

WARP



WEAVE A REAL PEACE

Volume 12, Number 4

Winter 2005

The 2005 Indonesian Indigenous Weavers' Festival

Jean Howe

A total of seventy-four women and twenty-two men from indigenous communities traveled for up to five days from July 27 to August 3, 2005 to join the gathering of traditional weavers and cultural leaders from across Indonesia in Waimatan, Lembata for a remarkable 6-day event. The Indonesian Indigenous Weavers Festival was initiated and organized by Yayasan Pecinta Budaya Foundation. Participants were selected for their weaving

and natural dye abilities or their interest in their traditional culture. All were adventurous, innovative and committed to the welfare of the community. There was representation from seven islands and fifteen different ethnic groups: Dayak Desa from West Kalimantan; Torajan from Central Sulawesi; Sumbanese from East Sumba; Lio, Ngada, and Sikka from Flores; Lamaholat from Lembata; Tetun and Atoni from West Timor; and Balinese from east Bali and Nusa Penida.

The weavers worked together for three days exploring each other's dye and mordanting recipes, and ikat and weaving work. Over the following three days each group listed the dye plants it uses, made a map of its local dye plant resources, and listed which plants had become scarce in recent years. This process

Dear Friends of WARP

We at Threads of Life and Yayasan Pecinta Budaya Bebali in Indonesia would like to thank you for your generous support in the form of cash donations and camera supplies.

Without donations from WARP members to the Threads of Life Foundation this Festival would not have been possible. While we had a major donor who was sponsoring this event, the bureaucracy of this organization was such that funds were still not available two weeks before we had participants arriving in Bali to travel to Lembata. We were able to transfer funds from the Threads of Life Foundation account to our Indonesian Foundation within a day! Our learning is to find more compatible donors in the future to fund this project, one who understands the needs of a small organization.

Thank you. WARP really makes a difference!

In peace, Jean

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

Watch for a mailing to renew your WARP membership for 2006 in December. Remember that WARP memberships run for the calendar year. One change for 2006 is that we have decided as a cost-cutting measure to produce our Annual Directory every other year rather than every year. You can use your 2005 directory through 2006. All the updates from 2005 will appear in a directory update in our next newsletter.

Convergence 2006: A Grand Opportunity

WARP will have a booth in the Commercial Exhibit area at Convergence 2006 in Grand Rapids, Michigan from June 25 to July 1, thanks to Linda Bowden, who has volunteered to coordinate the booth. This is a wonderful opportunity to sell goods, share the WARP story, attract new members, network, and, of course, to have fun. We are looking for members who are interested in selling the goods of artisans with whom they are working, in the US or other countries, or in helping out at the booth. In 2004, the booth brought in over \$10,000 in sales with \$1300 netted for WARP. A 'Grand Convergence' promises to be even grander. Interested members are encouraged to contact Linda Bowden at kbowden@swfla.rr.com or at 20860 Wheelock Dr, North Ft Myers, Florida 33917 for more details. Plan ahead, mark your calendars, and join us at Convergence.

Committee Seeks Board Nominee for 2006

Anne Dunham and Carole Pierce have agreed to serve as the Nominating Committee to seek a WARP Board Member to replace Cheryl Musch, whose term expires in 2006. The qualifications for Governing Board positions are outlined in the by-laws (in the front of the WARP Membership Directory). In addition, since almost all board business is transacted via email, potential board members must be comfortable using and reading it frequently. Board members are expected to attend the annual meeting (depending on the organization's financial situation, there may be a small stipend to help defray costs).

The purpose of the board is to provide stewardship of the organization, thinking about its future, growth, and well-being, and how to ensure this. If you have questions about board responsibilities, please contact any current board member for more information (contact info at left).

To nominate someone for this position, please contact either Anne Durham (annedunham@earthlink.net, email; 408/867-0133, phone) or Carole Pierce (cpierce@mis.net, email; 859/986-8666, phone).

WARP on the Web

<http://www.weavearealpeace.org>

MARK YOUR CALENDAR!

May 19-21, 2006 - WARP Annual Meeting

Plans for WARP's 2006 Annual Meeting, to be held May 19-21, at Dunrovin, a retreat center located on the Minnesota side of the St. Croix River are well underway. Dunrovin is an hour to an hour-and-a-half from Minneapolis-St. Paul.

The tentative schedule includes gathering on Friday afternoon, May 19, at the Textile Center of Minnesota in Minneapolis for a tour and visit with local weavers, followed by a visit to WARP member Karen Searle's studio. We will then travel to the Retreat Center for dinner, the opening reception, and introductions. Initial introductions Friday evening are necessarily brief, but time is being set aside Saturday evening for mini presentations by WARP members who wish to have more time to talk about their current activities.

