

WARP



W E A V E A R E A L P E A C E

Volume 14, Number 3

Fall 2007

WARP Board Updates Mission Statement and Sets Core Values

Summary by Linda Temple

WARP's newly crafted Mission Statement and Core Values are perhaps the most visible results of the board's June Planning Meeting. With the help of facilitator Ora Grodsky, board members Deb Brandon, Susan Shaefer Davis, Cheryl Musch, Sarah Saulson, Adrienne Sloane, and Linda Temple spent two days at the Open Meadow Zen Center in Lexington, MA, reviewing WARP's past and charting a course for the future.

Ora Grodsky, with Just Works Consulting, helped us recognize the organization's strengths and challenges, articulate our shared values, develop a vision for WARP's future, and identify clear steps to implement our vision. It was hard work, and we often referred to the responses you sent to our survey. Here is a brief summary of what we accomplished.

WARP, even with our minimal resources, has done many things well. We have stayed true to our core mission as a networking and communication organization. The WARP Annual Meetings are informational, inspirational, and well attended. Members appreciate the membership directory and our quarterly newsletter. The traveling slide show is well utilized. Members are committed to WARP's mission and are active supporters, and membership continues to increase.

WARP's strengths include having a hands-on working board, a membership of "do-ers," and members with passion and compassion. WARP is a catalyst that connects people for real outcomes.

We want to continue doing what we do well, and we want to do it even better. The board would like to see WARP increase its visibility and influence by informally partnering with other organizations, particularly in the areas of fair trade (Fair Trade Federation, Fair Trade Resource Network, United Students for Fair Trade, International Fair Trade Association, etc.); textile organizations (Interweave Press, Textile Society of America, Handweavers Guild of America); academic institutions (university textile and international development programs); returning Peace Corp Volunteers; and museums (Textile Museum). While the board will be pursuing contacts with some of these resources, we are also requesting the help of members in this effort (see page 3).

Two topics that we explored at length were how to address specific interest areas of the membership and how to utilize the

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Mission

WARP serves as a catalyst for improving the quality of life of textile artisans in communities-in-need. We provide information and networking opportunities to individuals and organizations who value the social, cultural, historic, and artistic importance of textiles around the world.

Core Values

Textiles are an important component of the human experience.

Providing support to textile artisans from communities-in-need gives them tools to shape their own destinies.

Networking and sharing information creates an environment for constructive action.

Making connections among textile artisans worldwide promotes positive social change.

Interacting with people who have similar values enriches our lives.

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***Administrative
Coordinator***

Ann Rubin
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From the WARP Office....

Ann Rubin, Administrative Coordinator

Cheryl Musch was WARP's first paid administrative coordinator, starting in 2000, and over the past few months Cheryl has been patiently bringing me up to speed so that I can support the WARP membership and our goals with similar proficiency. Fortunately, WARP will continue to benefit from Cheryl's leadership and experience as a member of the WARP board of directors.

Thinking ahead ... we can now confirm the 2008 WARP Annual Meeting for March 7-9 at Whidbey Island, WA. You'll receive registration information and program details later in the year, but it's not too early to think about marking out a few days to gather with textile friends in the refreshing Pacific Northwest.

If you need to reach me, my direct email is ***AnnWARP (at) aol.com***.

New Slideshow Up and Running

The newly revised WARP slide show is ready, with lots of new images. Schedule your slide show and a sale of Guatemalan handcrafts for your group by emailing Carole Pierce at ***cpierce (at) mis.net*** or by writing her at 200 Peach Bloom Hill, Berea, KY 40403. Currently the show is in slide format, and we plan to have CD and DVD formats soon.

WARP Income from Mayan Hands Sales to Change

For several years, two Guatemalan weaving cooperatives, Mayan Hands (MH) and Unidas Para Vivir Mejor (UPAVIM), have generously given WARP members the opportunity to sell their products on a consignment basis (items that don't sell can be returned), but only charging us the wholesale price for items that are sold. This allowed WARP members to sell items at retail (typically twice the wholesale price), with the difference going to WARP. Simply, WARP received half of all product sales. This has been a major source of income for WARP.

Beginning in January 2007, the arrangement with Mayan Hands will change. Instead of receiving 50% of the retail price, WARP will receive 30% of the retail price.

Sales of UPAVIM products remain the same: WARP will continue to receive the difference between retail sales and wholesale costs.

For more information about hosting a sale of Mayan Hands or UPAVIM products, contact Mary Joan Ferrara-Marsland, ***info (at) upavim-mayanhands.org***, or at 301/972-5494.

A BIG thanks to Cindy Lair who, beginning with this issue, is coordinating the printing and distribution of the WARP newsletter.

Mark Your Calendar Now!!

WARP 2008 Annual Meeting

March 7-9, 2008

**Casey Conference Center
Whidbey Island, Washington**

Whidbey Island is about 2.5 hours from the Seattle Airport (including a ferry ride). For more info see <http://www.spu.edu/casey/Reservations/mapdirections.asp>. We will have more information soon about meeting content, transportation options, and registration details.

