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WARP



WEAVE A REAL PEACE

Volume 13, Number 4

Winter 2006

Maya Weavers and their Textiles: Living Treasures of the World

Marilyn Anderson

In some countries, individuals or a whole group with rare skills receive honors, stipends and designation as “living” treasures. Maya weavers, worthy inheritors of millennial traditions, carry on an art esteemed world-wide and deserve similar treatment. Their contribution to Guatemala has far reaching cultural and economic importance and no other country in Central America has comparable textile traditions.



relief print by Marilyn Anderson

A Long Textile History

The origin of the backstrap loom, still used today for weaving Maya traditional clothing, is said to date from six thousand years ago. Depictions of the clothing of Maya women in the ancient pottery decorations, carvings, and paintings closely resemble some garments worn today. Archeologists have discovered fragments of textiles which give details about techniques and patterns used more than a thousand years ago. These images and artefacts allow Maya today to know that their traditional dress has a direct connection to their ancestors. Some contemporary Maya clothing also shows the influence of Colonial Spain—which various scholars have written about.

Maya weaving of the twenty first century reflects not only tradition but economics, politics, and even war and peace. In the continuing practice of their art, Maya weavers communicate, even if indirectly, cultural resistance to powerful economic and political powers. In the 80s, a refugee speaking about the meaning of weaving told me, “It shows people on the outside that we want to live, we don’t want to die.”

Maya Weaving Communicates

Hand woven Maya traditional clothing can reveal the wearer’s identity as belonging to a certain linguistic group, her origin from a specific place, or her place in a religious hierarchy.

Women, more than men, carry on the principal role of passing on the customs of how to wear and use these textiles. (With noteworthy exceptions in certain towns, economic and social pressures have caused Maya men to abandon their traditional clothing.) While researchers analyse weaving as communication, that “language” is well understood by Maya people from their everyday use of tex-

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Mission Statement

To facilitate self-empowerment and betterment of women and communities-in-need through textile arts.

Goals

To foster dialogue and support within the organization

To serve as a clearinghouse for information, resources, and technical assistance within the international textile community

To provide cross-cultural education and support within the textile community

To provide guidance in the realities of appropriate assistance

To promote appreciation of textiles which reflect a community’s culture

To enrich the lives of individuals in the global textile community through cross-cultural exchange

WARP
Governing
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From the WARP Office....

Cheryl Musch, Administrative Coordinator

I hope you are as excited as I am about our next annual meeting in Guatemala. We've been busy making plans and hope you'll be able to join us. This is the first time the WARP meeting has been held outside of the U.S. With our shared interest in textiles in communities-in-need, this meeting promises to offer an incredible opportunity. I hope to see you there.

Committee Seeks Board Nominee for 2007

Cheryl Musch and Carole Pierce have agreed to serve as the Nominating Committee to seek a WARP Board Member to fill the board seat vacated last year by Melinda Lowrey. The qualifications for Governing Board positions are outlined in the by-laws (in the front of the WARP Membership Directory). This is a *working* board, and requires that members be alert and quickly responsive to the needs of the organization, normally via email. Since almost all board business is transacted via email, it is imperative that board members have, read, and respond to their email frequently. Board members are expected to attend the annual meeting (depending on the organization's financial situation, there may be a small stipend to help defray costs).

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

To nominate someone for this position, please contact either Cheryl Musch (cheryl@yachana.org, email) or Carole Pierce (cpierce@mis.net, email).

WARP Slideshow on the Move Again

After a relatively quiet spring and summer, the slide show requests have begun again. We have had showings in East Lansing, MI; Tucson, AZ; and Millbrae, CA. We will be having showings in Mansfield, Ontario; Burton, OH; and Minerva OH.

People are beginning to make requests for showings in 2007. Get on the schedule now.

Carol is still waiting for slides and commentary to update the slide show. If you have worked with a group please let her know. Carole Pierce can be reached at cpierce@mis.net

WARP T-Shirts and Scarves Available

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

Deb's 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
by email at brandon@andrew.cmu.edu

Weaver's Wheel - Ethical Textiles **Promotes Khadi Cloth and Way of Life**

Alessandra L'Abate and Bailey Renshaw

Weaver's Wheel - Ethical Textiles is working to promote "Khadi" and improve the socio-economic status for marginalised weavers in South India.

