

WARP



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

Volume 15, Number 3

Fall 2008

Maine Community Supports Nicaraguan Health Clinic Through Fair Trade Sales

Babbie Cameron

Several years ago I received a phone call from a local OB/GYN physician who divides her time between a local practice here in western Maine and a women's health clinic in Mulukuku, Nicaragua (in the North Atlantic Autonomous Zone and poorest region of that country). A mutual colleague had recommended me as a person who knew how to raise money in unusual and socially conscious ways. The clinic needed to buy an ambulance to reach women in labor out in the villages and bring them safely to medical help. The goal was \$10,000, and the funds were needed yesterday. Did I have any ideas?

As a matter of fact, I did. I suggested that we hold a fundraiser at the community room of our local hospital which is the nicest gathering space in our town and that we use only Fair Trade handcrafts from UPAVIM and Mayan Hands to focus on Central America. Since Nicaragua does not have a rich handcraft tradition (with the exceptions of wonderful handmade furniture and pottery, which cannot be realistically shipped to Maine) we could use the beauty of crafts from the country next door, Guatemala. That was three Octobers ago. What started as a one day bazaar with Nicaraguan and Cuban music, with a powerful slide show about the Maria Luisa Ortiz Clinic in Nicaragua, and with colorful handcrafts supplied by WARP member Mary Joan Ferrara-Marsland, we raised \$4,000.00 in four hours. For Farmington, Maine, a rural western Maine community that is economically vulnerable due to closed factories and a downturn in the local job market, this was a huge success. Within several months other groups in the community got behind the project and the outcome was enough money raised to buy a \$40,000 Toyota Land Cruiser. The vehicle was reconfigured to save women's lives and was shipped to Nicaragua from Holland through an NGO.

By reaching out to the local university we caught the imagination and the loyalty of several key people on the faculty and staff there. One woman, Sylvia Cypher, got very excited about this

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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.

WARP

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From the WARP Office...

Cheryl Musch, Interim Administrative Coordinator

One of the best things about WARP is when members make connections. In my role as coordinator, I have a front row seat to see the alchemy when members find international projects that draw them in. Like so many of you, I savor reading newsletter articles that transport me to Bali, Guatemala, or Morocco. This month, I made a valuable connection myself. In my job at SERRV, sometimes I need fiber experts to work on projects with artisans. I was looking for a basket expert to go to Swaziland and Uganda to work with women there. Entering information into the WARP database, I noticed a basketry teacher, who had done work in Africa. And the connection was made. Right here in our WARP community.

Our annual member directory will be out soon. I'd encourage you to read it. (Yes, read it. It makes great reading!) And if you see someone with similar interests or doing something that fascinates you, make the connection. You never know where it may lead.

WARP at Convergence 2008

Deb Brandon

Convergence 2008 was held in late June in Tampa, FL. In order to increase WARP's visibility, the WARP board decided to hold a mini-meeting during the conference.

The meeting was run by Deborah Brandon (me), with help from Linda Bowden. It was attended by more than half a dozen women. I presented and narrated the new and improved WARP slide show, which was received well by the audience.

Towards the end of the meeting, Janice Knausenberger, a current WARP member, joined us. She spoke very enthusiastically about her work in Kenya (see <http://www.jgkdesigns.com/>), the sort of sharing that has become a much loved tradition at every WARP meeting.

All in all, although it was a small meeting, I came away feeling that we were successful in our capacity as a networking organization, and we did indeed make a difference at Convergence.

Schedule WARP Slideshow Now

The revised WARP slide show is on the move. It is currently on its way to Canada and will go to Ohio and California after that. Plan now to show the WARP slide show for your weaving or peace and justice groups by contacting Carole Pierce, cpierce@mis.net.

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 (contact information at left).

Mark Your Calendar Now!

WARP 2009 Annual Meeting

March 13-15, 2009

**The Welcoming Place Visitors' Center
at the
Mennonite Central Committee Offices
Akron, Pennsylvania**

In the heart of Amish Country and the home of Ten Thousand Villages, the Welcoming Place is located near Lancaster, Pennsylvania. Website for the facility is <http://www.mcc.org/welcomingplace/>. More information to come in the Winter issue of the WARP newsletter.

***Endangered Threads Videos to be Shown
at the de Young and Hearst Museums***

The Endangered Threads video, *A Century of Color: Maya Weaving & Textiles*, which documents a hundred years of Maya weaving, will be screened at the de Young Museum in San Francisco on September 13th to benefit the Textile Arts Council. Kathleen Mossman Vitale, WARP member and co-founder of Endangered Threads, will answer questions and show some textiles after the screening.

