

# WARP



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

Volume 16, Number 4

Winter 2009

## ***In Search of Mexican Rebozo Traditions***

***Stephanie Schneiderman***

In April, a group of intrepid travelers embarked on an extraordinary journey in search of Mexico's rebozo traditions and techniques. Of primary interest was to visit Mexico's rebozo manufacturing centers to learn about the viability of this skilled craft in each community. We learned that in some cases the tradition is highly prized and thriving and that in others it is not given its due recognition and market and is thus threatened to extinction. As is the case with many other global textile traditions, and for complex reasons, the younger generations are not taking up the craft and/or the use of these exquisite garments that reflect their unique cultural heritage.



In addition to heritage, we were also interested in learning about the complex resist dye techniques used to create intricate patterns that some believe harken back to the pre-Hispanic era depicting the mottled pattern of snakeskin of the plumed serpent Quetzalcoatl.

The rebozo is historically and presently a universal garment in women's Mexican dress, worn by many social classes in Mexico. This ubiquitous garment—a long scarf covering the head and shoulders which is also used as a sling for holding a baby—has been identified as a syncretic garment that fuses indigenous elements of the pre-Hispanic *tilmatli* (cloak/cape) and the Spanish "mantilla" or shawl with origins in the Orient that came to Mexico via the Manila galleons that hauled trade between Manila and Acapulco. The addition of fringe to the basic garment shape (cape) is believed to be one of the primary embellishments from this outside influence. The ikat, dye resist traditions are believed to have entered Mesoamerica via the Andean cultures of South America. Numerous indicators in metallurgy, architecture, and other reference points indicate that a South/North trade and influence was present in pre-Hispanic Mesoamerica. This theory points to the fact that ikat technique and dress/clothing types were not just influenced from Asia and Europe, but also from South America. Further to this discussion is the point that it is highly unlikely that such a complex technique as ikat could have easily been adopted in Mesoamerica if SOME knowledge of

*continued on page 11*

## ***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.***

## *From the WARP Office...*

*Judy Allen, Administrative Coordinator*

I hope you are still surrounded by the comfort and joy of the holiday season and that this glow will shine on you throughout 2010. At this time of year when we take time to remind ourselves of the many things we are thankful for, I hope you are including your WARP membership and that it has led to new connections and friendships around the world.

The WARP office has been focused on membership renewals for the last several months. As of the end of November WARP had 266 members up from the 248 I reported to you in the Fall newsletter. This is very exciting and I trust we can keep our momentum going. All of you should have received your membership renewal notices in mid-November. As of the end of November we have received 27 renewals for 2010. We hope that you have renewed prior to the end of the year. Please remember that in addition to your check or PayPal payment, you need to make edits to your member information so we can list address changes in the newsletter and include your latest contact information in the next Membership Directory.

And speaking of the Membership Directory, we would like to publish that in the spring, early in our membership year rather than the fall as we did this past year. So if you have not sent in your renewal payment, please take a moment right now to do so. Remember, in the last newsletter I presented the idea of doubling our membership? That is only possible if our current members renew and then influence their friends to join.

Please contact me if you have questions, concerns, or suggestions. I can be reached at [info@weavearealpeace.org](mailto:info@weavearealpeace.org)

### **WARP**

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#### ***Administrative Coordinator***

Judy Allen  
[info@weavearealpeace.org](mailto:info@weavearealpeace.org)

### ***Plans for WARP 2010 Annual Meeting in Full Swing***

The agenda for WARP 2010, our annual meeting to be held April 30 - May 2 at Spirit in the Desert in Carefree, AZ (near Phoenix), is rapidly taking shape.

The meeting will begin with a guided textile tour of the Heard Museum (<http://www.heard.org/>) on Friday afternoon. On Saturday, Mary Walker will talk about trends in contemporary Navajo weaving. Ms. Walker is the owner of Weaving in Beauty (<http://weavinginbeauty.com/>), a company dedicated to expanding the appreciation and knowledge of the textiles of the Navajo people. Also on Saturday, Judy Newland, long-time WARP member, will discuss her experiences as guest curator for a yearlong exhibition on Navajo textiles at the University of Colorado. *Navajo Weaving: Diamonds, Dreams, Landscapes* explores the depth and diversity of the University of Colorado's Museum of Natural History's collection of 800 Navajo weavings. Judy is Interim Director of the Arizona State University Museum of Anthropology. Look for a full meeting agenda in the Spring newsletter.

# *Nominating Committee Report*

*Sarah Saulson & Deb Brandon, 2009 Nominating Committee*

At this year's annual members' meeting, two dedicated board members will be stepping down, Cheryl Musch and Adrienne Sloane. We are grateful to both for their dedicated service to Weave a Real Peace.

We are pleased to submit the following slate to the membership, to be voted on during the annual membership meeting in May. They are each being nominated to three-year terms.