Khadi refers not only to the hand spun and hand woven cloth promoted by Mahatma Gandhi, but also to a way of life; a way of social transformation - a choice for the consumer and an opportunity for the producer. Decentralization of production, localization of market, eco-friendly awareness and spirituality are all taken into consideration during the process from producer to consumer. Mahatma Gandhi himself was a spinner and a weaver, incorporating spirituality into his cloth by chanting his sacred mantra while slowly rolling the wheel of his portable charkha (spinning wheel).

"Ethical" to us means working in networks to improve the artisan's quality of life, to discuss and solve problems collectively; and to encourage a process of women's empowerment through self-help groups. In the age of globalization and industrialization, weavers must be supported, recognized, and appreciated for their strength, faith, and commitment.

Weaver's Wheel (WW) networks and links weavers, spinners, and textile-related artisans from grass roots organizations based in South Indian villages to fiber artists, fashion designers, and potential clients both nationally and internationally.

After many years of research and data collection in India, WW has selected contributors to the final product. Producers spin and weave jute, silk, wool, and cotton; farmers grow organic cotton and dye yielding plants; indigenous communities collect raw silk; and shepherds provide wool. Each group of producers has its strengths and WW offers them support, from material selection and design to production and marketing.

WW is inspired by the valuable work and ideals of DASTKAR (www.dastkar.org) and is encouraged by IFFAD (www.iffad.org), in collecting and organizing data on weaver's resources and needs. WW has given birth to the "Khadi Lovers Network," which gathers individuals and organizations committed to the khadi concept.

With other social activists, WW shares a belief in community involvement and is developing a center called Behind a Sunset, based in Gandhigram, South India. WW also encourages programs of art, craft, and social values among children and teenagers through non formal education in various villages.

WW is supported by the producers and is linked to a few Fair Trade organizations as well to farmer and artisan networks in India and Italy. The "Coordinamento Tessitori" plays an important role for Italian fiber artists (www.tessereamano.it).

The Weaver's Wheel Network includes Arun Baid and his natural dye unit (www.auraherbalwear.com); Jana Jagaran works with 5000 families of shepherds, raising mostly black sheep, spinning, knitting, and weaving bags; Maya Organic and its women collectives provide high quality service in finishing goods



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You can help WARP by

...providing financial support for the:

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

...volunteering to:

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

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



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Editor: Linda Temple

Send address corrections to:
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Oklahoma City, OK 73118

The deadline for
contributions to the Spring
2007 WARP newsletter is
February 9, 2007.

Send articles and
correspondence for
the newsletter to:
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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

***Vee Pee Purushothaman: Founder
and Managing Director of IFFAD***

Pegi Bevins

The International Foundation for Fairtrade and Development (IFFAD) is a not-for-profit organization founded by current Managing Director Vee Pee Purushothaman in 2000. Headquartered in Chennai, India, IFFAD's philosophy is "Partnership for Prosperity." It reflects that philosophy through its role as a value-added linking entity between producers in India and buyers the world over. IFFAD's mission is "To promote Social and Economic development of disadvantaged and marginalised people through production and marketing of goods and services by just and Fair Trade practices."

IFFAD's producer members include traditional and rural artisans, women's self-help groups, and people with mental and physical disabilities. These artists use a variety of techniques, from Ikat to Kalamkari, and Batik to tribal embroidery, to produce home décor items, items for the kitchen, clothing, bags and purses, perfumes, candles, footwear, toys, greeting cards, ceramics, and much more. IFFAD helps producers develop innovative/market-based products, obtain orders, receive fair prices for their goods, and become both socially and economically self-reliant. Producer members also receive need-based training programs for occupational development and personal growth. IFFAD assists buyers by striving to expedite orders through coordination of production, quality checks, and by assisting with packing and shipping. IFFAD also welcomes designs for their products from volunteers all over the world.

From Vee Pee: "Fabrics, in general, are an essential part of human life. Changing fashions are based on the fabrics people use. If the weavers are given the proper support and encouragement, handlooms certainly can play a vital role in satisfying people's needs, not only for body wear but also for all kinds of furnishing and home decorations, allowing them to create a new world of culture all their own. Wouldn't it be fantastic to see people all over wearing handloomed clothing, homes furnished with handloomed products?"

Vee Pee Purushothaman can be contacted at iffad@vsnl.com (email); or go to IFFAD's website at www.iffad.org

Pegi Bevins is a freelance writer and editor of products for language arts classrooms and an author of two children's novels. She can be reached at prbevins@iowatelecom.net (email). Visit her website at www.funwaytoteach.com.