On September 25, there will be a Guatemalan textile exhibition opening at the UC/Berkeley's Hearst Museum of Anthropology. Kathleen is producing several films to run in the exhibition: *Maya Language Speakers*, a brief look and listen at three of the more than 20 separate Maya languages spoken in Guatemala; *Scenes of Highland Guatemala*, a 15-minute film that ambles through indigenous communities, with looks at hand-and mill-grinding of corn, making tortillas, traffic congestion, housing, dress, daily activities, and markets; and *Splendor in the Highlands*, a 27-minute video which was expanded to make *A Century of Color*. *A Century of Color* will be screened in an evening program at UC/Berkeley on October 9, followed by a question and answer period.

For more information about Endangered Threads, visit their website at <http://www.endangeredthreads.com/>

WARP on the Web

<http://www.weavearealpeace.org>

***You can join WARP's Listserv from the
'Contact Us' link on the website***

***You can help
WARP by***

...providing financial support for the:

- Operating fund (includes staff salary, listserv and website costs, and WARP publications—the newsletter, brochure, and directory)
- Scholarship fund
- Sister Memberships
- Endowment fund

...volunteering to:

- 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 Cheryl Musch at info@weavearealpeace.org



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The deadline for
contributions to the Winter
2008 WARP newsletter is
November 7, 2008.

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

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

Member Profile

Alessandra L'Abate:

Society as a Social Textile

Pegi Bevins

Since childhood, Alessandra L'Abate has loved to play with colors. At the age of 13, she discovered weaving and incorporated her love of color into weaving bags, scarves, and carpets for herself and for her friends. The concept of weaving stayed with her the rest of her life. At 15, Alessandra spent a few years practicing her skills with a weaving master in Florence, Italy. There, she experimented with a creative approach to weaving. She learned the basic technical approach to weaving in Fondazione Arte della Seta Lisio, a well-known silk center in Florence, established for the study of traditional weaving, jacquard techniques, and other textiles arts. In 1988, Alessandra was involved in an intense personal study that focused on transferring double weave and textile designs created for jacquard and eight harness handlooms to four harness handlooms.

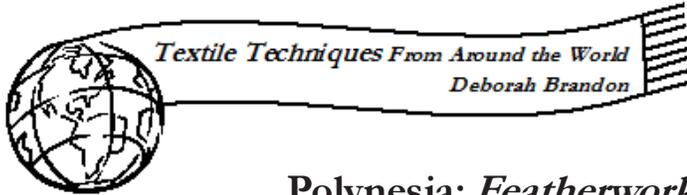
Since 1983 Alessandra has been an active part of the handweavers' community in Italy and later in India where she is known as a "textile activist." Her work is inspired by the Gandhian concept that promotes the fabric called khadi. Her aim is to encourage pride and develop skills in weavers and spinners and link them to cotton farmers and shepherds. She works at creating a market for eco-friendly cotton, wool, yarn, and textiles. Now 45, Alessandra spends her time mainly in her office in the State of Goa (India), a home in Gandhigram (Tamilnadu), and traveling among the weavers' communities in the south of India (Andhra Pradesh, Karnataka, and Tamilnadu).

Alessandra says that weaving is a part of her being in that all her social, cultural, and textile activities rotate around it. She thinks of society as a social textile. She sees the warp threads as being the institutions, religions, associations, and NGOs in society, with each one having its own strategy, objectives, and exclusive directions. There would not be a social textile without the intervention of the wefts, the individuals who give their unconditional devotion to weave connections between one warp and another.

Alessandra would like to extend a personal invitation to weavers to participate in one of the weavers' tours in India. She can receive postal letters at Weavers Wheel network, G/2 Landscape Royale III, Porbavaddo, Calangute, Bardez, Goa 403 516 India. Weavers may email her at weaverswheel@gmail.com (English messages) and at alessandra.briciole@gmail.com (Italian messages).

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@netins.net.

Editor's Note: Those who attended the 2007 WARP Annual Meeting will remember that Alessandra provided Tsunami dolls for each of us. See www.tsunami.org for more information about this project to support the thousands who lives were changed by the tsunamis.



Polynesia: Featherwork

Since Polynesia lacked precious metals or gemstones, the Polynesians came to treasure natural materials such as feathers. Featherwork garments were worn primarily by the chiefly castes, soldiers in battle, and for religious affairs. Nowadays the main use of featherwork is to honor traditional rituals and other formal occasions. A full sized cloak is made from thousands of feathers and can take a year or so to complete.

The feathers come from a variety of birds. Birds caught specifically for their feathers were treated as a renewable resource, i.e., they were snared during the molting season, and after their feathers were harvested they were released to grow new plumage and to procreate. Meat breeds were killed and then had their feathers removed. These days more commonly available feathers dyed and trimmed to shape are often used for economic as well as for environmental reasons. Unfortunately they do not withstand the elements (sunlight and moisture) very well.