**Jackie Abrams** lives in Brattleboro, VT. She has been a studio artist and teacher since 1975. She exhibits her contemporary baskets at shows, galleries, and museums, and has been included in numerous art and craft and Who's Who books. She teaches throughout the US, Australia, and Canada. She has served on numerous boards, including the American Craft Council and the Women's Crisis Center in Brattleboro. Since 2005, she has been working in Ghana helping to develop micro-craft industries. She currently serves on the board of World Class, a micro-lending NGO in Ghana. Learn more about Jackie at [www.jackieabrams.com](http://www.jackieabrams.com).

**Linda Bowden**, lives in the North Fort Myers, FL, and retired from a career in nursing in 2002. Since then she has been busy pursuing her interests in spinning and weaving. She is publisher of the Florida Tropical Handweavers newsletter, and is an active presence at their annual meetings. Her weaving passion is Saganishiki, a Japanese brocade technique, and she travels to Japan to pursue her studies of it. You can read more about Linda's weaving adventures on her blog, [www.saga-nishiki.blogspot.com](http://www.saga-nishiki.blogspot.com).

We are pleased to present this outstanding slate to the membership. Both Jackie and Linda bring a wealth of talent and commitment to Weave a Real Peace. Nominations will also be accepted from the floor. If you have any questions, please contact Sarah Saulson at [sfsaulson@twcny.rr.com](mailto:sfsaulson@twcny.rr.com) or Deborah Brandon at [brandon@andrew.cmu.edu](mailto:brandon@andrew.cmu.edu).

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## **Alice Brown Memorial Scholarship Applications for 2010 WARP Annual Meeting Due February 15**

Each year WARP awards two Alice Brown Memorial Scholarships for students to attend our annual meeting. Alice Brown was a generous WARP member who had the foresight to donate the funds to establish the program. Since then, other members have also helped make this program possible. The recipients should be 35 years old or under and be enrolled at a college or university. Those of you who have attended our 2008 and 2009 meetings know how much these special young people have added to the meeting! Please spread the word that its time to apply again! The application can be downloaded from the WARP website ([www.weavearealpeace.org](http://www.weavearealpeace.org)). Click on annual meeting. Within the body of the text there is a link to the application. Interested professors and students can also e-mail Sarah Saulson with questions or to receive the application ([sfsaulson@twcny.rr.com](mailto:sfsaulson@twcny.rr.com)). The application deadline is February 15, 2010. The scholarship covers room, board and registration. Travel costs are the responsibility of the recipient.

## ***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 Judy Allen at [info@weavearealpeace.org](mailto:info@weavearealpeace.org)



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The deadline for  
contributions to the  
Spring issue of WARP  
newsletter is **March 12.**

Send articles and  
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Information about an  
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this newsletter does not  
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by WARP.

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

***Member Profile***

***Candy Meacham: Weaver***

***Member Profile editor Candy Meacham interviews herself!***

My name is Candy Meacham and I have been a WARP board member for about a year and a half. I live in Bellingham, WA. I joined WARP in 1993 right after I returned from a trip to the Canadian Arctic that was funded by a small Seattle Weavers Guild grant. I saw the announcement for the WARP Annual Meeting in SS&D and had just enough money left in my checking account for airfare. I had to have someone like-minded to talk to about this fantastic trip! Who else but WARP?

While I now work as an English as a Second Language teacher, I was an occupational therapist for 30 years. During my training, I saw my first looms in the craft studio. Then, not long after, when I was pregnant with my first child (and maybe pregnant w/my first weaving), I took a class at the Portland, OR Parks Department. They had a very fine weaving program and I hung around there taking classes for a couple of years. Other than that, I am a self-taught weaver, fiber artist, and needle felter.

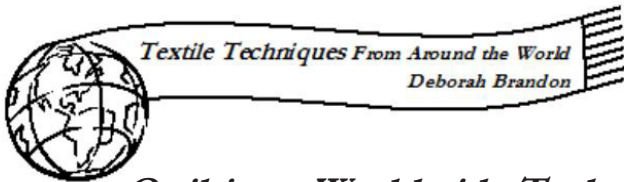
In the late 1980's I purchased an AVL loom, began weaving and selling blankets and throws regionally and nationwide via craft shows and sales including the American Craft Council shows in Baltimore and San Francisco. I plan to continue to weave blankets and wall pieces that incorporate traditional patterns as well as images from my life and others, including dreams, seasonal motifs, stories from my students, references to emotions and events that fill all our lives and give them meaning day to day. I enjoy doing commission pieces when I work with the customer bringing to life in the blanket the images that are meaningful to its owner. I am in the process of looking for a gallery to represent my work on a regular basis.

Regarding my philosophy of the role of fiber arts in people's lives, I believe that strong fiber arts traditions help their keepers feel pride in being who they are. As for me, I will never quit weaving. It is almost as integral to my day-to-day existence as cooking dinner. It is the way I work through the colors, shapes, and images that pass before (and behind) my eyes. It's the first thing you see when you walk in the door of my home - literally.

I have two grown sons who roam the world working on ships as science technicians and one husband who is such a nice guy that I am still married to him after 35 years. I just finished my website this last summer and will be adding to it as time goes on. [www.candymeacham.com/](http://www.candymeacham.com/) I can also be reached by email at [candy.meacham@earthlink.net](mailto:candy.meacham@earthlink.net).

