

WARP



WEAVE A REAL PEACE

Volume 8, Number 1

Spring 2001

New Rugs in the Old Way

Jennie Wood

Part I

Historically, the hand-knotted textiles we call 'oriental' rugs have been woven in a region of the world that includes Turkey, Iran (Persia), Armenia and the Caucasus, and parts of South and Central Asia, especially Turkmenistan, Afghanistan, and Pakistan.

As it has turned out, in the last decades of the twentieth century, most of this region has undergone tremendous political conflict, resulting in economic disaster, hundreds of thousands of deaths, and massive dislocation of families from their homes. The dissolution of the Soviet Union left much of Central Asia and the Caucasus with essentially no economic infrastructure. And Afghanistan, of course, was a slice-and-dice joint venture engaged in by the Soviet Union and the US State Department that has left the country in shambles.

With the decline in availability of fine old rugs and the concomitant steady rise in their prices, a number of rug weaving projects have emerged that produce fine new rugs in the old way – with handspun yarns and traditional dyes. I'd like to introduce you to some of these projects, particularly a few that I am personally familiar with and that are working with refugees and other threatened populations. However, there is too much to this interesting story to cover it all in one article. Part II will appear in the next issue of the WARP Newsletter.

The way was paved for the reintroduction of natural dyes in carpet weaving about fifteen years ago by the Dobag project in western Turkey. Although they do not involve refugees or other severely threatened peoples, this organization has contributed enormously to research on old dye recipes and dyeing techniques and, most importantly, has re-educated a group of Turkish villagers in their own dyeing traditions. The project also sets standards for

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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

Our member directory is now in production and will go to press by the end of February. Check your mailing label to see if you've renewed for 2001. If not, and you're planning to renew and want to be included in WARP's 2001 Member Directory, please fax your update form to 305/768-8470 or e-mail warp@yachana.org as soon as possible.

Thanks are in order to a number of wonderful WARP volunteers. On behalf of the board and myself, I'd like to thank Sharon Rowlen for her work in creating a new database for WARP; Hope Thomas for all the work she's already put in on the annual meeting (and the work yet to come!); Beth Davis for her fine management of our e-list Fred's Threads; Debbie Durham for her long-time work with lending the WARP slide show; Donna Duke for doing WARP's taxes; and Carol Heyman for the donation of the Chiapas slide show (see page 8). Also to Beth and Debbie for their work on the Nominating Committee and their recommendations for superb board members. Thanks to all of you who have made contributions to WARP, large and small.

WARP Board Update

The resignation of Babbie Cameron, who has served on the WARP board of directors for the past two years, was regretfully accepted last fall. Babbie's leadership will be missed—she was instrumental in planning the 2000 Annual Meeting at Ghost Ranch, and she organized the construction of the Cloth Bridge for Convergence 2000. Her ideas, energy, and input have been invaluable.

As outlined in the by-laws, the current nominating committee (Beth Davis and Debbie Durham) recommended Marcia Bellas to complete the last year of Babbie's term of office. The remaining board members enthusiastically approved Marcia's nomination, and Marcia will take office at the May meeting. See page 5 for more information about Marcia.

Following is a message from Babbie. Please join us in sending a heartfelt thank you to Babbie for her work!

Dear WARP Members,

At last year's annual meeting I asked Deborah Chandler if she was nervous about making the presentation on Sunday, outlining the Board's major new fundraising initiative. She said "yes I was before I took an hour long hike in the mountains (behind Ghost Ranch). I knew what I had to say after that." Her talk was like a love letter from a mother to her children, with just a little "now get to work, kids" thrown in as well!

As I thought about how to announce my resignation from the WARP Board before my term expires, I sat and stared out at the mountains that grace our western Maine landscape. I knew what I needed to say to each of you. My life has been "on stage" for many years. Now I need to retreat to these hills and let go of some of the major responsibilities (such as Rainbow Socks and WARP) that have meant so much but have left me deeply tired. It was a great pleasure to serve on a Board with wonderful women doing wonderful things. I look forward to keeping my ties to WARP but in an informal way. Gratefully, Babbie Cameron

Register Now for Annual Meeting

The 2001 WARP Annual Meeting will be held at Sargent Camp, near Hancock, New Hampshire, on May 4-6. This event has always been a focal point of WARP activities. In fact, the original purpose of WARP was to gather together our most interesting friends and people-we-would-like-to-have-as-friends to exchange ideas, experiences, passions, and plans. All of the past meetings have more than lived up to our expectations, and this one promises to continue the tradition. Hope Thomas has done an excellent job of putting together a fine program, and has even managed to leave some blocks of time for us to “just visit,” one of the most important goals of the meeting.

The conference will focus on the early textile history of the United States, and the presentations and field trips will provide an opportunity to learn how textile production was industrialized in this country. Even though the focus will be on early U.S. textiles, several special sessions will highlight international textile projects that WARP members have been involved with during the past year. See the tentative agenda at right.

Sargent Camp is a multiple-use educational and recreational facility owned and operated by Boston University. The 850 acre camp is located in a secluded area, with wooden buildings surrounding a huge flat recreation field; a pond is visible through the trees. We will be walking between buildings so bring layers of clothes and a change of shoes in case of rain or mud!