WARP Needs You!

The Board's planning meeting was an opportunity to think about where we want the organization to go. A major theme was how to generate more member involvement. As in most nonprofits, WARP will be vibrant and worthwhile only if the energies and resources of the members are utilized.

In addition to the ideas listed in the sidebar, we want to encourage more participation through Special Interest Groups and by members helping WARP exchange information and resources with other textile organizations, fair trade organizations, academic institutions, museums, and others who share our interests. If you can contribute in these areas, please contact any Board member or Ann Rubin.

We also need financial resources to cover our expenses. Although the Board is reluctantly raising membership rates, dues do not cover expenses. (2008 dues will be: Individual, \$35; Supporting Individual, \$50; International, \$40; Simple Living, personal choice; Organization/Group, \$50; Patron, \$100+.) Our income will also be diminished by the changes in income from Mayan Hands sales. We will be soliciting funds for several specific costs this year: upgrading the website; printing and distributing the newsletter; printing a new brochure, and printing and distributing the annual membership directory. In the past, WARP members have generously provided assistance with tax-deductible donations when needed. We're are now having a "quiet drive" (as NPR stations say) to raise the money we need without becoming an irritant in your lives. Please help as you are able.

WARP on the Web

<http://www.weavearealpeace.org>

WARP's ListServ

Go to <http://www.yahoogroups.com/list/WeaveARealPeace> and complete the requested information to register for YahooGroups.

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
- 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 Ann Rubin at AnnWARP@aol.com



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Send address corrections to:
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The deadline for
contributions to the Winter
2007 WARP newsletter is
November 2, 2007.

Send articles and
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Information about an
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this newsletter does not
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Submissions may be
edited or shortened at the
discretion of the editor.

Member Profile

Robyn Josephs:

“A Weaver of Fibers, Souls, and Words”

Pegi Bevins

Robyn Josephs' life reads like a fiber arts fairy tale. Robyn was raised in the 1960s by a woman whose hands were often busy with needles, thread, and yarn, and who passed her love of fiber arts on to her daughter. In addition, Robyn lives in Rose Valley, PA, a city founded in the early 1900s as an arts and crafts community. She, in turn, has passed on her love for the arts by teaching hundreds of people to weave, spin, knit, and crochet. For three years, she has co-facilitated a prayer shawl ministry, and, in this capacity, helped create a shawl for the Meeting and children of Tom Fox, the Quaker Christian Peace Maker who was killed in Iraq. Also, she “was blessed,” she says, “to be one of the weavers in the Thread Project,” founded by Terry Helwig (see Member Profile in Summer 2002 WARP newsletter).

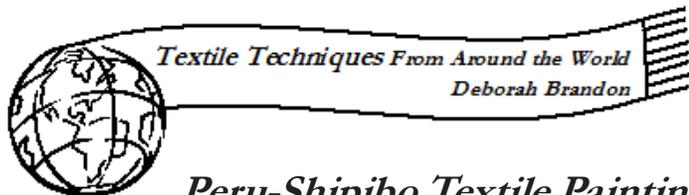
For the project, threads were gathered from thousands of people worldwide. Some, such as guitar strings and fishing lines, reflected everyday lives. Others told the story of tragic events such as the Holocaust, the Killing Fields of Cambodia, and September 11. The threads were woven into seven cloths, representing the seven continents, and then joined into one World Cloth. The cloth is being exhibited internationally to remind people that ours is a global community joined by a common thread.

To top it off, Robyn was a resident artist for two years at Open Connections, a home school resource center, and she's worked with youth at risk using fiber as a means to teach that mistakes in life, as in weaving, can be mended with a little patience.

Perhaps what's most amazing is that Robyn just recently took her first weaving and spinning classes. After 30 years of “just doing it,” she admits that it was quite a struggle to understand in her head what her hands had been doing for so long, but her teachers, Pam Pawl and Judith MacKenzie McCuin, were “infinitely patient,” and, in Robyn's words, “ended up teaching [her] as much about teaching as about spinning and weaving.”

Robyn's philosophy is that art is a universal language that everyone shares. Fibers, in particular, help her to express her own creativity. Working with fibers, Robyn says, allows her to mix and blend colors, hold them in her hand, wrap herself in them, and spread “a lot of rainbows around.” In her own words, Robyn Josephs is “a weaver of fibers, souls, and words.”

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 (at) netins.net.



Peru-Shipibo Textile Painting

The Shipibo Indians live in the Upper Amazon in Peru and are known for their use of the hallucinogenic vine, ayahuasca. In their textile painting, the Shipibo create complex geometric patterns that convey the sound vibrations of their shamans' healing songs (*icaros*), which are composed while the shaman is in a trance. Each pattern is unique, and the notion of reproducing a particular design is completely foreign to the Shipibo.



