

WARP



WEAVE A REAL PEACE

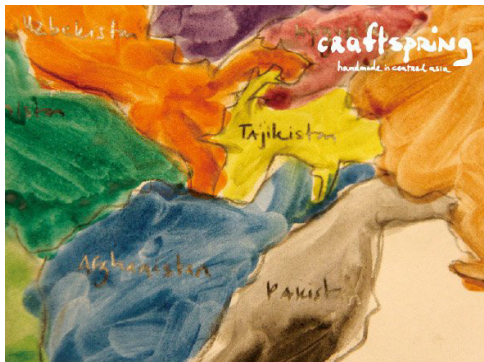
Volume 17, Number 3

Fall 2010

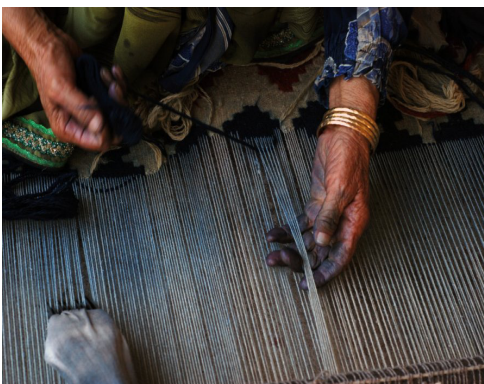
Craftspring shares the “stories...that connect us across continents, cultures, and religions”

Anne Laure Py

At Craftspring, we like to think that our handmade felt and silk products tell stories.

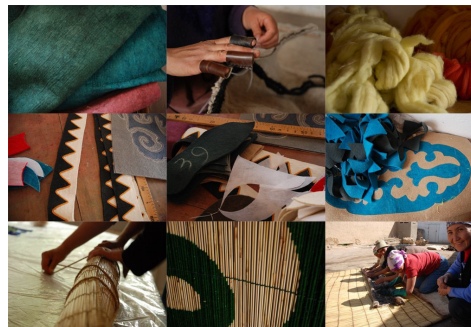


Deep and beautiful stories of passion, soul, and hope; stories of entrepreneurship, and men and women building their communities and families from the ground up, while preserving their ancient traditions and skills.



We see ourselves as explorers and storytellers – heading out into remote regions to find products that can give voice to the beauty and magic of the world.

In a chaotic, so often war-torn world, beautiful handcrafted objects can go beyond fears and stereotypes and bring together communities across cultures. How incredible that a Kyrgyz rural artisan can make a product from her hands that we, thousands of miles away, think is beautiful, and place in the center of our homes. That’s an incredibly powerful connection!



Craftspring’s mission is to tap into that potential – into the stories and the gestures that connect us across continents, cultures, and religions. We support exceptional craftsmen and women from Central Asia who are looking to expand their sales and consumer base through fair trade. We partner with craftspeople and their workshops to help design and develop products, which we then help to sell in retail outlets in both Europe and North America. By creating these fair trade links, we hope to tap into the opportunities of our global economy, and provide key Central Asian traditions with the markets they need to stay afloat, survive, and perhaps even expand.

continued on page 9

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.

Maguey Textile Traditions Continue in Guatemala

Kathy Russo

Maguey is sometimes called the century plant and includes many species of the agave and *fourraea* genera. The initial discovery of long, strong, usable fibers deep inside the thick, tough leaves of this plant began a maguey textile tradition in the region that includes Guatemala. Probably a need for cordage and containers inspired development of the simple act of hand or leg spinning, and techniques such as looping the fibers. In addition to fiber, this amazing plant can provide food, drink (tequila, mescal, and pulque), construction materials, paper, fuel, medicine, and live-fences.

To create a maguey textile, fibers are extracted in several ways depending on the species, climate, and custom. The most common are retting (soaking in water for up to two weeks); and roasting over a fire, then burial, steaming, and scraping or pounding. In some areas the leaves are scraped, or pulled between two closely spaced pieces of rebar. If color is desired, the clean, unspun fibers are dyed. Bright aniline dyes are common and natural dyes are beginning to be seen again in some communities.