Costs: \$145 per person, which includes all meeting expenses, lodging, and food from Friday evening through Sunday noon. All rooms are double occupancy. There will be shared rooms and shared baths, so if you want to request a particular roommate, please do so when registering (registration form on page 15). The camp supplies linens. There is an additional \$40 charge for anyone wanting to take a van from Logan Airport to Sargent Camp (see “Getting There”).

Optional side trips: There are two optional trips available for Monday and Tuesday: On Monday those who are able will tour the National Park in Lowell, which includes the Boott Mill and the Quilt Museum. On Tuesday, Molly Martin will open the Hamill Gallery of African Art in Boston for those who are able to stay over. Recommendations for hotels in the area will be given to those registering for the conference.

Getting there:

By car - Let us know if you're driving to Sargent Camp, and we'll provide information with your registration packet. Both airports have rental cars available, and we will be carpooling to many of our field trip sites.

By air - You can fly into either Logan International Airport in Boston or to Manchester, NH. If you are flying into Logan, we will be reserving a van on Friday morning which will go

Continued on page 15

Tentative Schedule **WARP Annual Meeting**

Friday, May 4:

2:00 p.m. - Meet at the Textile Museum in Lowell, MA for a guided tour. (Anyone who is interested can also visit the conservation center for an additional \$5, paid on site.) See article on page 6 for more information about the Textile Museum.

4:00 p.m. - carpool to Sargent Camp

6:00 p.m. - dinner at Sargent Camp

Evening - Introductions

Saturday, May 5:

9:00 a.m. - carpool to Harrisville (a 15 min. drive) for a tour by Chick Colony

Noon - lunch at Sargent Camp

1:00 p.m. - Slide presentation by **Bob Perreault**, an independent scholar affiliated with the New Hampshire Humanities Council - “Putting Faces on the Textile Industry”

3:30 p.m. - Concurrent talks:

Philis Alvic

Armenia experiences

Mary Kelly

Recent trip to Central Asia

Jennie Wood

”Handspinning, Dyeing, and Weaving in Central Asia”

Evening - WARP Annual Business Meeting; Show & Tell

Sunday, May 6:

9:00 a.m. - Concurrent talks:

Molly Martin

Recent research on African Textiles

Melissa Walker

“Will the Harris Tweed Survive?”

10:00 a.m. - **Patryc Wiggins** -

“From Mill Worker to Economic Development, Where Are We Now?”

Noon - dinner

Official end of meeting

Optional activities (see article at left)



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The deadline for
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edited or shortened at the
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WARP on the Web

[http://www.weavershand.com/
warp.html](http://www.weavershand.com/warp.html)

*thanks to Janis Saunders and
Beth Davis*

WARP e-group

[http://groups.yahoo.com/
group/WeaveARealPeace](http://groups.yahoo.com/group/WeaveARealPeace)

Letters...

Best Wheel for Spinning Brown Cotton?

Dear WARP and beyond,

There is a group of women here in Guatemala who have been spinning brown cotton on drop spindles for some time. Recently they received a small grant to build spinning wheels to facilitate the process. This came about in part as a result of seeing my Louet spinning wheel, which I love and have used to spin plenty of cotton. But I remember that years ago spinners who are far more serious than I claimed that the Louet was not a good cotton spinner, I think because of the spinning ratio, tho I'm not sure.

If any of you have any ideas about this, especially any good solid ones, and/or any constructive suggestions, please send them asap to me and/or Brenda Rosenbaum, at these two addresses: DeborahWF@aol.com, ARosenbaum@guate.net. Thanks, Deborah Chandler, Guatemala City.

Thanks Received for Donated Weavings

All I have for the newsletter is the news that I received great thank you letters from the charity organizations I sent my weavings to as my donation for their clients. It felt great to know that their clients love the handwoven gifts. I am currently weaving warm scarves to send to two local women's/children's shelters. Take Care, Iris Springflower
ispringflower@hotmail.com

International Marketplace Exhibit Planned for 2001 Annual Meeting

Once again we will have an International Marketplace at the WARP meeting in March. Debbie Durham began this wonderful tradition in 1996 at the annual meeting in Berea, Kentucky. The Marketplace provides an opportunity for WARP members to sell handcrafts from the communities-in-need that many of us support.

In the past, items for sale have included wonderful Rainbow Socks, mohair tapestries from Lesotho, popular Guatemalan products from UPAVIM and Mayan Hands, ethnic clothing from Marketplace: Handcrafts of India, and much more.

If you are attending the meeting, you can bring your merchandise with you and set up your display when you arrive. Unfortunately, we cannot have items shipped to Sargent Camp prior to the meeting. If you do not plan to attend the meeting, please try to make arrangements with a WARP member who will be attending to transport your items. Contact Cheryl Musch in the WARP office if you have questions. Please let Cheryl know ahead of time that you'll need a table. Each vendor is responsible for clearly labeling all items. WARP collects a 10% fee on total sales from each vendor. Last year vendor fees netted WARP \$362.00!

Note: We are seeking someone to coordinate the exhibit this year. This is a great opportunity to have an interesting task, with no long term commitment! Contact Cheryl Musch for more information (see page 2).

Nominating Committee Presents Slate to Membership for Board of Director Positions

The Nominating Committee (Debbie Durham and Beth Davis) have nominated Mary Kelly of Cortland, New York, and Donna Duke of Boone, North Carolina, to serve three-year terms (2001-2004) on the Weave a Real Peace Board of Directors. The election will take place at the WARP annual meeting May 4-6, 2001. Nominations from the floor will be accepted at that time.

