para instalar un nuevo techo de calamina para su casa. Alicia, una alumna brillante de 12 años, puede leer y estudiar en las noches para avanzar sus tareas escolares. A su primito Jorge le gusta bañarse en el agua tibia calentada por la tecnología solar. Silvano, su papá, dice que su familia extendida entera ha prosperado porque tienen hornos eléctricos-solares y solares.



Ruth Saavedra de Whitfield es la gerente de CEDESOL. Con su esposo David ella ha viajado de pueblo en pueblo a las regiones más remotas de Bolivia porque están convencidos de que la tecnología solar proporciona la mejor manera de liberar a las mujeres de los trabajos pesados; de proteger a los niños de las quemaduras causadas por el fuego de la cocina, a los ahorros financieros y a la salud de la familia. Ruth dice frecuentemente: “los hornos solares son la mejor manera y la más barata de mejorar la calidad de vida de mi gente.”

En el año 2002 el Sr. Foreste Kaser, voluntario del Cuerpo de Paz de los EEUU, solicitó a Ruth y David que capaciten a 40 artesanos indígenas en San Pedro de Buenavista, Sakani, en el Departamento de Potosí, a 12 horas de Cochabamba. Para llegar, caminaron las últimas 3 horas en altos senderos en esta elevada región del altiplano. Las llamas cargaban las piezas de madera ya cortadas de los modelos. En este taller de una semana cada uno

suige a la página 11

Funding Connections

If you know of a textile group in need, maybe one with whom you've worked, let Cheryl know specifically what they need and what it will cost, and we'll get the information into the next newsletter. Contact information for Cheryl is on page 2.

Fairloom Partners with Bobbin-Lace Makers

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cation and employment developed, these 250 families occupied a plot of land along the coast of Fortaleza and began fulfilling their dreams. They called it Terra Prometida, or "Promised Land."

I found myself living and researching in this community in 2002. In October 2004, I returned with a dream. The local women had a similar idea, so we put our shared dreams into action and within the "Promised Land," we launched the pilot project of Fairloom.

Fairloom is a U.S. 501(c)3 non-profit organization working to enrich the lives of the international community through the cultural exchange of knowledge, crafts, and stories. We form partnerships with communities to establish artisan groups that preserve cultural art and produce marketable textile items. These textiles are marketed internationally through Fairloom with proceeds return to the community to develop and run education programs. Fairloom's method is to establish a system that empowers the individual and community through WORK/EDUCATION/EXPRESSION.

WORK

"I am illiterate. I don't know how to write my name. But I know my work - my art. And with the help of others, I am going to help our community grow strong." Nilda Ferreira Souza, lace-maker

In Terra Prometida, Fairloom's pilot community, there are seventeen women involved in textile production, nine of them working full time. Our goal is to involve thirty artisans by June 2006. By June 2007 Fairloom plans to begin spreading to other communities in NE Brazil.

EDUCATION

"I met new friends, bettered my communication and learned to listen more. I brought these skills back to my family and we have more peace in our home." Kristina Pequeno, apprentice weaver

Not only are Fairloom's artisans learning an art and other self-development skills, but funds from the sale of the textile art will support community educational programs. We also have a program that provides children with access to various world and generational cultures and strengthens literacy skills by opening lines of communication between children of the international community.

EXPRESSION

"We are discovering that art is a part of our lives and that it comes from deep inside of us." Luana da Silva Cavalcante, apprentice weaver

Expression is encouraged among every aspect of Fairloom's international community. Workers express themselves through their artistry.

We invite you to be a part of Fairloom's community where dialogue and learning is always flowing and where generosity is a two-way street. Please visit our site at www.fairloom.org to learn more, make a donation, or share your thoughts.

Annie Doran can be reached at P.O. Box 3050, Westport, MA 02790; 508/264-2729 (phone); annie@fairloom.org (email).

Thanks to...