WARP Brochures Available

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



Peruvian Discontinuous Warp Scaffolding

Discontinuous warp scaffolding textiles (ticllas) incorporate switches in the color of the warp midway through the fabric. Ticlla weaving dates back to pre-Inca times in the southern highlands of Peru. However, by the early to mid 1900's these textiles were no longer in production. Luckily, the tradition was recently revived in the village of Pitumarca with CTTC (Centro de Textiles Tradicionales del Cusco) support. Since 2001, weavers in Pitumarca have been producing ticllas similar to the pre-Inca textiles.

Ticllas are produced from alpaca and sheep wool on a backstrap loom. To ensure an even tension on the warp, during the warping process, the front and back beams of the loom are staked in position, as is one or more additional sticks (scaffolds) wherever a switch in the warp is planned. The warp is then wound between these sticks. With no scaffold, the warp would be wound continuously between the front and back beams (looping the warp around each beam). With one scaffold, a warp of one color is wound between the front beam and the scaffold, and another color is wound between the scaffold and the back beam, interlacing the loops of the different warps at the scaffold. Once the warping is completed, the scaffold is replaced by a thicker yarn which remains in place until the weaver reaches that row with her weft, at which point the weft replaces the thicker yarn. More than one scaffold can be used, and the scaffolds can either lay across the entire width of the warp, or across only a section of the warp threads, adding to the complexity of the designs.

Ticllas often incorporate strips of intricate pick-up patterns characteristic of Cusquenian textiles, as well as discontinuous weft patterns commonly used by tapestry weavers. The resulting textiles can have very complex designs and the possibilities are, of course, endless.

Resources:

Ms. Nilda Callanaupa, Centro de Textiles Tradicionales del Cusco,
cttc@terra.com.pe

***Andean Textile Traditions: Papers from the 2001 Mayer
Center Symposium at the Denver Art Museum,***
edited by Margaret Young-Sanchez and Fronia W.
Simpson.

<http://www.textilescusco.org/>

http://www.textilemuseum.ca/cloth_clay/how.html

http://www.textilesociety.org/events_previous.htm

***Deborah Brandon can be reached at brandon@andrew.cmu.edu
(email).***

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 with information on members' interests and activities, and a quarterly newsletter.

Dues are used for printing, mailing, and office expenses. Weave A Real Peace (WARP) is designated a 501(c)(3) nonprofit organization by the Internal Revenue Service. All donations to WARP are tax deductible in the United States.

For membership or additional information, please send your name, address, and telephone number with appropriate check or money order in U.S. funds payable to **WARP** to:

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

**Letter...from the
WARP listserv**

"I have just signed a contract with the University Press of Kentucky to write a book on using crafts as a tool for international economic development. I do not envision this as a book for craftspeople in the traditional sense of managing their businesses and hooking them up with markets. Rather this will be a book they can hand to other people and say, "This is what we are about and what we need." It will be primarily written for decision makers in craft organizations and government or non-profit agencies promoting sustainable communities, working in poverty alleviation, expanding tourism and rural small businesses, planning economic development, and advancing craft markets.

I would appreciate ideas and suggestions. Several WARP members that were at the spring conference have already been very helpful in recommending reading and referring me to sources. If you would like to know more, please contact me: Philis Alvic, Lexington, KY 40503; philis@philisalvic.info (email)

Produce Globally Buy Locally

Sarah Saulson

It's the time of year when we're thinking about holiday gift giving. There has never been a better time to purchase fairly-traded gift items. As the fair trade movement gains momentum it's becoming easier and easier to find local shopping options that didn't exist, even as recently as two years ago. Shopping locally often means that you are supporting the efforts of a truly committed, passionate individual who cares as much about supporting artisans in the developing world as do WARP members. Looking for fair trade options in my small city of Syracuse has been a rewarding adventure...For example, every Saturday morning, I can go to my local farmers market. There, I will find Christiana Kaiser, who imports wonderful baskets from Bolgatanga, Ghana. She travels to Ghana and works directly with several women's cooperatives, including the Single Mothers' Association, and has been instrumental in helping them improve the quality and consistency of their baskets (www.BluetreeStudios.com).

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Weaver's Wheel - Ethical Textiles

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(www.mayaorganic.com); Gandhigram Khadi Trust maintains the ancient tradition of khadi (www.gandhigram.org).

The Story of Alessandra (Italian weaver and khadi activist)

I was born in 1963 in Florence, Italy. My father, Alberto L'Abate, a sociologist and professor at the University of Florence, is a deeply committed peace activist in the Nonviolence Movement. Gandhi's message has been in our home since my childhood thanks to all the Indian guests and peace activists who lived with us.