All textile painting is done by the women. Mothers and grandmothers introduce young Shipibo girls into the practice of translating the songs into visual designs, which are then painted onto fabric. The painted designs can be read and translated back into the original song (similarly to musical notes) and have been referred to as "visual music."

The intricate intertwining patterns are created by using broad and fine lines that produce a maze-like design reminiscent of computer circuit boards. The designs are traditionally painted onto undyed cotton muslin or cotton fabric dyed brown with mahogany bark. The brown/black dye used to paint the lines is obtained from crushed berries. The dye is applied using found objects such as pointed sticks, iron nails, or umbrella stays.

The intricate designs begin in the center of the fabric with a Cosmic Cross, which represents our world, and the symmetric patterns emanating from the center represent a map of the cosmos. Smaller thin-lined maze-like patterns flow within thick-lined geometric shapes. The most common shapes are the square, the rhombus, the octagon, and the cross. The intricate designs represent the power of the Cosmic Serpent, the Anaconda, and the Great Mother Creator of the universe.

Resources:

- <http://www.meta-religion.com/Spiritualism/PDF/shipibo.pdf>
- <http://www.naomilake.com/weavings.shtml>
- <http://www.oneworldprojects.com/products/shipibo.shtml>
- <http://www.amazonprosperity.com/VillageArts.htm>

Deborah Brandon can be reached at [brandon \(at\) andrew.cmu.edu](mailto:brandon@andrew.cmu.edu).

WARP members will be pleased to hear that Deb is recovering well from her two (!) brain surgeries in August. She is back home and is facing the difficult task of following doctors' orders: to pace herself and to stop multitasking.

Weave A Real Peace

Membership Information

2007 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, a quarterly newsletter, and can participate in the WARP listserv.

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 US funds payable to **WARP** to:

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

or visit the website at weavearealpeace.org

Weaving & Dyeing in Dboya, Ghana

Steve Csipke

While in northern Ghana in February 2007, we visited Daboya, a very old village on the White Volta, about 65 km west of Tamale, the major city in the north (about a two-day drive from Accra, the capital on the southern coast). We visited the chief, an elderly man no longer weaving, who sat cross-legged on the floor, assembling strips for a *fugu*. Traditionally, visitors first pay their respects to the chief before spending time in his village.

A *fugu* (or *batakarɔ*) is a traditional male garment. Narrow, handwoven cotton strips (two to four inches wide) are sewn into a loose fitting garment (like a hip-length tunic), with a flared skirt and short sleeves. Some styles are sleeveless, and some have white (usually machine) embroidery around the keyhole-shaped neck opening.



Indigo dye pot. The ashes, some acid, and indigoferous plants are added, then it is allowed to ferment for several days before using.
(photo by Tien Chiu)

Daboya is perhaps the only village in Ghana still doing natural indigo dyeing, which (we were told) was learned 300 years ago from two Hausa from Nigeria. We saw only one dyeing operation in Daboya, an open area with eight or nine cement-lined, uncovered indigo vats in the ground. A vat is between five and six feet deep. Men perform all aspects of the dyeing. At any one time, two or three vats are active. Un-



A ball of dried indigoferous leaves.
(photo by Tien Chiu)

used vats are usually emptied. The dye bath is prepared with indigo balls (baseball-sized lumps) containing a mix of pounded indigo leaves and other vegetable matter. The indigo leaves are harvested locally or from nearby Burkina Faso.

Before commercial dyes, handwoven cloth was natural white cotton with indigo-dyed blue stripes. Thought to be the best, handwoven Daboya *fugus* have a barely visible white weft stripe appearing almost like a shadow in the warp-faced stripes. These "shadows" are undyed areas tightly tied off in the weft before the yarn is immersed in the indigo.



Spinning from a rolag. (photo by Tien Chiu)

As we walked, we saw many men weaving under shade trees. We also visited an elderly woman who was handspinning cotton on a spindle, one of the few spinners left. At one time, the *fugu* industry would have involved women raising, harvesting, and spinning cotton yarn, which men would dye, weave, and sew into garments. Because cotton is no longer farmed in Ghana, *fugu*-making is now exclusively a male industry using commercial yarn.

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Tours...

Peru

Impeccably designed and carefully managed Fair Trade Textile Tours to enchanting Peru with workshops and touring:

www.puchkaperu.com,
[textiletours \(at\) puchkaperu.com](mailto:textiletours@puchkaperu.com)

Sasha McInnes
PUCHKA Peru
250/360-1898

Oaxaca & Chiapas

November 16-24, 2007
Natural Dye Tour in
Oaxaca

February 22-March 2, 2008
Language of Maya Textiles
Tour in Chiapas

Stephanie Schneiderman
Tia Stephanie Tours
Cultural Journeys to
Mexico
www.tiastephanietours.com
734/769-7839

Fair Trade Conference Celebrates the Changing Work of Fair Trade

Carmen Iezzi, Executive Director of the Fair Trade Federation

From June 1–3, the Fair Trade Federation (FTF) welcomed members and allies to its national conference, *Changing Hands: The Work of Fair Trade*. Over 135 participants gathered in Washington, DC, to examine the business of fair trade and how it changes lives when products change hands.