Tucson Handweavers & Spinners Guild for their ongoing support and donation of \$250.

Kathleen Wain for her generous contribution to WARP by hosting an UPAVIM/Mayan Hands sales.

Portland Handweavers Guild for their support at the \$100 level.

SERRV International for their donation of used office equipment.

Update: The Crafts Center at CHF International

Heather Bowen

WARP members who attended the 2005 annual meeting learned more about the role CHF International has taken in bringing Crafts Center resources directly to artisan communities worldwide.

Since 1986, the Crafts Center (now the Crafts Center at CHF International) has sought to serve low-income artisans in a variety of ways, emphasizing the relationships between artisans, resources, and markets. It has championed handmade products as a means of income generation and an effective lever out of poverty, stressing the complementary and pivotal role of micro-credit in crafts enterprises.

CHF International, a non-profit organization known for innovative and effective programming, has been working since 2004 to expand the reach and impact of the Crafts Center at the grassroots level, through its more than 35 overseas programs in diverse locations such as Bolivia, Indonesia, and Romania.

At the WARP meeting, Crafts Center member Louise Meyer shared issues of *Crafts News* with attendees, donated by CHF International. *Crafts News* serves as a forum for discussion among those in the crafts and development worlds and positioned the Center as a critical resource and networking opportunity for those who create, assist with, and buy crafts.

The Crafts Center at CHF International is dedicated to stimulating local economies by improving the lives of low-income artisans around the world while preserving their cultural heritage. Through targeted training and business development services, the provision of market linkages, and the development of business associations, our programs empower entrepreneurs to compete in the global marketplace and improve the quality of their own lives.

The Crafts Center improves the capacity of artisans and small businesses to produce and market quality handicrafts for local, regional, and export markets. Crafts Center has access to a network of 14,000 artisans, producers, buyers, and capacity-builders who help facilitate this process. The Crafts Center is distinguished by its focus on grassroots crafts organizations.

CHF International's mission is to be a catalyst for long-lasting positive change in low and moderate income communities around the world, helping them to improve their social, economic, and environmental conditions. CHF International, which was founded in 1952, is committed to giving people in need the tools and opportunities they need to become self-sufficient, lead healthy and productive lives.

Heather Bowen, Crafts Center Manager, can be reached at The Crafts Center at CHF International, 8601 Georgia Avenue., Suite 800, Silver Spring, MD 20910; 301/5897-4700 (phone); www.craftscenter.org (web); craftscenter@chfinternational.org (email).



Crafts Center's Latin America Representative, Celeste Matute, offers business training to members of the organization ARTETROPIC in Bolivia.

At the Textile Museum

Public Gallery Talk & Tour:

Silk & Leather: Splendid Attire of 19th-Century Central Asia
Curator John Wertime
Saturday, September 3,
11 a.m.

Fall Textile

Symposium: *Japanese Style and the Culture of Cloth*
October 21-23

This weekend conference will explore the enduring appeal of Japanese textiles from the Nara period (645-794 CE) to the cutting-edge 21st century.

Exhibitions on view:

Textiles for This World and Beyond: Treasures from Insular Southeast Asia
thru September 18, 2005

Gods and Empire: Huari Ceremonial Textiles
thru January 15, 2006

Coming soon:

Silk & Leather: Splendid Attire of 19th-Century Central Asia
September 2, 2005 -
February 26, 2006

October 14, 2005 -
February 12, 2006
Rozome Masters of Japan

Washington, D.C.

For more information, access the Textile Center's website at

www.textilemuseum.org

Columnist Needed

The WARP newsletter is in need of a volunteer to write the Member Profile column. This has been a popular column in the past, and is a most enjoyable way to "meet" interesting people. If you would like to contribute to WARP in this way, please contact Linda Temple at LGTemple@juno.com. Thanks.

Letters...

