

WARP



WEAVE A REAL PEACE

Volume 13, Number 3

Fall 2006

Selling Yarns: Exploring Australian Indigenous Textiles and Business

Emma Lees

The 'Selling Yarns: Australian Indigenous Textiles and Good Business in the 21st Century' Conference ran from 13-14 August 2006 at the Museum and Art Gallery of the Northern Territory in Darwin, Australia. Hosted by the Australian National University, it was an investigation of best practice and sustainability in the Australian Indigenous textile industry. Speakers included Dr W. Richard West Jr., founding Director of the National Museum of the American Indian, Smithsonian Institute USA; and business representatives, curators, collectors, researchers, academics, art workers and textile artists.

Australian Indigenous fibre works, often created by women, have taken a backseat to other higher profile collectible Indigenous artworks such as painting. This is linked to the "global market distinction between art and craft," as pointed out by Tim Acker, currently Senior Project Officer for Aboriginal Economic Development. Raising the profile of Indigenous fibre arts as a highly valued artform, at both national and international collector level, was one key issue discussed at the conference. Dr. West, and others from the Australian museum sector, emphasised the role that museums must play in (re)educating the market as to the true value of these artworks. One way to achieve this is by elevating and continually presenting in a museum environment the works of new and contemporary fibre artists - perhaps even in an accompanying purpose built gallery type sales space, with appropriate pricing to the skill involved. Perceptions of the art and cultural practises can then expand outwards from those pertaining only to those involving the ethnographic artifacts traditionally used by museums to educate and tell stories.

It is not just the commercial value and viability of the fibre arts that needs recognising. Many non-profit Arts Centres oversee and coordinate the activities of numerous individuals and communities located in the remote and isolated central, north, and north west lands of Australia. The amazing work achieved,



Artist: Elizabeth Djakurrurr, Coil weave baskets, ©Bula'bula Arts, 2006

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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

Welcome to all the new members who learned about WARP at our booth at Convergence! Convergence is an excellent opportunity for WARP to share our mission with like-minded textile aficionados. Our membership continues to grow, and we look forward to learning more from both new and ongoing members.

Convergence Update

Mary Underwood

If you were lucky enough to be among the first in line to enter the vendor hall at Convergence 2006, what was the first thing you saw as you flung open the door and rushed in with your credit card burning a hole in your hand? Correct answer: the WARP booth. Linda Bowden snagged a prime location for us this year - a corner spot right at the entrance. If the colorful textiles on display failed to catch shoppers' eye, the video displays featuring textiles in Bali and Mongolia drew them in.

We had nine vendors with a tremendous range of textiles. The largest sales again went to Mayan Hands and UPVIM, with Moonflower Enterprises a close third. Deb Brandon supplied us with her own hand screened silk WARP scarves and with WARP T-shirts. Total sales amounted to \$6,099 plus state tax.

A hearty thanks to Joan Sheridan Hoover, Nancy Hedberg, and Ellen Willson for help with set-up and take-down. Thanks to Sarah Saulson for the use of a credit card machine and the training we needed to use it. Thanks to Sara Goodman, Teena Jennings, Elisha Renne, Liz Witherell, and Deb Brandon who helped in the booth. And finally, a big thank you to Eileen Hallman, who helped get everything to Grand Rapids, set up, tear down, and nearly lived in the booth - then took on the tedious job of matching sales slips to inventory items each evening. Thanks!!! Linda Bowden, we sorely missed you, but we knew you were there in spirit.

More thoughts from the 2006 Annual Meeting...

"It was so wonderful to meet a big handful of WARP folks. I felt that I could speak my mind, tell people what Fairloom was really about, throw out my doubts and questions, feel safe about expressing them, and know that I could learn from folks in the room because some most likely had been through similar experiences. I feel the weekend was more about connecting with people so that we would continue to learn with each other.

"Also, I am very happy to say that through WARP contacts, I am communicating with a woman, Tierra Buggs, who is researching artisan communities and is also a crochet artist. She and I are talking very seriously about the possibility of her coming to Brazil in December/January with me to continue her research and to help create our first line of products with professional international design influence. ...could be fabulous." Annie Doran

"Spending two days with fellow WARPers is a very stimulating experience. I've been able to personally meet members that I have long held in great esteem and develop valuable new friendships. Several are helping me realize one of my biggest dreams, that of bringing solar cookers to artisan groups."
Louise Meyer

2007 Annual Meeting Marks a Coming of Age for WARP

Sarah Saulson

WARP's 2007 annual meeting will be held in Panajachel, Guatemala, from March 1-4. This exciting opportunity evolved from a groundswell of support originating from WARP members, first at the 2005 annual meeting, and then again this spring in Minneapolis. The board has listened, and working closely with Deborah Chandler, one of WARP's co-founders, fair-trade specialist, and a resident of Guatemala City, has started planning what promises to be a truly unique opportunity.