Strands are spun into two-ply Z-twist cordage, on the leg, with *taravillas* (rope-spinners), small or large wheels, or between the hands. The cordage is then manipulated with a variety of tools, and techniques such as looping (simple, single-interconnected, figure-eight and cross-knit), knitting, ply-split darning and braiding, linking (one and two element), crochet, interlacing, braiding,



and loom-weaving. Backstrap, fixed-vertical, vertical-frame, horizontal, and treadle looms are currently used for making plain-woven fabric. While woven maguey clothing is no longer produced, bags, saddlebags, tumplines (straps placed over the forehead and attached to heavy loads to ease transport), and yardage for chairs, shoes, and rugs is created from loom-woven fabric.

Other maguey products common today are *redes* (cargo nets), *morrales* (net bags), and *bolsas* (woven bags). Men are the primary bag-makers and users as their *traje* (traditional clothing) does not have pockets, and long treks over mountain-

ous terrain to tend fields, check on livestock or visit markets entails carrying many items. There are regional differences in tools, techniques and bags styles.

Net bags are most likely one of the oldest maguey products as they are made by alternating looping with leg-spinning (as a large amount of pre-spun material cannot fit in the small



working space), thus tools were not needed (and potentially didn't exist). Woven maguey clothing was once made and worn by the lower classes, as documented on ancient codices and by Spanish historians, and when the Spaniards introduced horses and mules, maguey fibers were turned into halters, cruppers, and cinches. After coffee's introduction to Guatemala in the 1860's maguey was also found to be perfect for storage sacks, because they allow the beans to "breathe." Tools, techniques and products have evolved over time and today there is an interesting mix of "traditional" and "contemporary" maguey textile items in Guatemala.

In the 1990s plastic fiber began replacing maguey and is rapidly becoming the material of choice, but in some communities new bag styles and decorative figures are being created from maguey. Maguey textiles are important as a visual language, as utilitarian objects and decorative art, as a historical record, and as an economic possibility. Plus they connect people from every corner of Guatemala, as well as to their ancestors and the land. The maguey tradition should continue as long as this readily available material grows in the countryside, and before the skills needed to harvest the plants, prepare the fiber, and create the textiles are lost to future generations.

To learn more about the Guatemalan maguey tradition, check out Kathryn Russo's *Maguey Journey: Discovering Textiles in Guatemala*, University of Arizona Press, 2010. Contact Kathy at kathy_russo@botmail.com



WARP Newsletter

published quarterly by
Weave A Real Peace
Volume 17, Number 3
Fall 2010

Editor: Linda Temple

Send address corrections to:
WARP

3102 Classen Boulevard
PMB 249
Oklahoma City, OK 73118
or to

info@weavearealpeace.org

The deadline for
contributions to the
Winter issue of the WARP
newsletter is **November 5**.

Send articles and
correspondence for
the newsletter to:

Linda Temple
1230 NE 70

Oklahoma City, OK 73111
lgtemple@juno.com
405/478-4936 (phone)
413/622-1504 (fax)

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.

Hand to Hand: PAZA

Hand to Hand is a WARP initiative that attempts to link textile groups in the US to textile groups in other countries for mutual support and learning. In the last issue of the WARP newsletter there was information about Project Artesania Zona Andina (PAZA) a natural dyeing project in Bolivia, whose manager Dorinda Dutcher recently completed a questionnaire for WARP's Hand to Hand project. The full interview is on the WARP website at www.weavearealpeace.org. Below is an excerpt from the questionnaire about one of PAZA's challenges and needs. More information about how you can help PAZA is available on WARP's website as well.

Training Diversification: PAZA's past focus was on working with rural women to help revive the natural dye techniques and market the traditional weavings. Only a handful of weavers produce high quality weavings for the international market. More women would benefit from a variety of vocational training in the fiber arts. The local government supplied many communities with manual sewing machines but insufficient training in maintenance and operation. There is an under-utilized sewing training center in Independencia with manual, electric, and industrial sewing machines. PAZA is negotiating space in the same complex for the natural dye training center and use of the sewing center. Training is never wasted, if not used as an

income generating activity, the new skills will help make the harsh rural life a bit more comfortable.

CHALLENGES – Lack of trainers and social progress: By training more trainers, PAZA could provide part-time work for uneducated but talented women living in Independencia. It has been rewarding to watch the growing respect and empowerment of project member Doña Máxima, who has accomplished so much with a 4th grade education. Her rise in status has created envy, but she is a natural born leader and is handling her trail breaking position with grace.