PLENTY and UPAVIM Partnership

(Editor's note: Many WARP members are familiar with UPAVIM, whose US coordinator Mary Joan Ferrara-Marsland is a long-time WARP member. UPAVIM, along with Mayan Hands, have been providing wonderful textiles for WARP member sales for several years.)

This is a story about a group helping UPAVIM with nutrition by providing technical assistance in the development of a soy foods business. Interestingly enough, I have followed WARP and Plenty for years, only to find them crossing paths.

Plenty International, founded in 1974, is a village-based international development agency--a cooperative, intentional community located on 1750 community-owned acres in Tennessee. Plenty has become known as the "soybean organization" in some circles due to their longstanding experience developing and implementing soy projects in diverse countries throughout the world. Plenty's website is at <http://www.plenty.org/projects.html>

UPAVIM's website (<http://www.upavim.org/english/businesses.htm#soya>) talks about this partnership as well: "UPAVIM is planning on opening a soy production facility which will produce nutritious fresh milk to meet the needs of the children at UPAVIM and for sale in the community."

--Carlona Coker

Carlona can be reached at 7369 St. Rt. 39, Millersburg, OH 44654; 330/674-5627 (phone); carlona@valkyrie.net (email).

Artisans invest in solar technology

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In 2004, a church group invited them to train artisans in Itapaya, located one hour from Cochabamba. More modern artisans, exposed to the urban culture, live here. Their project goal is to revive ancient fiber traditions. Most artisans own their own sheep and dye the wool using local plants. Some of their products are exported to Europe. Ruth always puts local food (corn, potatoes, quinoa) out to cook for lunch while everyone is hammering parts of the ovens together. By the time the one-week workshop in Itapaya was over, all 30 participants will have seen and tasted many different recipes prepared in the solar ovens. Some people can afford to pay the cost of the oven (\$65) on time. Others are offered a barter contract in which they agree to build more ovens for the community or to train neighbors how to use them.

Ruth claims that women can be transformed by learning to solar cook. "Previously Carmen had no self-esteem. Learning to solar cook gave her confidence in herself. She is now my best trainer." Solar cookers free up time from the punishing work of foraging for firewood and the hours spent tending the three-stone cooking fire, time that these artisans can now spend on weaving, knitting, and on another income generating project.

WARP members Tara & Sam trade solar electric, solar cookers and other appropriate technologies for weaving and knitted goods from Taquile Island, Lake Titicaca, Peru. They can be contacted at 41342 Road O, Paonia, CO 81428; 970/527-6570 (phone); tarasam@paonia.com (email). For more information about the solar cookers, access www.she-inc.org

RUGMARK Foundation e-News

Excerpts from the June 30 issue of RUGMARK Foundation e-News:

- RUGMARK USA seeks a Development Director
- Former child weavers in Nepal prepare for advanced degrees and professional careers
- RUGMARK addresses health concerns in Nepali weaving communities with a series of mobile health clinics for adult weavers and their children working in RUGMARK-licensed rug factories. To learn more about RUGMARK's activities in Nepal visit <http://www.nepalrugmark.org/index1.html>.
- UNICEF publishes "Child Labour Resource Guide" to help businesses eliminate child labor - Businesses that use and promote the RUGMARK certification can receive the following benefits as outlined in the UNICEF report.

For complete information on these topics and more, access RUGMARK's newsletter archives at <http://www.rugmark.org/e-Newsletter.htm>. RUGMARK Foundation, 733 15th Street, Suite 912, Washington, DC 20005; 202/347-4205 (phone); 202/347-4885 (fax); www.rugmark.org (website).

Artesanos invierten en tecnología solar

suige de la pagina 7

pudo fabricando su propio horno solar. El club Rotary International aportó el financiamiento para hacerlo posible.