Saturday morning will feature morning and afternoon presentations (one of which will be a Fair Trade panel discussion). Also, Karen Searle will teach us how to make Bolivian tassles!

The annual business meeting on Sunday morning will end the meeting. At specified times throughout the weekend, the wonderful Marketplace will be open for business.

Shop Fair Trade

Do your holiday purchasing from Fair Trade sources this year. Shop at your local fair trade store or from online fair trade merchants - go to www.fairtradefederation.org for more information.

Donations Sought for eBay Auctions

Last year, the WARP board decided to try selling donated textiles on eBay, because participation in the online auction was drastically decreasing. So far, WARP has conducted two eBay auctions and would like to do more. If you have something you would like to donate to be auctioned off for WARP's benefit, please email Adrienne Sloane at aonels@yahoo.com with the following information: description of the item with specifics about materials, size, origin and price. Also, please include two pictures to post with one being a detail of the item. The item can be either shipped directly to Adrienne to reship to the auction winner or you can ship the item directly after the auction.

International Marketplace

Once again, we will have the great International Marketplace at the 2006 WARP Annual Meeting. More information will be forthcoming in the Spring issue of the WARP newsletter.

Scarves to Raise Funds for WARP

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

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





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The deadline for
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2006 WARP newsletter is
February 17.

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Information about an
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Correspondence may be
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Member Profile

***Brecia Karlovic-Logan:
A Passion for Fiber Arts***

Pegi Bevins

Brecia Karlovic-Logan's passion for fiber arts began at an early age. Born in 1955, Brecia spent most of her childhood in the Arizona desert in Scottsville, where at the age of five she learned to knit, and by the age of ten had constructed her first Popsicle stick loom. At 12, she was teaching neighborhood kids how to finger weave belts. A few years later, she obtained her first spinning wheel, and shortly after that, her first "real" loom on which she proceeded to teach herself to weave. As a young adult, Brecia concentrated on developing a dancing career, all the while remaining passionately involved in the fiber arts: knitting, spinning, weaving, felting, dying, basketry, and papermaking.

After obtaining a BA in Psychology and a Masters in Special Education, Brecia spent many years as a teacher and administrator in Santa Barbara, California, while teaching creative dance and continuing her fiber arts interests as a hobby. During that time, she founded and directed Vessels Fiber Arts Education Program, a nonprofit organization committed to developing and supporting fiber arts education in the Santa Barbara Schools and community. Her work with Vessels allowed her to connect the local fiber arts guild with the school art community by creating a fiber arts resource room for teachers. Local artists donated fiber, looms, etc., for teachers to use for projects in their classrooms. In addition, Brecia offered workshops for teachers, taught in the classrooms, and organized an annual student fiber arts exhibit at the Santa Barbara Museum of Art. From 1995 through 2000, Vessels provided materials, resources, workshops, and exhibition opportunities in the Santa Barbara area. Oh, yes, and somewhere in there, Brecia found time to raise three children!

A year ago, Brecia opened *pebble in the pond* art studio, where she creates wearable art, mostly in shibori-dyed silk of colors reminiscent of her childhood in the desert. Her weavings convey her attitude toward life and the arts, which she sums up in four words: passionate, dreamer, jubilant, and grateful. Currently, she lectures, teaches workshops (one, interestingly enough, on knitting with bare hands), runs a Fiber Arts Fun summer program for kids, and is writing a book on knitting and creativity. She also sells her silk scarves, kimonos, and GloryUs Wraps at the Quixotic Marketplace in Santa Barbara, an artist co-op to which she belongs. To learn more about Brecia and her love affair with the fiber arts, visit www.pebbleinthepond.com.

We are pleased to welcome Pegi Bevins as our new Member Profile columnist. Pegi is a freelance writer and editor of products for language arts classrooms and an author of two children's novels. She can be reached at prbevins@iowatelecom.net (email). Visit her website at www.funwaytoteach.com.



Molas

The Kuna Indians live semi-autonomously on the San Blas Archipelago of Panama, where they have managed to preserve much of their culture and traditions. An important symbol of the Kuna culture is the colorful mola created by using reverse applique techniques. Mola panels are then attached to the front and back of the traditional blouses worn by the women.

Creating a mola panel begins by basting together three or more layers of different-colored fabric (usually cotton). A multi-colored pattern is formed by snipping away fabric from the top layers, following the desired design, to expose selected accent colors from the lower layers. The raw edges of the cut sections are notched (to prevent bunching), folded under, and then hand-stitched into place. In general, larger patterns are cut from the top layer, and progressively smaller patterns are cut from successive under layers, so that the main part of a design (showing through from one of the lower layers) is outlined with colorful strips (from selected higher layers). The quality of a mola is determined by the number of layers, the fineness of the stitching, the evenness and width of the cutouts, and the design and color combinations



Red, orange, and black are the dominant colors in traditional molas. The first molas used geometric patterns and symbols influenced by the ancient practice of body painting. Motifs for traditional molas are usually drawn from nature, everyday life, and Kuna legends and traditions.