Paul Myers, chair of the International Fair Trade Association, presented keynote remarks on the future of fair trade. Paul challenged the fair trade movement to grow as rapidly as possible, to preserve its commitment to our values, and to communicate those values to the broadest constituency with integrity. These remarks set the stage for the rest of the conference, which sought to provide practical ways to enhance member operations and to create opportunities for growth and dialogue.

Two town-hall meetings focused on how fair trade creates change in the marketplace and how the mainstream is shaping fair trade. The first panel examined the importance of transparency, the benefits of long-term relationships, and the importance of financial and technical assistance. Mirian Otzin, coordinator for MayaWorks Guatemala, discussed the impact of technical assistance, as she presented a first hand account of the impact of fair trade on her life and community. Doug Dirks, Ten Thousand Villages USA, and Kimberly Easson, TransFair USA, addressed the mainstreaming of fair trade, as conventional companies adopt fair trade lines, and more consumers learn about fair trade.

Small workshops brought experts together with participants to discuss practical issues, such as branding, financing, using technology effectively, and strengthening networks of constituents. Panelists provided solutions to common challenges. A hands-on expo offered 17 vendors the opportunity to present their work, including t-shirts and clothes from North Country Fair Trade, Marigold Fair Trade Clothing, and Unique Batik; equipment from Fair Trade Sports; and handmade items from Handcrafting Justice, WorldFinds, and Living Wage LLC.

In the evenings, participants explored Washington, DC's, monuments, learned about World of Good's Fair Wage Guide, or got to know each other while out on the town.

With the support of conference sponsors Bright Hope International, Catholic Relief Services, the Fair Trade Resource Network, Oxfam America, and World of Good, the FTF Conference captured the changing nature of fair trade. The next FTF conference will be on April 4-6, 2008. All are welcome.

Carmen Iezzi can be contacted at [cki \(at\) fairtradefederation.org](mailto:cki@fairtradefederation.org)

FTF wholesalers, retailers, and producers are fully committed to

- Paying fair wages in the local context;
- Ensuring environmental sustainability;
- Supporting cooperative workplaces;
- Providing consumer education;
- Supplying financial and technical support;
- Respecting cultural identity; and
- Offering public accountability.

The FTF criteria are designed to provide a sustainable trading relationship which will lift the poor out of poverty. Members undergo a rigorous screening process to assess their commitment to these principles up and down the chain of production.

STITCH Conference: Global Issues in Labor and Textile Production

Wendy Weiss

I participated in the May 26-June 3, 2007, "Resisting the Politics of Free Trade: Women Organizing for Labor Justice" delegation to Guatemala sponsored by STITCH, a Washington, DC, group "founded in 1998 that unites Central American and U.S. women workers to exchange strategies on how to fight for economic justice in the workplace." I read about the trip in the spring issue of the WARP newsletter!

This trip was in preparation for teaching a graduate seminar in fall of 2007 that explores global issues in labor and textile production and design. I wanted to gain first-hand experience of labor conditions where some of our apparel is produced.

The delegation began with a night in Guatemala City. The 12 member group traveled to Antigua where participants studied Spanish for four hours in the morning, while each afternoon featured an "in-depth look at the economic situation facing women workers in the Guatemalan maquila and banana sectors, and how they and their unions are organizing for change." Speakers discussed human rights issues in Guatemala, the Central American Free Trade Agreement (CAFTA), and human migration patterns.

On the first Sunday, the delegation met with labor leaders outside a Korean owned firm that is closing their factory. On the last Sunday, the group traveled to a banana plantation in Morales, near the Atlantic coast. Labor leaders at both locations provided first-hand details of their organizing efforts.

Below is a reading list I developed and will use in a Graduate Seminar I am teaching this fall. Our seminar will culminate in an exhibition in The Robert Hillestad Textiles Gallery at the University of Nebraska-Lincoln, December 3-January 11, 2007, called *Meaning and Making: Globalization and Labor In Textiles*.

Artisans and Cooperatives: Developing Alternative Trade for the Global Economy. Edited by Kimberly M. Grimes and B. Lynne Milgram; postscript by June Nash. Tucson: University of Arizona Press, 2000. Essays that examine the complexities of craft production and trade and how westerners work with producer groups. This book illuminates issues that WARP members ponder as we build relationships with workers in other nations.

The Elephant and the Dragon. The Rise of India and China and What it Means for all of Us by Robyn Meredith. 2007. A Popular Press book that discusses the rapid changes taking place in India and China.