The tentative schedule received from Deborah suggests that for those who arrive in Guatemala City on Thursday evening, our first stop on Friday morning could be the Museo Ixchel, named for the Mayan goddess of weaving. There we will revel in Guatemala's astounding fiber heritage. With Deborah as our guide, we'll travel to Antigua for lunch, then on to Panajachel (on Lake Atitlan) where the meeting will be held. We should be able to have introductions on Friday evening as is usual at WARP meetings, then spend Saturday in Panajachel with programs. On Sunday, we'll visit one of the largest markets in the country in the village of Chichicastenango. Registration for the meeting will be limited to 30 participants. Meeting costs will be available soon.

Following the weekend meeting, Deborah will lead an optional week-long extended trip for those who can stay longer, visiting the villages of the fiber artists she works with through Mayan Hands. Deborah also suggests that those who wish to come earlier or stay later consider visiting Tikal, a mostly excavated and fantastic ancient Maya city, which can be a one, two, or three day trip; or consider spending a week in language school in Antigua or Quetzaltenango. She adds that "you can also explore on your own - the country is a wonderland; Guatemala also has a lot of non-textile attractions, about which we will send more info later. A week is definitely not enough time to do it all."

The meeting marks an astounding coming of age for WARP. As a board member, I am frequently asked to discuss our mission. Sometimes it's hard to explain that we are a networking organization, rather than one that provides aid or sponsors specific programs. With our conference in Guatemala, we're taking our commitment to networking and supporting developing-world fiber artisans to a new and higher level, its ultimate expression.

I can't wait to see you in Guatemala and share this unique opportunity! If you have any questions, please call or email any board member (page 2) or Deborah Chandler (mayanhands@gmail.com). Our heartfelt thanks go out to Deborah for making this possible.

You can help WARP by

...providing financial support for the:

- Operating fund (includes WARP publications—the newsletter and directory)
- Scholarship fund
- Sister Memberships
- Endowment fund

...volunteering to:

- Host an UPAVIM/ Mayan Hands sale to benefit WARP
- Show the WARP slideshow in your community
- Write an article for the newsletter
- Help with annual meetings
- Index WARP newsletters
- Solicit paid ads for the newsletter and/or membership directory.
- Encourage other textile organizations and guilds to link to the WARP website

If you are interested in any of these financial or volunteer opportunities, contact Cheryl Musch at info@weavearealpeace.org



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

Member Profile

Marilyn Anderson: Profoundly Influenced by Mayan People

Pegi Bevins

Marilyn Anderson is an artist, photographer, and author. Originally from Oregon, she studied at the School of the Art Institute of Chicago and received her BFA from Rochester Institute of Technology and her MFA from the Visual Studies Workshop/SUNY Buffalo. For 16 years, she worked as a visual arts mentor at SUNY Empire State College in Rochester, NY.

At age 22, Marilyn lived in Chiapas, Mexico, and was profoundly influenced by the Mayan people. From the Mayans, she gained a respect for indigenous cultures, which led to a reevaluation of her own life. Later, she spent several years in a Mayan town in Guatemala, learning about womens' backstrap weaving. As a trained painter, Marilyn found that weaving not only required different skills and sensibilities but that it was also learned, used, and shared differently. For example, the colors and designs of the handwoven garments signify the wearer's identity and place of origin, as well as having a symbolic and religious meaning that connects the Mayans to thousands of years of tradition. Her experiences among the Mayans led her to write the books *Backstrap Weaving* (co-authored with Barbara Tabor) and *Guatemalan Textiles Today*. In the 1960s and 70s, outside forces began to change Mayan weaving. Women began weaving out of economic necessity, selling their work to tourists and for export. At this point, Marilyn was made keenly aware of the political and economic issues of Guatemalan society, where extreme inequality in the distribution of wealth rules.