***Renew your WARP membership for 2010  
and return the information form today!***





## Quilting - Worldwide Techniques

The notion of stitching together several layers of fabric either for warmth or for mending purposes is prevalent throughout the world. Quilting can involve one or more of the following components: sewing together two or more layers of fabric (quilting), sewing together pieces of fabric to form a new piece (patchwork), and sewing pieces of fabric on top of (or beneath) the surface of a larger piece of fabric (appliqué). Most hand quilting seems to be done using a running stitch. There are many different variations on quilting around the world, a sampling of which is described in this article.

There are many similarities between Amish and the Welsh quilting, where two or more pieces of fabric are sewn together, in pictorial and/or more abstract, geometric designs. Amish quilters use black thread, whereas Welsh quilters usually use thread that matches the surface fabric (top). Matching thread is also used in corded and padded quilting, where areas enclosed by running stitches are then stuffed in order to create a raised design often in the shape of vines, flowers, or leaves.

Japanese sashiko is quilted with white thread on an indigo dyed background. The designs are repetitive and geometrical, often drawn from nature. The Gobi style rugs of Mongolia are made from a cream colored felt, which is quilted onto a felt base using a heavy dark thread, forming geometric designs.

The use of patterned fabrics in patchwork is more common in North America and Western Europe than anywhere else in the world. In most places, pieces of plain fabric are used.

American block quilting refers to a construction technique, where one block/unit is worked on at a time and when all the blocks are finished they are sewn together to form a whole, with an overall pattern. Strip patchwork, or Seminole patchwork, is made by joining torn strips of cloth lengthwise into long multicolored bands. These bands are then cut up and reassembled in order to produce the long bands of geometric patterns the Seminole and Miccosukee tribes are famous for.

There are several versions of freeform patchwork including crazy quilts, African-American patchwork (e.g., Gee's Bend), and the Korean pojagi patchwork. A first impression of any of those may be that arbitrary shaped patches are placed fairly randomly. However, the Korean and African-American patchwork, as well as some (not so) crazy quilts, when viewed as a whole are more often that not pleasing to the eye, works of art.

Plain appliqué involves sewing small pieces of fabric onto a larger piece. The floral *manu* and the *tataura tivaevae* bedcovers of the Cook Islands stand out in this category. Both styles are traditionally constructed by appliquéing floral designs onto a plain colored background. The *tataura* quilts are created by cutting shapes of flowers

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### Weave A Real Peace

#### Membership Information

#### **2010 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](http://weavearealpeace.org)

# Save the Date: 2010 Fair Trade Conference ~ and you're invited!

*Carmen K. Iezzi, Executive Director, Fair Trade Federation*

In 2005, seven organizations brought together 755 students, advocates, entrepreneurs, faith community members, and other interested individuals in Chicago, IL for the largest Fair Trade conference in North American history.



The sponsoring organizations seek to again rally a large and diverse constituency for Fair Trade from September 10-12, 2010 in Boston, MA. By convening a Fair Trade Conference in 2010, the organizers seek to

- Build on the enthusiasm, energy, and experience created by the 2005 Conference
- Provide and build knowledge as appropriate to your various roles (consumer, entrepreneur, student, development professional, etc.)
- Provide a clear understanding of how you can implement and increase your commitment to — and passion for — Fair Trade
- Encourage you to fulfill this commitment in large and small ways in your community.
- Explore the successes of and challenges for building continued momentum behind Fair Trade in North America and generate ideas about solutions

Over the course of three days, the conference will combine a variety of activities to educate and inspire about the holistic approach to business and poverty alleviation that Fair Trade provides. The event is expected to include seminars, workshops, site visits, discussions, social activities, and an exposition of 50+ vendors.

Overall, we seek to create a professional, lively, fun, inclusive, and practical atmosphere to meet the needs of many different types of participants.

The Conference also provides an opportunity to connect established and emerging Fair Trade supporters with the interesting and useful programs already underway to advance the Fair Trade movement.

So, plan to join us in Boston at this great event!

For more information or to register, please visit [www.FairTradeFederation.org/conference](http://www.FairTradeFederation.org/conference)

*Can't make it, but want to help students, artisans, and farmers attend?*

The Fair Trade Resource Network is also collecting donations to provide scholarships for students, artisans, and farmers to attend the event. If you would like to help ensure that the voices of producers and the next generation of Fair Traders are heard, please consider contributing through their website at [www.ftrn.org](http://www.ftrn.org).