The Committee also nominated Marcia Bellas of Cincinnati, Ohio, (temporarily residing in Maine) to serve on the Board of Directors for one year (2001-2002) to complete the unexpired term vacated by Babbie Cameron. See Board Update, page 2.

Donna Duke has been a member of WARP since 1996. She is seasonal tax preparer, and has cheerfully prepared WARP's tax information for several years. Donna is interested in weaving fabric and is a volunteer weaving teacher at senior centers. Particularly interested in Scandinavia and Germany, Donna participated in a three week weaving tour in northern Norway in July of 1999. She enjoys the annual meetings because she finds it fascinating to interact with those who are active in textile research and working with groups in developing countries. She has been instrumental in providing information about WARP at numerous fiber and weaving conferences in the southeast part of the country. Contact information: Donna Duke, 116 E. Glendale Drive, Boone, NC 28607; 704/264-9422; donnad@boone.net.

Mary B. Kelly is an artist, writer of textile publications, and a retired professor of art. Her interest in fabrics came from her mother, a weaver and writer, who taught Mary to spin and weave, and also to travel. Mary's particular area of interest is Russia and Eastern Europe and she has received many grants to study and do research in Central Europe, the Balkans and Greece. She has written many articles for textile publications such as *PieceWork* and *Threads*. Look for a project using designs from a Slovak vest by Mary in the March issue of *PieceWork*.

Mary's research has resulted in the publication of several books focusing on the sacred motifs of folk art. Her *Goddess Embroideries of Eastern Europe* (1986) was followed by *Goddess Embroideries of the Balkan Lands and the Greek Islands*. Both are available from Amazon .com. Her most recent book, edited by Linda Welters, is *Folk Dress in Europe and Anatolia*, published in England by Berg Press. Contact information: Mary Kelly, 1144 Old Stage Road, Cortland, NY 13045; 607/756-8866, kellym13@juno.com.

Marcia Bellas was recommended by the Nominating Committee and approved by the Board of Directors to fill the remainder of the board term vacated by Babbie Cameron. The WARP By-laws

Business Meeting

Agenda

WARP's "official" annual business meeting will be held Saturday evening, May 5, at Sargent Camp, Hancock, NH. Agenda items will include:

- Discussion of last year's activities
- Financial report
- Election of board members
- Plans for the coming year, including the 2002 annual meeting
- Other business

Your input for agenda items is requested. Please send suggestions to Cheryl Musch as soon as possible (contact info on page 2).

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More Annual Meeting Events...

American Textile History Museum is World's Largest; Special Feature is Appalachian Exhibit

WARP members will have an opportunity to attend a special exhibition, "Textile Art from Southern Appalachia: The Quiet Work of Women," at the American Textile History Museum in Lowell, MA, as the first event of the annual meeting. This exhibit celebrates a rich, decorative mountain arts tradition and features over 40 coverlets and a small selection of quilts, clothing, weaving drafts, and accessories. The works of 32 historic handweavers are represented in the most extensive collection of woven art from the region ever assembled for the public.

The American Textile History Museum is home to an unparalleled collection of textiles and decorative arts, tools, machinery and workplace artifacts relating to American textile history from its beginnings in the early 1800s to the present. Founded by the Stevens family, the Museum opened in 1960 in North Andover, Massachusetts, and re-opened in Lowell in 1997 to better serve the public. The Lowell facility is an 1860 textile machine factory renovated by the Museum. Public attractions include the Textiles in America ongoing exhibition where fabric is woven on vintage looms for the Museum's collection of products, the Special Exhibition Gallery, the Museum Store, and the Seasoned Chef Gazebo Cafe.

For information on the exhibit, and special programs throughout the exhibition, call (978) 441-0400, or visit the Museum's web site at www.athm.org.

Colony Mills in Harrisville

On Saturday morning, we will visit Colony Mills. While the Colony Mills were smaller than the Amoskeag Mills that we will hear about later in the day, the challenges of power, immigrant labor, and eventual dissolution were very similar. In addition to hearing the history of the mills, we will be able to walk thru the spinning mill and, of course, browse through Harrisville Designs.

Books for Background Reading:

submitted by Hope Thomas

Those who wish to read about the early history of the mills in New England and the people who worked in them will appreciate this reading list, along with Hope's brief comments: *Amoskeag*, by Tamara Hareven...about the mills in Manchester, New Hampshire

Call The Darkness Light, by Nancy Zaroulis...pretty grim

Loom & Spindle, by Harriet Robinson.. reminiscences from the early mills

Factory Under The Elms, by John Borden Armstrong..Harrisville
Surviving Hard Times: the Working People of Lowell, ed. Mary Blewett..essays about the strikes, and some interviews with former workers.