In the 1980s, a brutal war erupted in Guatemala. Marilyn and her husband Jon joined others in helping to obtain humanitarian aid and educating people about the rampant human rights abuses taking place. To this end, they mounted a traveling exhibit, *Granddaughters of Corn*, as well as producing a book of the same name. The book features Marilyn's photos of Mayan women and Jon's description of the effect the war and repression have on their lives and textile traditions. The exhibit still travels to different parts of the country through the auspices of the Unitarian Church of Boston MA.

Marilyn continues her photography today while also producing block prints, paintings, and publications about Maya arts traditions. As part of the Pro Arte Maya education project for Guatemalan children, Marilyn has produced a coloring book featuring Mayan arts and crafts. The book is used in a number of Guatemalan schools and teacher training programs. Marilyn's current goal is to pull together her skills, knowledge, and experiences to continue to educate and build community. You can learn more about Marilyn at www.marilynfanderson.com.

Pegi Bevins 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.



Bhutanese Backstrap Weaving

Weaving in the Himalayan kingdom of Bhutan is an ancient art and Bhutanese textiles still have special social and spiritual significance. Textiles are used for home consumption, gift giving for important occasions, as well as for sale and bartering.

Several types of looms are used in Bhutan, but the backstrap loom is by far the most common. Unlike the more portable backstrap looms used in many parts of the world, the Bhutanese version is attached to a wooden frame which is nailed to a wall. The weaver sits on the ground in front of the loom frame, the backstrap positioned just above her hips, and her legs straight, feet braced against the frame to ensure an even tension on the warp.

Fibers commonly used are yak and sheep wool, silk and cotton, and nettle and hemp. The weaving is warp-faced and the background is done in plain weave using a rigid heddle. The traditional colors are a white background with designs in dark blue and red, however, a solid colored background with colorful designs is more common. The simplest designs are in the form of colorful horizontal and vertical stripes that are mostly used for borders. Additional patterning in the warp is obtained by using supplementary warp to vary the thickness of the warp.

Weft patterns are obtained using pick-up techniques and supplementary weft. There are pictorial designs with symbolic meaning (*shinglo*), and the more geometric brocade (*sapma*). The more intricate (and therefore time consuming) patterns (*tima* and *yurung*) look like embroidered chain stitch, and are achieved by forming a series of chain stitches (similar to crochet), each looped around successive warp threads similar to tying a series of lark's knots. To obtain a two dimensional design, after completing the desired chain length along a row, a new row of background tabby is woven and then the chain is continued either upward (at a 90 degree angle) or on a diagonal (at 45 degrees) to get above the new row, and then resumed along the row.

Resources:

Ms. Leki Wangmo and Ms. Rinzin Wangmo, Bhutanese weavers,
leksang@yahoo.com

<http://www.craftrevival.org/SouthAsia/Bhutan/Crafts/Textiles.htm>

http://www.galenfrysinger.com/bhutan_weaving.htm

<http://www2.cruzio.com/~voyageur/weaver.htm>

Deborah Brandon can be reached at brandon@asd6.math.cmu.edu (email).

Weave A Real Peace

Membership Information

2006 Annual Dues

\$30 (group/supporting)

(strongly encouraged!)

\$10 (simple living)

\$20 (U.S. and Canada)

\$25 (international;
sister memberships)

\$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:

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Tejido Indigena, El Chile, Nicaragua

Marcia Bellas

In April I went to Nicaragua on a trip sponsored by Planting Hope, a nonprofit group based in Montpelier, Vermont. Planting Hope's mission is to increase educational opportunities for Nicaraguans, primarily in the San Ramon and Matagalpa areas. We stayed with host families in San Ramon, and each day made excursions to schools and other education-related facilities where Planting Hope is involved. Most impressive was the La Chispa library/community center, located in a poor area of Matagalpa. Built with funds from Planting Hope, the library provides a place for children to do homework and take art, music and computer lessons. It also serves as a focal point for the surrounding community.



In addition to becoming acquainted with Planting Hope's projects, we visited other area attractions, such as a coffee cooperative, a paper making cooperative, and—a highlight of the trip for me—a weaving cooperative in El Chile, a rural village in the mountains south of Matagalpa. Currently, there are only about ten weavers in El Chile, but prior to the Somoza dictatorship (1934-1979), most women in the village spun locally grown cotton and wove cloth. Somoza prohibited the growing of cotton as well as weaving, and the community's rich weaving tradition largely died out.