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

## ***The Textile Museum***

### ***Current Exhibitions***

#### **Contemporary Japanese**

##### **Fashion: The Mary Baskett Collection**

October 17, 2009 -  
April 11, 2010

##### **Fabrics of Feathers and Steel: The Innovation of Nuno**

October 17, 2009 -  
April 11, 2010

#### **Recent Acquisitions**

March 6, 2009 -  
January 3, 2010

### ***Online Exhibitions***

#### **Ahead of his Time: The Collecting Vision of George Hewitt Myers**

#### **Common Threads: Unraveling the World of Textiles**

#### **Pieces of a Puzzle: Classical Persian Carpet Fragments**

#### **Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery**

For more information and to view the online presentations, go to [www.textilemuseum.org/](http://www.textilemuseum.org/)

## ***Textile Trip to Bali***

*Susan Weltman*

Last year I was fortunate to join Sara Goodman and twelve other travelers on a textile-oriented trip to Bali. Sara did a wonderful job of organizing from the U.S; in Bali our leaders were William Ingram and Jean Howe, co-founders/co-directors of Threads of Life (<http://www.threads-of-life.com/>). Threads of Life works directly with weavers across Indonesia, commissioning and selling naturally-dyed textiles. Their goal is to respect fair trade and labor practices, conserve the environment, and improve the lives of textile artisans by facilitating their access to markets and resources.

We met in Ubud, Bali, where we spent four nights. Threads of Life has a wonderful retail store in Ubud, and it is the home of I Wayan Sudarta and Ni Made Suti, extended family to Jean and William, who served as our cultural guides in Bali. It is tempting to list every activity in Ubud; I will just say that we visited a number of weaving communities, had our own batik workshop, had several lectures about traditional textiles, and explored the extensive dye gardens that Threads of Life has developed.

On the fifth day we flew to Flores, one of the many islands that make up the Indonesian archipelago. The Threads of Life staff carefully considers the communities with which they work, as resources are limited and traveling is not easy. (Roads are poor, many of the villages are quite remote, and accommodations are not the best: consider building an elaborate grotto to Mother Mary before completing the bathrooms or the plastering, for example. Our room was considered complete because it had been thoughtfully decorated with a glass-enclosed display of a stuffed squirrel, a snake, and another animal or two. Unfortunately, the lights didn't work, so we couldn't see it to its full advantage.)

We spent two nights in Flores directly on the sea. From there we traveled to Watublapi and the Sanngar Bliran Sina weaving cooperative. This was the highlight of the trip for me. We spent hours over a wonderful lunch, dancing with the villagers, being treated to a traditional wedding ceremony, and buying natural-dyed, warp ikat textiles.

The next day we drove through beautiful scenery – mountains, occasional views of the sea – to Ende, to visit the Bou Sama Sama Weaving Cooperative. Threads of Life works only with cooperatives that use natural dyes; in many villages the decision to return to natural dyes was made with Threads of Life helping in the transition. This village was interesting because families are Muslim and Catholic (unlike Bali which is predominantly Hindu); sometimes two sisters live next to each other and work together while practicing different faiths. It was fascinating to experience this peaceful co-existence. In this village, there is support for using non-traditional patterns and motifs; the weavers of Watublapi all used traditional motifs. We returned to Bali before returning home.

The trip was wonderful. It was fascinating to see communities where weaving and textiles are totally integrated into daily life!

*Susan Weltman can be reached at [Sweltwoman@aol.com](mailto:Sweltwoman@aol.com)*

### ***WARP on the Web***

[www.weavearealpeace.org](http://www.weavearealpeace.org)

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

*WARP also has a group  
on [ravelry.com](http://ravelry.com), the  
knitting networking  
site; on [Weavevolution](http://Weavevolution.com),  
[http://  
www.weavevolution.com](http://www.weavevolution.com);  
and on Facebook.*

***Join today!***

# Documenting Warp Ikat Techniques in Gujarat, India

Wendy Weiss

India retains three primary ikat producing areas, spread out in the states of Orissa, Andhra Pradesh, and Gujarat. Patan, in Gujarat, is famous for the production of Patola, or double ikat, a fabric in which both the warp and weft are resist dyed with the same pattern. Patan, however, is not the only city in Gujarat where master weavers practice the craft of double ikat. I interviewed master double ikat weavers in Baroda and the village of Somasar.



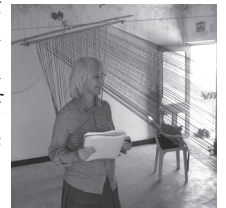
*Weft ikat weaving in progress at one of the organized craft cluster centers in Gujarat.*

From January to May 2009 I worked alongside the faculty as a Fulbright Nehru Research Scholar at The Maharaja Sayajirao University (MSU) of Baroda, in the Department of Clothing & Textiles. My primary goal was to document warp ikat techniques from an artist's perspective. In this process I worked with the first year master's students

to develop designs for weft ikat.

To make single or weft ikat is a viable option for creating textiles for the Indian market. It is less time consuming to make a length of fabric with this method of binding the weft for dyeing than is warp ikat or the intensely demanding, and expensive, process of double ikat.

Dr. Anjali Karolia of MSU introduced me to key individuals in a Crafts Cluster Initiative that the National Institute of Fashion Technology, NIFT, is conducting in five states in India, including Gujarat. Vandita Seth, on the apparel design faculty of NIFT in Gandhinagar and Rajesh Gupta, director of the Gandhinagar Center, welcomed me to visit the project in the rural area of Surendranagar where several villages participate in the weaving cluster project creating weft ikats. Their products range from saris and dupattas to cushion covers, stoles, and scarves.



