

# WARP



WEAVE A REAL PEACE

Volume 12, Number 2

Summer 2005

## *Straw Weavers in Oaxaca*

### *Learn Solar Cooking*

*Louise Meyer*

In 1999, Jose Luis Garcia, a Mixteca Indian and well known muralist, began an association of Mixteca artisans, "Pulvo de Agua." I met all eight members of the association living in San Miguel Tequixtepec and 35 more in Sucrixlahuaca, located 30 minutes away. All are palm straw weavers, the great majority are women. Some members are carpenters and potters, but I did not get to meet them. The artisans I met used to weave straw hats, made from palm and plastic fiber which paid very, very little – about 25 cents per hat!



Jose Luis encouraged them to try new designs. He helped them work out how to make straw mats that could be used for interior decoration and sold to the more affluent living in Oaxaca city. He organized an exhibit for them inside the historic museum 'Casa de la Ciudad' which opened the day of my arrival.

It was quite by accident how Jose Luis discovered solar cooking. Lorena, our HotPot Initiative coordinator in Oaxaca gave HotPot demonstration inside a café-bookstore where Jose Luis was completing a mural. She invited him to come taste some of the food. He was impressed and quickly saw the benefits of this technology. He arranged for Lorena to give a demonstration to members of the artisan association and I was fortunate enough to be there to join her.

The sun shines abundantly in the state of Oaxaca, Mexico's most densely populated area, where the largest number of indigenous people live. There is a continuing drought due to the uncontrolled deforestation that has taken place during the last 50 years. A prior government sold large parts of the forest, which caused most of the problem, but the fact that the rural and peri-urban populations prefer to cook beans and tortillas with firewood increases it. Bottled gas (LPG) is available and many use it too, but there are constant price increases. Firewood

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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*

Interested in getting more involved in WARP?

- Consider volunteering to coordinate the WARP booth at Convergence 2006 (page 14).
- Schedule the slide show to show to your guild (page 11).
- Send contact information for candidates for our international sister member program. (There are six paid memberships available for groups we have yet to identify.)
- Sign up to have an UPAVIM/Mayan Hands sale to benefit WARP (see below).
- Share your experiences in the WARP newsletter.

## ***UPAVIM/Mayan Hands sales are major income source for WARP***

For almost five years, you've been seeing this headline, in some form or another, in the WARP newsletter. And you have responded. As reflected in the 2004 Financial Report (page 8), WARP received almost \$4,000 last year from sales of these wonderful textiles. Over the past four years, \$8,000 has been received by WARP from member sales. We are delighted that UPAVIM Crafts and Mayan Hands, Guatemalan weaving cooperatives, have generously agreed to consign pre-priced fairly traded handcrafts to WARP members who wish to host a sale to benefit WARP.

Here's how it works: When you decide to have a sale, contact Mary Joan Ferrara-Marsland and she will send you a box of pre-priced handcrafted items. You sell what you can and return what is left, along with the income from the sale. All the profits, above wholesale cost (and minus shipping), go to WARP.

Many WARP members like to show the WARP slideshow in conjunction with a sale. Contact Carole Pierce to make arrangements for the slideshow (see page 11).

Help WARP, Guatemalan artisans, and your local community by hosting a consignment sale. And it is a great deal of fun. Contact Mary Joan Ferrara-Marsland ([UpavimMayanhands@comcast.net](mailto:UpavimMayanhands@comcast.net); 301/515-5911) for more details.

### ***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  
[dbrandon@andrew.cmu.edu](mailto:dbrandon@andrew.cmu.edu)



## Symbolism of Ghana's Adinkra Cloth Evolves and Fascinates

Ellie Schimelman

Adinkra is a fascinating indigenous craft in Ghana, West Africa. Much has been written about its symbolism and if you type "adinkra" into a search engine more than 15,000 sites will be listed.

When asking the history of Adinkra, the story most often told is that King Adinkra from the Ivory Coast wore cloth with symbolic patterns. He decided to add the image of the Ashanti Golden Stool. This was considered an insult to the Ashanti who believe that their Golden Stool was given to them by God, so they killed him and started using the cloth for themselves. If you ask the people in Ntonso, the Ashanti village where Adinkra is made, they will just say that the cloth has been made for many generations and that the patterns were designed by the first man who made the cloth.