HELP NEEDED - Support and Promotion of the Volunteer/Intern Program: Because PAZA's main activity is to provide training; it has managed to be effective with few resources. The Volunteer program is directed towards youth development. The Intern program is geared towards the fiber arts. Technical assistance is needed to train the PAZA trainers and expand the PAZA workshop offerings. The cultural and technical exchange will be rewarding for all as interns should arrive expecting to learn as well as teach. Dorinda's life in Independencia is sustainable through this program.

Contact Dorinda at dkdutcher@hotmail.com or visit www.pazabolivia.org.



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

What's in this newsletter...

Craftspring Shares Kyrgyz Stories	1
Maguey Textile Traditions Continue in Guatemala	2
Hand to Hand: PAZA	3
From the WARP Office	4
Santa Fe International Folk Festival	4
Member Profile: Nilda Callanaupa Alvarez	5
Dream Weavers: Macy's Sells Fair Trade Baskets from Rwanda	5
Thanks to Donors	5
FTF: Two New Resources	6
Travel Opportunities	6
New Members/Address Changes	6,7
Textile Techniques: India - Shisha Embroidery	7
Review: <i>Saving the Weavers</i>	8
Help Build a Legacy of Caring: Alice Brown Scholarships	9
Forums on ArtisanWork.org	10
R.L. Shep Ethnic Textiles Book Award	10
California Guild and Guatemalan Weavers Inspire 'Hand to Hand'	11
<i>Untangling Threads</i> : Female Artisans in Morocco's Rug Weaving Industry	12

From the WARP Office...

Judy Allen, Administrative Coordinator

Before starting this column I reread the 'From the WARP Office' column in the Summer newsletter. Communication was the theme then and it is again this issue. Due to the omissions in the Membership Directory I have been in communication with members, 11 whose entries were left out and 17 whose entries were missing the last few words of their personal statements. With the help of the programmer I worked with on the Directory, we have determined that the problems were due to programming glitches that could easily be fixed.



Judy Allen

By the time you read this, you will have received, as an email attachment (surface mail for members without email), a page to be added to the directory containing the 11 omitted members. The 17 personal statements missing concluding words will be corrected in the version of the directory that will go up on our web site. In this issue you will find a list of minor corrections unrelated to these two problems and new members who joined after the directory was published.

Just in case you think I spend all my time correcting mistakes and communicating via

email with members, I must say a few words about a fabulous event I attended in July – Santa Fe International Folk Art Market. There I saw several WARP members – Susan Davis helping at the booth of her friend Amina Yabis of Women's Button Cooperative of Sefrou, Morocco (see Susan's article below); HAND/EYE Magazine's Keith Recker, offering hearts for Haiti relief; Gynnies Moody from Delaware attending with several members of the Harmony Weaving Guild; and Nilda Callanaupa from Center for Traditional Textiles of Cusco with a booth of naturally dyed backstrap woven items.

The market is one of the most colorful and festive outdoor events I have ever attended—even more so than when I was there two years ago. To my disappointment I volunteered too late to be scheduled with Nilda with whom I had worked before, however, I was assigned to two enterprising young women from Ollantaytambo, Peru who have created an NGO, AWAMAKI, to assist local Quechua weavers.

The Market is always on the 2nd weekend of July and I highly recommend attending. If you can be there for a week instead of a weekend, you will be able to explore the additional fascinating scenery, sites, culture, and foods of New Mexico.

The Santa Fe International Folk Art Market

Susan Schaefer Davis

This summer I attended the Folk Art Market for the fourth time; twice I was selling rugs for the Moroccan artisans I work with, and the last two summers I helped Amina Yabis, a Moroccan bead maker with her sales. It also provided the opportunity to meet Nilda Callanaupa from Peru, who I've heard about at WARP for years. It's an event that I think WARP members would enjoy, with artisans from all over the world selling their crafts. Many are textiles, woven or knitted or felted or appliquéd, but there are also baskets, carvings, pottery, jewelry and more. In 2010, 170 artists from 51 countries displayed and sold their work; in 2009 the average booth sold \$15,000 of merchandise, and took home 90%. The Market is usually held

the second weekend in July; dates and other details are on their web site at <http://www.folkartmarket.org/index.php>. The site also has photos of all the artists and their work.