A mola panel can take one to six weeks to complete since all the stitching is still done by hand. Machine sewing was experimented with only briefly in the 1970's, since Kuna women take great pride in producing quality molas, and it is easier (though more time consuming) to sew intricate designs by hand.

Resources:

In Her Hands: Craftswomen Changing the World, by Paola Gianturco and Toby Tuttle, The Monacelli Press.

World Textiles: A Visual Guide to Traditional Techniques, by John Gillow and Bryan Sentance, Thames & Hudson.

<http://www.panart.com/molainfo.htm>

<http://www.panamacanal.com/molas.htm>

<http://www.ucc.uconn.edu/~wwwwbma/mola.html>

<http://www.thorup.com//mola.html>

<http://www.molamarket.com/AboutUs.html>

http://www.maaa.org/exhi_usa/exhibitions/archive/kuna/kuna.html

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

Weave A Real Peace

Membership Information

2006 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 a biennial 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
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Oklahoma City, OK 73118

Backstrap Weavers in Guatemala Try Out an Ergonomic Seat

Karen Piegorsch

For all its simplicity as a tool, weaving with the backstrap loom is a sophisticated process. The weaver kneels on the ground, straps the loom onto her body, and adjusts the warp tension with her hips and back while she weaves. As a weaver myself and an ergonomist, I'd been fascinated for years by questions such as: How can they create such beautiful textiles on that simple device while constrained in a kneeling posture? Are they in pain? What do they love about the traditional way of weaving, and what would they change if they could?

In 2003, full of a desire to understand, I visited Guatemalan Mayan weavers. From them I learned that daily life is so hard most women seldom stop to think about how they feel. They push their bodies through fatigue and pain in order to provide for their families. But when asked, the women reveal that their knees, backs, and necks hurt, their legs and feet go numb, and huge calluses develop on their ankles from rubbing against the ground while they weave. Despite the women's stoic nature, these symptoms limit weaving tolerance (often to less than half an hour), and are readily evident in how slowly and stiffly a weaver moves when she gets up from the ground.

Many women had been looking for alternatives to their traditional kneeling posture. Our dialogue led to an ergonomics project conducted this year by Oxlajuj B'atz' (OB), an educational program that serves weavers of two fair trade organizations, Mayan Hands and Maya Traditions. In May we visited five communities to learn what functions an ergonomic seat would need to provide, and then I designed a prototype for a seat that could be made easily by local carpenters. The seat moves with the weaver's body and the foot rest provides leverage. Angelina, a weaver from San Juan La Laguna, typified the reception of the community when she told us, with tears in her eyes, "Thank you for asking how we feel. Lots of people have visited to see how we weave and what we make, but this is the first time anyone has shown interest in how our weaving affects our health."

When we revisited the communities in September to give the women time to test the seat, their response was overwhelmingly positive. The bottom line seems to be that they can produce more, with less effort, in less time. Pain, numbness, and fatigue are no longer limiting factors, and they report feeling a renewed interest in their weaving. The cloth comes off the loom with straighter edges and more evenly packed weft, and the cloth is cleaner because it's not so close to the ground while it's being woven.

The potential success of this project comes from combining appropriate technology (the seat is specialized for the backstrap

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The website on Latin American Textiles at the **Field Museum in Chicago** has just been launched at <http://www.fieldmuseum.org/textiles/latinamerican/>

The collection comprises close to 3000 objects from Meso, Central, and South America. The most ancient textiles are from the Nazca culture of Peru, circa 200 B.C. to 600 A.D.



Tejedoras del telar de cintura prueban una silla ergonómica en Guatemala

Karen Piegorsch

Aunque sencilla como herramienta, el proceso de tejer con el telar de cintura es nada sencillo. La tejedora se hinca en la tierra con la cintura alrededor de su cuerpo, y ajuste a la tensión en el urdimbre con sus caderas y espalda mientras teje. Por ser tejedora yo misma y consultora de la ergonomía, hace años yo habría sido encantada con preguntas tales como: ¿Cómo pueden ellas crear textiles tan hermosos con este aparato tan sencillo mientras se hincan de rodillas? ¿Les duelen sus cuerpos? ¿Cuál es lo que les gusta mucho de sus métodos tradicionales de tejer, y qué cambiarían si pudieran cambiar algo?