The unique thing about the cloth is that symbols are stamped on it. An artisan carves adinkra stamps from pieces of calabash that he buys in Northern Ghana. He uses a knife with a sharp blade and a skilled worker can carve a pattern in 20 minutes. When I tried it I was still struggling an hour later and the carver came to my rescue.



calabash adinkra  
stamps

There are many symbols with more being invented every day. Traditionally they represent proverbs and a man could indicate which symbols he wanted on his cloth. For the Ashanti



King they always said that he was strong, powerful, generous and dependent on God. If the king wished to express his fearlessness and independence of another, he wore an adinkra with an "aya" or fern design because the word aya also means "I am independent of you." There

are some men (and it is usually men wearing the cloth) who still put in a special order, but generally people buy cloth that has already been stamped and although the stamps still represent proverbs the cloth does not necessarily tell a story as it once did. Another telling of the Adinkra origin says that Adinkra means farewell. And originally the cloth was a funeral cloth with black patterns on black cloth. The cloth is sometimes a woven cloth and sometimes factory made cotton. It starts as white and, if for a funeral, is dyed black. No matter what color the cloth, the dye used for stamping is always black.

The dye is from the badie tree which grows in Northern Ghana. A process of boiling down the dye results in a tar like substance. Iron slag is added while the bark is boiling and after several hours 2/3 of the water has evaporated and the mixture is called adinkra medicine. The cloth is not washable.

*continued on page 13*

### Things to do this summer...

#### Sheep is Life Celebration

June 20-23  
Precelebration workshops  
June 24-25  
Free Public Events  
Window Rock, AZ  
[www.navajolifeway.org](http://www.navajolifeway.org)

#### International Folk Art Market

July 9-10  
Santa Fe, NM  
[www.folkartmarket.org](http://www.folkartmarket.org)

#### Papermaking in Ghana

August 2005  
contact Ellie Schimelman,  
[aba@culturalcollaborative.org](mailto:aba@culturalcollaborative.org)

#### Andean Textile Tour 2005

September 16-29  
Led by Quechua master  
weaver Nilda Callanaupa,  
Director of the Center for  
Traditional Textiles of  
Cusco. For more informa-  
tion email tour  
coordinator at  
[doerrwells@earthlink.net](mailto:doerrwells@earthlink.net)

#### "Threads of Hope: Chilean Arpilleras"

September 12 to October 3  
at Mather Gallery  
on the campus of Case  
Western Reserve Univer-  
sity, Cleveland.  
[http://www.cwru.edu/  
pubs/cnews/1997/9-4/  
chileart.htm](http://www.cwru.edu/pubs/cnews/1997/9-4/chileart.htm)



**WARP Newsletter**

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Editor: Linda Temple

Send address corrections to:

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Oklahoma City, OK 73118

The deadline for  
contributions to the Fall  
2005 WARP newsletter is  
**August 12.**

Send articles and copies of  
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the newsletter to:

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

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

## ***Master Lao Weaver to Visit; Additional Hosts Sought***

*Janet Rodina*

Master weaver Mrs. Taykeo Sayavongkhamdy of Vientiane, Laos will visit the US in July, sponsored by the Silk Moon Textile Arts Gallery in Sebastopol, California. If you know of anyone who might be interested in hosting Taykeo for a talk and a showing of antique and contemporary Lao textiles while she is here, please let me know (see box on page 10).

Taykeo is the creative force behind Taykeo Textiles Gallery in Vientiane and is working to bring renewed attention to endangered ethnic Lao weaving traditions. The last 20-30 years has seen the scattering of priceless antique Lao textiles, mostly to appreciative textile collectors around the world, with relatively few high quality antique weavings remaining in Laos. This void has made it significantly more difficult to teach the next generation of weavers in a way that remains faithful to their heritage. "How-to" books on Lao weaving traditions do not exist; rather, it is the antique textile itself that serves as a text when a master weaver teaches an apprentice.

Wanting to bring renewed attention to her weaving heritage, Taykeo has begun a process of repatriating many Lao heritage textiles, bringing them back to a central location in Vientiane. She is working to create a Museum of Lao Textile Arts that would make her collection and other heritage weavings available for Lao people to more fully appreciate the richness of their culture. The museum would also highlight for tourists the more sophisticated textile arts that they might never see if they do not venture beyond tourist areas and into remote villages.

Taykeo is creating a sustainable weaving culture that remains faithful to complex Lao ethnic textile traditions by bringing promising young weavers to apprentice in her studio; sometimes up to 12 weavers at a time come from remote villages and hill tribes, many of them living with her family for 6 months to a year. Taykeo trains the young women to create sophisticated weavings with finer craftsmanship than is typically found in the markets and tourist shops. She uses the antique textiles as models—the same way mothers have, for generations, taught their daughters to weave prized family heirlooms.

With anthropological detail, Taykeo and her apprentices go through a laborious trial-and-error process in the dye pots and at the loom, as they match natural colors, reproduce patterns, and replicate and build upon motifs that are faithful to highly technical Lao textile traditions. When these young weavers attain a level of mastery that matches the fine craftsmanship of heritage weavings, they can proudly return to their villages with sophisticated, marketable weaving skills and high esteem for their own cultural heritage.