The standard technique of attaching feathers to form garments varies slightly from island to island. The process involves stretching a foundation cord between two wooden pegs, and then suspending warp threads from it. Next, a weft thread is twined around the warp threads in various ways progressing from edge to edge. The feather quills are inserted between the twists of the twined weft threads as the twining advances. The quills are then secured by bending the ends over and inserting those in neighboring twists. Once the last warp thread is reached, the twining is continued in the same way below the finished row, to produce another row of feathers. This process is repeated until the featherwork piece is completed.

Resources

A Visual Guide to Traditional Techniques: World Textiles,

by John Gillow and Bryan Sentence, Thames & Hudson.

World Textiles: A Concise History, by Mary Schoeser, Thames & Hudson.

http://www.jps.auckland.ac.nz/document/Volume_34_1925/

[Volume_34_No_133/Notes_on_Polynesian_featherwork_by_John_F_G_Stokes_p_24-35/p1?action=null](http://www.jps.auckland.ac.nz/document/Volume_34_1925/Volume_34_No_133/Notes_on_Polynesian_featherwork_by_John_F_G_Stokes_p_24-35/p1?action=null) (accessed 8/15/08)

<http://www.hanacoast.com/McCormick.HTML> (accessed 8/15/08)

<http://books.google.com/books?id=INkSAAAAYAAJ&pg=RA1-PA437&lpg=RA1-PA437&dq=Hawaii+featherwork&source=web&ots=I3H3yKoVSx&sig=iEbJlCoynxpFDPAzUe90Dl7xt-c&hl=en> (accessed 8/15/08)

http://books.google.com/books?id=BvGkCtc8kuIC&pg=PA58&lpg=PA58&dq=Polynesian+featherwork&source=web&ots=3bdBCtmZU_&sig=lvhLGPlunSOW1j0V0jCDXma3d1E&hl=en (accessed 8/15/08)

Deborah Brandon can be reached at 412/963-7416 or at brandon@andrew.cmu.edu.

Weave A Real Peace

Membership Information

2008 Annual Dues

* \$35 - Individual, U.S. and Canada

* \$40 - Individual, international and sister memberships

* Simple living - Choose an amount you can live with

* \$50 - Group/supporting

* \$100+ - Patron/donor

All memberships are based on the calendar year and expire on December 31.

Members receive all publications for the year joined.

Members receive an annual Membership Directory, 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

Natural Dyeing Has Long History in Teotitlan del Valle, Mexico

Stephanie Schneiderman, Tia Stephanie Tours

A group of intrepid travelers and fiber artists recently joined in a most extraordinary journey to Oaxaca to learn the ancient methods of natural dyeing. Here is what we learned and experienced:

Oaxaca is considered the cradle of Mesoamerican civilization. It is here that *teosintle*, the first wild corn was found; *coyuche*, a wild form of cotton grew; and cochineal, an insect that feeds on a variety of nopal, was discovered. Over time, these and numerous other varieties of plants, insects, and minerals became vital food and medicinal sources, as well as natural colorants that helped shape the region and impacted the world. Cochineal became the second most important export to Europe after silver.

An insect in the scale family, cochineal or Grana Cochinilla, genus *dactylopius coccus*, feeds on the Nopal de Castilla, *opuntia ficus indica* (commonly called the prickly pear). As the females remain on the cactus, they produce carminic acid, which produces red dye. After their three month biological cycle, the female insect dies and is dried out and crushed, producing a rich red powder that is later used in various forms for dyeing.

East of Oaxaca City is Teotitlan del Valle, a Zapotec community that has been weaving and dyeing for over 2,000 years. Today, the community is enjoying a revival in natural dyeing and they produce an amazingly rich variety of colors and tones. Nuts, lichens, fruits, plants, and insects are smashed, ground, soaked, boiled, and sifted to create dye baths to dye wool for beautiful tapestry weavings.

Before the Spaniards arrived, weavers used back strap looms and vegetable fibers to produce utilitarian items for warmth and protection. Later, the treadle loom and sheep were introduced, resulting in a major adaptation. In the 1850's, synthetic dyes were introduced, and in the 1920's-1940's, industrial automation began. These productivity gains made it impossible for the manually produced blankets in Teotitlan del Valle to compete. Therefore, the weavers shifted their production and market towards artistic tapestries, positioned for their aesthetic value. To this day, the weavers produce some of the most sought after designs in the world. Today, the community is moving back to their original roots and traditions with a strong desire to revitalize authentic Zapotec designs that represent their own cosmology, as well as a return to natural dye traditions that have been a part of their heritage for over 2,000 years.

It is within this setting that we held our Natural Dye Workshop at the Cooperative, Centro de Arte Textil Zapoteco Bii Dauu. Our hosts for the natural dye workshop maintain the core values of cultural and environmental sustainability. They

Know of Potential Sister Members?

WARP is always seeking new Sister Members, Currently, WARP members are sponsoring memberships for groups in Lesotho, Pakistan, India, Kenya, Nigeria, Japan, Bolivia, Thailand, and India. If you know of a group you would like to recommend for a Sister Membership, please contact Cheryl Musch at info@weavearealpeace.org

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Natural Dyeing in Teotitlan del Valle

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harvest their plant/dye materials in an organic orchard, irrigated with the aid of a solar energy generated pump. They study the designs of their ancestors.