Making Sweatshops: the Globalization of the U.S. Apparel Industry by Ellen Israel Rosen. Berkeley: University of California Press, 2002. Provides a thorough political and economic history of how the U.S. moved from a protectionist stance in the 19th century to free trade in the 20th century. The author argues that containing communist expansionism was the driving force in trade policy, and the executive branch took increasing power over trade policy.

Employment...

Ten Thousand Villages is opening two new company stores in October 2007, in Fredericksburg, VA and Chapel Hill, NC. They are recruiting for a full-time Manager and Assistant Manager in both locations. They also have opportunities for part-time Sales Associates in both locations.

For more information, contact Kim van Donk, Human Resources Placement Coordinator, Ten Thousand Villages
704 Main St, PO Box 500
Akron, PA 17501
717/ 859-8117 (phone)
717/859-2622 (fax)

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Textile Exhibits Explore Themes of War, Politics, and Patriotism

Sandra Duncan, San Jose Museum of Quilts & Textiles

Three exhibits recently on view at the San Jose Museum of Quilts & Textiles in San Jose, California, demonstrate how historical and contemporary textiles powerfully express responses to world events. The textiles range from traditional folk techniques, clearly influenced by the war experiences of their makers, to historical flag imagery and thought-provoking political commentary by contemporary fiber artists.

“All of these exhibits showcase compelling objects that are both handmade and heart-felt. Together they demonstrate the powerful, emotionally expressive capacity of the textile medium,” said Museum Curator Deborah Corsini. “Whether in the context of a folk art tradition or in the work of contemporary fiber artists, textiles—perhaps because of their close association with home and hearth, warmth and



Lady Liberty's Tears
by Diane Wolf

comfort—have the power to express reactions to the upheavals of war with a unique poignancy. Beneath the surface beauty are telling stories of survival and witness to a changing political and social climate.”

Weavings of War: Fabrics of Memory includes textile works depicting the horrors of war by mostly women artisans from Central and Southeast Asia, the Middle East, Latin America, and South Africa. These artists have responded by incorporating their experiences into works using traditional methods, providing an eloquent testimony to the impact of modern warfare and the relevance and resilience of folk arts in contemporary life.

Woven Witness: Afghan War Rugs looks at the influence of war on the evolution of traditional Afghan carpet design from the Russian invasion through the U.S.–Taliban fight. Whether individual rugs are woven as political statements, personal reflections, or as souvenirs for soldiers, only the weavers can tell.

Patriot Art presents patriotic imagery and allusion in contemporary fiber art and historical textiles. With patriotic fervor, humor, irony, and passion, these works are a thought-provoking reminder that patriotic expression sometimes can take the form of dissent. Included with the *Patriot Art* exhibit is the *9/11 Memorial Tapestry*, conceived by Pasadena tapestry weaver Monique Lehman, and sponsored by the American Tapestry Alliance.

The exhibition runs through September 23, 2007, and closes with a panel discussion “*Can Art Build Peace? What About Textiles?*” moderated by Carol Bier, president of the Textile Society of America.

For more information, contact the San Jose Museum of Quilts & Textiles at 408/971-0323 or visit www.sjqiltmuseum.org.

SERRV Seeking Volunteer for Dyeing Project in Nepal

SERRV International is seeking a volunteer for a four-week project with the Kumbeshwar Technical School (KTS) near Kathmandu, Nepal. The ideal candidate will be an expert in dyeing, able to work on improving all aspects of dyeing wool, cotton, and silk. SERRV covers expenses, and volunteer lives on-site.

Seeking volunteer for four consecutive weeks in January - February 2008.

For more information about KTS, visit

www.kumbeshwar.com.

For more information about the project and how to apply,

[www.agreatergift.org/
AboutUs/](http://www.agreatergift.org/AboutUs/)

[WorkorVolunteerwithUs/
International.aspx](http://WorkorVolunteerwithUs/International.aspx).

**RugMark Annual Report
Available Online**

RugMark's 2006 Annual Report takes you behind the carpet looms to tell you how consumers have helped transform an industry. We invite you to read the story of former 'carpet kid' Hem Moktan, one of 3,172 children who benefited from RugMark programs last year; peruse a complimentary buying guide for your next visit to one of our 1,000 participating retail showrooms; and learn what industry leaders are saying about RugMark's work. To access RugMark's 2006 Annual Report, please go to <http://www.rugmark.org/> Click on 'About Us,' then on 'Annual Reports.' For additional hard copies, please write to **info (at) RugMark.org.**

Traveling in Bhutan

Susan Weltman

My husband and I traveled in Bhutan for three weeks in April, in a long-planned celebration of our retirement. It's not an easy country to reach—travelers must fly through Delhi, Calcutta, or Bangkok. At the Druk Air office in Delhi we were told to arrive three hours early—3:00 a.m. for our 6:00 a.m. departure. That was fun.