2001 WARP Budget	
Income	
2001 Dues	\$ 3,700
2002 Dues	500
2001 Annual Meeting	9,000
General Donations	2,000
STW Donations	3,000
Donation for database design	200
Endow. Fund Donations	100
Annual Mtg Vendor Fees	350
Interest Income	800
2001 Income	\$19,650
<u>Income held in reserve for 2002</u>	
Admin. Coordinator:	\$6,000
WARP brochure:	1,500
Office expenses:	1,200
Total income held in reserve for 2002:	\$8,700
Total income available:	\$28,350
Expenses	
Annual Meeting	9,000
Directory	1,400
Admin. Coordinator	6,000
Database design	200
Fundraising	200
Gifts	100
Mail Service	300
Newsletter	1,500
Computer Equip (Monitor)	215
Office Supplies	400
Postage	500
Slide show-postage/redesign	700
Brochure	2,000
Telephone	135
2001 Expenses	\$22,650
<u>Expense held in reserve for 2002:</u>	
Admin. Coordinator	4,500
Mail Service	200
Office Supplies	400
Postage	500
Telephone	100
Total expenses held in reserve for 2002:	\$5,700
Total expenses:	\$28,350

New Rugs in the Old Way

Continued from page 1

the rugs that are woven under their 'label' and has a very effective marketing arm that sells these thoroughly traditional rugs worldwide. Because these are village-woven rugs, as opposed to urban workshops, women are the weavers. Both men and women are involved in dyeing. See: www.returntotradition.com

I cannot speak highly enough of George Jevremovic's Woven Legends rugs. The quality is superb, the yarns are handspun of mostly, if not all, local wools, and the dyes are all natural. But, most importantly, this project began in eastern

Turkey about thirteen years ago among the Kurdish villages in that remote region. Kurdish independence movements were struggling with the Turkish government at that time, and the entire Kurdish population of Turkey was feeling very threatened. It was by no means an easy place to work, but somehow the wool purchasing, washing, carding, and spinning was organized, as well as a dyeing operation (beginning with two kettles!), carpet weaving, and finishing. The project has since grown unbelievably. If you ever thought that oriental rugs were boring, old-fashioned, and stuffy-looking, check out these lines on the web site: Folklife, Rubia, Yatak, and the Starry Night Project. See: www.wovenlegends.com

Tufenkian Carpets produces rugs in Nepal, among Tibetan refugees, as well as in Armenia. I went with Tufenkian to Armenia the first time not long after the fall of the Soviet Union (Armenia was one of the Soviet republics). I never quite understood what was meant by reference to a country's 'infrastructure' until that trip. The chasms in the so-called roads looked large enough to hold a small village. Almost no one had any work; most people were desperate. To see what Tufenkian has contributed to the people of Armenia, see his web site and click on 'Armenian'. To my knowledge, he is not using natural dyes, though he is committed to using locally handspun yarns. See: www.tufenkiancarpets.com

I encourage you to explore these web sites, not only for the images of beautiful rugs, but also for pictures of the artisans behind these rugs and for their stories. The vast majority of weavers and virtually all of the spinners are women – women with whom you'd love to have a cup of tea, exchange photos of the kids, and talk about your mutual love of handmade textiles. I guarantee it.

In the next issue we'll visit Yayla Tribal Rugs and look at the impressive work they are doing among Afghan refugees in Pakistan. In the meantime, see: www.yayla.com. Yayla, like all the projects I've described, is wholesale only. I wholeheartedly promote these rugs and will gladly send anyone an assortment of photos of their work. Contact me in New Hampshire at (603) 924-3824, 3 Scott St., Peterborough, NH 03458.

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Congratulations to WARP Members:

Ann Edington Adams,
who married Wayne Moss
on November 9, and
Marcia Bellas, who married
Rich West on September 8.

Slide Show on Zapatista Life and Struggle Donated to WARP; Available for Loan

Carol Heyman has donated a new slide show to WARP to be available for loan. Carol, an instructor in Anthropology at Austin Community College, traveled with the Committee for Solidarity with Chiapas from Austin to Chiapas to buy textiles from the Women's Weaving Cooperative to help raise funds for the Cooperative. Although not specifically about textiles, the slides depict Zapatista women in indigenous clothing who create textiles for their families to wear and to sell to support their families. There are also pictures of Mexican soldiers, Zapatista women selling textiles at Oventic, and Zapatista women meeting. The slides come with background information describing the revolutionary struggle and the situation of the women in the low-intensity war.

Carol writes "One of the purposes of the presentation is to give a voice to the voiceless, for the people who can't speak for themselves. The Mexican government has tried to impose a silence on them by making travel between communities difficult and expelling or intimidating foreigners into staying away. The presence of the Mexican military has caused great hunger and sadness and forced thousands to flee their homes. The Zapatistas travel to Mexico City on February 25, to meet with Mexico's new president, Vicente Fox, who is allowing foreigner observers once banned to return to Mexico. Fox, whose campaign promise was to solve the situation "in fifteen minutes," has called on the Zapatistas to return to the negotiating table abandoned by the previous Mexican government. The world is waiting to see what happens."

There is no cost to borrow the slide show, although you will be asked to pay return postage. Contact Cheryl Musch in the WARP office at 660/665-8962 or e-mail warp@yachana.org.