I started weaving at the age of 13. My teacher, Anjela, a weaver from Argentina, instilled in me her love for social service, textiles, and life. I arrived in India in 1994 and became involved in Gandhi Rural Rehabilitation Center situated in a small and lovely village called Alampundi, not far from Pondicherry. There I shared my enthusiasm and pride of being a weaver and came closer to the deep love that Gandhiji had for khadi.

The Story of Bailey (Canadian weaver)

As a novice weaver, I first met Alessandra while in India this past winter. I joined her on a remarkable journey, not only to various weaving collectives, but also in her dream of a world made better by the weaving of people from various paths into a cohesive force for world peace

On 14th October Alessandra and Bailey attended The Textile Society of America's Symposium held in Toronto, Canada, where 300 fiber artists from around the world gathered. Here they met Hazel Lutz, a professor at the University of Minnesota (lutz0013@umn.edu) who promotes khadi as a medium for American fiber artists. They were delighted to also interact with Uzramma, a field worker working to return khadi production to Gandhi's vision of self-reliance (dcydastkar@gmail.com)

Contact Alessandra and Bailey at weaverswheel@gmail.com.

2007 Annual Meeting: The Details

As you read in the Fall issue, the 2007 WARP Annual Meeting will be in Panajachel, Guatemala from March 1 – March 4! Here are the details you've been anxiously awaiting! Deborah Chandler has put together an amazing array of experiences for WARP members, with two optional add-on travel packages for those who wish to stay beyond the meeting itself. Deborah provides the following full itineraries (subject to minor changes).



relief print by
Marilyn Anderson

Itineraries

Beginning of Package A: the meeting

\$300 (double)

Thursday, March 1 - arrive as you can, sleep in Guatemala City at the PanAmerican Hotel.

Friday, March 2

- breakfast at the hotel
- Museo Ixchel, the great textile museum
- UPAVIM - an inspiring coop of women in one of the most challenging parts of Guatemala City; WARP members have been selling UPAVIM crafts to help support UPAVIM and WARP for years; lunch with the women there
- afternoon, drive to Panajachel (with possible other stops along the way, depending on time)
- Hotel Dos Mundos, Panajachel - where we will be staying all weekend
- dinner, then our opening session of self-introductions

Saturday, March 3

- breakfast at the hotel
- morning session – presentations by several women about the projects they started and/or work with in Guatemala. Will include some of the following (to be decided later): Brenda Rosenbaum - Mayan Hands; Jane Mintz - Maya Traditions; Candis Krummel - Cojolya Weavers; Ramona Kirschenman and Karen Piegorsch - Oxlajuj B'atz' and the ergonomic chair project
- lunch at the hotel
- afternoon session - weavers from Vasconcelos demonstrating traditional dances and backstrap weaving; indigenous Maya field workers from one or more NGOs talking about the reality of their work
- Saturday evening - we are turning you loose to enjoy Panajachel, which offers over 100 restaurants, a lively market that lasts until 9 pm or later, and a bar/disco/coffee shop night life that lasts until the wee hours. (This is the only meal that you will buy yourself. The registration fee covers all other meals.) Also, there is a full moon that night, and just sitting admiring the view of three volcanoes and

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Even More Options for Guatemala Experiences

WARP member Karen Searle will be leading a textile tour in Guatemala immediately before the WARP meeting next spring (February 17-27) visiting different parts of the country than will be included in the WARP trip. For more information, see box on page 9.

Deborah Chandler also writes: "Anyone with time and interest, can come a week or so early to spend time in one of Guatemala's many language schools. There are many options in Antigua, Quetzaltenango, Flores (near Tikal), and other places, including Panajachel. People can look on the web for more info. Cost is around \$200/week for five days of one on one instruction, room and board with a family for the week, and some other cultural activities. Great deal."

2007 Annual Meeting

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what is often called the most beautiful lake in the world is a pretty great way to relax and enjoy where you are.

The afternoon session will be translated to English; depending on who attends, the morning session may also be translated into Spanish.

Sunday, March 4

- breakfast at the hotel,
- take a bus to Chichicastenango, a textile and other craft market so big you cannot possibly see it all.
- We will have the official WARP Annual Business meeting on the bus en route.

Those who have to fly home Sunday or Monday will depart from Panajachel or Chichicastenango, depending on flight times.

End of Package A

* * * * *

Beginning of Package B

an additional \$250 (double), \$310 (single)

Sunday, March 4 - Return to Panajachel late afternoon, and again have the time to yourself to enjoy Panajachel and visit with other WARP members.