Workshop Day One: Primary Color Yellow

On day one we prepared yellow dye baths using a wild flower, pericon (*tagetes lucida*) that is harvested at the co-op. We prepared baths for dyeing yellows, bright reds and future greens.

Workshop Day Two: Primary Color Red

We ground dried cochineal insects in a coffee grinder, combined the powder with water, boiled and simmered it for 15 minutes, and left it to sit over night. We learned of various red hues that could be derived from cochineal by using variables/additives such as lime juice or by using a cast iron pot.

Workshop Day Three: Primary Color Blue

On our last day we explored the fascinating world of indigo, of the *Indigofera tinctoria* variety. We combined indigo with muicte (*spincigera justice*), an oxygen reducing leaf and left this mixture to ferment for three days. We produced three tones of blue, and a variety of greens and purples. By the end of the workshop we had produced fourteen colors/hues, all from just these three natural sources! We felt like true alchemists and part magicians!



According to anthropologist Marta Turok, "By 1850, with the arrival of anilines and industrially dyed thread, the face of Oaxacan textiles was changed forever. In many cases color schemes found themselves enriched, but in others, the tradition was utterly wiped out. In order to stem this rapid erosion, it is essential to justly value such traditions while reviving them, and launch joint plans of action with the weavers of Oaxaca. Only in this way, through the dissemination of both clothing and commercial goods, will their precious contribution to the culture of Mexico and the world be projected as it deserves."-from *Textiles de Oaxaca, Artes de Mexico* No. 35

Stephanie writes that Tia Stephanie Tours will be holding their 2nd annual Natural Dye Workshop in Oaxaca from November 21-November 29. A cross cultural Thanksgiving of turkey in mole sauce is included! For more information, contact Stephanie at Tia Stephanie Tours: Cultural Journeys to Mexico, www.tiastephanietours.com, 734/769-7839.

RugMark's 2007 Annual Report now available online

at <http://www.rugmark.org/index.php?cid=16>. You can read how RugMark has ensured that over 3,200 children are now going to school instead of laboring on the looms. You'll also read about the new initiative that's making it all possible: RugMark USA's *Most Beautiful Rug* consumer awareness campaign.

The *Most Beautiful Rug* campaign has helped build RugMark's network of rug stores, design showrooms, and online retailers, now 1,500 strong. In 2007, they moved significantly closer to their goal of 15 percent of all handmade rugs in the US marketplace carrying the RugMark®: the estimated tipping point for industry-wide change and a business sector free from child labor.

Sales of certified rugs increased by 20 percent in 2007. As the market for child-labor-free rugs grows, the number of children exploited on the looms declines – and for every certified rug sold, more funds are generated to educate kids. Visit the RugMark website at www.rugmark.org for more information.

Morocco in the Spring

WARP board member and anthropologist Susan Schaefer Davis invites WARP members to join her cultural tourism trip to Morocco next spring. The small group will visit weavers in their village homes, as well as women social activists, a noted woman author, and ordinary women.

In order to make this a more personal experience, the trip is limited to 14 travelers. The value is exceptional, as there are few out-of-pocket expenses. The trip is for 14 days, and you can see the full itinerary of the trip on Susan's web site at www.marrakeshexpress.org. Click on "Travel" at the bottom of the home page.

May 17-30, 2008
\$3195 per person, based on 11-14 travelers, not including international airfare

If you would like more information, or wish to discuss the trip further, please contact Susan Davis at 610/649-7717 or sdavis@uslink.net, or Joan Noble, trip organizer and escort, at 800/566-9228 or jungljoan@yahoo.com. Personalized trips to Morocco can also be arranged.

In the Summer 2008 issue of Silk Moon Light, Janet Rodina, owner of Silk Moon Gallery in Sebastopol, California, writes about "slow" textiles. Janet invites readers "to join our own quest to slow down and savor small, quiet pockets of human creativity that are in danger of being lost in the forces of globalization and urbanization." She has applied this goal to the world of textiles and arts and crafts from the developing world by working directly with weavers and other artisans, especially in Laos, to help nurture and sustain these traditions through fair and sustainable trade practices. Janet has allowed WARP to re-print the following article from her beautiful newsletter.

Superb Slow Textiles: Taykeo Gallery

Janet Rodina

Mrs. Taykeo Sayavongkhamdy of Vientiane, Laos, is a tour de force in bringing renewed attention to rich but endangered ethnic Lao weaving traditions. The last 20-30 years have seen a diaspora of priceless antique Lao textiles to appreciative textile collectors around the world, but these textiles need to reside in Laos. There are no written texts explaining how to do the intricate patterning and dye processes, so not having the antiques readily available for young Lao weavers to study has made it more difficult to teach the traditional motifs and techniques.