At the Lao Textile Museum that Taykeo envisions, master weavers and teachers will be able to "check out" fine examples

*continued on page 10*



## **Finland-Rya Rugs**

The Rya (“ry”=coarse or shaggy) rug of Finland is a knotted pile weave, akin to Persian rugs in technique but less intricate in design. The first known rugs date back to the 15th century. The “ryijy” were originally made for bedding, and were later used as prayer rugs for wedding ceremonies. By the end of the 19th century, the ryijy’s purpose became more decorative, as floor rugs and wall hangings.

Until synthetic dyes were introduced in the 19th century, the colors used were fairly limited. In the 16th century the rugs were monochromatic, either in natural colors (white, black, and grey), or dyed with natural dyes (yellow and brown). In the 18th century blue, red, and green, were introduced.

The designs on traditional Rya rugs usually involve combinations of colorful geometric shapes. More pictorial traditional designs include florals (especially tulips), the tree of life, and figures symbolizing a bride and groom.

Linen, hemp, or cotton are used for the warp. Woven rows of woolen or cotton weft (the ground) alternate with rows of knotted woolen yarn (the pile). The pile is long enough to hide the ground. There can be 3-8 threads in one knot, and the average knot density is 125-200 knots per 10 by 10 cm square. Some rugs are now made by using a needle to tie rya knots onto a premade backing. The pile can either be made with a continuous thread to form loops that are later cut, or the knots can be tied from precut pieces of yarn.

### Resources:

<http://www.paivatar.com/RYA/ryakit.htm>

<http://www.kaiku.com/ryijy.html>

[http://www.kasityonystavat.fi/en/association\\_timeline.html](http://www.kasityonystavat.fi/en/association_timeline.html)

<http://www.kuusankoski.fi/Handiscola/rug.pdf>

<http://www.allfiberarts.com/library/aa98/aa012098.htm>

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

## **Notes...**

New member Dana Cadwell writes of her desire to develop a weaving project in a small mountain village in Bolivia to provide markets for their work. Suggestions and support are welcome. Dana Cadwell, 828/669-0347 (phone) or [ddcadwell@bellsouth.net](mailto:ddcadwell@bellsouth.net) (email).

Member Debbie Durham thought WARP members might be interested in this link featuring opportunities for volunteering abroad: <http://www.volunteerabroad.com/search.cfm> which appeared in her monthly Earthlink account newsletter.

### **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

## Funding Connections

*In response to the request for funding needs in the last WARP newsletter:*

Four hours north of Guatemala City, in the steep verdant hills of coffee plantations outside Cobán, a small group of poor indigenous women associated with Samac Coop weave a labor intensive, thin lace-like textile. Originally used only for huipiles, the fine white cotton is decorated with rows of white supplementary weft designs of plants, animals, humans and stars. The ancient backstrap weaving style, called “Piq’ B’il,” is now only practiced by a handful of women in the area—about half of the 25 women at Samac, and about 15 more further up the dirt road at Samintecá.

Samac Coop is located about 8 kilometers from Cobán on a rut-filled dirt road that is faster to walk than to drive in anything less than a 4-wheeled vehicle. Most of the women do not speak Spanish and none have traveled outside the immediate area. Some are widows from the 36-year civil war.

Recently assigned Peace Corps Volunteer Jonathan Tharin wants to help the Samac Coop market their weavings. He received us in February when Margot Blum Scheville and I requested permission to videotape weavers for the documentary project *100 Years of Maya Weaving in Guatemala*. Two upscale stores in Antigua have now expressed willingness to stock white-on-white textiles, but the hurdle of quality control must be crossed—that includes weaving to exact size and design, and turning in spotless finished products on schedule.

\$500 would cover transportation and simple lodging for four women from the Samac Coop to Antigua twice for quality control training. Additional funds of \$2000 would officially unite the Samintecá weavers with the Samac weavers group, without prejudicing the latter group, so that all those producing the ancient textile could benefit from improved contact outside the area, better knowledge of marketing measures, and educational opportunities.

Thank you for considering this group.

**Kathleen Vitale, *Endangered Threads Documentaries*,  
kathleenvitale@earthlink.net**

### Sister Memberships Available

There are 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.

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.

### Other recent *Funding Connections* opportunities:

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, PO Box 591828/M131, Miami, Florida 33159-1828, or by email at [mhands@intelnnett.com](mailto:mhands@intelnnett.com).

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](mailto:tac@threadsoflife.com).



## 2004: The Year in Review...

*Cheryl Musch*

**Membership** - WARP's membership hit an all-time high in 2004 with 307 members. For the last two years, membership was at 258. Our presence at Convergence and at other meetings increased membership.

**Annual Meeting** - Twenty-five WARP members attended the 11th annual meeting, April 23-25, at The Presentation Center in Los Gatos, California. Thanks to Anne Dunham who organized the meeting, as well as all the other volunteers who made this a great meeting.