In 2002, local weavers, Alba Rosa Mercado and Reyna Mercado, organized the El Chile weaving cooperative with the goals of providing a year-round, livable income for workers, and reviving local weaving traditions. The women in the cooperative work out of Rosa's home, weaving primarily with back strap looms. Before the warping process begins, however, the women unwind 3-ply cotton yarn (their only source) and roll the single plies into balls. After the cloth is woven, it is made into handbags, wallets, and various other items using treadle sewing machines. Income from the sale of these products is divided into thirds for materials, wages, and a capital improvement fund.

After the weavers gave a demonstration for the Planting Hope delegation, I introduced the weavers to quilting. I showed them how to make a nine-patch potholder—something practical that can be made with fabric scraps. Expert seamstresses, the woman caught on quickly and by the time we left, all were well on their way to completing at least one potholder. They learned a new skill, and I came away with a tremendous appreciation for the



Jobs...

Rugmark USA -Director of Communications

The Director of Communications will be responsible for ensuring that Rugmark's campaign and organizational messages are well-communicated throughout all of its outreach, including Website, brochures, press releases, business partner tool kits, consumer organizing materials, annual report, etc. The position will also be responsible for event planning, building media relationships, and securing targeted partnerships with non-governmental organizations (NGOs) that can help to build the Rugmark brand through grassroots mobilization.

Full time - Washington, D.C.; \$45,000 - \$55,000 depending on experience + health and retirement benefits.

For more about the position including how to apply, visit Rugmark's website at www.rugmark.org

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Travels in Namibia

Jackie Abrams

My daughter Dani is a Peace Corps volunteer (PCV) in Namibia. Formerly known as southwest Africa, just north of South Africa, Namibia became an independent nation in 1990. It is home to both the Namib and Kalahari Deserts, Etosha National Park, an innumerable number of animals and birds, and several seaside towns.

As we planned my trip there (in December 2005), Dani was certain to include visits to basketmakers. To my delight, I discovered that Namibia is a basketmaker's paradise. Each ethnic group has its own style of basketmaking. Shops, galleries and the local outdoor markets all have piles of baskets, both from Namibia and from nearby countries.

We first visited with Emilie Shangavi in Kalkfeld, central Namibia. Emilie learned to make coiled baskets as a small child, taught by her parents. Many years ago, she started to make baskets for sale, using traditional split palm leaves, as a way to pay the school fees for her grandchildren. Recently, she discovered another source of free materials - deconstructed plastic bags. Still using the palm leaves for the inner core, Emilie incorporates the plastic "string" from both onion and feed bags, and cuts up the silver inner lining of wine boxes for sparkling accents in her baskets. Cordage is rolled on her thigh. She makes her own stitching needles using the spokes of broken umbrellas. One basket takes her about two days. Emilie and I were both happy to gift each other with baskets we had made.

Dani and I also spent a night on an Owambo homestead, an ethnic group in northern Namibia, with another PCV. It was a traditional site, with grass and mud huts, and a chicken killed in our honor for dinner. Much to my surprise and delight, the grandmother at this homestead, Frieda Nakanyala, is a basketmaker. She is called "Kuku," which means grandmother in the Oshindonga language. We spent the afternoon working on basket projects. I learned to clean the thorns from the palm leaves with my teeth, and taught plaiting with the leaves.

Kuku coils her baskets using a stitch that is slightly different than those used by other ethnic groups. She makes her dyes by cooking the bark of the *omuye* (wild plum) tree; the fruits from this tree are also edible. She works on her baskets every day, until it is dark. As a child, she made them to sell so that she could buy clothing. At age 75, she makes baskets for gifts and trade, and for use in the homestead, including very large ones to store *mabangu*, the traditional grain. In the Oshindonga language, *ontungwa* means basket; an extra "o" (*oontungwa*) added at the beginning means more than one basket.

Besides trading baskets as gifts, Kuku was also thrilled to have a pair of magnifying glasses that I had brought along from the Dollar Store. (A great gift-giving hint from Judy Mulford.)

My favorite day of our trip was spent at a Himba village. The Himba are a very traditional ethnic group in northwest

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WEAVE: Working to Support Karen Refugees in Thailand

James Young

In the last issue of the WARP newsletter my partner Lori Bacigalupi reported on her recent opportunity to spend three months in Thailand working with Thai Tribal Crafts, the fair trade organization that represents seven northern Thai hill tribes. A rare and magical opportunity it was. As she suggested, the production and sale of tribal hand crafts is extremely vital to the economic and cultural survival of many of these people who have a long history of migration and refugee resettlement.