*Weavers from Taykeo Gallery
(Taykeo, center front)*

Taykeo is building a collection and repatriating many Lao heritage textiles, bringing them back to a central location in Vientiane, Laos to re-establish them as a focal point of education about Lao culture. Taykeo has created a small museum next to her home to preserve and make her collection of heritage weavings available for Lao people and tourists alike to more fully understand and appreciate the richness of Lao traditional textile arts.

Taykeo is helping to sustain endangered textile by bringing promising young weavers to apprentice in her studio. Sometimes up to 12 weavers at a time come from remote villages and hill tribes, many of them living with her family for six months to a year. Taykeo trains the young women to create sophisticated weavings with finer craftsmanship than is typically found in the markets and tourist shops. She uses the antique textiles as models the same way mothers have, for generations, taught their daughters to weave prized family heirlooms. In addition, Taykeo makes sure that the young women have opportunities to continue their formal education.

With anthropological detail, Taykeo and her apprentices go through a laborious trial-and-error process in the dye pots and at the loom, as they match the natural colors, reproduce patterns, and replicate the motifs of the antiques. When these young weavers attain a level of mastery that matches the fine craftsmanship of heritage weavings, they can proudly return to their villages. They take with them sophisticated, marketable weaving skills, an education, and high esteem for their own cultural heritage. The textiles that Taykeo's young weavers produce enable them to re-

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Fair Trade Institute and the Fair Trade Resource Network Collaborate to Create FT Bibliography

The Fair Trade Institute of Switzerland and the Fair Trade Resource Network, based in the United States, are collaborating to create the world's largest online bibliography of fair trade publications. At <http://www.fairtrade-institute.org>, you can find publications (sometimes with links to the full text), add your own publication with a link to your article, and manage your professional information available to the fair trade community.

The site currently has 50 publications, primarily journal articles, reports, and excerpts from books. Researchers and scholars from around the world are invited to list their works in this online collection. The Fair Trade Institute believes that with input from around the world, they can contribute to the understanding and effective implementation of Fair Trade worldwide.

Slow Textiles: Taykeo Gallery

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main in their villages rather than give in to the pull of factory jobs in urban centers. They send their weavings to Taykeo to sell to a growing network of Lao textile admirers all over the world.

Taykeo is an articulate, gracious, and knowledgeable Lao woman who has many stories to tell of Lao weaving traditions. Her enthusiasm for Lao textiles and culture is contagious. Taykeo's family and her Silk Moon friends hope that she finds time soon to write her first book detailing all that she knows about identifying various esoteric ethnic weaving styles and techniques. We have no doubt that what she knows about Lao textile arts traditions could fill several volumes!

The entire Summer issue of Silk Moon Light and contact information for Janet Rodina are available at www.silkmoon.org.

And on a personal note...

Gloria Miller

Two friends and I made the beautiful drive to Sebastopol in time for the Lao Fashion Show, part of the second annual Lao Festival sponsored by Silk Moon Gallery in July. Janet had the use of a large space above her gallery where the women had set up demonstrations of weaving and spinning as well as a trunk show at which there were representatives of several textile projects. There was standing room only for the fashion show which highlighted a variety of beautiful silk garments for all ages.

The high quality of the colorful and varied weavings competed only with the stories of the special groups who produced them. Commitment to keeping the Lao traditions alive and to teaching new generations of weavers were clear values articulated by the master weavers and designers who took obvious delight in displaying their craft to the admiring visitors.

The added bonus was a chance to greet Janet Rodina and Margie Davis at the gallery and to also see Cecilia Christensen who lives in the area and to reminisce a bit about the WARP meeting last year in Panajachel.

***Knitting Art: 150
Innovative Works
from 18 Contemporary
Artists,
by Karen Searle, to
be released in
October.***

Including works by WARP members Karen Searle and Adrienne Sloane, this new book offers "A visual exploration of art knitting with profiles of a group of prominent and intriguing fiber artists who practice this craft-turned-art. The book will be available from online booksellers or at www.voyageurpress.com.

Participants Gather in Austin for Annual Fair Trade Federation Conference

Carmen K. Iezzi, Executive Director, Fair Trade Federation

From April 4-6, 2008, the annual Fair Trade Federation conference gathered more than 135 participants from four continents at the Wyndham Hotel in Austin, TX to look *Toward New Horizons* for their businesses and for fair trade.



Since the late 1970s, the Federation members have met to share lessons learned, provide inspiration, and move fair trade forward. This year, the conference included presentations by Anne Lally of the Fair Trade Resource Network (FTRN), Michael Conroy of TransFair USA, and Paul Myers of the International Fair Trade Association who offered ways in which participants could tap into the work of each organization. This plenary session lead into a series of workshops. By exploring techniques for branding, pricing, securing financing, reaching the media, and strengthening retail and wholesale operations, speakers offered practical information for organizations to incorporate into their daily work. Later, Marcie Boyer of Flavours of Life retail shop, Manish Gupta of Handmade Expressions Wholesale, and Alessandra Bravo of Lucuma Designs Imports presented their perspectives on key issues that often complicate the relationship between retailers and importers and opened a dialogue to address points of disagreement.