En el 2004, un grupo de una iglesia los envió a capacitar artesanos de Itapaya, a una hora de Cochabamba. Estos eran artesanos más modernos, ya expuestos a la vida cultural urbana. El objetivo del proyecto era revivir antiguas artes con fibras tradicionales. La mayoría de los artesanos poseen sus propias ovejas y tiñen la lana usando plantas locales. Algunos de sus productos son exportados a Europa. Ruth siempre cocina comida local (maíz, papas, quínoa) en su cocina solar para el almuerzo, mientras los participantes están fusionando las diferentes partes del horno. Al final de la semana del taller, los 30 participantes habían visto y probado las diferentes recetas cocidas en el horno solar. Algunos pudieron pagar el costo del horno (\$65.-) oportunamente. A otros se les ha ofrecido que, a cambio, construyan mas hornos para la comunidad o enseñen a sus vecinos a construirlos y utilizarlos.

Ruth afirma que las mujeres pueden transformarse aprendiendo la cocina solar. "Antes Carmen carecía de autoestima. El aprender la cocina solar le dio más confianza en sí misma. Ella es ahora mi mejor instructora." Las cocinas solares liberan el tiempo y del pesado trabajo de buscar leña y las horas dedicadas a cuidar un fuego de 3-piedras; este tiempo puede utilizarse tejiendo, o en otras tareas que generan ingreso, o con sus familias.

Miembros de WARP Tara y Sam intercambian cocinas solares, eléctricas-solares y otras tecnologías apropiadas, por hilados y tejidos de la isla de Taquile en el lago Titicaca, Perú. Tara y Sam Brown, 41342 Road O, Paonia, CO 81428; 970/527-6570; tarasam@paonia.com. Para más información, consulte www.she-inc.org.

WARP Slide Show/Video

The WARP slide show continues to travel and get inquiries. It is booked for October, November, and December of this year, going to Iowa, Oregon, Vermont, New York, California, Rhode Island, and Massachusetts.

And for 2006 it will be going to Pennsylvania, Indiana, and California.

Plan your show now to make sure you get on the calendar.

Many guilds plan sales of UPVIM and Mayan Hands products in conjunction with the show. For more information, contact Mary Joan Ferrara-Marsland, UpavimMayanhands@comcast.net (email); 301/515-5911 (phone). Profits from these sales benefit WARP.

To reserve the show in slide, VHS, or CD format, contact Carole Pierce, cpierce@mis.net (email); 859/986-8666 (phone).

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Weaving Cultural Connections

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different cultural groups from geographic regions use different knot types," Newland says.

The class perused several articles about Mohandas Gandhi's efforts to revive India's centuries-old textile industry as a means of resisting British colonialism during the 1920s. Later, they attempted to spin balls of loose cotton into fine thread using small hand-manipulated Indian *takli* drop spindles and the more complex spinning wheel.

"What Gandhi asked his followers to do is exactly what we are asking you to do," Mills reminded students as they tried to master the form. "He asked people who had never spun before to spin their own thread and weave their own cloth. Think about how difficult that was, and what kind of a political statement it made."

Sociology major Francesca Vitale, of Brattleboro, VT, planned on designing an interdisciplinary studies minor in textiles even before she signed up for Weaving Cultural Connections. The class cemented her desire to really delve into the subject.

"The class put things into perspective," she says. "We would study the history of a particular weaving tradition during one class, then have a hands-on lesson in the next. When we were trying to spin cotton on the Indian spindles, we were all so frustrated. But the activity made us appreciate the situation we read about."

Newland and Mills made a point of taking students into the community. In November, they visited the home of area resident and master quilter LaVaughn Kunny, where the group worked together on the quilt that was begun earlier in the semester (later donated to a local charity). They also took a field trip to the Vavning School for Weaving and Heritage Arts in nearby Shopiere, WI, where founder Juanita Hofstrom gave students a tour of the facility and showed them her collection of looms and spinning wheels.

Stephanie Haney, an art history major from Louisville, KY, found that time spent at the Vavning School helped her place earlier discussions in context.