One of the more rare opportunities we were given was to visit Umpiumai, a United Nations refugee camp just inside the Thai border from Myanmar (Burma), where 40,000 Karen people are living. Living may be a generous word, because in a real sense these people are simply being housed and fed while contained from any true freedom. "House arrest" comes to mind.

The Karen are a large tribe whose natural land base is located in Myanmar, a country now living under military rule. The Burmese Army has been at war with the Karen since the 1940s when the Karen sided with the British in fighting the Japanese army, who had been invited into Burma by the Burmese government. In the years following, when Burma was receiving its independence from Great Britain, many legal documents were drawn up to share the governing of Burma between the Burmese and the native hill tribes, the Karen being the largest. However, in 1948, once the British had left, the Burmese Army began a systematic war on the ethnic minorities that continues to the present.

Today, there are more than 200,000 Karen refugees living inside Thailand. Contained in nine refugee camps along the Myanmar border, Umpiumai being just one, the Karen are guests of the Thai government, which doesn't welcome them. Rather, it simply tolerates them. The Thai government has an uneasy existence with Myanmar, its neighbor to the east and north, which causes them to be hesitant in totally opening their arms to the refugees. Thus the unofficial policy is to keep the refugee camps closed off from the general population and to maintain the camps in a less than permanent status.

About halfway through our three months there, we were introduced to WEAVE, (Womens Education for Advancement and Empowerment) a non-governmental organization (NGO) which is the only local (Thai based) group among seventeen NGOs providing services to the refugee camps. From WEAVE we quickly learned that the Karen in the camps are provided only six basic commodities: rice, beans, salt, chilies, cooking oil, and charcoal. We also learned that they are forbidden to work or travel in Thailand, the exception being those Karen who work directly for one of the international NGOs. Since this amounts to less than five percent of the camp's population, one can see that income producing activities are very limited.

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WEAVE: Working With Karen Refugees

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WEAVE, founded in 1990 with the intent to empower indigenous women and support their needs and basic human rights, has evolved over the years, especially in the face of the groundswell of refugees from Myanmar. Developing a partnership with the Karen refugee women's organizations, WEAVE attempts to address some of the key problems faced by ethnic women, primarily education, health care, and self reliance.

Advocates for expanded opportunities, WEAVE encourages the leadership of these displaced women and recognizes their role in providing for their families and protecting the well being of their children. To this end, their programs are directed towards women's safety, child care, and training which may lead to income production.

Invited as volunteers to accompany WEAVE staff to the Umpiumai camp near Mae Sot, we jumped at the opportunity. We learned that entry to the camps is limited to those with official status only. No tourists, no journalists. After two unsuccessful attempts to receive official status, Sweet, one of the staff who works closely with the Thai Army camp commander, used her pull to get us entry into the camp.

As we approached the camp, we saw that its size alone spoke volumes. A normal Karen village population may be between 250 to 1,000 people. Were looking at a camp over ten years old that still has very few permanent buildings. We'd become accustomed to visiting tribal villages that have moved into the modern world of wood framed houses, with electricity and plumbing. Here we see only bamboo walls and thatch roofs, signs of the intended impermanence. The only electricity is found at the offices of the NGOs, the hospital, and the schools. Water is hauled from limited pump stations.

We attended a training session, where about 20 Karen women of the 50 or so associated with WEAVE, are being introduced to small business accounting and financing. Much of the training is aimed at the day when these people are free to live and work in the general population, even though that time still seems far away. We were invited to one of the seven camp schools where over 2,000 students are being taught by only 45 teachers. Lessons are taught in Karen, Thai, Burmese, and English. We visited a small shop run by the Karen Women's Organization, where hand woven textiles and hand crafts are for sale, though not officially. We made our way through the narrow paths, along steep hills where we spot the forbidden gardens, chicken coops, and pig pens. Sweet told us that even though the Thai government explicitly forbids any agricultural or hand craft production, the camp commander has a more realistic understanding of the situation, allowing the refugees to provide for themselves in small ways.

It's an intense day, the conditions here are imposing, yet as our day comes to an end we recognize that these people are

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Video of the 2005 Indonesian Indigenous Weavers Festival Available for Purchase

Those of us at the 2006 WARP Annual Meeting were fortunate to view the 15-minute version of an excellent documentary, shared by Sara Goodman, which chronicles the 2005 Indonesian Indigenous Weavers Festival: Strengthening Tradition, Custom and Culture, held in the village of Waimatan on the island of Lembata. The event brought together ninety-six traditional weavers and cultural leaders from communities across Indonesia to explore the traditional cultures and weaving arts of Indonesia from the perspective of the people for whom they are a way of life.