Bhutan is a tiny country, population 700,000, slightly larger in area than Switzerland and one-third the size of Nepal. This Buddhist kingdom is becoming a constitutional monarchy with a new king, as the Fourth King has just stepped aside and given the crown to his son. Though we visited for the hiking and because of my weaving interests, most travelers come to Bhutan because of their interest in Buddhism and Buddhist temples. The most famous is Tiger's Nest; a visit that combines a love (or tolerance at least) of hiking and an interest in Buddhism

One of the first things that strikes a visitor to Bhutan is that all the locals are wearing traditional dress. This is the *gho* (a long coat-like outfit) for men, and the *kira* for women. Women's clothes, especially those worn for festivals, are often handwoven, while men's *ghos* are frequently Indian machine-woven cloth that imitates traditional cloth. Bhutan does not have power looms, and the cloth from India is a reminder of how closely the affairs of this small country are tied to their much larger and more powerful neighbor!

Since 1989, men and women must wear traditional dress during working hours. Children also wear traditional dress to school. I had mixed feelings about this rule—I loved seeing the women in their handwoven finery, and I love that traditions are being maintained. On the other hand, clothing is an unusual way for government to be involved in the lives of its citizens. But then, Bhutan is a country that is trying to reinvent itself for the 21st Century. There has been TV in the country only since 1999; same for internet. We were told that a fashion program was taken off the air because it would give women "ideas" about how to dress. However, television features children's shows with violence. We saw little boys at the Buddhist festivals carrying toy guns. Go figure.

Most Bhutanese weaving has traditionally originated in the eastern region. We traveled to Bumthang, closer to the middle of the country for wonderful hiking. We also spent time with Leki and Rinzin, mother and daughter weavers, whom some of you met at Convergence last year. (They returned briefly to the U.S. this summer, and some of you were lucky enough to spend time with them.) We returned home to find an article about them in the spring 2007 issue of *Spindle, Shuttle and Dye-pot*.



*Weaving in Thimpu,
Bhutan*

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International Ethical Fashion Show Added to DC Fashion Week Line Up

This September 23–30, DC Fashion Week launches International Fashion Week, highlighting international fashion including men's wear, international couture, emerging market designers, and ethically traded producers from around the globe.

Avani Ribbon, sponsor of the September 27 "International Ethical Fashion Show," aims to promote development through fashion by representing and working with fashion designers who are socially conscious. Fashion4Development, run under the World Bank's Y2Y Committee, promotes designers and retailers who represent socially conscious brands. In addition, the sub-committee exposes NGOs and intermediaries who promote fair trade in developing countries as a means for achieving sustainable development.

The goals of the International Ethical Fashion Show are 1) raise awareness for initiatives which pursue creative and effective means of economic development in developing countries; 2) promote designers who use fashion to raise awareness and funds for developing market communities; 3) and provide ethical fashion designers with a forum to meet and showcase their products to the buyers and members of the public in the nation's capital.

Funding Connections

If you know of a textile group in need, maybe one with whom you've worked, let Cheryl Musch 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.

Weaving & Dyeing in Dboya, Ghana *continued from page 6*

About two weeks later, Tien Chiu, a WARP member from San Francisco, also visited Daboya. Her travel blog at www.travelingtiger.com/travelingtiger/africa/ghana/ghana.html has great pictures and explanations.

Steve Csipke can be contacted at [KenteSteveBoston \(at\) hotmail.com](mailto:KenteSteveBoston(at)hotmail.com)

Traveling in Bhutan *continued from page 10*

For those interested in learning more about Bhutan and its weavers I recommend starting with the article in SS&D. *Textile Arts of Bhutan* (Timeless Books, New Delhi) is an excellent book published in conjunction with a fabulous show at the Peabody Essex Museum in Salem, MA, in 1994.

I'd love to get back to Bhutan and spend more time with Leki and Rinzin in 2009. Any other WARP members want to join me? Be ready for weaving, natural dyeing, lots of very, very spicy food, and LOTS of temples!!

Susan Weltman can be reached at [sweltwoman \(at\) aol.com](mailto:sweltwoman(at)aol.com)

Applications being accepted for 2008 Pre-Columbian Textile Workshop in Peru

Museum Textile Services has announced that the 2008 Pre-Columbian Textile Workshop will take place from January 8-19 in Lima and Yarinacocha, Peru. We will document, conserve, and mount pre-Columbian textiles and participate in an exhibition celebrating the fifth anniversary of our collaboration with the Huaca Malena Museum (<http://huacamalena.perucultural.org.pe/>). We will also conserve textiles and ceramics salvaged after the August 15, 2007, earthquake, which damaged buildings and archaeological sites around Huaca Malena. For more information, visit the Textile Museum website at <http://museumtextiles.com>. Contact Camille Myers Breeze at [museumtextiles \(at\) gmail.com](mailto:museumtextiles@gmail.com) or 978/851-0110 for an application form or more information.

Member News...