"Looking at the different types of looms, I recognized the long tradition of handicrafts for people throughout the world," she comments. "I learned that during the American Depression weaving was a source of livelihood for many women. Later on, I was able to connect this to contemporary society in Guatemala, where—for a number of indigenous Guatemalan women—textile production is also their livelihood. This class bridged connections not only across cultures, but across time as well."

Mills hopes that students will take what they've learned and use the information to better understand the breadth of human experience. "Such activities break down barriers between academic and experiential learning, so that students see the value in both perspectives," she says. "That translates into a more comprehensive perspective on education and on life."

For her part, Newland hopes to expand the empirical component of the class. "Exploring culture through textiles can be a rich ongoing learning experience for students at Beloit College."

Judy Newland lives at 744 Wisconsin Avenue, Beloit, WI 53511; 608/365-5994 (phone); newlandj@beloit.edu (email).

Letters...

Cooking with Solar Energy

At last April's Annual Meeting, Louise Meyer demonstrated a wonderful solar cooker that she helped develop, the HotPot. The NGO developed to distribute them, Solar Household Energy, is making them available in deforested regions of Latin America and Africa. I was enchanted with the cooker, which she set up on the front porch one morning to cook rice. In addition to an aluminum reflector, it uses a cleverly-designed two-part cooking unit. A black aluminum bowl fits snugly inside a glass bowl and lid, creating a greenhouse effect. I've been using it successfully all summer long in my front yard in upstate New York, a much more northerly latitude than the regions for which it was designed. Coq au Vin was my first effort, and the chicken was well-cooked, moist and succulent. You can throw in rice, lentils, some Patak's curry base, an onion and voila!— a wonderful curry casserole. One hot afternoon, I put trout fillets and corn on the cob in the cooker at 4, went off to the pool to swim, and came home at 6. Dinner was ready, and it was the most flavorful corn I've ever eaten! Tonight, we'll have HotPot tofu and mixed greens in a stir-fry sauce.

The HotPot reaches temperatures similar to a slow cooker, so cookbooks written for them is a good source of ideas. ***Not Your Mother's Slow Cooker Cookbook*** by Beth Hensperger has a good selection of ethnic recipes.

My husband, who teaches a college class on the physics of energy, is planning to use the HotPot in the solar energy component of the class.

The HotPot is currently available from Realgoods.com. They are donating funds from the sale of HotPots to Solar Household Energy. You can also read more about the HotPot at <http://www.she-inc.org/about.htm>, the website of Solar Household Energy. WARP members will enjoy the wonderful photographs of the HotPot in action throughout the developing world.

—Sarah Saulson

Contact information for Sarah is on page 2.

WARP Newsletter Ad Rates

For 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 are double the above figures.

All rates are for camera-ready copy.

More New Members

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Funding Connections

submitted by Carlona Coker

Central American Medical Outreach (CAMO) is helping women in prison learn to sew. If you visit <http://www.camo@camo.org> and click on 'news' this will take you to an article about this project in Santa Rosa.

New Group Project: Women's Sewing Program

The prison system in Central America is known for its deplorable conditions. Exacerbating the circumstances for the inmates is the lack of a fair and balanced justice system. These two factors create a reality for women in the system that is filled with frustration and despair. CAMO came in contact with this reality face to face in February when the Santa Rosa (Honduras) jail called to ask for help. The women's block was hoping to find someone who was willing to help them create an avenue for education and commerce. Living in cramped quarters in triple decker bunk beds, the women are held in jail until their families can come up with the money to either bribe the guards or the judge. Justice works, for the most part, not on guilt or innocence but influence. The result is a group of poor women who have been forgotten in jail. What they've asked CAMO to do is supply them with sewing materials to make clothes and other home-made items. They plan to donate a portion of their goods to the needy that CAMO treats, the other portion of their goods they will sell in order to help the families they've left behind and to buy replacement supplies to continue sewing. As an example of their work, the women anxiously showed us their embroidery work. They used their pillowcases, bed sheets and lace from the clothes they wore to jail for material and embroidered beautiful creations.