The Festival was organized by the Threads of Life/Yayasan Pecinta Budaya Bebali, non-profits based in Ubud, Bali, Indonesia. More information about the Festival appeared in the Winter 2005 issue of the WARP newsletter.

The video is now available for purchase online for \$24.95 at <http://www.customflix.com/209009>. The DVD includes a 15-minute version, a 40-minute version, an English narrative and English subtitles for both versions, and an Indonesian narrative for both versions. It would be an excellent program for a weaving guild and of great interest to anyone interested in the textile arts of Indonesia.

From the DVD cover: "This documentary was initially produced for the participants of the Indonesian Indigenous Weavers' Festival as a way for them to share their experiences with their home communities, stimulate continued debate on the issues raised at the festival, and develop consensus around the proposals made. Reproducing the film in a DVD format with an English voice over makes the festival accessible to a wider audience."

WARP T-Shirts and Scarves Available for Purchase

New! WARP t-shirts, with the logo on the sleeve, are now available for \$20 each (includes shipping and handling). Contact Deborah Brandon for more information.



Deb also continues to generously donate 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 t-shirts or scarves, contact Deborah Brandon by email at brandon@andrew.cmu.edu

Textile Travels...

Visit Mali on The Textile Museum's Upcoming Study Tour

December 20, 2006 - January 5, 2007

This year's Textile Museum Study Tour will be to the bright country of Mali, known for the calm, elegant and welcoming ways of its people. Watch Dogon indigo dyers use time-proven methods to produce beautiful cloths, then wrap your waist in a *pagne* and sit on the crest of the Bandiagara Cliffs, seeing the sun slowly make its way across the cultivated plains below.

Dr. Victoria Rovine, assistant professor of Art History and African Studies at the University of Florida, will lead in an exploration of the intersection of traditional textiles and contemporary art and fashion in Mali. For more information, call 202/667-0441.

Visit Morocco in late May 2007

Join WARP member Susan Schaefer Davis and her travel organizer friend Joan Noble to explore exotic Morocco—fabulous crafts (especially textiles), perfumed markets, and delicious food are just a few of the experiences you'll enjoy! The trip is limited to 14 travelers. See pictures from the 2006 trip on Susan's web site, www.marrakeshexpress.org. (Click on "Travel.")

For more information, contact Susan Davis at sdavis@uslink.net; or Joan Noble at jungljoan@aol.com.

Textile Tour of Bali and the island of Flores

July 17 - July 30, 2008

Sponsored by the Threads of Life Foundation based in Ubud, Bali. Learn about traditional ikat weaving and natural dyeing techniques, backstrap weaving and batik. Visit villages where these ancient techniques are still practiced. Trip leaders: Jean Howe and Sara Goodman. Approximate cost: \$2400 plus international airfare. All in-country travel costs, lodging, most meals and program expenses are included. For a complete trip itinerary or any questions contact Sara Goodman at sara.goodman@valley.net

WEAVE: Working With Karen Refugees

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resilient. Facing these odds, it's remarkable to find a people who have taken it upon themselves to find their peace – to create community. There is very little crime in the camps. We found a unity of spirit and cooperation in a remote place the rest of the world seems to ignore. We recognized the grace that has provided us with this opportunity to observe. As we leave we resolve to speak of these Karen people and their plight. Thanks to WARP for the opportunity.

To learn more about the Karen and WEAVE visit their websites at: www.karen.org, www.weave-women.org

James Young can be reached at ejyoung7@earthlink.net

More New Members

Michele Wagner
Santa Paula, CA 93060
iwagner@verizon.net

Mary Zicafoose
Omaha, NE 68124
mzicafoose@cox.net

Welcome Back!