Monday March 5 - after breakfast, we will take a boat across Lake Atitlan to Santiago Atitlan, where we will go first to the small textile museum there, then to visit the Mayan Hands weavers group. Along the way we will see the wreckage of Hurricane Stan, visit some local memorials and churches, and walk among the stalls offering some of the best textiles and wood carvings available. Lunch at El Pescador. After lunch, we will board our bus and go to Quetzaltenango, where we will sleep for the next two nights at Hotel Modelo.

Tuesday March 6 - breakfast at La Baviera, 7:30 am

- first stop - COPAVIC, a recycled glass blowing coop
- second, and much of the day - the town of Salcaja, on market day. Salcaja is best known for being the center of ikat production in Guatemala. You'll see 100 yard warps stretched in the streets and fields, with teams of people tying, untying, and otherwise preparing ikat warps. *Corte*, the name for women's skirts, is woven on 36" wide footlooms, and is sold all over town, along with weaving supplies such as boat shuttles for less than \$1.00. To a weaver, the town is astonishing.
- We will also see the oldest church in Central America, and a short bus ride away, in San Andres Xecul, the best example of a folk-art church in Guatemala, as well as rooftops full

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WARP 2007 Annual Business Meeting Agenda

Sunday, March 4

enroute to Chichicastenango

- Approval of 2006 Minutes; discussion of year's activities
- Financial Report
- Election of Board Member
- Plans for coming year, including next meeting
- Old Business
- New Business

Send additions or corrections to the Agenda to Cheryl Musch (contact information in sidebar on page 2).

2007 Annual Meeting

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of dyed yarn drying.

- Return to Xela (Xelaju was the original Mayan name of Quetzaltenango) for dinner accompanied by live marimba music and finally to sleep.

Wednesday March 7 - breakfast at La Baviera again

- drive from Xela toward Panajachel, this time taking the mountain route. Spend time with the weavers who work with Mayan Hands in Quiacasiguan, Nahualá, and learn some about the history and symbolism in their textiles. Very complex and difficult to weave, their pattern is often the most popular of Mayan Hands products.
- afternoon - spend with the weavers of Morales, another Mayan Hands group, getting an entirely different story and view of the life of weavers in Guatemala.
- sleep in Panajachel again, but at a different hotel

Thursday March 8 - breakfast in Panajachel

- drive toward Antigua, stopping along the way at Iximche, Mayan ruins outside of Tecpan. A peaceful place with a not-so-peaceful history. It's not Tikal, but it will give you a taste of the ancient Maya architecture, and the little museum there shows a range of Maya crafts as well as having a model of the entire village before it was destroyed.
- Arrive in Antigua in the afternoon, stop first at Casa Tejido Antiguo, the third and very different textile museum in Guatemala. Then we will turn everyone loose again, to enjoy Antigua as you wish. Sleep there.

End of Package A & B

Total cost per person: \$550 double, \$610 single

Those who are leaving the group here can stay in Antigua as long as they wish, we will have reservations on shuttles to go to the airport as needed.

* * * * *

Start of Package C – additional \$220 (double), \$280 (single)

Friday March 9 and Saturday March 10

- By bus to the border between Guatemala and El Salvador. No additional visa needed, you will get it at the border.
- After crossing the border, we will continue on to San Salvador where we will be hosted by Margarita Lainez, with help from Eileen Hallman, both WARP members. Margarita has a weaving studio in San Salvador, that mostly uses rigid heddle looms from Argentina. She is also an instructor at the university and can talk to us about weaving in El Salvador in general. Both Margarita and Eileen have been involved with the resurrection of an indigo farm and project in the area, and we will also be visiting that. *All of this fun*
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Art Workshops in Guatemala

Art Workshops in Guatemala offers 10 day educational travel programs that are off the beaten track and at a very reasonable price. Backstrap weaving - taught one-on-one by local weavers is available during any of these sessions. Here's their 2006/2007 fiber arts schedule:

February 18 - 27, 2007
Textile, Weaver's and Crafts Tour: THE SEQUEL with Karen Searle

March 5 - 14, 2007
Bead Embroidery/
Painting with Seed Beads
and Exploring Guatemala
with Gayle Liman

July 21 - 30, 2007
Backstrap Weaving and
mini-Textile Tour with
Lidia Tarton de Santos

Hand Painting on Silk
and Mayan Culture with
Hilary Simon

Workshops are held in Antigua, Guatemala.
For more info email info@artguat.org or go to the website at www.artguat.org/

More Textile Travel Opportunities

Visit Mali on a Textile Museum Study Tour

December 20, 2006 -
January 5, 2007.