En 2003, llena de ganas de entender, visité a tejedoras Maya de Guatemala. De ellas aprendí que la vida allá es tan arduo que rara vez las mujeres se dedican a pensar en sí mismas respecto a cómo se sienten en sus cuerpos. Sus cuerpos los fuerzan, aunque estos estén cansados y doloridos, a fin de mantener sus familias. Pero cuando se les pregunta, las mujeres revelan que les duelen sus espaldas, cuellos y rodillas, se sienten entumecidos sus pies, y desarrollan callos en sus tobillos a causa de rozarse con el suelo mientras tejen. A pesar del temperamento estoico de las mujeres, estos síntomas restringen su capacidad para tejer (típicamente a menos de media hora), y eso es obvio, pues su cuerpo se mueve despacio y aparece tieso cuando se levanta del suelo una tejedora.

Muchas de las mujeres habían buscado alternativas más cómodas para su postura de tejer. Nuestro diálogo nos condujo a hacer un proyecto de la ergonomía este año, con Oxlajuj B'atz' (OB), la cual es un programa educativo que les sirve a las tejedoras de dos organizaciones de comercio justo, Manos Mayas y Tradiciones Mayas. En Mayo visitamos a 5 comunidades para descubrir cuales serían las funciones que debe tener una silla ergonómica. Luego diseñe una silla prototipo que carpinteros locales podrían confeccionar fácilmente. La silla se mueve con el cuerpo de la tejedora, y el apoyo para los pies le da fuerza. Angelina, una tejedora de San Juan La Laguna, representó bien la recepción que nos dio la comunidad, pues ella nos comentó con lágrimas en sus ojos, "Gracias por preguntarnos cómo nos sentimos. Nos habían visitado muchas personas con interés en cómo tejimos y en qué hacemos, pero ésta es la primera vez que había venido alguien con interés en cómo afecta nuestra salud el tejer."

Cuando volvimos a las comunidades en Septiembre para darles a las mujeres tiempo para probar la silla, sus reacciones fueron muy, pero muy positivas. Se parece que la realidad más importante es que ellas pueden avanzar más el tejido, con menos esfuerzo, en menos tiempo. El dolor, entumecido y cansancio dejan de ser factores que restringen su trabajo. Además, se

suige a la pagina 14

Fiber Arts Workshops in Guatemala

Art Workshops in Guatemala offers 10 day educational travel programs in a wide variety of the arts.

Backstrap Weaving

instruction, taught by local indigenous weavers, is available during any of these sessions. Instruction is one-on-one in a weaver's home or in a beautiful courtyard setting in Antigua. Some knowledge of Spanish is very helpful, but not absolutely necessary for the weaving classes.

February 22 - March 3 2006
Mayan Culture Textile Tour and Hand Painting on Silk, with Hilary Simon

March 9 - 18 2006
Textile, Weaver's and Craft Tour (the sequel), with Karen Searle

March 23 - April 1 2006
Loom Beading/A Painterly Approach, with Gayle Liman

For more info in USA:
612/825-0747 (phone);
612/825-6637 (fax);
info@artguat.org (email);
or check access their website
at <http://www.artguat.org/>

“Party for a Cause” Benefits Disabled Weavers in Cambodia

Elif Dogan

The Vietnam Veterans of America Foundation (VVAF), an international humanitarian organization that provides rehabilitation services to war victims around the world, recently launched a house party program to benefit many people with disabilities, including makers of hand-woven silk scarves in Cambodia.

The house party program, called “Party for a Cause,” involves people hosting informal parties to sell hand-made silk scarves that are produced by civilian war victims and landmine survivors in the northern Cambodian province of Preah Vihear.

Founded by Vietnam Veterans in 1985, VVAF operates rehabilitation programs for people with disabilities in war-torn countries around the world. VVAF’s mine clearance programs work to evaluate the impact of landmines and provide relief assistance in many countries, including Iraq, Yemen and Vietnam. VVAF co-founded and coordinated the global campaign to ban landmines, which was awarded the 1997



A spinner with a prosthetic leg at the Joom Noon silkweaving enterprise in Cambodia.

Nobel Peace Prize for its efforts to galvanize more than half of the world’s countries to sign a treaty eradicating the use of antipersonnel landmines.

In line with its mission, several years ago VVAF initiated the Joom Noon silk weaving enterprise in a northern province of Cambodia to provide an economic opportunity for civilian war victims, many of whom are landmine survivors. The project, started with five landmine victims, is now an independent enterprise that employs close to 100 people, 80 percent of whom have some sort of handicap: a missing limb, polio, drop foot, or blindness. The farmers, spinners, dyers, and weavers produce export-quality silk scarves that are sold not only in Cambodia, but also in the United States, Japan, Australia, and Great Britain under the label Joom Noon® - a Khmer term for “gift of hope.”