This summer was especially exciting for Amina, because she was chosen as one of ten artists to be featured in the exhibit *Empowering Women: Artisan Cooperatives That Transform Communities* at the Folk Art Museum in Santa Fe. It will run from July 4, 2010, to January 2, 2011 and hopefully travel after that. Because the stories it tells, using the women's words, fit so well with WARP's values, I think all members would enjoy it. Some of you may also want to think about bringing artisans you know to the Market; application information is online and the deadline is October 1.

WARP Governing Board

Jackie Abrams

Brattleboro, VT
802/257-2688

jackieabramsvt@gmail.com

Term expires 2013

Linda Bowden

North Ft. Myers, FL
239/218-0350

kpbowden@comcast.net

Term expires 2013

Deborah Brandon

Pittsburgh, PA
412/963-7416

brandon@andrew.cmu.edu

Term expires 2011

Susan Schaefer Davis

Haverford, PA
610/649-7717

sdavis@uslink.net

Term expires 2012

Kathryn Keegan

Birchrunville, PA
610/827-7975

birchrunstudio@gmail.com

Term expires 2012

Candy Meacham

Bellingham, WA
360/671-9079

mchkee@earthlink.net

Term expires 2011

Administrative

Coordinator

Judy Allen

info@weaveareapeace.org

Member Profile

Nilda Callanaupa Alvarez: Weaving Pulls It All Together

Candy Meacham

Nilda Callanaupa Alvarez is Peruvian, of Spanish and Chinchero heritage. She lives with her family in Cusco, Peru where she directs the Center for Traditional Textiles of Cusco.



Nilda's family history is entwined with weaving and the care and breeding of the animals necessary to provide the materials. Her grandmother supported the family by weaving, and her parents earned their livelihood raising animals including sheep. Nilda had a mentor and wonderful friend in Dona Sebastiana, an elderly shepherd who was a fine spinner. Nilda says, "This is where my love of handmade cloth began, and my desire to learn from my elders."

And so Nilda spent her early childhood years in the fields with the family sheep learning all she could. She started school at age eight and soon became a good student. At the same time she began teaching herself to weave, studying cloth her father brought back from distant villages. She ultimately left her village and went on to university in the city, studying in a tourism program which combined languages, history, archaeology, cultural anthropology, and

business. Her education eventually included a grant-funded stint at U.C. Berkeley studying textile history.

Her return home found Nilda confused. All the places she had lived and worked and studied were important, but in the end it was the weaving that pulled it all together for her. It was the place where it all made sense. The Center for Traditional Textiles was established in 1996, and Nilda became Executive Director.

A few years ago the Center accomplished one of its most desired goals with the purchase of a building in the center of Cusco including space for a textile museum. Another dream of Nilda's will happen this November 5-8, 2010. There will be the *Tinkuy de Tejedores*, A Gathering of Weavers, in Peru's Sacred Valley.

To learn more about Nilda Callanaupa Alvarez and Peruvian weaving, read her wonderful book and look at the fantastic photographs in *Weaving in the Peruvian Highlands* by Nilda Callanaupa Alvarez

To learn more about the Center for Traditional Textiles, www.textilescusco.org

To learn more about the Gather of Weavers in November 2010, go to <http://andeanarttextilearts.org/index.htm>

Candy Meacham is an educator, a weaver, and a WARP board member. She can be reached at mchkee@earthlink.net.

Dream Weavers: Macy's Sells Fair Trade Baskets from Rwanda

Linda Temple

I first read about Dream Weavers in the April 2009 issue of *Continental* magazine. I ran across another article in the Dallas News in March 2010. From *Continental.com*:

"In the deepening recession, shops are cutting wholesale suppliers left and right, particularly smaller players, to get inventories in line with shriveling consumer demand. But there's one relatively new brand sold only at Macy's that's not about to disappear from the shelves or Macys.com. It's the Path to Peace Collection, a line of richly dyed sisal baskets and bowls — about 25 styles all together — handwoven by women who survived the 1994 genocide in Rwanda. "I'm committed to it," states Terry Lundgren, chairman, CEO, and president of Macy's Inc. "It's a small vendor for us, but a big deal for them."