Josephine Moreno
Davis, CA 95616

**New Contact
Information**

Emma Lees
Woodhill
Berry 2535 NSW
Australia
emajnn@yahoo.com.au

Karen Piegorsch
Tucson, AZ 85718
karen@bewellworkbetter.com
www.bewellworkbetter.com

**New Email
Address**

Anne Dunham
annedunham@abovefault.net

Miriam Leth-Espensen
miriamsf@msn.com

Patric Wiggins
patryc.wiggins@gmail.com

Letter...from the WARP listserv

Please let your knitting and crochet friends know about our new effort to make 900 wool sweaters and vests for Afghan school kids, ages 7-18 years. By late September, our goal is to supply one sweater or vest for each child in three schools — two in Kabul and one school in Wardak. The Wardak school has recently been rebuilt after being attacked twice by the Taliban. Nine hundred is truly a huge number for us. We had to say yes to the kids. More details are on our website: <http://www.afghansforafghans.org/900kids.html>

Getting the word out to knitters and crocheters in North America is a big help. Please download our PDF flyer (<http://www.afghansforafghans.org/afghansforAfghansflyer.pdf>) and make copies to share — with fiber friends, your local yarn shop, guild members, community centers, house of worship, your local newspaper, etc.

We are working in partnership with the American Friends Service Committee and the U.S.-based Afghans 4 Tomorrow in this effort.

Your assistance in spreading the word will be a tremendous boost — we count on the grassroots word-of-mouth to involve new volunteers and to keep our momentum in remembering the Afghan people.

Thanks much, Ann and colleagues

Ann Rubin, <http://www.afghansforAfghans.org>
San Francisco, CA

Tejido Indigena, El Chile, Nicaragua

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beautiful products these Nicaraguan weavers create with far less yarn and equipment than most weavers in the United States.

If you are interested in visiting the El Chile weavers or purchasing their products, contact Planting Hope (planting_hope@yahoo.com).

Marcia Bellas can be reached at marciabellas@adelphia.net

Travels in Namibia

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Namibia. They coat their skin and hair with powdered ochre and rendered beef fat to protect themselves from the sun. The Himba women are bare breasted and wear traditional goat skins and heavy jewelry. Dani and I sat under a tree, on dried goat turds, with several women and children.

I learned the Himba way of starting a basket. They also use palm leaves and strands from plastic grain bags. The cordage that is made on their thighs becomes coated with the ochre. Dani took lots of photos. At the end, I was ceremoniously coated with the ochre. Much to my relief, I was not encouraged to discard my shirt.

I purchased as many baskets as I could nest inside my suitcase. It was wonderful!

Jackie Abrams can be reached at jabrams@together.net

WARP Member Websites: Check 'em Out!

As a regular addition to the newsletter, we will feature several member websites in each issue. If you have a website, and we don't have the address, please send it to Cheryl Musch (contact info on page 2).

<http://www.textilescusco.org/> - The web site of the Centro de Textiles Tradicionales de Cusco (Center for Traditional Textiles of Cusco), a Peru-based non-profit for the survival of Incan textile traditions and to provide support to weaving communities. Includes information about textile tours, courses, and sales.

www.pearreestudio.com - Member Marcy Schepker's Pear Tree Studio site is for an inclusive neighborhood cottage industry creating soft toys and home accessories out of recycled materials. With a tag line of Re-cycle Re-think Re-create, the site offers both wholesale and retail products.

www.weavershand.com - An information page for weavers! Specifically for those interested in Tablet Weaving, Kumihimo, and Ply-splitting, but includes other links as well. Thanks to Janet Saunders, for many years, WARP's web page was hosted on this site.

www.bewellworkbetter.com - Ergonomist Karen Piegorsch's web site includes Synergo's work designing an ergonomic bench to help Mayan women weavers produce more, with less effort, in less time, while continuing to use the traditional backstrap loom. Visit the site to learn more.

www.agreatergift.org - A Greater Gift / SERRV International's catalog site for fair trade products, including textiles from around the world. SERRV has been a long-time WARP member and supporter.

Thanks...
...to the Tucson Handweavers and Spinners Guild for their recent donation. The guild has supported WARP with financial gifts since 2002, and we are grateful to them for their ongoing support.

WARP on the Web

<http://www.weavearealpeace.org>

PUCHKA Perú Textiles/Folk Art/Market Tours

22 days in enchanting Perú featuring hands on workshops with tapestry weavers, traditional weavers, spinners, embroiderers, braiders and gourd engravers.