Donna Durbin: Teaching Course on The Spiritual Nature of Cloth: Weaving Women's Lives

Donna Durbin is currently offering a course at the Jung Center in Houston. "**The Spiritual Nature of Cloth: Weaving Women's Lives,**" Donna explains, "explores textile mythology from around the world and explains how textiles express a symbolic language between hand, heart, and spirit. Women weave their life stories in the cloth they create, dye, knit, stitch, and quilt. Historically, across cultures, a woman's character, creativity, age, status, and power were communicated in the cloth she made. It was an unspoken visual language tying together physical and spiritual realities. Cloth weaves together ancestry, blessings, healing, strength, and protection of the soul as we live the tapestry of our lives."

She will be writing about her studies in an upcoming newsletter. You can contact Donna at [donnadurbinart \(at\) earthlink.net](mailto:donnadurbinart@earthlink.net), or access her website at www.donnadurbin.com for more information.

Ann Rubin Receives Bay Area Jefferson Award

Ann Rubin, WARP's Administrative Coordinator, was recently awarded the Jefferson Award for making a difference in her community. Shelah Moody's August 19 article in the **San Francisco Chronicle** explains that Ann's work through **afghans for Afghans** provides relief to the war victims in Afghanistan and promotes better cultural understanding and communication between Afghans and North Americans.

The awards are administered by the American Institute for Public Service, a national foundation that honors community service. Founded in 1972, by Jacqueline Kennedy Onassis, U.S. Senator Robert Taft, Jr., and Sam Beard, the American Institute for Public Service, a 501c3 public foundation, established a Nobel Prize for public and community service—The Jefferson Awards.

The Jefferson Awards are presented on two levels: national and local. National award recipients represent a "Who's Who" of outstanding Americans. On the local level, Jefferson Awards recipients are ordinary people who do extraordinary things without expectation of recognition or reward. To get involved, visit www.afghansforAfghans.org

The Weaving Cultures of Bali and Flores: A Textile Tour With Threads of Life

July 17-30, 2008 - \$2400 per person, based on 14 travelers, not including international airfare.

Learn about the weaving traditions of Bali and eastern Indonesia; experience hands-on ikat tie-dyeing, backstrap loom weaving, batik, and dyeing with natural indigo-blue and Morinda-red. Tour leaders are WARP members Jean Howe and Sara Goodman. For more information about Threads of Life, <http://www.threadsoflife.com> or contact Sara Goodman at [sara.goodman \(at\) valley.net](mailto:sara.goodman@valley.net)

WARP Mission Statement and Core Values ***continued from page 1***

energies and expertise of the membership. Adrienne Sloane has posted an inquiry on the listserv about the interest level for initiating Special Interest Groups (SIGs), which has generated a lively discussion. Some of the suggestions from the survey included establishing SIGs for those especially interested in international travel, fair trade, marketing, and microcredit lending programs.

We are also committed to involving more of our members in the work of WARP, and we have asked Ann Rubin, WARP's Administrative Coordinator, to work with the board to identify areas for attention.

Another decision in our efforts to expand WARP's networking capabilities is to increase our internet presence with a more interactive website. Ann Rubin will be working on this as well.

Needless to say, to do more than WARP is currently doing requires more financial resources as well. Read about how you can help on page 3.

The Board urges all WARP members to provide feedback and suggestions as we work together to implement these goals. And think about how you can help!

STITCH: Global Issues & Textile Production Reading List ***continued from page 8***

No Sweat: Fashion, Free Trade, and the Rights of Garment Workers. Andrew Ross. 1997. An influential, beautifully illustrated book, and one of the earliest publications about the resurgence of sweatshops.

The Object of Labor: Art, Cloth and Cultural Production. Joan Livingstone and John Ploof. The MIT Press. 2007. A collection of essays, artwork, and illustrations that expand how we think creatively about textiles and labor; exquisitely produced.

Social Responsibility in the Global Market: Fair Trade of Cultural Products. Mary Ann Littrell and Marsha Ann Dickson. Thousand Oaks, CA: Sage Publications, 1999. Now a classic in this field, written by a WARP member!

Students Against Sweatshops: The Making of a Movement. Liza Featherstone, 2002. Great to read about what young people are doing on college campuses.

Threads: Gender, Labor, and Power in the Global Apparel Industry. Jane L. Collins. University Of Chicago Press, 2003. This book examines how market forces impacted manufacturers in US and Mexico through case study and proposes a new way to look at the complex and interdependent ways global production is affecting people around the world.

Unravelling the Rag Trade: Immigrant Entrepreneurship in Seven World Cities. Edited by Jan Rath. Oxford, UK: Berg, 2002. Fascinating accounts about how immigrant communities establish themselves in the apparel industry and the shifting dynamics within and between the new citizens and the larger community.

Wendy Weiss is professor of textile design at the University of Nebraska and can be reached at [wweiss \(at\) unlnotes.unl.edu](mailto:wweiss@unlnotes.unl.edu) or at 402/472-6370.