**Convergence, Northern California Handweavers Conference, & Textile Society of America Conference** - This year, WARP had many wonderful opportunities to share what we do. At Convergence in Denver, Colorado, June 30-July 3, WARP sponsored a booth for members to sell their products. Sales topped \$12,500, with over \$1,300 benefiting WARP. Thanks to Deborah Chandler for coordinating our booth, which is a big job! Thanks too to the multitude of volunteers who assisted at Convergence as well as those members who gave us a presence in Northern California and at the TSA conference.

**Auction** - Our third annual online auction raised \$1,000 for WARP. Thanks to the 19 donors and 25 bidders who made this auction a success. Marcia Bellas and Mary Kelly have now organized the auction for three consecutive years. A big thanks to Mary and Marcia for planning and managing our auctions!

**Newsletter** - Our newsletter continues to be one of WARP's most valuable assets and a popular communication tool among members. Linda Temple has done a tremendous job for many years of producing a great WARP newsletter each and every time. Thanks to Linda for another four outstanding issues in 2004. Thanks also to all our newsletter contributors.

**Slide Show** - The slide show, which is available in slide, video, and CD formats, was shown 18 times in 2004 all over the country. There were many inquiries after our presence at Convergence. Thanks to Carole Pierce for continuing to coordinate the show.

**UPAVIM/Mayan Hands Sales** - Sales of UPAVIM and Mayan Hands products continue to be a strong support for WARP. This year WARP received nearly \$4,000 from these sales. Thanks to everyone who held a sale, and a special thanks to Mary Joan Ferrara Marsland, who coordinates the sales.

**WARP on the Web** - Thanks to Janis Saunders for maintaining WARP's web site at [www.weavershand.com/warp.html](http://www.weavershand.com/warp.html). We began work on a new web site in 2004 which will go live in 2005.

**Fred's Threads** - More than 200 WARP members are subscribed to our e-list Fred's Threads, a place for lively discussions and answers to member's questions. Thank you to Beth Davis who maintains this list.

Special Section: 2004 Annual Report/  
2005 Annual Meeting



*Weave A Real Peace*  
**Financial Report - 2004**

WARP Checking Account - 2004  
1/1/2004 - 12/31/2004

Income

2004 Dues .....	\$5,570.00
2005 and beyond Dues .....	380.00
2004 Meeting Fees .....	4,290.00
2005 Meeting Fees.....	200.00
Annual Meeting Vendor Income .....	233.00
Online auction .....	1,000.00
Donations - general .....	3,002.00
Convergence income .....	12,592.02
Newsletter ads .....	11.00
UPAVIM/Mayan Hands sales .....	3,987.25
Interest income .....	13.91

Total Income .....\$31,279.18

Expenses

2004 Annual Meeting .....	\$3,227.92
2004 Board Meeting .....	2,150.32
2005 Annual Meeting .....	597.00
Staff salary .....	4,339.97
Member Directory .....	1,118.65
Newsletter .....	2,164.39
Convergence .....	11,282.62
Mail Service .....	200.00
Computer software .....	84.95
Office supplies .....	165.04
Postage .....	514.09
Slide show .....	92.14
Video copies .....	11.00
Copies .....	34.57
Web site .....	10.95
Gifts .....	59.72
Returned 2004 dues .....	30.00

Total Expenses ..... \$26,083.33

Total Income/Expenses ..... \$5,195.85

Summary of Accounts

1/1/04 Balance .....	\$13,399.59
Income/Expenses .....	\$5,195.85
12/31/04 Balance .....	\$18,595.44

Account Balances 12/31/2004

UMB checking .....	\$3,596.85
HCU checking .....	6,959.68
HCU money manager .....	8,013.91
HCU savings .....	25.00

Total Account Balance .....\$18,595.44

WARP Money Market Account/  
Endowment Fund

1/1/04-12/31/04

1/1/04 Balance .....	\$16,335.08
Net Income .....	90.11
12/31/04 Balance .....	\$16,425.19

Ten percent of all membership dues are contributed the Endowment Fund. A deposit of \$600 for 2004 membership dues was made on 1/5/2005.

Cumulative Totals for FY2004

Account balances 12/31/04 .....	\$18,595.44
Endowment balance 12/31/04 .....	16,425.19
Total cash on hand 12/31/04 .....	\$35,020.63





## Weave A Real Peace

### 2005 Annual Business Meeting – April 17, 2005

#### *Minutes by Linda Temple*

With more than 30 members present, the 2005 Annual Business Meeting was called to order by Sarah Saulson.

The 2004 Annual Business Meeting minutes were reviewed and unanimously approved and accepted as written.