Includes Machu Picchu, Museums, Markets and More.....

www.puchkaperu.com



Selling Yarns: Exploring Australian Indigenous Textiles and Business

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Sister Members

One of WARP's goals is **to provide cross-cultural education and support within the textile community.** To help meet this goal, WARP memberships have been provided to several textile groups around the world so they may benefit from the organization's networking opportunities. Currently the following groups and individuals are Sister Members of WARP:

ASIA

Alola Foundation
Dili, East Timor

Habitat Integrated Pakistan
Lahore, Pakistan

International Foundation
for Fair Trade and Development (IFFAD)
Tamil Nadu, India

Thai Tribal Crafts
Chiang Mai, Thailand

Weavers' Wheel
Goa, India

Women's Education for
Advancement and Empowerment (WEAVE)
Chiang Mai, Thailand

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and the community impact and influence these Arts Centres can have at a 'grass roots' level leads Thisbe Purich, previously arts coordinator with the Tjanpi Aboriginal Baskets Women's collective, to describe them as a "social enterprise" in contrast to a "capital enterprise." Some of the artists of these collectives have become internationally renowned and highly collected. What is more difficult to quantify however, especially perhaps for Government funding or policy purposes, is the huge social benefit to the women and to community these initiatives provide, such as: meaningful and appropriate employment in their homelands; work that can be done outdoors whilst fulfilling, even encouraging family, social and cultural obligations; a wide reaching network - as with the Tjanpi group which extends across 350,000 sq kms, taking in 28 member communities, and upwards of 300 current women artists. One of the most inspiring aspects of the conference was hearing about the many innovative community projects and examples of ethical and sustainable arts practise taking place across Australia.

Another central issue discussed was an 'authenticity' labelling system - to distinguish the work produced by Australian Indigenous artists as opposed to cheaper imported imitations. It is a measure aimed at protecting the rights of the Indigenous artist and their use of traditional designs and motifs. Similar in complexity is the issue of applying intellectual property and 'individualistic' copyright models to traditional more 'communal' forms of cultural expression. Work is currently being done in this area, but is still in need of much refining.

There were several workshops held before the conference in weaving, spinning, and possum skin cloaks. I participated in a short workshop looking at the preparation and twining of the *Pandanus spiralis* to make a dilly bag by weavers of the Bula'bula Arts cooperative. The fibres had already been hooked down from the palm, and were busy being boiled up with natural root dyes. Participants struggled with the difficult task of splitting the Pandanus fibre, before attempting the twining with the fibres already dyed in rich stunning colours - dark purple, russet red, orange, yellow, light green, and white. One left with a greater appreciation of the time, skill, and ingenuity invested in each piece; especially when you consider also the harsh and wild landscape these artworks spring from.

Some good weblinks if you would like to find out more:

www.bulabula-arts.com

www.sellingyarns.com

www.aboriginalart.org

www.craftaustralia.com.au

www.designingfutures.com.au - Look for links to the 'Cultural Strands'; a previous textile forum with great papers and info to download.

Emma Lees can be reached at emajnn@yahoo.com.au

WARP Slide Show Getting Facelift - Please Contribute Pictures and Stories

Carole Pierce is updating the WARP slide show to feature new and current projects. Viewers have said that they really appreciate seeing the process and the end product. If you are interested in being a part of this vital show illustrating the impact WARP members have, please contact Carole at cpierce@mis.net.

Carole writes, "Because I have a dial up internet connection, please send the commentary on a Word document and send a CD of the photos or send slides to me by mail (email me for my mailing address).

To schedule the WARP slide show (available in a variety of formats), contact Carole at cpierce@mis.net (email).

To have UPAVIM and Mayan Hands products for sale in conjunction with the show, contact Mary Joan Ferrara-Marsland, info@upavim-mayanhands.org.

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.

---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 13/14 (check page 4 of each issue to confirm deadline for next issue):

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

V14N1 - Spring WARP newsletter - **February 9, 2007**

V14N2 - Summer WARP newsletter - **May 11, 2007**

V14N3 - Fall WARP newsletter - **August 17, 2007**

V14N4 - Winter WARP newsletter - **November 2, 2007**

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

Sister Members

AFRICA

Elelloang Basali Weavers

Lesotho

Lawrencia Akasga

The Craft Place

Bolgatanga, Ghana

Nanyuki Spinners &
Weavers

Nanyuki, Kenya

LATIN AMERICA

Bridge of Hope Fair Trade
Project

Lima, Peru

Nilda Callanaupa,
Center for Traditional

Textiles of Cusco -
Cusco, Peru

Spirit of the Andes
La Paz, Bolivia

UNITED STATES

Tierra Wools

Los Ojos, New Mexico

Tapetes de Lana
Las Vegas, New Mexico

*For more information about these
groups, or to donate to Sister
Memberships, contact
Cheryl Musch at
info@weavearealpeace.org*



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

2007 Annual Meeting in Guatemala - March 1-4!

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