Afterwards, the hotel buzzed with excitement of the Fair Trade Expo. Twenty nine vendors introduced their work to other participants, fellow hotel guests, local retailers, and the general public. FTRN also sponsored a talk by Jackie DeCarlo, author of *A Beginner's Guide to Fair Trade*, and members of the Catholic Relief Service (CRS) Fair Trade Program, during which 25 members of the public were introduced to fair trade.

On Saturday evening, attendees had a number of great ways to spend their night. Some chose to attend one of the Night Owl Sessions that presented the Fair Trade Gift Card, WorldofGood.com, an eBay marketplace, or the CRS Fair Trade Program; others continued their conversations from earlier sessions—talking far into the night about fair trade operations. Twenty seven participants ventured out onto Lady Bird Lake for a 'bat-cruise' to see the famous bats of the Congress Avenue Bridge, noting with awe the sheer number of creatures living along the water.

On Sunday, Tony Hall of Hall-Wray Associates, and Erin Gorman of Divine Chocolate USA examined the evolution of the market for fair trade in North America, while Jacqui MacDonald of Ten Thousand Villages Canada and Tex Dworkin of Global Exchange suggested ways to cultivate a niche for fair trade among already ethical consumers. During the closing lunch, participants shared their good thoughts and agreed to link up again at the 2009 conference in Portland, OR.

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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.

WARP T-Shirts and Scarves

WARP t-shirts, with the logo on the sleeve, \$20

Hand-dyed 100% silk scarves (8" by 54") discharged with the WARP logo, available in navy, burgundy, orange, and brown, \$20

All proceeds go to WARP.

To order, contact Deborah Brandon at 412/963-7416 or by email at brandon@andrew.cmu.edu

In Memory of Alice Brown

Sarah Saulson

It is with great sadness that we note the passing in June of Alice Brown, a longtime and passionate WARP member. Alice grew up in West Virginia, the daughter of a country doctor. Even as a child, her scope was large, as she had a passionate fascination with Africa. Remarkably, as a young woman during the 1930s, she traveled alone to Africa as a teacher. This epitomized the life of commitment, caring and generosity that became the model for her entire life, right to the very end.

With her husband, a plant scientist, they traveled throughout the world, and were able, together, to spend time in the world's developing countries. Alice was also a weaver so, as for so many of us, WARP became an avenue for connecting those life strands.

A staunch Quaker, Alice consistently and quietly helped, whenever there was a request for help. When the call went out via WARP of a special need, Alice always responded. Towards the end of her life, she wanted to encourage young people to be active in WARP, and so she generously established a scholarship fund to bring students to the WARP annual meeting.

Alice represented the very best of what makes our WARP membership so remarkable. She made her generous spirit manifest in the world, truly making it a better place. She will be greatly missed. WARP extends our collective sympathy to Alice's entire family.

Ancient Peruvian Textiles Workshop in January

Applications are being accepted for the 2009 Ancient Peruvian Textiles Workshop to take place from January 11-21 in Lima, Peru. The theme of the 2009 workshop is "cotton." Sponsored by Museum Textile Services in Andover, MA, the workshop is geared toward museum professionals and others with museum sensibilities and excellent hand skills who want to learn about textile conservation and pre-Columbian cultures while visiting Peru. Participants will document, conserve, and mount pre-Columbian cotton textiles from the collection of the Huaca Malena Museum (huacamalena.perucultural.org.pe). For more information or to apply, contact Camille Myers Breeze at museumtextiles@gmail.com.

Fair Trade Federation

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As part of FTF's continual commitment to sustainability, all paper and folders used in the conference were made from 30-100% post-consumed materials. The hotel avoided disposable containers; participants were encouraged to offset the carbon emissions connected with their travel to Austin; the Federation contracted EcoPrint to print all documents with soy-based inks at its wind powered, carbon neutral facility. Conference presentations are available on the FTF website as a paperless way to share the wisdom that was offered over the weekend.

FTF is grateful to the conference sponsors: CRS, Global Crafts, FTRN, Living Wage, Oikocredit, Oxfam America, SERRV, Shared Interest, and World of Good, Inc. Without their support, the conference would not have been possible.

Interested entrepreneurs, NGO leaders, and members of the public are invited to join FTF at its 2009 conference from March 27 – 29 in Portland, OR. This event will mark FTF's 15th birthday and gather established and new supporters of fair trade business.

Carmen Iezzi can be reached at cki@fairtradefederation.org

Fair Trade Sales Support Health Clinic

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Thanks...