Joom Noon® silk products bear traditional Cambodian patterns, and their vibrant palette is inspired by the colors of seasonal fruits and the leaves and bark of local trees. Picked from the leaves of local mulberry trees, silk worms are individually harvested and shorn of their thread. The raw silk is expertly dyed by hand, and spun into a fine yarn ready for weaving. Their colors are striking; their texture is subtle; their rustic simplicity belies a hopeful and empowering tale.

The “Party for a Cause” program is for interested individuals who want to host informal parties for their family and friends to sell Joom Noon® silk scarves and raise money for VVAF’s programs that support innocent war victims, such as the makers of Joom Noon® silk products, helping communities, devastated from the effects of war and conflict, to build homes and put their children through school.

More information about VVAF’s “Party for a Cause” program is available on VVAF’s website at www.vvaf.org.

Funding Connections

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

Ivory Coast Strip Cloth Weavers Give Ikat Workshop in Switzerland

Louise Meyer

The Union of Craft Cooperatives (UGAN), created in 1983, is the Ivory Coast's largest and best-organized craft cooperative. Made up of weavers, spinners, sculptors, bronze-casters, and potters, the cooperative had 600 members in 2003, but today most struggle to make a living from craft production. Political turmoil in the Ivory Coast (IC) has brought the Union of Craft Cooperatives (UGAN) to its knees. Previously, IC, a peaceful country that had a flourishing tourist industry and large French expatriate community, was known as the 'Paris of West Africa.' UGAN members benefited from sales to locals, merchants from neighboring countries, and foreigners, many would travel up-country to Korhogo just to visit the weaving village of Waraniene, where Koko and Zimako live.

Two weavers from Waraniene have been invited to Switzerland and Germany to give workshops for the past three years. A solidarity group organized these programs, via friends living in Burkina Faso, IC's neighbor to the north. Since it is still dangerous and difficult for these northern artisans to travel to Abidjan, capital of IC, they got their visas and flew out of Burkina Faso.



adults weaving

Travel to Europe has left the door to the outside world opened a crack for UGAN. The two traveling artisan ambassadors bring back news about the many people, who are enthusiastic learners of strip cloth weaving and ikat dyeing. They also bring back money from the sales they make; some is being used to re-build UGAN's craft center.



Children weaving in Munnetz

The Ikat workshop given at the Basle Museum of Cultures by this year's artisans, Koko and Zimako, attracted professionals in the fiber art field. One, a journalist for Switzerland's *Textil Forum* magazine, wrote an article titled "Cote d'Ivoire: Ibrahim (Zimbaco) Coulibaly und Koko Fofana," which can be found online at <http://www.ign-uta.ch/Bibliothek/Zeitschrift/AktuelleAusgabe.htm>.

The two month European tour included weaving demonstrations at Switzerland's prestigious Ballenberg Open Air Museum as part of its Focus on Cotton program. Thereafter the weavers traveled to Stuttgart, Germany upon the invitation of the Linden Museum, where they gave workshops for children and adults. Once back in Switzerland they continued the legacy of Amidou Coulibaly, UGAN's deceased former president, by giving outdoor workshops to children in Munnetz, a small town near Basle where everyone in town greets them in German. They reply with 'Bonjour' or their own greeting: 'Kakane Ba.'

Check www.africancraft.com where you will find a full report on their program in 2006.

Cross Cultural Collaborative, Inc., a non-profit educational organization that promotes cultural exchange and understanding, invites artists and scholars from all over the world to work with Ghanaians on collaborative projects that range from mosaic walls to documentary films.

In March ABA Tours and Cross Cultural Collaborative, Inc., are offering a 10 day tour of Ghana as well as batik - tie and dye - adinkra and other workshops at Aba House. If interested contact Ellie Schimelman at aba@culturalcollaborative.org (email); or write to Cross Cultural Collaborative, Inc., 45 Auburn Street, Brookline, MA 02446, USA; 617/277-0482 (phone); 801/912-3830 (fax).

2005 Indonesian Indigenous Weavers' Festival

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led to awareness of which resources are endangered, and to a commitment to secure them.

Parallel to the weavers' work, 24 photographers trained in Bali in February met to review the documentary work they had prepared to share at the Festival and continue their studies. While most of the documenters used the simple point and shoot cameras that were provided by the program, digital cameras donated for this project provided direct feedback as there was no way to develop film during this program. One of the most enthusiastic documenters was Umbu Ranja, a deaf man from the traditional community of Rindi, Sumba. He has since gone on to photographing an important recent funeral ceremony in his own community.



Umbu Ranja

The clear trends and shared interests emerging from the diverse activities of the week focused the group's energies for the facilitated participatory process. Each weavers' group made a poster to express its vision.