Please consider donating any of the following items to help:

Requested Sewing Supplies

- 1) **Sewing Machines** – in good working order with appropriate bobbins and needles.
- 2) **Cotton or Cotton-blend material** that is easy to work with for beginner sewers.
- 3) **Patterns for easy-to-make children's clothing** to be donated to needy families in Santa Rosa
- 4) **Needle and Thread** – for embroidery work and general sewing, zippers, buttons, Velcro and other sewing notions

CAMO is a non-denominational Christian organization providing medical equipment, community service, supplies and training to the impoverished regions of Central America. Contact information: CAMO, 322 Westwood Avenue, Orrville, OH 44667; 330/683-5956 (phone) camo@camo.org (email)

More Funding Connections

Yayasan Pecinta Budaya Bebali, an Indonesian nonprofit that researches traditional textile arts: digital cameras and 35 mm SLR camera bodies; lenses for the 35 mm SLR cameras, and tripods. For more information contact Jeane Howe at tac@threadsoflife.com.

Kathleen Vitale of Endangered Threads Documentaries: \$500 for transportation and simple lodging for women from the Samac Coop in Guatemala to receive quality control training. Additional funds would officially unite all those producing the ancient "Piq' B'il," (white on white) textiles, who would benefit from improved contact outside the area, better knowledge of marketing measures, and educational opportunities. Contact Kathleen at kathleenvitale@earthlink.net

Mayan Hands, a fair trade enterprise which strives to provide a regular income for traditional backstrap weavers in Guatemala: a pickup, two or four wheel drive with an extended cab; another four wheel drive, reliable vehicle. For more information, contact Deborah Chandler by email at mhands@intelnnet.com.

Letters...

Common Threads Returns from Romania

As reported in the Spring issue of the Weave A Real Peace newsletter, Common Threads Cultural Connection members spent much of March and April in Romania, with the goal of forging new friendships through folk music, fiber art, visual art, and written word in nursing homes and orphanages in the Carpathian Mountains of Transylvania. Mark, Dan, Shari and Karen returned from Romania on April 15, 2005, having created many successful connections, leaving a trail of welcome for an eventual return. Karen Sutherland writes:

Our music, with the variety of instrumentation and styles, along with storytelling, provided a winning backdrop for the cultural exchange. We demonstrated and taught fiber art techniques and provided materials, collected wool from each area we traveled through, and learned songs, dances, printmaking, felting, weaving, and egg-dyeing techniques. Moments when I shook hands, tearfully kissing either cheek of those touched by the exchange of heartfelt messages in nursing homes and care centers have enriched me immeasurably. This is where, I believe, our strength lies for the future. I have an energized feeling and am glad we met the initial goals set forth by Common Thread Cultural Connections only one year ago.

The pleasure and surprise at the outreach efforts of Common Thread Cultural Connections, as well as the appreciation of traditional arts, was expressed universally by our audiences along with a desire to involve youth in the learning and exchange of folk arts. One of the offshoots to the Transylvanian trip already is enthusiastic talk of joining with an effort to actively bring study of folk arts to young people through a summer camp program, with an invitation for Common Threads to be on staff. Let us know if you are interested in participating in this idea.

I am glad that so many of you have been part of this neighborhood project and look forward to your continued support as we move through phase three of re-connecting with our contacts in care centers throughout the Champlain Valley and spreading awareness of the connections we have made in schools and community groups.

For more information, contact Karen Sutherland at P.O. Box 123 Monkton, VT 05469; karensu@sover.net (email).

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Directory Correction

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WARP Brochures Available

If you would like copies of WARP's 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)



Weave a Real Peace
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Our first bi-lingual issue! See articles on page 6 and 7.

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