*Wendy Weiss in the weaving workshop of Mr. Vaghelu G. Vitthalbhai.*

The craft cluster staff in Surendranagar City works with the weavers to provide training in marketing, technique, and product development so that the weavers can be self sufficient and sustain this craft after the grant funded project expires. At present, all the goods they produce are sold in metropolitan areas in India and are not for the export market.

The students developed designs on paper and digital media to bring on a field trip to the village to meet the weavers and get expert feedback on their designs from master weaver, Mr. Vaghelu G. Vitthalbhai, with whom I worked to document warp ikat in April 2009. The weavers and center staff favorably received their designs and said they will produce them on a trial basis for potential development into new products.

*continued on page 13*

## **WARP Slide Show Available**

The WARP slide show is moving all around the country. There's recently been lots of new interest, and it has been reserved for January, February, and April. Get your request in now.

To schedule the slide show, contact Carole Pierce, [cpierce@mis.net](mailto:cpierce@mis.net)



## ***HAND/EYE: a Labor of Love***

*Keith Recker, Editor, HAND/EYE Magazine*

I became a textile freak one afternoon in the art room in high school. A very supportive teacher had led me through the making of an elaborate batik I wanted to do, but we didn't love the way the colors turned out — so I plunged it into a weak bleach bath and watched all the dyes subtly dull down into values of greys and ambers. It was magic, and it turned out perfectly. I was hooked.

That magic carried me through a career as head of catalog and internet home furnishings at Saks Fifth Avenue, Gump's San Francisco, and Bloomingdale's, as well as a two year stint as executive director of Aid to Artisans. My textile education happened mostly on the job, and reading books and looking at photos late into the night. Has anyone else noticed, I wonder, that the best textile books are the heaviest ones? Eventually, I wanted to find a way to marry my product-oriented retail experience, my interest in non-profit facilitation of artisan businesses, and my conviction that our world needs to see and hear more about effective combinations of commercially pragmatic thinking and ethically motivated action. HAND/EYE was born.

We talk, in print and online, about artisans, artists, craftspeople, designers, retailers and philanthropic innovators whose work bridges the divides between disciplines, cultures, and economic strata. We're interested in telling people about fashionistas like Alabama Chanin, whose cutting edge designs are made within a community-driven business structure — and about cooperatives in the highlands of Peru, like the Center for Traditional Textiles of Cusco, whose non-profit structure seeks to elevate quality and traditional design in a bid both to preserve culture and to earn a better living for weavers. We want to show how seemingly old-fashioned crafts like scrimshaw are being re-invented by artists like Michael Dinges, who transforms plastic lawn chairs and old laptops into poetic comments on modern life. And we want to examine some opportunities for improved thinking — as in a recent online article about some of the challenges faced by UNESCO's world heritage sites.

HAND/EYE is a labor of love, and one that will need a lot of hard work and support in order to survive. But I am dedicated to pursuing a level of sustainability for the publication, and am discovering people who are interested in helping. We look for new content all the time, and welcome story ideas at [editor@handeyemagazine.com](mailto:editor@handeyemagazine.com). We also, of course, welcome new subscribers at [www.handeyemagazine.com/subscribers](http://www.handeyemagazine.com/subscribers).

*Keith can be reached at [keith@handeyemagazine.com](mailto:keith@handeyemagazine.com) or [keithrecker@earthlink.net](mailto:keithrecker@earthlink.net)*

***Your end-of-year tax-deductible donation  
to Weave a Real Peace will assist in  
connecting and supporting textile  
artisans around the world.***

### ***Thanks to WARP's Generous Donors!***

Contemporary Handweavers  
of Houston

Susan Davis

Des Moines Weavers Guild

Karen Donde

Sara Goodman

Sara Hendren

Libby Hoffman

Kathryn Keegan

Anna E. M. Magazzeni

Marilyn Murphy

Cheryl Musch

Portland Handweavers  
Guild, Inc

Keith Recker

Susan Weltman

## ***Sister Members Need Sponsors***

**Judy Allen**

If you would like to make a connection with an international weaving group, participating in WARP's Sister Membership program is the ideal way to do that.

Both WARP members Carole Pierce and Carol Hayman have been long time sponsors of Center for Traditional Textiles of Cusco (Carole) and Bridge of Hope Fair Trade Project (Carol). For them, making it possible for international organizations to join WARP is a rewarding experience.

We are presently re-contacting our Sister members who have been without a sponsor in 2008 to see if they want to continue participation. So far the answers have been positive. This can be a great project for a Guild to develop relationships with weavers in other countries as well as for individual WARP members. In the box at left are several Sister organizations in need of sponsors for 2010.

We hope you will sponsor one of these organizations. The membership is \$40. The rewards for everyone can be much more than that.

If you are working with or in some other way know of a textile group abroad who could benefit from a Sister Membership, please contact Judy Allen at [info@weavearepeace.org](mailto:info@weavearepeace.org).

## ***Bench Making Has Begun!***

**Karen Piegorsch, President, Synergo Arts**

As WARP members who have followed this project will recall, we designed the ergonomic weaving bench so that women can protect their health while increasing their earning power with their backstrap looms.