Common themes included:

- secure and sustainable sources for dye materials and cotton needs;
- weaving and performing arts groups for young adults and elementary school children, and centers through which these groups can develop;
- balancing cultural continuity with expanded market opportunities;
- meet again to continue working together.

The Shared Vision was stated as:

- Traditional natural-dye ikat weavers have high prestige and are valued for the quality of their work.

The Shared Mission was stated as:

- To support, care for, and develop traditional natural-dye ikat weaving culture.

Participants from each island then developed dramatic sketches to illustrate the major challenges they faced in achieving their visions. By the last day, a clear desire had emerged for a second festival in July 2006 with each group stating its planned activities for the year leading up to the next event.



“Interaction with local communities is usually ‘vertical’ — at worst, completely ‘top-down’ and even when done well, through community interaction by researchers working on crops, plants or social issues, from the ‘bottom-up,’ with

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Thanks to...

Mayan Hands and UPAVIM, who once again have provided WARP members the opportunity to sell wonderful fair trade items from Guatemala, with profits benefitting WARP. We especially thank Mary Joan Ferrara-Marsland who, as the US marketing representative for these two groups, donates her time and expertise to coordinate the WARP sales.

Income from these sales is a major item in WARP's budget, provides a forum for educating the public about fair trade, and makes a big difference in the lives of Mayan Hands and UPAVIM artisans.

And thanks to WARP members who are hosting these sales. More information about holiday season sales will be available in the next issue.

Letters...

Morocco Anyone??

For those of you who have always wanted to go to Morocco, my colleague Joan Noble and I have organized a new trip for next spring, scheduled for May 20-June 3, 2006. Go to my web site at www.marrakeshexpress.org and click "Travel" at the bottom of the page and find the new trip link, with full itinerary plus terms and conditions and cost, and a registration form. We encourage you to share this itinerary with any of your friends who may be interested in joining us.

Our trips include the major sights (and shopping), but are unique in that we visit with people from many walks of life, often in their homes and villages - including weavers in Ben Smim, who you can see on my web site. We are sending out the information now both so you can plan, and because there has been a lot of interest, so people can reserve a spot by signing up early. We plan to have only 14 travelers, and two are already signed up. Contact me by email if you want more information.

Susan Schaefer Davis, sdavis@uslink.net

2005 Indonesian Indigenous Weavers' Festival continued from page 10

research results reported to those in higher levels of power or returned locally, downwards. What made the Lembata festival very unusual was seeing the 'horizontal' interaction between practitioners - in this case textile weavers from across eastern Indonesia [as they] compared experiences of problems, solutions, textiles, dyes and mordants."

**Tony Cunningham PhD, ethnobotanist, Program Director,
People and Plants International**

We at Threads of Life and the Yayasan Pecinta Budaya Bebali would like to thank you for your generous support of the members who attended this Festival. We will continue to keep you informed. As I write YPBB staff are traveling out to these remote communities with a video of the Festival to be played before the larger community for their input and participation. The dialogue continues!

For more information please contact Jean. Donations are gratefully accepted. If in Bali please come and visit us at the Threads of Life Gallery in Ubud!

Jean Howe, Threads of Life/Yayasan Pecinta Budaya Bebali, Ubud Bali, www.ThreadsofLife.com; Jean@lafnduck.cnc.net

WARP member Sara Goodman, her husband, and their 11 year old son recently had the opportunity to visit Threads of Life in Ubad, Bali. Read her eloquent narrative about the trip that affirmed her belief "that as North Americans, we can have a positive effect on helping to preserve traditional culture and the knowledge and craft of textile production" on WARP's website: www.weavearealpeace.org

At the Textile Museum

*Textile Traditions Around
the World*

**Saturday, November 19,
1 - 4 pm**

Children of all ages are invited to explore the multicultural world of textiles from Central Asia, Japan, and South America.

Exhibitions on View:

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

Rozome Masters of Japan
thru February 12, 2006

*Silk & Leather: Splendid
Attire of 19th-Century
Central Asia,*
thru February 26, 2006

Coming Soon:

*Director's Choice: Select
Textiles from The Museum's
Collections*
February 10, 2006 -
July 30, 2006

*Harpies, Mermaids, and
Tulips: Embroidery of the
Greek Islands and Epirus
Region*
March 17, 2006 -
September 3, 2006

Washington, D.C.
www.textilemuseum.org

TSA Symposium Call for Papers

The tenth biennial symposium of the Textile Society of America (TSA) will take place in Toronto, Ontario, Canada on October 11-14, 2006. The theme, *Textile Narratives and Conversations*, will serve as a springboard for discussions across disciplines, as well as for in-depth explorations of specific topics. TSA encourages presentations on textiles from all parts of the globe and from textile-related disciplines including (but not limited to): anthropology, archaeology, art, art history, conservation, cultural geography, design, marketing, economics, history, indigenous tradition, linguistics, theatre, and the physical and social sciences.