Board Nominees, *continued from page 5*

state that upon election by the Board, candidates for vacancies to fill unexpired terms shall assume their positions at the next Board meeting. Marcia writes:

I first learned of WARP two years ago, when the annual meeting was held in Cincinnati, where I live. WARP invited Cincinnati Weaver's Guild members to attend the slide presentation and dinner. I was impressed with WARP's mission and the enthusiasm of its members, so I joined the organization. When the location of the next annual meeting was announced (Ghost Ranch, New Mexico), I couldn't resist. The meeting was such an uplifting experience, combining interesting people and activities in a breathtaking setting, that I was hooked! Convergence was held in Cincinnati last summer, so I was able to help with booth arrangements and set-up. I am honored to fill the current vacancy on WARP's board. I hope to assist with fundraising, particularly grant-writing, since I do a good bit of that in my job as a sociology professor at the University of Cincinnati. I have been on sabbatical leave this year and am enjoying life (and weaving) on an island off the coast of Maine. Contact information: Marcia Bellas, RR #1, Box 792, North Haven, ME 04853; 207/867-4916; marciabellas@juno.com.

Artisans and Cooperatives: Developing Alternative Trade for the Global Economy

Kathy McCloskey writes that WARP readers may be interested in a recent book edited by anthropologists Kimberley Grimes and B. Lynne Milgram: *Artisans and Cooperatives: Developing Alternative Trade for the Global Economy*, published by the University of Arizona Press last fall. There are several articles on weavers: from Chiapas (Christine Eber), Navajo (K. McCloskey), northern Philippines (Milgram) Nepal (Rachel MacHenry), and Maya (Martha Lynd). The book is reasonably priced @ \$19.95. All the authors play advocacy roles and work with fair trade organizations, etc. For more information, access <http://www.uapress.arizona.edu/catalogs/fall00/pg21.htm> or contact the University of Arizona Press at 355 S. Euclid Ave., Suite 103, Tucson, AZ 85719; 520/621-1441 (phone); 520/621-8899 (fax). Order through your local bookstore or directly from the University of Arizona Press.

Inner City Knitting Program Building Partnership With Private Waldorf School in Washington, D.C.

In the last WARP newsletter, Louise Meyer wrote that the successful "Many Facets of Fiber Arts" program, sponsored by the Potomac Craftsmen's Guild at Bancroft Elementary School in Washington, D.C., had lost funding and might be ending. Louise now reports that some funds have been found to restart the knitting program, which began in 1997 at the inner city school. The 3rd and 4th graders in the program learn to knit by the tried and true method used at the Waldorf Schools worldwide. Soraya Howard, the knitting teacher, was trained to teach this way and has the children begin by making their own knitting needles, because "they will then take better care of them and know how to make new ones should they get lost or broken".

Greater interest between the two schools began when a core group of Soraya's volunteer knitting teachers met Waldorf's head administrator last December and invited him to visit Bancroft ES. Along with Waldorf's handcraft teacher, the Waldorf administrator met with Bancroft's principal and the classroom teacher where this pilot knitting program is taking place. Bancroft's principal will now visit the Waldorf School since a common thread (so to speak) has been established, thanks to the knitting program. Since Soraya Howard's own children attended Waldorf she asked if during this semester Waldorf 7th graders could join her in supplementing her knitting lessons in a Saturday Knitting Club that will be formed. This would serve as part of the 7th graders Community Service and also give them the opportunity to learn about another cultural reality of an inner city school where the student population has a high percentage of new immigrants. The exchange promises to be a fabulous learning experience for the children, parents, and teachers in both schools. Stay tuned for what happens next...

For more information about this program or to buy or borrow a copy of "Croft Talk," a video that Bancroft School new knitters made last June, contact Louise Meyer at 202/ 328-6834 or by e-mail: louise@africancraft.com.

Exceptional Volunteer Opportunities Available!

- 1) WARP needs a coordinator for the Marketplace exhibit at our Annual Meeting in May. See page 4 for more information about Marketplace.
- 2) WARP also needs a representative at Convergence 2002 in Vancouver, BC, Canada! We've requested space for a WARP informational meeting during Convergence between August 1-4, 2002. We'd like to have someone show the slide show and talk a little about WARP during the scheduled meeting time.
- 3) In 2001, WARP is planning to update/redesign our slide show. Debbie Durham says it's a big job, but has its rewards including contact with lots of interesting WARP members. We're looking for a good project manager who can gather and copy slides, put the show together, and edit/write the script. For more information about the slide show, see sidebar on page 12.

Exhibits

January 26 - April 29

"A Calligrapher's Art:
Inscribed Cotton Ikat from
Yemen"

The Textile Museum,
Washington, D.C.

February 23 - June 3

"Fanciful Flowers: Botany
and the American Quilt"

The Textile Museum,
Washington, D.C.

May 12 - November 1

"In Her Hands: Craftswomen
Changing the World"

The Field Museum,
1400 North Lakeshore Drive,
Chicago

PUCHKA Textile Tours

PUCHKA Textiles/Folk Art/Market Tours - 2001: 22 days in enchanting Peru, working with master tapestry artists and traditional weavers/spinners/dyers in the highlands, developed by Canadian tapestry weaver, Sasha Claire McInnes and Peruvian archaeologist and textile scholar, Ana Mujica of the Museo de Arte in Lima.

PUCHKA's tours include hands-on, intensive workshops as well as visits to the major folk-art villages, the Sacred Valley of the Incas, Machu Picchu and other special and unique "behind the scenes" treats. For information, please email: puchka@puchkaperu.com or visit our website: <http://www.puchkaperu.com>

PUCHKA was developed by Sasha Claire McInnes, a Canadian tapestry weaver, who grew up in Peru where her passion for textiles and folk art was born, inspired and nourished.