Over the summer Synergo Arts completed developing resources for this project. For example, a DVD in Spanish and English describes the ergonomic features of the bench. It's available through our website. I'm grateful to Juana Ramos, the Maya weaver and trainer who collaborated on the DVD for reminding me: *"even though this DVD opens a new phase of our work and there's so much more to do, let's pause for a moment, be glad, and give thanks that we've made it this far!"* She's right, of course. So thank you, to all those who've given their expertise, money, and enthusiasm to help make a reality the dream that someday soon any backstrap weaver who wants the bench will have access to it!

I'm delighted to report that in September I delivered the first start-up kit and tech support to Mario, a Maya carpenter in the Lake Atitlan region of Guatemala! Mario's mother is a backstrap weaver who leads a women's textile cooperative. Currently he's receiving mentoring in carpentry and business skills from our partners. Once he's ready to receive orders we'll share his contact information. Also in September I met with potential partners for fabricating the bench in two other regions of Guatemala, and delivering the weavers' train-the-trainer program. Local carpenters will make benches under their own brand and set their own prices.

Our goal is to help local communities build their own infrastructure for fabrication, distribution, promotion, training, and

*continued on page 14*

### **Thai Tribal Crafts - Thailand**

<http://www.ttcrafts.co.th/>

A non-profit marketing agency under the Christian Service Foundation. Harry Wathittayakul, Managing Director, wrote that he and his staff have found WARP's Newsletter to be informative and he wants to continue membership.

### **Weavers Wheel - India**

Weavers Wheel does not have a web site. The director, Alessandra L'Abate is a weaver from Italy who works with weaving communities in India. She has great interest in remaining a WARP member.

## ***In Search of the Mexican Rebozo***

***continued from page 1***

this technique did not already exist. Therefore, the theory states that this technique had to be indigenous to the region in some capacity, in order for it to have been adopted/adapted in the manner in which it was. According to Virginia Davis, "It is important to note that the design of the ikat patterning of the Mexican rebozo has very special properties. The resist patterning is created vertically in a warp-faced textile, but after dyeing, the motifs read horizontally in the finished weaving."

While historically there have been numerous rebozo manufacturing centers in Mexico, such as in Oaxaca, Guerrero, Puebla, and other regions, today the primary rebozo manufacturing regions in Mexico are Santa Maria del Rio, that specializes in silk ikat rebozos, and La Piedad, Michoacan, specializing in "artisela" or artificial silk ikat rebozos. In the Purepecha Plateau of Michoacan, the rebozo is worn by almost every woman of the region. Here, the rebozo is not "jaspeado" or ikat dye resisted, but is made traditionally on backstrap looms, with gorgeous stripes and colors. In Moreleon, Guanajuato, they produce high volume (treadle loom) ikat cotton rebozos that are distributed throughout Mexico. Finally, the mecca of rebozo design and production in Mexico is in Tenancingo, State of Mexico, where the ikat traditions, both traditional and innovative, are produced with cotton versus the silk in Santa Maria del Rio.

It has been mentioned to me that the Mexican upper social classes prefer to don the silk rebozo from Santa Maria del Rio. However, in my opinion, it is the ikat dyers of Tenancingo who deserve our attention and respect. In fact, they helped resurrect the ikat traditions in Santa Maria del Rio in the 1950's, and they continue to develop their craft in spite of the fact that most upper class Mexican women today prefer the silk rebozo. The First Lady of Mexico is often seen in silk rebozos from Santa Maria del Rio, yet she has not (to my knowledge) embraced the rich traditions of the cotton/ikat rebozo from Tenancingo.

On our recent journey, master dyer/weaver Luis Rodriguez said, *"you have no idea how important it is to me, my children and my community that you come and take interest in our traditions. Sometimes we think no one cares or is interested. When we see that you are interested in learning about how we tie our thread bundles, how we dye them, untie them and weave them to produce patterns, we are deeply honored and motivated."* All rebozo centers in Mexico deserve our respect and attention. In life, we take many things for granted, and when we don't acknowledge and express our admiration and respect for these traditions, they may just go away, leaving us with clothing from Target, Walmart, and Kohls. What a sad, depressing world this would be.

We are planning another Rebozo Traditions and Techniques textile tour in March of 2010. We look forward to sharing these rich and extraordinary traditions with the WORLD (YOU!!).

***Stephanie Schneiderman can be reached at Tia Stephanie Tours/  
Cultural Journeys to Mexico, [www.tiastephanictours.com](http://www.tiastephanictours.com);  
734/769-7839***

### ***New Members***

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828/293-7207  
[johnsonb@email.wcu.edu](mailto:johnsonb@email.wcu.edu)

## ***Textile Techniques: Quilting***

*continued from page 5*

and leaves out of pieces of fabric in various colors and then appliquéing them onto a background cloth. The *manu tivaevae* consist of two contrasting colored fabrics, and patterns are formed by cutting a design snowflake style (i.e., folding fabric into quarters or eighths and then cutting out a pattern that will repeat) out of the top layer, which is then appliquéed onto the background. Similarly to the *manu tivaevae*, one of India's Katab appliqué techniques, involves cutting daisy-like repeated patterns, snowflake style, usually out of white fabric, which are then appliquéed onto a dark background.