Sarah reviewed the highlights of the past year... and thanked members for their involvement:

- Membership grew to over 300.
- WARP's booth at Convergence was a great success. Thanks to Deborah Chandler for coordinating the event.
- WARP also had a presence at other textile conferences, with members attending and brochures available.
- The third annual online auction took place in October. Thanks to Marcia Bellas and Mary Kelly for their work.
- **Spin-Off Magazine** auctioned a "Scarf of Many Colors" on eBay, donating all proceeds to WARP. Thanks to Amy Clarke Moore, editor of **Spin-Off**.
- Income from UPAVIM/Mayan Hands sales continues to be a major source of income. Thanks to Mary Joan Ferrara-Marsland for preparing and processing sale items.
- Over 200 WARP members subscribe to the elist. Thanks to Beth Davis who oversees the list.
- WARP's web site continues to be donated by Janis Saunders. This year we hope to update and expand the site.
- Last year's annual meeting was held in San Jose, California. Anne Dunham did a magnificent job coordinating the event.
- Thanks to many people for helping with this year's annual meeting: Eileen Hallman handled local arrangements; Sarah Saulson coordinated all other activities, with help from Cheryl Musch and Linda Temple.

• Carole Pierce continues to coordinate WARP's video/slide show program. Interest in the show remains high.

- Thanks to Donna Duke for preparing WARP's federal tax returns.
- Cheryl Musch continues to do a great job as WARP's administrative coordinator.
- Thanks to Linda Temple for editing the WARP newsletter

Cheryl Musch presented the Annual and Financial Reports for 2004 (see pages 7-8). Both were accepted.

Board terms for Marcia Bellas, Sarah Saulson, and Hope Thomas ended this year. The Nominating Committee (Beth Davis and Mary Joan Ferrara-Marsland) recommended Deborah Brandon, Adrienne Sloane, and Linda Temple for new board positions. Sarah Saulson was nominated for a second term. There were no other nominations. All four nominees were elected. Continuing board members are Cheryl Musch and Melinda Lowrey.

Adrienne Sloane discussed recommendations from the board for the coming year:

- The printing of the entire Membership Directory will be done every other year, with updates published annually.
- Brochures from the original printing have been distributed; the brochure will be reprinted this year. Options for decreasing costs are being explored.
- A new WARP website is under construction and will be unveiled later this summer.
- Convergence 2006 will be in Grand Rapids, Michigan. There is not yet a volunteer to coordinate a booth. WARP plans to host a meeting and will have brochures available for Convergence participants.
- Income from the WARP auction this year was down. Ebay is being explored as an alternative for the future.

*continued on page 13*

### **Opportunity to Host Lao Weaver**

Taykeo and Silk Moon will have a booth at the juried Santa Fe International Folk Art Market this July 9-10 (<http://www.folkartmarket.org/>).

Silk Moon is also sponsoring Ms.

Dalounny Phonsouny of Ban Wat Tai Ngai, Laos to do weaving demonstrations on a Lao-style loom at the Santa Fe Market. In addition, Taykeo will be giving a talk and slide show at Silk Moon

Gallery on July 17. If you know of anyone who might be interested in hosting Taykeo for a talk and a showing of antique and contemporary Lao textiles in July, please contact

Janet@SilkMoon.org  
(email), 707/8234-4300  
(phone).

The folks at Silk Moon hope that you can connect with Taykeo in some way when she is in the US.

Even if that is not possible, please consider visiting Taykeo Textiles Gallery in Vientiane, Laos the next time you visit Southeast Asia.

## **Teacher of Lao Weaving Traditions to Visit**

*continued from page 4*

of heritage textiles from a textile “library.” They can use the antique models to teach the next generation of Lao weavers how to replicate intricate motifs, subtle colors, and the fine workmanship of the traditional Lao textiles. Taykeo’s Lao Textile Museum will help to create a wider, more informed, and more appreciative clientele for fine Lao weavings. The associated Museum Gift Shop will also provide an ideal showcase for sustaining the next generation of sophisticated Lao textile artists.

Some of Taykeo’s dreams are coming true and some have yet to be fulfilled. Three things are clear: Taykeo is making significant contributions to building a deeper worldwide appreciation of endangered Lao ethnic textile traditions; she is helping to sustain an endangered way of life in remote Lao villages; and, third, but best of all, she has so much more to offer! Taykeo is an articulate, gracious, and knowledgeable Lao woman who has many stories to tell of Lao weaving traditions. Her enthusiasm for Lao textiles and culture can be quite contagious for a broad audience.

See box at left for Taykeo’s schedule.

## **Straw Weavers Learn About Solar Cookers**

*continued from page 1*

used to be free, provided you would cut it down and carry it home, but in most towns around Oaxaca city, it’s no longer free and the price increases every few months. Sunshine is the fuel used to power solar ovens – it is FREE !

Lorena and I set up two HotPots in Tequixtepec and two in Sucrixlahuaca and showed the artisans how they work. One contained chicken stew, the other rice. Once the food was in the pots and the reflectors were oriented to catch the sun’s rays, the artisans could go weave because solar cooked food does not need to be tended; it will not burn. The HotPot works a lot like a slow cooker and can be used to bake, stew, and braise, but it cannot be used to fry or to make tortillas. It’s not necessary to add water or oil when cooking meats and vegetables or hard-baking eggs; it can be used to warm tortillas.