Ahuaq Wasi Textiles Foundation/ Puchka Tours Assist Peruvian Weavers

PUCHKA PERU is a small Canadian tour company, working in collaboration with Raymi Travels in Lima, Peru and Vista Travel in Hamilton, Canada to offer small-group tours of Peru (see sidebar). PUCHKA is a Quechua (Inca) word for drop spindle, and the PUCHKA Peru tours focus on the living cultures of Peru and its festivals, music, art, craft, markets and cuisine as well as its history and natural beauty. In addition to providing tours, PUCHKA participated in the development of and is proud to support the work of the Ahuaq Wasi Textiles Foundation by donating a portion of their profits to its efforts.

The Ahuaq Wasi (Weaver's House) Textiles Foundation provides bursaries to weavers in the Andes in order, for example, to assist with travel so that they may have an opportunity to research the cultural and symbolic past in museums in Lima. The Foundation also provides bursaries to weavers from all across the Andes so that they may come together to share information, knowledge, and support. Of particular focus are the weavers from the regions of the Peruvian highlands who were cut off from the rest of the world for 15 long years because of the negative and dramatic effect of terrorism on these regions. For more information about PUCHKA and Ahuaq Wasi contact Ana Mujica or Sasha Claire McInnes, Ahuaq Wasi Textiles Foundation, Demetrio Neyra No. 159, URB. Apolo, Lima 13, Peru, mujicab@hotmail.com. Or, if you are English speaking, contact: Sasha Claire McInnes, Director, PUCHKA, 63 Holton Avenue South, Hamilton, Ontario, Canada, L8M 2L4, 905/544-5884, sasha@puchkaperu.com.

WARP's Cloth Bridge Symbolizes Connections

In the spring of 2000, Babbie Cameron spearheaded a unique effort to construct a Cloth Bridge, to symbolize our connections to women everywhere who are using their hands to weave peace. The Bridge, the final pieces of which were put together by Babbie and friends, was made up of more than 20 "squares," each representing the maker's experiences in building bridges in the international textile community--bridges of hope and bridges of peace. Pieces included a knitted "sock" from Bosnia, a Guatemalan textile collage, a tie-dyed African square, phototransfers of weavers, a Croatian embroidery, and much, much more. The Cloth Bridge was unveiled at Convergence 2000, and will be on display at the Annual Meeting in May. Contributors to the Cloth Bridge were Healthier Allen, Deborah Chandler, Mary

Joan Ferrara-Marland, Melinda Lowery, Iris Springflower, Julia Weaver, Dorothy Gill Barnes, Carol French Corbett, Robby Henes, Denise Perrault, Chris Switzer, Wendy Weiss, Babbie Cameron, Gage Evans, Molly Martin, Betsy Riley, Linda Temple, and Hope Thomas.

The Crafts Center Launches New Initiative To Democratize Market Access for Artisans

Linda Temple

The Crafts Center, an international nonprofit organization dedicated to improving the lives of low-income artisans by increasing their access to markets and resources, has always been a friend of WARP. We exchange newsletters and share many common interests and concerns. In fact, before WARP was a “real” organization, we discussed with Crafts Center staff whether we might be duplicating one another’s efforts and jointly decided that The Crafts Center’s focus was generally more broad than ours, with interests in all handcrafts.

As part of meeting its mission of assisting low-income artisans, The Crafts Center has launched the Artisan Enterprise Network (AEN), a network of organizations dedicated to supporting artisans around the world. AEN’s mission is to provide information, share best practices, train entrepreneurs in business skills, and link far-flung artisans to each other and to the market so that handmade products can compete effectively in the global economy. For more information about this initiative, see Press Releases on The Craft Center’s web site, www.craftscenter.org.

When the WARP mail was coming to me, I looked forward to receiving their quarterly newsletters. Recently, WARP member Sarah Saulson sent me a recent copy of the Crafts News with a copy of an article she wrote (“Censudi: Empowering Women in Northern Ghana”), which I plan to print in the next issue of this newsletter. The theme of this particular issue (Autumn 2000) was “Best Practices for Artisan Entrepreneurs” and it was filled with great information for textile lovers. “Reviving Ancient Craft in Post-Soviet Central Asia” talks about an embroidery project in the Aral Sea Basin of Central Asia. “Using Technology to Preserve Traditional Embroidery in India,” is about the Self-Employed Women’s Association (SEWA) in Gujarat, India, which is working to develop a multi-media training tool to education field workers and artisans about the traditions of Gujarat’s tribal communities. (NOTE: The article was written prior to the earthquake; more information below on how to help this group.) “Weaving Cooperative Shows There is Strength in Numbers” is about a weaving village in Cote d’Ivoire (WARP member Louise Meyer is involved with this project). And there’s more.

Subscriptions to Crafts News are \$35.00/four issues and \$5.00 for each back issue.

Support for SEWA Artisans in Gujarat

The Crafts Center is mobilizing support for the artisans of India affected by the recent earthquake by collecting donations on behalf of the Self Employed Women’s Association (SEWA), a women’s trade union that includes nearly 20,000 indigent artisans living in the state of Gujarat. Donations will go towards helping the artisans of SEWA rebuild their lives and livelihoods. You can donate on-line at www.craftscenter.org or by using the mailing information in the sidebar at right.

Job Openings

The Crafts Center, an international nonprofit organization that assists low-income artisans, seeks an Assistant

Director to support the Executive Director in day-to-day operations, fundraising activities, and management of new and ongoing programs.