For more information, call
202/667-0441.

Visit **Morocco** in late May
2007. For more information,
contact Susan Davis
sdavis@uslink.net; or Joan
Noble at
jungljoan@aol.com.

**Textile Tour of Bali and
the island of Flores**

July 17 - July 30, 2008.
Sponsored by the Threads
of Life Foundation based
in Ubud, Bali. For a
complete trip itinerary or
any questions contact Sara
Goodman at
sara.goodman@valley.net

2007 Annual Meeting

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will be packed into about 24 hours, returning to Guatemala City to sleep.

Sunday March 11 - free to fly home, or have other adventures

End of Package A & B & C

Total cost per person: \$770 double, \$890 single

In Summary

Cost

Package A, the meeting itself, is from March 1 – March 4, with a cost of \$300 (includes double room accommodations, all meals except Saturday evening, meeting registration, and in-country transportation). All registrants will be charged this amount.

Those wishing to stay longer can sign up for Package B for an additional four days, from March 4 – March 8, for an extra \$250 (double accommodations). Option for single room adds \$60.

And for those wishing to take full advantage of this great opportunity, Package C offers two days in the Guatemala/El Salvador border area for an extra \$220 (double accommodations). Single room option adds \$60.

Package A only - \$300 double

Package A & B - \$550 double, \$610 single

Package A & B & C - \$770 double, \$890 single

Participants must include one WARP member per family. If friends wish to come, they may join WARP at the regular rates.

Registration Deadlines and Cancellations

Full payment for all packages is due at registration. Registration deadline is December 15, 2006. As space allows, late registrations can be made after that date, with a \$25 late fee. Cancellations prior to February 1 will be reimbursed at 50%. There will be no reimbursements for cancellations after February 1, although anyone that needs to cancel could make private arrangements with someone who wanted to register late.

Produce Globally Buy Locally

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After the farmer's market, I'll stop off at the Syracuse Real Food Cooperative to fill the basket with edible gift treats, my favorite gift for seniors who say they don't want to fill their homes with "more stuff." In addition to fairly traded coffees and teas, some natural food stores are now selling fairly traded grapes and other fruits that can go into the baskets. In the bulk bins I can pick up little individually wrapped dark chocolates produced by Equal

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WARP Annual Meeting

Panajachel, Guatemala
March 1 - 4, 2007

Registration Form

(due to WARP by December 15, 2006)



relief print by
Marilyn Anderson

Each person planning to come needs to complete a registration form. Please make extra copies as needed. Only WARP members and household family members can participate. If you have non-WARP friends that want to come, please ask them to join WARP at regular rates (see page 5).

Name _____

Address _____

phone _____ email _____

Three choices: Package A only - \$300 double

Packages A & B - \$550 double; plus \$60 extra for single (Package B)

Packages A & B & C - \$770 double; plus \$120 for single (Packages B&C)

Package A - Annual Meeting only, March 1-4

(check one): _____ \$300 double

Package B - Annual Meeting plus March 4 - 8

(check one) - an additional _____ \$250 double
_____ \$310 single

Package C - Annual Meeting plus March 8 - 11

(check one) - an additional _____ \$220 double
_____ \$280 single

Late fee (after December 15) _____ \$25

TOTAL ENCLOSED \$ _____

Please list special needs below or on a separate sheet. Be specific.

Full payment for all packages is due at registration. Cancellations prior to February 1 will be reimbursed at 50%. There will be no reimbursements for cancellations after February 1.

All registrants will receive more information about traveling to Guatemala--entrance and exit requirements, weather to expect, suggestions for packing, recommended reading, etc.

Questions? Contact Deb Brandon, brandon@andrew.cmu.edu; 412/967-1578

Send this form and your check or money order (U.S. funds)

made out to **WARP** to:

Deborah Brandon

110 Emily Drive

Pittsburgh, PA 15215

AfricanCraft.com Provides Opportunities for Artisans, Businesses and Designers

Siiri Morley

For those of you who may not have heard: AfricanCraft.com is alive and well, growing, and looking for your support!

AfricanCraft.com, founded in 1999 by Louise Meyer (long-time WARP member) and John Nash, is a website initiative dedicated to promoting the arts and artisans of Africa. In a nutshell, our website enables anybody with an interest, or business, in the arts of Africa to contribute information to be used to build a web site that reflects the great variety of ideas and techniques found in the arts of Africa - both traditional and modern. We wish to provide a venue for all African artisans and designers to showcase their work - for free!