The molas made in Panama by the Kuna women, and by the H'mong in Thailand, use reverse appliqué to embellish textiles. Unlike plain appliqué, where the cut out pieces form the positives, in reverse appliqué, the negatives are used. The cut out shapes are larger on the lower layers than in subsequent layers, to reveal strips of previous layers, i.e., the shape at the bottom layer is outlined with strips of different colors, building from the bottom up. Molas are usually pictorial in nature, whereas the H'mong patterns are geometric.

Inlay appliqué involves cutting the same design out of two pieces of dense fabric in contrasting colors, to form two negatives and two positives. A negative in one color is fitted into a positive of the other color (as one would place two pieces of a puzzle), on top of a strong backing. The designs on the felt Symrak rugs of Kazakhstan are variations of rams' horns, sewn onto a heavy felt backing. The fine Resht work from Iran is made of pieces of densely woven wool, which are placed on a strong linen backing. The work is embellished with chain stitch embroidery usually in floral designs.

Among various techniques across the globe there are some striking similarities and differences in certain styles many of which were developed independently in different parts of the world.

### **Resources:**

***Quilting, Patchwork, and Appliqué: A World Guide***, by

Caroline Crabtree and Christine Shaw.

***Magnificent Molas: The Art of the Kuna Indians***, by

Michael Perrin

***The Ultimate Sashiko Sourcebook***, by Susan Briscoe

***The Art of Tivaevae: Traditional Cook Islands Quilting***, by

Lynnsay Rongokea

<http://www.lib.uci.edu/libraries/collections/sea/hmong.html>

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

[http://www.panart.com/mola7\\_19.html](http://www.panart.com/mola7_19.html)

***Deborah Brandon can be reached at 412/963-7416 or at [brandon@andrew.cmu.edu](mailto:brandon@andrew.cmu.edu)***

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### ***Address Changes***

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609/731-1148 cell  
[madrun@bee.net](mailto:madrun@bee.net)

Stephanie Weigel  
760/366-1965 (home)

### ***WARP Brochures Available***

If you would like copies of WARP's brochure to distribute to your guild or at local conferences, please contact Sarah Saulson at [sfsaulson@twcny.rr.com](mailto:sfsaulson@twcny.rr.com)



## Thirteen Threads Empowers Women

Maya Moore

Thirteen Threads (Oxlajuj B'atz' in K'achikel), a Mayan women's education and empowerment project based in Panajachel, Guatemala, proudly completed its first five years of operations this year. What began as an 18-month pilot project designed to provide resources to 16 groups of artisans, mainly backstrap weavers, working with two fair trade organizations, Mayan Hands and Maya Traditions, has turned into a valued organization in its own right. Today, Thirteen Threads (TT) has expanded to serve over 400 Mayan women from 21 Guatemalan communities.



The mission of Thirteen Threads is to empower organized groups of indigenous women to bring about changes, through their own efforts, that will alleviate the adverse effects of poverty and improve their quality of life. To this end, TT offers trainings and workshops in four focus areas 1) new and improved artisan skills, 2) democracy and group organization, 3) health and well-being, 4) and small business skills, including a microcredit lending program.

Participants consistently express sincere appreciation for the skills and knowledge that TT has given them. Over the past year, TT has offered sewing classes, a soap-making workshop, and a rug-hooking training using recycled *cortes* and *huipiles*, the traditional clothing worn by Mayan women. TT's three community facilitators continue to make monthly visits and provide support to each group. This year, their main focus has been on strengthening group administration for self-sufficiency, including themes on division of responsibilities, management of funds, and resolution of conflicts.

TT, as an organization, is growing, as well. An ambitious proposal for the next three years (2010-2013) has been developed, presenting a variety of innovative ideas for transitioning into a more democratic and sustainable operation. TT hopes to continue to inspire others and is thankful for all of the dedicated support that it has received for this ever-evolving project.

**Wish list** used laptop(s), projector, and funds to make a film about the project.

For more information on how to volunteer or donate to the project, please visit the Thirteen Threads website, [www.thirteenthreads.org](http://www.thirteenthreads.org). You can also find project updates on Facebook and Twitter.

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### *Documenting Warp Ikat Techniques in India*

*continued from page 8*

I hope that this relationship continues and possibly expands into an international collaboration with the design students at the University of Nebraska in Lincoln. When the Textile Society of America convenes in Lincoln in October 2010 we will feature an exhibition of contemporary ikat and include items for sale by the weavers from this region.