For more information about presentation categories and submission guidelines, access the TSA website at <http://www.textilesociety.org>.

Endangered Threads Documentaries has released the documentary ***Splendor in the Highlands: Maya Weavers of Guatemala***, a 27-minute documentary on indigenous weaving. Videographer and editor, Kathleen Mossman Vitale, recorded the footage for the project in 2004. In the documentary, textile scholar and anthropologist Margot Blum Scheville introduces the viewer to 22 Guatemalan weavers and their weaving styles and techniques.

Additional information about Endangered Threads Documentaries and coming productions is available online at www.endangeredthreads.com.

Letters...

Program Focuses on Navajo-Churro Sheep

An excellent story on the Navajo-Churro sheep was recently broadcast on National Public Radio and can be accessed on the LivingonEarth.org website (archives/October 28/The Real Sheep). The program was originally recorded by Daniel Kraker from KNAU public radio at Northern Arizona University, who spent a day at a wool buy sponsored by the Black Mesa Weavers. The program includes interviews with Jay Begay, the Navajo Nation District 4 grazing officer, and me as I was buying Churro wool from Elsie Benally, of Black Mesa.

Carol Snyder Halberstadt, coordinator & cofounder of Black Mesa Weavers for Life and Land, a nonprofit enterprise of the Dine' (Navajo) of Black Mesa, Arizona. Wool & Weavings Fair Traded from the Source (tm); <http://www.blackmesaweavers.org>

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Study of Zinacantec Textiles Wins the R. L. Shep Award for 2004 Books

Weaving Generations Together: Evolving Creativity in the Maya of Chiapas by Patricia Marks Greenfield was selected as the winner of the R.L. Shep Award for books published in 2004. Sponsored by the Textile Society of America, the R.L. Shep Book Award is given annually to the publication judged to be the best book of the year in the field of ethnic textile studies. The purpose of the award is to encourage the study and understanding of ethnic textile traditions by recognizing and rewarding exceptional scholarship in the field and, at the same time, to call attention to and promote the work of the Textile Society of America.

Weaving Generations Together examines the dramatic changes and increasing complexity in Zinacantec textiles over the last few decades. It also explores the evolving nature of the weaving apprenticeship experience and the ways women and girls see themselves and their textiles.

Weaving Generations Together: Evolving Creativity in the Maya of Chiapas by Patricia Marks Greenfield is available from Santa Fe: School of American Research Press, 2004. ISBN 0-9309618-28-X. www.weaving-generations.com (website).

Other books of interest...

Linda Temple

A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire, by Amy Butler Greenfield, "recounts the colorful history of cochineal, a legendary red dye that was once one of the world's most precious commodities." Coincidentally, another new book relates the history of the other major source of red dye. While ***The Root of Wild Madder: Chasing the History, Mystery, and Lore of the Persian Carpet***, by Brian Murphy, is more about the history of Persian carpets, Mr. Murphy tells how the role of the vibrant madder dye is integral to that history.

Several new children's books are also worth noting. ***The Fabrics of Fairytales: Stories Spun from Far and Wide***, retold by Tanya Robyn Batt and illustrated by Rachel Griffin, is a wonderful collection of myths and folktales from around the world about spinning and weaving, with fantastic illustrations. I had to buy this one. ***Goha, the Wise Fool***, retold by Denys Johnson-Davies, is illustrated with hand-sewn *kbijamiyas* by Hag Hamdy and Hany of the tentmakers souk in Cairo, and is "a witty and joyful celebration of one of folklore's most unexpected, beloved and entertaining heroes."

A juvenile book to check out is ***Project Mulberry*** by Linda Sue Park. Two children decide to raise silkworms for a science fair project and end up learning a great deal about both silkworms and tolerance.

All of these books have 2005 publication dates and can perhaps be found at your local library.

WARP Slide Show/Video

As usual the WARP slide show is very active. In November alone, it goes to four places, in December two are lined up. January already has two showings and March also has two. Sign up now if you want the show for your weaving guild or other gatherings.

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

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

New Members

Caressa Mathews
2721 Northglan Dr.
Westlake, OH 44145
cdmathe1@kent.edu

Woven Art
325 B Grove St.
E. Lansing, MI 48823
517/203-4467
wovenart@sbcglobalnet.

Address update

Bonna Harwood
15253 NE Holladay St.
Portland, OR 97230

New Contact Info

Helen Dunbar
helen374@lmi.net

Tejedoras del telar prueban una silla ergonómica

suige de la pagina 7

sienten más animadas a continuar tejiendo. El tejido sale más uniforme en el sentido del grueso y de la densidad de la trama, y sale más limpio también, pues no está tan cerca al suelo durante el proceso de tejer.