Given WARP members' networks of contacts with artisans, designers, and craft support organizations throughout Africa, we would love to have your help in setting up web pages for the artisans that you know! And if any of you have African art/craft businesses or are designers inspired by African work, please let us know. We would like to expand our work to better represent the true diversity of Africa.

I am a firm believer in the marketing and networking potential of AfricanCraft.com, as I have seen, first-hand, the numerous benefits of web exposure for artisans. While working in Lesotho as a Peace Corps Volunteer, I assisted the Elelloang Weavers in creating a webpage with AfricanCraft.com. Since the creation of the website, the weavers have been funded to attend the Santa Fe Folk Art Market, were sponsored for an Aid to Artisans Market Readiness Training, and have established numerous customer contacts. Of course, hard work and determination were other large factors in their success, but the site was the stimulus for new projects and connections. It is a source of great pride to them, as it is for many artisans and designers throughout Africa.

A new project we are working on is a searchable database of retailers and wholesalers of African works. Inclusion in the database will range from free, for a basic listing that includes a vendor's contact information, web address and types of items for sale, to an affordable rate for premium listings, which also includes product photographs. If you have a business, or know of any businesses that are looking for an economical and effective way to advertise on the web, please let me know.

Thank you to all of you for your inspiring commitment to artisan support. Please take a look at www.AfricanCraft.com and let us know what you think. We at AfricanCraft.com are looking forward to working more with you in the future!

Siiri Morley, Outreach Coordinator at AfricanCraft.com can be reached at siiri@africancraft.com.

New Members

7 Who Care
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Nancy Murphy
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WARP on the Web

<http://www.weavearealpeace.org>

Fair Trade Federation Growing Fast!

Carmen K. Iezzi

The fair trade movement has grown significantly in North America in the past four years. According to the 2005 Fair Trade Federation Trends Report, total sales of fair trade products in 2002 were approximately \$180 million. By 2005, that number had increased by 53% to approximately \$359 million.

The Fair Trade Federation (FTF) is the association of fair trade businesses in North America who are committed to providing fair wages and sustainable employment opportunities to low-income artisans and farmers worldwide. FTF builds market preference for fair trade goods and furthers the worldwide fair trade movement as part of a larger, global network.

FTF members distinguish themselves by fully committing to seven principles of fair trade (see sidebar) and strive to carry 100% fairly traded goods. By approaching development as a whole process (rather than just a fair price), FTF members cultivate long term relationships with their suppliers and contribute to the sustainability and true development of the communities with whom they partner.

As the fair trade movement grows and changes, FTF has been growing and changing with it. In September 2006, it hired a new executive director, Carmen K. Iezzi, and moved to new offices in Washington, DC, in December 2006. With approximately 200 members in 13 countries, the number of members and applicants also continues to grow as interest in fair trade businesses grows to meet rising demand.

Both Google and Yahoo rank the FTF website as the number one place to find information about fair trade; soon, FTF hopes to revamp the site and provide even better fair trade information to the public.

FTF members continue to be recognized for the truly world-changing work that they do. In November 2006, the Department of State awarded the Secretary of State's Award for Corporate Excellence to one member. The founders of another FTF member were named among the "15 People Who Make America Great" by *Newsweek*. *ABC News Now*, the *New York Times* and *Every Day with Rachel Ray* featured various members and discussed the investment they have made in the communities of their producers.

What can you do?

- Support FTF Members! For a list of current members and information on where you can find fair trade retailers, wholesalers, and producers, please see:
www.fairtradefederation.org.
- Refer a great business! If you know a great fair trade business that's not already involved, let them know about FTF. Application materials are available on the FTF website.

Carmen Iezzi, Executive Director of the Fair Trade Federation, can be reached at 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.

**More New
Members**

Shelley Rasmussen
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Marion L. Rhyne
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Syracuse Weavers Guild
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Marilyn Webster
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marilyn81@earthlink.net

Judy Williams
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Welcome Back!

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Maya Weavers and their Textiles

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tiles. They recognize the origins of people wearing clothing different from theirs and “read” messages from the patterns and designs as well. The motifs on textiles can have meanings relating to the Maya belief system and to the *Popol Vuh*, the sacred book of the Maya.

We also learn about the importance of Maya clothing and identity from those who wear it. “I will never stop wearing my traditional clothing!” are the words to me of a Popti’ weaver in the 90s. In the 80s, a Mam woman from a Mexican refugee camp, pressured to wear ordinary clothes, said “I feel naked without my traditional dress.”