...to the Woodstock Weavers Guild, Woodstock, IL, for their donation in memory of Jerome Biltgen who passed away May 9, 2008.

...to Blaise Temple for his much-appreciated work on WARP's database.

project. Through her position as advisor to the Social Entrepreneurship Club she recruited students to help at last year's sale. They did everything from pricing to selling, from setup to cleanup, from talking to our customers about the principles of Fair Trade to passing out free samples of Fair Trade coffee from Nicaragua. One very talented graphic art major donated artwork for publicity materials (for which she received college credits). At the end of last year's benefit sale each student received a letter of thanks and affirmation for their college CV's. They were surprised and touched by how much they had grown in their international awareness and respect for the world of Fair Trade through their involvement with our fundraiser.

This year—our third annual craft sale in Farmington—we are calling the event “**World Marketplace**” because we have expanded our product offerings to include handcrafts from many other countries. The planning began in January 2008 for the October 25th fundraiser. A steering committee with representation from Franklin Memorial Hospital and their nurses' organization, from the college students, from a local UCC church, and the three of us (Connie, Babbie, Sylvia) have done the ordering of handcrafts that represent the very best products coming from small FT cooperatives in many countries.

Our goal is to raise over \$10,000 for the “**Casa Materna**” in Mulukuku, Nicaragua. This safe home-away-from-home offers poor Nicaraguan women a free, clean, cozy place to await the birth of their children. Twelve beds in a communal dormitory are available for women who live far away from medical help and who might have died in childbirth even five years ago. The community looks forward to doing its holiday shopping at the most unusual craft fair in Maine knowing that they are buying excellent Fair Trade handcrafts (and supporting small artisans around the world) and seeing the tangible results of this sale—first an ambulance and now support for the “**Casa Materna.**” Students, grandmothers, children, doctors, nurses, men who work in the paper mill nearby, fall foliage visitors who are in Maine in October—all line up at least half an hour before the doors open to be the first to delight in the beauty of the handcrafts displayed before them. Latin American music loosens up these staid Maine Yankees, the students work their charms on the crowd, the colors of the crafts call out “look at me.” The fun begins!

Babbie Cameron can be reached at babbiec@becline-online.net or 207/779-1798.

October is Fair Trade Month!

For more information go to
<http://fairtrademonth.org/>

Letters...

Greetings all:

I just wanted to thank everyone for your time and effort to submit letters of support to the WA State Commission of the Arts. I was awarded another grant to continue teaching my daughters backstrap weaving.

On behalf of my daughters and I, we thank you all for your support and look forward to weaving together again this year.

Regards, Maria

Maria Conception Cuc, Maya Kakchiquel from Guatemala, now lives in Spokane, and with her husband Felipe Gonzalez runs Moonflower Enterprises, importing and marketing textiles from Guatemala. Maria also provides educational programs through the Washington State Arts Council. This Spring, WARP supported Maria's application for continued funding from the Folk Art Program of the Washington State Arts Commission to teach her daughters backstrap weaving. For more information about Maria and Felipe, access their website at www.moonflowerenterprises.com

A Museum for Textile Arts/Museo Textil Oaxaca

Louise Meyer

Oaxaca's newest museum opened last April and is housed in a section of the restored cloister, known as Casa Antelo, a few blocks from the Zocolo. It is a wonderful gift to the city funded by Foundation Alfredo Harp.

The pieces on display are from some of Mexico's well-known collectors and artists, including Alejandro de Avila and Francisco Toledo and Maria Isabel Granen Porrua.

What I found most unique was how textiles from all over the world were hung next to traditional Mexican weavings, confusing the eye and inviting a closer examination. There are figures wearing exquisite traditional dress from diverse indigenous groups.

The patina on the walls of this cloister, built by the Spanish, enhances the textures of the cloths on display.

There is a research library upstairs and a most inviting education section in the ground floor in the back which is designed for children, with hands-on activities and frequent workshops.

I had the pleasure to become friends with Ana Paola Fuentes, the dynamic and creative young director who will be there to welcome all WARP members.

For more information about Museo Textil Oaxaca, visit their website at www.museotextildeoaxaca.org.mx

A GREAT OPPORTUNITY!

FOR SALE:

Santa Fe School of Weaving/Miriam's Well

Complete store and sale information now available online at www.sfschoolofweaving.com

*Contact: Miriam Leth-Espensen
614 Paseo de Peralta, Santa Fe, NM 87501
505.982.6312*

*www.sfschoolofweaving.com * miriamsf@mac.com*

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How I Got to WARP...and Why

Deb Brandon

My journey to WARP started when I was in elementary school. It was a matter of connecting all the dots that have made me who I am.

I grew up in Israel. We immigrated there from Europe when I was six years old, and I left when I was twenty four. (Yes, I did go through the army, and hated it with a passion, but that's another story.)