Jose Luis joined us when the food was done. He encouraged the artisans to consider buying a HotPot and to stop cutting down trees, explaining that no longer finding palm fiber nearby is due to the lack of rain. The artisans were swayed by his word, more than ours, as he was the founder of their association.

When we left he said he would return next week with payment from the sales of their palm straw rugs that had all sold at the exhibit; then he added that each artisan should invest in buying a HotPot, that he’d add a percentage from the association as a subsidy.

We returned a week later with a HotPot for every artisan; each paid \$20! Lorena followed up with a training workshop.

***For more information on the HotPot Initiative in Mexico visit: [www.she-inc.org](http://www.she-inc.org). Louise Meyer, Solar Household Energy, Inc.(SHE, a non-profit organization) can be reached by phone at 202/328-6834 or by email at [louisemeyer@verizon.net](mailto:louisemeyer@verizon.net).***

## WARP'S 2005 Annual Meeting: "It felt like coming home"

When WARP began in 1992, the idea was to have a one-time face-to-face meeting of interesting/interested people who either worked with or were interested in supporting textile artisans in developing countries. After the first meeting, we decided that we wanted more than that one-time face-to-face meeting. In fact, we wanted to do it every year. The annual meetings are opportunities to visit one another and to hear about what different ones of us are doing, want to do, would like to help someone else do, etc. We share resources and contacts and provide encouragement and support. The 2005 Annual Meeting, held on St. Helena Island, a lovely Gullah Sea Island off the coast of South Carolina, certainly lived up to this tradition. The thirty-eight participants hailed from 16 states, the District of Columbia, and Guatemala. Here is what they thought about it:

*"The opportunity to meet with WARP members who make up a diverse group of individuals was a great experience - educational, stimulating and inspirational. The work members are doing to promote weaving as well as assist weavers around the world is remarkable. Sincere thanks to the dedication and organizational skills of our officers and board members for a wonderful weekend. Plan now to attend the next annual meeting and join, in person, the WARP network of an enthusiastic, talented and dedicated group."* Alice Brown

*"I really enjoyed spending time with strong and interesting women who are doers and not just talkers. The presentations about the Gullah culture were fascinating, and I enjoyed learning more about indigo dyeing. The location was well chosen-comfortwise as well as from a geographical point of view. I'll be back for more."* Deb Brandon

*"I have to also say Thank You and express what a privilege it was to attend the WARP annual meeting. I was only there for Saturday, but it was a most amazing day in so many ways: I was uplifted by the accomplishments and ongoing pursuits of everyone who spoke and/or I got to know, Penn Center was a wonderful place and fueled a long time interest I've had in the Gullah people, and I was really inspired by spending the day with so many creative and strong women (and men). I learned so much and have so many future contacts to pursue. I do not yet know how I can make a contribution to this impressive group, but I know I have been enriched just by joining. Thanks again."* Mary Jane Svenson

*"This was the first time that I have been able to attend a WARP meeting. I knew from the newsletter and first hand conversations that it would be an informative conference but it surpassed my expectations. It is that rare conference in which everyone shares all of the talks so that the outside conversations allow you to go deeper into a topic rather than relating what you have just seen. I've always been interested in Gullah culture so the opportunity to be at Penn Center, visit the local artists and hear the director speak was a remarkable experience. Thanks!"* Laura Strand

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### WARP Slide Show/Video

The WARP slide show and video have been in great demand with both sets currently on loan to groups in Kentucky, Ohio, and California. In June the show will travel to Ohio, in July to Connecticut and New Hampshire, in August to Pennsylvania, and in October to Iowa and Oregon. In November the show will be viewed in Vermont and New York, and in December it is scheduled in Rhode Island. Many guilds are planning to have sales of UPAVIM and Mayan Hands products in conjunction with the show.

We have dates scheduled through March 2006. Consider having a holiday show and sale this fall for your guild, church group, or friends.

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

## ***New Members***

Lorilla Banbury  
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luv2wev@yahoo.com

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Dana Cadwell  
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ddcadwell@bellsouth.net

Annie Doran  
Fairloom  
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Ellen Fox  
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415/456-9729  
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## ***Update on The Thread Project***

***Terry Helwig***

Many of you have been following the progress of *The Thread Project* since its inception in 2002. To date, thousands of individual threads have been collected from 60 countries and six continents. I have come to believe we are weaving more than cloth; I believe we are also weaving a social fabric that celebrates diversity, encourages tolerance and promotes compassionate community.