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Movie and Book Reviews and Notices...

Traces, Women Imprints:

A Documentary About Women in Burkina Faso

Steve Csipke

Traces, Women Imprints is a fascinating glimpse into the lives of two generations in Burkina Faso, a poor country in West Africa. In the 52-minute documentary (in Kassena and French, English subtitles), Katy Léna Ndiaye interviews three grandmothers and their granddaughter in their compound, a woman's domain—only once is a man glimpsed outside.

The elderly women reminisce about their earlier lives and marriages, working hard in the fields, and decorating their compound walls themselves. They are dressed simply, with head wraps, blouses, and wrapped fabric skirts. While lively and musing about changes they have witnessed, they can no longer redo the faded murals. And their granddaughter doesn't know how.

They saved to send her to a city school, wanting a better life for their granddaughter. And now she is back, educated but with no job, no prospects, and no husband — and with a young son to raise. A “modern” woman, opinionated about the old ways, she is in blue jeans, T-shirts, and running shoes, with short-cropped, unwrapped hair, and idly kicks about a soccer ball with her son.

In the modern world, village women band together to help each other. In one day, they transform the compound walls, sharing the work with animated good humor. As their mothers did, these younger women prepare the walls, mix and apply the mud and clay surfacing, and then draw geometric and animal motifs in dark brown, white, and red natural pigments. In new ways, traditions continue in the modern world.

(The film does not seem to have a Web site or distributor that I could find. However, it is occasionally screened at festivals or museums.)

***Fair Trade: A Beginner's Guide*, by Jacqueline DeCarlo**

Former Executive Director of the Fair Trade Resource Network (FTRN), Jacqueline DeCarlo, has authored a newly-released book, *Fair Trade: A Beginner's Guide*. FTRN reports that the book has received good reviews. “Packed with inspiring ways to make a difference, *A Beginner's Guide* will encourage readers of all backgrounds to help end poverty, environmental destruction, and human exploitation by supporting the growing Fair Trade movement.”

Fair Trade: A Beginner's Guide is published by Oneworld Publications in Oxford, England. It is available on the FTRN website for a special price of \$13.50. For more information, go to <http://fairtraderesource.org/BeginnersGuide.htm>

October is Fair Trade Month!

For more information go to

www.ftmonth.org

More Book Reviews and Notices...

***Anahita's Woven Riddle*, by Meghan Nuttall Sayres**

Reviewed by Judy Berndt for Handwoven Magazine (September/October 2007). Reprinted by permission.

This historical novel tells the story of Anahita, a young Persian girl in the late nineteenth century and her desire to choose her own husband. A lover of riddles, Anahita convinces her father to let her weave a hidden meaning into her wedding rug. Her plan is to have a contest to find a quick-witted, perceptive suitor who will understand the symbols she has chosen for her rug. The novel portrays the life of a nomadic family at a time of internal cultural change and external threat from Russia. Based on extensive research, the novel presents thoughtful details of the lives and interactions of the characters. Anahita's love of weaving and her desire to apprentice herself to the area master dyer will create empathy in today's handweavers.

Anahita's Woven Riddle received a place on the American Library Association's 2007 list of top ten books for young adults. Adult weavers in the mood for a novel with a satisfying plot and cultural and historical details of a part of the world with a rich weaving history will also find this book rewarding.

Published in 2006 by Harry N. Abrams, New York.

***Women Who Light the Dark*, by Paola Gianturco**

From the author of *In Her Hands: Craftswomen Changing the World*, comes this new title. From the description on Amazon.com: "Across the world, local women are helping one another tackle problems that darken their lives. These women lack material resources, but they possess a wealth of a more precious resource: imagination. Imaginations that light the dark. Moroccan women create and produce plays that educate illiterate people about women's rights. Girls in Zimbabwe compose and perform poems that move communities to fight child rape. In Vietnam, counselors heal survivors of domestic violence with line dancing, art, and games. Brazilian math teachers inspire girls from the favelas to learn math by originating fashion shows. In Kenya, mothers get wells dug at schools so their daughters can bring water home from class rather than walking seven hours to fetch it. In the US, activists introduce women with disabilities to ropes courses, camping, whitewater rafting, and swimming, empowering them to lead."

Published in 2007 by Powerhouse Books, New York.

***Guide for Retailers*, by Kimberly Grimes**

The Fair Trade Resource Network (FTRN) has reduced the selling price of their booklet *A Guide for Retailers: Creating a Successful Fair Trade Business*. Written by FTRN Board Chair Kimberly Grimes, co-owner of Made By Hand International Cooperative, the booklet is a comprehensive guide to starting a Fair Trade retail store. For details and to order, go to <http://www.fairtraderesource.org/pages/LearnUp/retailersGuide.htm>.

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2008 WARP Annual Meeting, March 7-9 (see page 3)

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