The story began when Lundgren got a call from Willa Shalit, whose company, Fair Winds Trading, exports products from third-world countries to promote socially conscious entrepreneurship and cause-related merchandising. "I thought she wanted a donation," he recalls. With some trepidation, Lundgren took the call because he knows Shalit's father, Gene Shalit. "She told me she wanted the women of Rwanda to have jobs. 'I want these women to feel empowered,' she said.

"They take a lot of pride in making these baskets," says Lundgren, who set in motion what he considers a new business model that makes money for Macy's. "It's trade, not aid." For more information, <http://magazine.continental.com/200903-idea-makers>

Thanks... to WARP Donors

Jane Brownlee
Houston, TX

Marilyn Murphy
Fort Collins, CO

Contemporary Handweavers
of Houston
Tracy A. Kaestner, President
Houston, TX

The WARP slide show is scheduled to go to Florida in September and to Indiana in November. Plan now for 2010-2011 programs. Contact Carole Pierce at cpierce@mis.net.

Two New Resources Explain FT Business Models and Help Others Adopt FT Practices

Carmen K. Iezzi, Executive Director, Fair Trade Federation

The Fair Trade Federation (FTF) has launched two new tools to explain the Fair Trade business model and inspire others to adopt trading practices that distribute power, risks, and rewards more equitably.

FairTradePrinciples.org offers real world examples from Federation members for nine principles of Fair Trade. All members have undergone a rigorous screening process to assess their full commitment to these principles in all of their work; and the initial nine candidates were nominated by members of the Fair Trade community as excellent examples of Fair Trade work.

Made possible through the generous support of the Catholic Relief Services' Fair Trade Fund and designed by the Washington DC-based firm Vizualle, FairTradePrinciples.org serves as a lasting tool to explain how entrepreneurs can alleviate poverty, reduce inequality, and create opportunities for people to help themselves.

The **Fair Trade Federation University**, www.ftfu.org, is a platform to help entrepreneurs develop different aspects of their busi-

ness through online courses, in-person workshops, and other training programs.

A special free on-line course, Fair Trade Federation 101, is broadly available to explain the Federation's principles, practices, and place in the broader Fair Trade movement. This course helps to prepare current Federation members for renewal and re-screening and educates potential members about FTF's requirements. By the end, each participant will have a wider breadth of knowledge on how to live the Federation Principles, and understand how they can strengthen the impact of their business accordingly. Some organizations have used the university as a training tool for new staff and volunteers, while others have drawn on its resources to expand and improve their work.

Through these and other tools, the Federation continues to strengthen North American Fair Trade Organizations and inspire others to fully commit to Fair Trade, all in the hopes of expanding opportunities for artisans and farmers worldwide.

Carmen Iezzi can be reached at cki@fairtradefederation.org



New Members

Charlotte Smith
31812 Skimmer Road
Ocean View, DE 19970
301/539-3146
cabsmith44@msn.com

Joan Noble
5435 East Placita del Mesquite
Tucson, AZ 85712
520/319-1929
jungljoan@yahoo.com

Fiona MacNeill
220 N. Zapata Highway #11,
PMB #506A
Laredo, TX 78043-4464
(lives in San Miguel de Allende,
Mexico)
iona@teleport.com

Wendy Garrity
12/431 Bagot Rd
Subjaco WA 6008
AUSTRALIA
610893819939
wendyg@cygnus.uwa.edu.au

Travel Opportunities...

Photographing Oaxaca with Tony and Eric Mindling. October 9-18, 2010. A trip designed for and led by photographers. This father and son team, both with nearly two decades of experience photographing in Oaxaca, will lead a journey that takes in a delightful variety of their favorite photo opportunities. Nine nights, \$2,050; <http://www.traditionsmexico.com>

Mayan Fibers and Day of the Dead, with Tony and Eric Mindling. October 26-November 4, 2010. Join us for this journey to visit the ancient stones of a Mayan jungle city, a highland colonial town surrounded by villages of traditional weavers and Day of the Dead festivals in Mayan cemeteries filled with folks dressed in their hand woven finery. Nine nights, \$2,145; <http://www.traditionsmexico.com>

Textile Odyssey Tour to Southwest China - November 1-18, 2010. Visit remote areas of Yunnan, Guizhou, and Guangxi where artisans continue ancient textile traditions and wear finely crafted clothing distinctive to their ethnic group. View spectacular landscapes and architecture; explore seldom-visited areas where many groups wear traditional costumes; experience demonstrations of indigo-dyeing, calendaring, batik, silk-felting, weaving, applique, and fine embroidery by master artisans, plus exhibits of costumes of China's 56 ethnic groups in museums and galleries. Website with photos, www.textileodyssey.com.