El éxito potencial de este proyecto viene de dos factores que van de la mano: uno es la tecnología (la silla está especializada para el telar de cintura y está ajustable al cuerpo de la tejedora); el otro es nuestro proceso social en las comunidades (escuchando; comunicando en Español y en los idiomas Maya; desarrollando confianza por medio de visitas repetitivas). No pretendemos solucionar todo el problema con una silla y sabemos bien que el sentarse por mucho tiempo lleva sus propios riesgos, y por tanto aseguramos que capacitación y seguimiento acompañan la tecnología.

Todas las mujeres han expresado ganas de tener su propia silla, y OB está arreglando opciones para ayudarles (no por limosnas sino por apoyo financiero de una manera que les ayuda aumentar su autoestima). Hay pobreza verdadera en Guatemala (aun más por el daño que causó el Huracán Stan este Octubre) y por eso significa mucho que las mujeres están decididas a obtener sus propias sillas ergonómicas – eso no lo harían si no estuvieran convencidas de que la silla les ayudará mucho a ganarse la vida.

Para descubrir cómo su donación financiero pueda ayudarle a Oxlajuj B'atz' mantener este proyecto, o para planificar un proyecto sin fines lucrativos similar en su comunidad de artesanos, por favor comuníquese con Karen Piegorsch, por Synergo, P.O. Box 415, Columbia, SC 29202; USA; 803/727-8588 (teléfono); karen@bewarellworkbetter.com (correo electrónico).

Follow-up on Ergonomic Chair Project

On November 5, Deborah Chandler writes that “Oxlajuj B'atz’ just voted to pay 75% of the cost of the [ergonomic] chairs designed by Karen, charging the women only 25%. This is a significant contribution by the organization, so financial assistance is appreciated. Each chair costs around \$39, so Oxlajuj B'atz will pay approximately \$29, with the weavers expected to pay \$10. Initially, they plan to make 95 chairs, 90 to be purchased and five to give to the women in Santiago Atitlan (who were seriously affected by the recent mudslides from Hurricane Stan). That means roughly \$2800 total for us. So yes, some donations for that would be great.”

For more information, contact Deborah Chandler by email at mhands@intelnett.com.

WARP Brochures Available

If you would like copies of WARP's brochure to distribute to your guild or at local conferences, please contact Cheryl Musch in the WARP office - see page 2 for contact information.

Backstrap weavers try ergonomic seat

continued from page 6

loom and adjustable to fit the weaver's body) with a respectful, participatory social process (listening, communicating in Spanish and Mayan languages, developing trust through repeat visits to the communities). We know a seat isn't a panacea and that prolonged sitting brings its own risks, so we are ensuring that appropriate training and follow up accompany the technology.

All of the women have expressed a desire to have their own seat, and OB is setting up ways to assist them (not charity, but rather financial assistance in a way that builds self-esteem). There is real poverty in Guatemala (even more since the damage caused by Hurricane Stan this October), so it's significant that the women are committed to acquiring their own ergonomic seat – they wouldn't do that if they didn't feel it makes a big difference to their ability to earn a living.

To find out how your donation of funds or frequent flier miles can help Oxlajuj B'atz' support this project, or to plan a similar non-profit ergonomics project in your artisan community, please contact Karen Piegorsch at: Synergo, P.O. Box 415, Columbia, SC 29202; USA; 803/727-8588 (phone); karen@bewellworkbetter.com (email).

---clip and save---

WARP Newsletter - Author Guidelines

Length of articles

Because of the format of the WARP newsletter, articles can be **no more than 400 words (with photos) or 500 words (without photos)**. If impossible to meet these limitations, please communicate with the editor to explore options **prior** to submitting an article for publication.

Photos or other graphics

Submit as .jpg or .tif files, saved at 300 dpi

Projected deadlines for receipt of copy -

Volume 13 (check page 4 of each issue to confirm deadline for next issue):

V13N1 - Spring WARP newsletter - **February 17, 2006.**

V13N2 - Summer WARP newsletter - **June 2, 2006.**

V13N3 - Fall WARP newsletter - **August 11, 2006.**

V13N4 - Winter WARP newsletter - **November 3, 2006.**

Newsletters are normally mailed 7-10 days after copy deadline dates..

Unsolicited information for publication that will be of interest to WARP members and that meet publication guidelines is encouraged. Please email articles to LGTemple@juno.com

**Remember
WARP as you
consider end-of-
year charitable
contributions.**

**WARP has been
designated by the
Internal Revenue
Service as a 501(c)3
nonprofit
organization; all
donations are tax
deductible in the
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Send donations to:

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