*Wendy Weiss is a Professor in the Textiles, Clothing and Design Department at University of Nebraska. She can be reached at 402/472-6370 or by email at [wweiss1@unl.edu](mailto:wweiss1@unl.edu)*

### *Corrections to the 09-10 WARP Membership Directory:*

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Jorge Travezano, Jr.  
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[www.fairtradeperu.com](http://www.fairtradeperu.com)

Add to geographic section  
under South Africa  
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Dulles, VA 20189  
(The address is a US postal  
address through USAID)

**2010 Annual Meeting will again feature Marketplace and Silent Auction**

As in the past, there will be an International Market at the 2010 Annual Meeting. This provides a great opportunity to sell handcrafts from the communities that many of us support.

Please note on the Registration Form if you are interested in participating. WARP requests 10% of sales from each vendor.

The "Recycle-Your-Gently-Used Ethnic Textiles" silent auction will also be a part of this year's annual meeting. If you have clothing or other textiles in good condition, please bring them with you to donate to the auction. All proceeds of the auction benefit WARP, and in the past this has raised several hundred dollars for the organization.

There will be information in the Spring newsletter for those who don't plan to attend the meeting but want to participate in either of these activities.

**Jane Mintz, founder of Maya Traditions**

*Those WARP members who came to Guatemala for the 2006 meeting might remember that Jane was with us at the Saturday morning meeting, and later hosted much of the group in a run through her medicinal herb gardens.*

Jane Mintz, a weaver and social worker who battled lung cancer valiantly for several years, died in her home in San Francisco on November 19. While recently best known for founding and nurturing the fair trade organization Maya Traditions, in the 70's and 80's Jane was a tapestry weaver and one-third of the partnership that opened the SF Fibers store in San Francisco.

Jane's vision for helping Mayan women to work their way out of poverty was broader than most. While selling beautifully woven products that provided work for some 100 women in the Guatemalan highlands was essential, Maya Traditions included far more. Jane developed an extensive medicinal herb garden, from which women in more than 15 communities received seedlings to start their own gardens. Maya Traditions also provided scholarships for the children of all of the women to attend school from kindergarten through high school, an amazing commitment to the future of these communities. If Jane had any addiction, it was building. On her steeply sloped land in Panajachel she built not only her own lovely small home, but many charming guest houses (which she generously shared with countless people), a beautiful *sala*/meeting room for workshops for Mayan women, and more. Almost ready at this point, her last building project is a health center for indigenous women. She envisioned bringing all kinds of healers—acupuncturists, massage therapists, nutritionists, midwives, medical doctors—from all over the world to treat the women and create a well balanced healing program for them.

Feeling ready to "retire," Jane provided for the future of Maya Traditions by creating the Maya Traditions Foundation, under which her good works will continue.

Jane often said that what made her happiest was having a group of Mayan women in the *sala*, working on backstrap looms, experimenting with color, doing what they do and love best. It is safe to say that Jane's spirit will live on in the *sala*, where all will continue to enjoy the color and improved lives which she helped to bring forth.

*Written by Deborah Chandler, with assistance from Brenda Rosenbaum and other friends of Jane's.*

***Bench Making Has Begun!***

***continued from page 10***

microfinance, so that they aren't dependent on outside support. In 2010 we want to continue in Guatemala and expand to Mexico. To do this we need help to fund our travel and educational materials. Please help if you can. Donations can be made through our website or by check. If you have excess frequent flier miles, would you please consider using them to purchase airline tickets to reduce our travel costs?

Synergo Arts is a 501(c)(3) tax exempt nonprofit ([www.synergoarts.org](http://www.synergoarts.org)). We're an all-volunteer organization that takes a grassroots approach to creating and delivering resources in ergonomics education, consulting, and design. Our purpose is to help artists and artisans around the world use ergonomics to maximize health, income, performance, productivity, creativity, and art and craft quality.

*Karen can be reached at [karen@synergoarts.org](mailto:karen@synergoarts.org)*

# WARP Annual Meeting

Spirit in the Desert  
Carefree, AZ (near Phoenix)

**April 30-May 2, 2010**

## *Registration Form*

(due to WARP with payment by March 1, 2010)

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

phone & email \_\_\_\_\_

- \_\_\_\_\_ Yes, sign me up for the **2010 WARP Annual Meeting**.  
I will attend the full meeting. My check for \$250 (double occupancy) is enclosed. (This is the member rate; see page 5 for how to become a member.)
- \_\_\_\_\_ I am attending Saturday only; my \$50 is enclosed
- \_\_\_\_\_ I plan to participate in Marketplace; please reserve a table for me.
- \_\_\_\_\_ I would like to contribute to WARP's scholarship fund to help pay for students to attend the meeting.

***March 1 is the deadline for registration. Space available, registrations will be accepted after March 1 with a \$25 late fee. Full reimbursement can be made for cancellations prior to March 30. Unfortunately, after that date, no cancellation refund is possible because WARP will have committed the number of attendees with the Conference Center.***

Please list special needs below. Be specific.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Questions?** Contact Deb Brandon at [brandon@andrew.cmu.edu](mailto:brandon@andrew.cmu.edu)

Complete this form and send it, with your check or money order  
(US funds) made out to **WARP**, to:

**Deborah Brandon**  
**1325 Old Freeport Road**  
**Pittsburgh, PA 15238**



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

***Register now for the WARP 2010 Annual Meeting (page 15)***

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