The first piece of the puzzle involved having close encounters with war and terrorism. During the years in Israel I went through four wars: the Six Day War within months of our arrival in Israel, and later the War of Attrition, the Yom Kippur War, and the war in Lebanon. Having to spend time in shelters, hearing air-raid warnings, seeing the helicopters bringing in the wounded were just part of life. Everybody knew people who'd been killed or wounded in battle. I had a boyfriend who got his leg blown off in the Yom Kippur War. My younger brother was wounded during the war in Lebanon. He was a medic and came back an emotional mess.

Another aspect of growing up in Israel that had a similar impact on me was the terrorism. We were taught in school how to identify booby traps, not to pick up stuff lying on the ground (pens, buttons, backpacks) but rather to call the police. Seeing the bomb squad at work was fairly common. We had a friend at school whose apartment building was blown up. There was a phase when schools were targeted, so we went through drills to learn how to minimize casualties in such a situation. Once we were in high school we took turns doing guard duty at our school as well as at a nearby special ed school. We were supposed to sit at the entrance, check bags of adults we did not recognize, and watch for anything suspicious.

I knew that there was a better way, we all wanted it to stop, we all wanted peace. But for me, the real turning point came during the Yom Kippur War (I was thirteen). A group of us went to visit the wounded in hospital. At one point, I walked towards a bed where instead of bed linens there seemed to be a boxlike contraption. I was puzzled and curious. When I moved towards the head of the bed I saw him and froze. This soldier had been trapped in a burning tank, he was a mass of badly scarred pink flesh, he had been burnt all over. Looking back, I'm sure that he did not survive. At the time I was in shock, and after I got home I spent the rest of the day sobbing. To this day, when I remember him (and I still do, vividly), the tears well up. This was just plain wrong, he was just a teenager, a few years older than me.

The next piece of the puzzle was due to the fact that the value of education was drummed into me throughout my child-

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More New Members

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How I Got to WARP...and Why

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hood in many different ways. I grew up surrounded by educators. My father was a professor. His colleagues were always around, at parties, visiting. Education was a focal point, I always knew that it was important and ended up in academia myself (I am a mathematician). As a teenager I taught a new immigrant (a son of a friend) to read Hebrew, and later I became involved in a literacy program, through which I taught a Moroccan family how to read and later moved on to work with a Russian kid who was having trouble in school even though he was extremely intelligent—he just couldn't grasp the language.

My mother worked at the International Center for Community Training for Developing Countries. People came there mainly from Africa. They went through workshops on hygiene, healthy diet, first aid, teaching, etc., with the idea that they'd go back to their home countries and share this information within their own communities. I used to stop over fairly often, and frequently, we had workshop participants over at our house. Many became friends of the family, and when they went back home they stayed in touch. (Several disappeared, never to be heard of again, probably victims of turmoil in their own countries.)

My love of textiles played a significant role in my journey. At the age of six, my mother taught me to knit. My first project was a balaclava helmet for a soldier stationed on the Syrian front during the winter. (Amazingly enough, it didn't come out too badly, though rather large. I remember hoping that the soldier who got it had a very large head.) In elementary school, I learned sewing and embroidery by hand, and later by machine. In middle school I also basket weaving, and I remember making a small rug (knotted pile) with a ladybug on it. I always enjoyed messing around with various textile arts.

Growing up in Israel, and with my father making frequent trips to India and Japan, I was exposed to a wide variety of ethnic textiles. Put that together with my parents' appreciation of handmade textiles, by the time I was an adult, I was hooked.

The straw that broke the camel's back was 9/11, another turning point for me. That was when I realized that I no longer wanted to stand by, doing the odd little thing here and there. I wanted to be part of something bigger, something that made a difference, but still small enough that there was no chance of getting anywhere near the limelight. I strongly felt that throwing money at causes was not always the best way to go, at the very least it has to go along with education.

That was when I came across an ad for WARP. All the pieces of the puzzle came together, and here I am.

Deb Brandon is a WARP Board Member and a regular contributor to the newsletter with her Textile Techniques column. She can be reached at 412/963-7416 or at brandon@andrew.cmu.edu.

Journey to WARP

War in Israel.
Another. And another.
Air raids.
Sitting in shelters.
Wounded in hospitals.
A soldier. Badly burnt.
A friend.
His leg. Gone.

Terrorist attacks.
Buses exploding.
Schools invaded.
Children killed.
A restaurant. Rubble.

Peace.
Let there. Be peace.

Surrounded. By educators.
Teaching. Children.
To read.
Women.

From developing countries.
Learning. To improve.
Their quality. Of life.

Education is a key.

Since childhood.
Knitting. Needlepoint.
Sewing.
Learning. To spin.
Becoming. A weaver.
Felting. Dyeing.

A passion. For textiles.

9/11.
The last straw.

Connecting the dots.

WARP.
Weave A Real Peace.

Deb Brandon



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

Save the Date - 2009 Annual Meeting March 13-15

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