Responsibilities: overseeing current information services (newsletter, website, database); assisting in the development/oversight of new programs/projects; assisting ED with management of staff/interns, strategic planning, board meeting preparation, budgeting/accounting, and other ongoing operations; expanding funding base through direct mail and prospecting/proposal-writing; updating and developing appropriate

fundraising/promotional materials. For full description, please visit <http://www.craftscenter.org/about/job.html>.

Minimum requirements: six to ten years experience in nonprofit management, including program development/planning, budgeting/finances, marketing/PR; experience in and/or demonstrated familiarity with Crafts Center issue areas; experience with fundraising, either through individual donor outreach/direct mail, membership programs and/or proposal-writing to foundations/corporations; Excellent written and verbal communication skills. Salary: competitive + health insurance.

Submit resume, cover letter, and salary history/requirements to:

Leah Kaplan,
Executive Director,
The Crafts Center, 1001
Connecticut Avenue, NW,
Suite 525,
Washington, DC 20036-5528,
202/296-2452 (fax),
leah@craftscenter.org (e-mail)

The Material Narrative: Writing and Textiles

Jessica Hemmings

WARP Slideshow

In 2000 the WARP slide program traveled all across the U.S. - stopping off in New Jersey, Utah, New Hampshire, Florida, Oregon, and Oklahoma, and at U. Windsor, Canada. Showings took place at the WARP annual meeting in Abiquiu, and at Convergence in Cincinnati. With additional exposure on our website, more and more people are learning about this great organization!

The 2001 schedule includes
January: Palomar Handweavers' Guild (for the second time!), San Diego
February 14: Foothill Fibers Guild, Grass Valley, CA
March 3: Bozeman Weaver's Guild, MT
March 6: Berea Weaver's Guild and Lexington Fiber Guild, KY
April 19-May 4: Weaver's Guild of Rochester, NY
May 25: Tucson Handweavers and Spinners Guild, AZ

Has your guild, textile class, or local fair trade organization seen the program yet? Check out the WARP website <<http://www.weavershand.com/warp.html>> for a preview. Click on Traveling Slide Show. Use of the program is free of charge, fulfilling WARP's mission "to provide cross-cultural education and support within the textile community".

We only ask that users pay shipping charges. If you would like to borrow the program, or wish to make contributions to a new show, contact:
Debbie Durham
1215 Carroll Street
Durham, NC 27707
919/402-8953 (home);
919/286-2457 (work);
oneworld@mindspring.com
(e-mail)

The following is an excerpt from a dissertation I recently completed at the University of London's School of Oriental and African Studies. Considering the role of WARP as a newsletter which relies on the written language, rather than images or samples, to bring textile practitioners together, I thought the research may be of interest to WARP readers. Any comments, suggestions, or related research ideas would be most welcome and can be sent to Hemmingsj@aol.com.

The frequency with which textiles are referenced in literature and conversely, the use of words and narratives within cloth, confirm a long history of exchange between the two art forms. While critical written theory surrounding textiles may still remain sparse, the structural and symbolic role of fabric within fiction offers insight into the relationship between the two. Often considered a female domain, the textile arts have projected, across centuries and cultures, voices of lives and experiences otherwise unheard. The domestic, the taboo, the marginalised all surface within this site of inspiration, the exchange between textual and tactile: the text and the textile.

Homer's Penelope may be one of the earliest depictions of weaving in literature. But while most readers are familiar with Penelope's ruse to stall time, Elizabeth Barber in "Elements of the Code" notes that the weaving which Penelope weaves each day and un-picks each night has been largely misread. Penelope's weaving, often interpreted as a funerary shroud, could not have fooled an entire court and nation if the structure had been a simple hand woven plain weave typical of a shroud. Barber suggests instead that Penelope was weaving a story cloth, a narrative tapestry. Homer's audience, Barber notes, "would have known that only the weaving of a non-repetitious pattern such as a story cloth is so very time-consuming, but we who no longer weave or regularly watch others weave are more easily misled."¹ With this insight, we learn that one of the greatest pieces of literature is recorded not only through translations of Homer's written text, but in a narrative tapestry created during and depicting, Homer's own written narrative.

Barber manages, through her vigilant reading, to offer a necessary warning. Further removed than we have ever been from the crafts and traditions of our heritage, consumers of both texts and textiles must recover an understanding of the structural and symbolic nature of the two art forms in order to fully appreciate their relevance. The female voice, often challenged by cultural and social boundaries, has not languished in the silence many scholars and critics hear, but sounds itself instead through alternate modes of personal expression. The exchange is in fact mutual. Elaine Showalter's in her essay "Piecing and Writing" observes the structural similarities of the American quilting tradition and the rise of the short story in American women's literature. The fragmented time women have historically been able to devote to work other than household

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The Material Narrative: Writing and Textiles

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duties, gave rise to two forms of expression able to withstand the limited conditions. Created section by section, one square at a time, a quilt lends itself to a few free moments rather than a sustained length of activity. Likewise, Showalter notes, it is the short story rather than the novel, which women's writing in the eighteenth and nineteenth centuries embraced.²

Demanding consummate skill and planning, but not necessarily exhaustive amounts of time, the short story and the quilt both lend themselves to bursts of activity rather than a sustained sacrifice of time.