Thirty-five weavers from the US, Canada, Guatemala, India, Laos, Viet Nam, El Salvador and Greece have each woven a 2' x 7' panel, using the gathered threads as the weft thread to create seven World Cloths, one for each continent. Two WARP members have participated in this effort--Deb Brandon and Susan Hull Walker. UKI has donated all of the warp thread for the seven cloths; the warp of each cloth is a different color of the color spectrum. We are now weaving the fifth cloth, *Dawn Looming*, a beautiful tangerine orange, and soon we will be starting the sixth cloth, a bright yellow, which will be called *Lienzo Luminoso* (Cloth of Light).

These cloths are in the infancy stage of exhibition but we already have interest in exhibiting them in Canada, Washington, and London. Various panels have been exhibited in many communities. We will be approaching the United Nations this year.

We have only twelve panels left to be woven. If we could manage to have a panel woven on each continent, it would be so in keeping with the spirit of the World Cloths. Panels have been woven in Europe, Asia, North America, and South America, but we have yet to find a weaver in Australia or Africa. I think an Antarctica weaver is most unlikely, BUT I would love to receive a thread from someone who has traveled to Antarctica or a piece fiber that has been on the continent. That way we would at least have threads from every continent woven into the cloths.

If you would like to see pictures, learn more about the 35 weavers who have already participated or read some stories about the variety of threads people have sent, please check out our web site at [www.threadproject.com](http://www.threadproject.com)

I have been amazed by the variety of "threads" people send and even more amazed by the diversity of fibers that have been sent. Some of the fibers woven into The World Cloths include home-spun yarns, otter fur, fishing line, cassette tape, speaker wire, shoe strings, rope from a lobster pot, parachutes, May-pole ribbons, feathers, baby booties, wedding veils, guitar strings, strips of clothing, embroidery floss – the list seems endless. As one woman wrote, "I hope the World Cloths say to people, we can form something good out of scraps, leftovers, treasured items, the stuff of our lives, the scars and the celebrations."

These cloths have caused me to celebrate the rich diversity of the human experience and the incredible breadth of the human heart.

***Terry Helwig can be contacted at [Terryeh@mindspring.com](mailto:Terryeh@mindspring.com).***

## **2005 Annual Business Meeting**

*continued from page 9*

• In keeping with WARP's tradition of having annual meetings in different parts of the country, the Midwest is being considered for the 2006 meeting.

Discussions yielded a new WARP committee: Tour Planning. Committee members Sara Goodman, Susan Shaefer Davis, Laura Strand, Katherine Dunlevey, and Judy Newland will explore possibilities for WARP-sponsored tours abroad.

**Other business:** Fundraising ideas were discussed. Two immediate possibilities include selling WARP t-shirts and tote bags. Long term options are also being explored.

Judy Newland suggested providing scholarships to the annual meeting. Following discussion, Alice Brown generously offered to subsidize scholarships for future meetings. The board agreed to develop a process for distributing scholarships.

**The meeting was adjourned.**

## **Ghana's Adinkra Cloth**

*continued from page 3*

Nowadays the cloth is dyed many bright colors and is worn to weddings and other festive occasions. Adinkra is a special cloth and not worn for everyday use. Because Kente cloth is so expensive, some Ghanaians substitute Adinkra when they are getting dressed up. The men wear the cloth like a toga over their left shoulder. Sometime women will wear Adinkra and when they do it is usually sewn into a blouse and another piece is wrapped around their waist as a skirt. I have always found it curious that even though the calabash and bark for the dye come from the North, Northerners have never made Adinkra. The village where it is made is in the Ashanti Region which is mid-country.

That is not to say that you don't see the symbols everywhere. In Ghana they are on walls, plastic chairs, high fashion clothes, shoes and the symbols have migrated to the States. Museum shops have glasses with adinkra symbols etched in them and any kindergarten class studying Africa has made a potato print of an adinkra symbol.

Machine printed adinkra cloth has flooded the market in Accra and New York and perhaps most distressing is that the symbols are now being silk screened instead of stamped. It's not fair to judge the artisans who are just trying to improve their production and sales, but as an artist I mourn the traditional cloth. It has a character that just isn't there when it's silk screened.

In an effort to introduce people to traditional crafts, we conduct adinkra workshops at our cultural center in Ghana.