Weaving and Beauty

“*The world will be saved by beauty,*” words of the character of the Prince in Dostoevsky’s novel *The Idiot*.

It is probably not possible to measure the effect of beauty of Maya weaving art on the people of Guatemala, but their textiles touch visitors from around the world who buy it or see it in museums. Some like myself, arriving in Guatemala, become enthralled at their first glimpse of Maya women wearing their traditional clothing. However, everyone’s sense of what is beautiful is influenced by culture, class, and education. A Maya educator in the 90s told me that Guatemala without the beauty of its weaving would be unthinkable for him to contemplate.

Some Technical Dimensions of Maya Weaving

The backstrap loom, mainly used by women, is constructed from sticks and threads. In order to weave, it requires a backstrap and rope to tie it to a support. Both its appearance and use can present an aura of magic for its beauty, ingenuity, and simplicity. For example, the technique employing the string heddle and bar system of changing sheds - as the weaver alternates loom tension - is a marvel of inventiveness. The care needed to construct the loom and do the weaving is hard to grasp unless one tries both.

Patterning, which gives Maya textiles their distinctive designs and texture, is done with a variety of techniques--the most important being supplementary weft weaving. Motifs for patterning may have an ancient origin while others are more modern.

The role of treadle floor weaving is large, especially to produce the ikat “jaspeado” cloth used by women all over Guatemala. A number of kinds of looms are used: hand Jacquard, draw looms, and other large and small looms with different set-ups for a variety of weaving constructions and patterns.

Men are generally the treadle loom weavers but roles are changing as today more women also use them.

The Changing Role of Weaving and Commerce

“We used to weave just for ourselves” are words from the 70s of an elderly Popti’ Maya woman about the increased commercialisation of their weaving. The capitalist industrial world mixes with difficulty with artist-artisan ways of production.

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Produce Globally Buy Locally

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Exchange, the perfect stocking stuffer or hostess gift, enclosed in a reusable gift bag.

Believe it or not, my next stop is now at the grocery chain, Wegmans. They have a display of items from World of Good, a large producer of gifts similar to what you might find in a Ten Thousand Villages retail store. Not being familiar with World of Good, I found the Fair Trade Federation logos on the product labels. This can be your guide to ensure that fair trade practices have indeed been put into place. A list of retail stores can be found on their website, www.fairtradefederation.org. Another label to look for will say "Fair Trade Certified" (for coffee and chocolates).

At another unlikely spot, the near-by sprawling regional mall, I was pleased to find an independently-owned fair trade store, From Around the World. Here, I found the perfect gift for a special baby, a darling teddy bear knitted from handspun yarn. It was made by the Kenana Knitters of Kenya.

The owner of another local independently owned fair trade store, Fair World Marketplace, Maurine McTyre-Watts, recently received a special award from our local chapter of NOW for her work supporting craftspeople of the developing world. Some of the products here come from SERRV (A Greater Gift) and Ten Thousand Villages, so when I shop there it's a great treat to see textiles from UPAVIM, the Guatemalan cooperative so close to WARP's heart.

As we move into the holiday season, don't forget local craft shows and other special events. Many churches and other community groups now sponsor "Alternative Christmas Bazaars." You may be lucky enough to have an event like that in your community.

Enjoy exploring your local fair trade community and have a wonderful holiday season.

Contact information for Sarah Saulson is on page 2.

Maya Weavers and their Textiles

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Throughout Guatemala, mass production and increased importation of everyday items caused the disappearance of the market for some handmade crafts. Sale of imported used clothing "ropa americana" displaces locally produced items. Civil war in the 80s, lack of land and jobs, and poverty, have forced many to migrate. These and still other reasons take Maya away from traditional life and from any opportunity to pursue their arts. But the Fair Trade model and coops help weavers and other artisans to obtain a just return for their production. Support Fair Trade in Guatemala!

Maya weavers have pursued their fragile yet resilient art for thousands of years. In the twenty first century textiles continue to exert their power as they play a part in the economy, culture - and imagination - of Guatemala.

It is an honor to write an overview about Maya weavers' art. Many other WARP members also have a deep knowledge of it! Email me at: manderson@igc.org

Marilyn Anderson is a long-time member of WARP and is the author of several books about Maya textiles, including Backstrap Weaving and Guatemalan Textiles Today. See the Member Profile column in the Fall WARP newsletter for more information about Marilyn.

Welcome Back!

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2007 Annual Meeting in Guatemala - See Pages 7-11

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