But this relationship was not simply defined by necessity. Quilting and the short story also inform each other structurally and thematically, the former inspiring and to some extent directing, the creative confidence and expression of a second otherwise uncharted mode of expression. While the geometric piecing of quilting offers a systematic process of combining the disparate into a unified whole, the stylistic patterns of the early American short story draw upon a highly structured combination of elements, informed, at least in part, by the already established structure of quilting.³ Turning to the other side of the globe, Carol Cavanaugh makes a similar connection when observing the literature of Heian Japan. Cavanaugh writes, "if Heian woman's first text was textile, female authority in the one culturally important activity may have sponsored authorship in the other."⁴ While Heian Japan offers a rare example of female dominance in the production of both texts and textiles, Cavanaugh's comments support the idea that it was the confidence and strength of the former tradition which was able to secure a place for women in the production of the latter.

Using the accessible world of fabric as a departure point into the otherwise foreign world of literary structures, women's texts throughout time have been determined, at least in part, by the established understanding of a second form of production: textiles. As Barber explains, "cloth, for thousands of years was the notebook that recorded the woes and joys, hopes, visions and aspirations of women."⁵ Writing back to its origins, literature about textiles fulfils a cycle of inspiration. If textiles offered an early muse to the writings of many women, the proliferation of references to textiles in literature completes and continues this cycle of inspiration.

¹Elizabeth Barber, **Women's Work - The First 20,000 Years: Women, Cloth and Society in Early Times** (London, 1994), pp. 154.

²Elaine Showalter, "Piecing and Writing", **The Poetics of Gender**, (New York, 1986), pp. 223.

³Showalter, pp. 230.

⁴Carol Cavanaugh, "Text and Textile: Unweaving the Female Subject in Heian Writing", **Positions: East Asian Cultures Critique**, 4:3, 1996, pp. 612.

⁵Barber, pp. 256.

Weave A Real Peace

Membership Information

Annual Dues

\$7 (simple living)

\$15 (regular)

\$25 (group/supporting)

\$100+ (patron/donor)

All memberships are based on the calendar year, expiring December 31. Each member receives all publications for the year joined.

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

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

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

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

WARP Donors

*We'd like to thank those of you who contributed to our Strengthening the WARP fund drive. Our goal was to raise \$15,000 to allow WARP to establish a working office for the organization. Thanks to your generous support, we've raised \$12,300. We're still \$2,700 short of our goal and would welcome your continued tax-deductible contributions in 2001. Special thanks to those donors who have contributed \$100 or more (indicated with an asterisk *) and those who have contributed \$500 or more (indicated with a plus sign +).*

Contributions were made to Strengthening the WARP in honor of Catherine H. Curby, Michael Davidsohn, Yael Davidsohn, and Dave Stokke.

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Yes! I want to help assure the future of WARP.

Here's my tax deductible gift for Strengthening the WARP

_____ \$25 _____ \$50 _____ \$100 _____ \$150 _____ Other _____

Name: _____

Address: _____

City: _____ **State** _____ **Zip** _____ **Country** _____

Weave A Real Peace, 3102 Classen Blvd, PMB 249, Oklahoma City, OK 73118-3899

Register Now for Annual Meeting

Continued from page 3

directly to Lowell for our first field trip and then on to Sargent Camp. The van will be leaving the airport at approximately noon on Friday, May 4. Cost for the van is \$40 per person (one-way) from the airport to Sargent Camp, including the stop in Lowell. If you'd like to take advantage of this option, please include the \$40 for your reservation with your registration fee.

To register: Complete the form below and mail it to WARP at 3102 Classen Blvd, PMB 249, Oklahoma City, OK 73118-3899. We ask that you please register as quickly as possible. *Although our "official" deadline is March 31, we have to sign a "Declaration of Attendance" form by MARCH 5 for Sargent Camp.* We are then responsible for paying 80% of the cost at that time, so we need as accurate a count as possible. If you cannot send your form, but are sure you will be attending, please contact Cheryl Musch (contact information on page 2).

Registration

WARP Annual Meeting 2001
(due to WARP no later than March 31, 2001)

Name _____

Address _____

phones/fax/e-mail _____

_____ Yes, sign me up for **the 2001 WARP Annual Meeting** - \$145.00 (member rate; see page 13 for how to become a member!)

_____ I need a ride on the shuttle from Logan airport on Friday (costs an additional \$40.00). The shuttle will leave Logan Airport at approximately 12:00 noon.

\$ _____ **Total amount enclosed** (check or money order to WARP in US funds)

_____ My preferred room mate is _____

_____ I can give someone a ride from Boston and/or Manchester (circle which one).

_____ I plan to participate in Marketplace; please reserve a table for me.

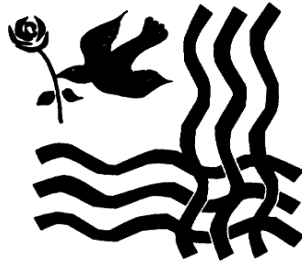
_____ Please list special needs below. Be specific.

Write additional notes on a separate sheet of paper.

Questions? Contact Cheryl in the WARP office, warp@yachana.org, or 660/665-8962

Send this form and your check or money order (U.S. funds) to:

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



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 3102 Classen Boulevard
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SPECIAL 16-PAGE ANNUAL MEETING ISSUE

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