*Ellie Schimelman, Co-director of Cross Cultural Collaborative, Inc.; <http://www.culturalcollaborative.org>.*

### ***More New Members***

Fran & Frank Irvine  
39 Mountain Rd.  
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Leyden, MA 01301  
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Elia Woods  
1005 NW 32  
Oklahoma City, OK 73118  
405/524-3977  
[eliawoods@cox.net](mailto:eliawoods@cox.net)  
[www.eliawoods.com](http://www.eliawoods.com)

### **Updated contact information**

Katherine Dunlevey  
[dunlevey@alltel.net](mailto:dunlevey@alltel.net)

### **WARP on the Web**

<http://www.weavearealpeace.org>

## **2005 Annual Meeting**

*continued from page 11*

*"It was worth getting up at 4am, driving to Albuquerque in the dark, flying to Durham, renting a car and driving 7 hours to Penn Center (never mind getting lost on the wrong island). I really mean it, it was worth it and I will do it again." Miriam Leth-Espensen*

*"I would say the best part of the meeting for me was meeting our members – both the more planned presentations and the informal talking late at night and over meals. To me it almost didn't matter where we were. I only got to talk with about half the people I wanted to, and I'm sure there were more people who could have shared more about their particular projects. I was so glad to meet so many women (and men) who have dedicated so much of themselves to supporting international textile artisans, and was very inspired to hear of everyone's travels. It felt like coming home." Sara Goodman*

*"I really enjoyed the meeting people part of the meeting. It reminded me of my Peace Corps training in the distant past: there too it was surprising to find such a congenial group of people all in one spot, almost like pre-selected friends. It's wonderful that such things can still happen." Best, Susan Schaefer Davis*

*"This was the first Annual Meeting I've attended, although I've been a WARP member for five or six years. It was a GREAT experience!! It was wonderful to meet the people I've been corresponding with and who I've been reading about in the Newsletter. The location could not have been better!! Penn Center was in an area of the East Coast that I've never explored, although I've lived in the East most of my life. And the Center is a fascinating place both historically and today. You'll definitely see me at Annual Meetings in the future!!" Susan Weltman*

*"Every WARP meeting I attend reminds me all over again why we started the organization. Getting together with such a profoundly interesting group of people provides enough stimulation to keep me going for a long time. And is really fun!!" Deborah Chandler*

*"I hardly know where to begin with my reactions to the WARP meeting...I am so glad I went! I made new friends, caught up with old ones and began to explore aspects of Gullah culture which had intrigued me since I saw Daughters of the Dust years ago!" Take care, Molly Martin*

*Meeting thoughts...*

*Huge majestic oaks swagged with Spanish moss.*

*Trees leafed out.*

*Brilliant, fiery azaleas and camellias.*

*A sense of history.*

*Palmetto palms.*

*Friends reunited and newly made.*

*--Carole Pierce*

### **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 (and a good excuse to go to Convergence), please contact Cheryl Musch at [warp@yachana.org](mailto:warp@yachana.org).

## Letters...

### World Design Seeks to Balance Impact of Globalization

My name is Johanna Illman and I'm a quite new member of WARP. I am very happy to have found this organization and to be a part of it. I would like to share with you about a project based in Helsinki, Finland in which I'm taking part.

World Design is a multicultural, cross-disciplined research project based in the University of Art and Design Helsinki (UIAH). The group consists of doctoral students in Design, one in Philosophy, one Architect and me working on my PhD in Social Anthropology. We have a common interest for community work and several of us have already experienced working with craft and design production in different parts of the world. Different nationalities are also represented in the group with members coming from Mexico, Colombia, Indonesia, and Finland. We all have our own individual research projects but also work together on several projects.

In these shared projects, World Design investigates ways to balance the impacts of globalization on marginalized communities with design-related solutions. The social agenda of design has become increasingly more acknowledged by the global design and design research community. We would now like to build bridges between various institutions, to inform them of the tools that design can offer for sustainable development.

At the moment we are giving a course to students at the University of Art and Design Helsinki from the viewpoint of our respective fields of science on design and working in communities of another culture than one's own. Later this spring we are hosting a workshop on social design chaired by the Professors Victor and Sylvia Margolin from Chicago. The workshop is meant to bring together individuals and institutions interested in sustainable futures, inclusive design and development issues, and to promote the future collaborations in longer-term projects.

We are also preparing a traveling exhibition on the subject of craft and design projects in small communities in Namibia, Colombia, Peru, Mexico, and Indonesia. Our first exhibition destination will be Windhoek, Namibia in December 2005.

Personally I'm writing my doctoral thesis on wrapping textiles in Peru and Japan. I'm interested in how local cultural notions are materialized in textiles.

If any of you would like to hear more about our research group and the work we are doing I would be more than happy to give more information. I can be reached by email at [johanna.illman@helsinki.fi](mailto:johanna.illman@helsinki.fi)

### **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](mailto:warp@yachana.org) (email)

### **At the Textile Museum**

**Lecture:** *Silk for Spices:  
Indian Textiles in Eastern  
Indonesia*

Dr. Ruth Barnes

**Saturday, July 9, 2:30 pm**

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

**Coming soon:**  
*Gods and Empire: Huari  
Ceremonial Textiles*  
July 1, 2005 - January 15,  
2006

Washington, D.C.  
[www.textilemuseum.org](http://www.textilemuseum.org)

### **At the Cooper Hewitt Museum**

*Extreme Textiles: Designing  
for High Performance*  
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