Weaver's, Textile and Mayan Culture Tour - November 11 - 20, 2010. Lakes Villages with a focus on Mayan Spirituality and Calendar with Karen Searle. Art Workshops in Guatemala, <http://www.artguat.org/>



Deb Brandon

India: Shisha Embroidery

Shisha embroidery, or mirror-work, refers to embroidery that incorporates pieces of reflective metal or glass. The mirrors on clothing and textiles are believed to avert the evil eye.

Mirror-work originated in desert areas in the Indian Subcontinent: Gujarat and Rajasthan in India, and Sindh in Pakistan. The original source of reflective material for embroidery was pieces of mica found in the Sindh desert.

In order to produce the pieces used in mirror-work in the traditional way, sheets of mirrored glass are shattered into hand-sized pieces, which are then cut up with scissors into small, roughly square, circular, or triangular shapes. Hand cut glass is still available, but it is more expensive than the mass produced machine-cut mirrored glass, which is thicker and therefore much less breakable.

Mirror-work is generally done on closely woven cotton or wool. Since the mirrors have no holes in them, they are usually attached to the background fabric first with a set of four straight stitches, two vertical and two horizontal threads, forming a square opening framing the middle of the piece of glass. Next, another set of four stitches is added across the original set, diagonal to it, transforming the square into an octagonal frame. The two sets of four stitches form the foundation stitches, which are then pulled closer to the edges of the glass by connecting the stitches to the surrounding fabric using a

buttonhole stitch, creating a ring around the mirror.

Patterns using shisha can be geometric but often also include motifs with local flowers, birds, and animals, which are depicted using various combinations of satin stitch, buttonhole stitch, and cross stitches, where the mirrors are frequently used to represent centers of flowers or eyes of animals.

Resources

World Textiles: A Visual Guide to

Traditional Techniques, by John Gillow and Bryan Sentence, Thames and Hudson, 2005.

Embroidery from India & Pakistan, by Sheila Paine, University of Washington Press, 2001.

Through the Eye of a Needle: Stories from an Indian Desert, a collaboration between the Kutch Mahila Vikas Sangathan co-operative and Maiwa Handprints.

Needlework Through History, by Catherine Amoroso Leslie, Greenwood Press, 2007.

<http://www.embroiderersguild.com/stitch/stitches/shisha.html>

<http://www.joyfulabode.com/2008/02/12/tutorial-indian-shisha-mirror-embroidery/>

Deborah Brandon is a multi-talented mathematician and President of WARP's board of directors. She can be reached at 412/963-7416 or at brandon@andrew.cmu.edu

Address Changes

Maren Peterson
maren.qotc@gmail.com

Karen Searle
ksearlearart@gmail.com

Qué Colores!
Muriel Medina
1601 W. Onondaga Street
Syracuse, NY 13204

Redesigned Site! WARP on the Web -

www.weavearealpeace.org

(now with a new 'Hand to Hand' page)

You can join WARP's Listserv from the 'Contact Us' link on the website. WARP also has a group on ravelry.com, the knitting networking site; on Weavevolution, <http://www.weavevolution.com>; and on Facebook.

Review: *Saving the Weavers*

Deb Brandon

Endangered Threads Documentaries (ETD) has released *Saving the Weavers: Small Assistance Programs for Maya Women in Highland Guatemala*, a 34-minute documentary focusing on ten dedicated people and their assistance programs. Guatemala's 36-year Civil War (1960-1996) decimated the indigenous Maya population of that country. Many of those who survived were widows with no means of support for themselves or their children. This documentary focuses on ten extraordinary people who saw the desperate need and dedicated years of their lives to establish small assistance programs and find markets for products made by Maya weavers.

Italian-Guatemalan-American Brenda Rosenbaum and her late husband Fred formed Mayan Hands in Guatemala City. American weaving expert and teacher Deborah Chandler subsequently joined the organization as the in-country manager. The late Jane Mintz of San Francisco founded Maya Traditions in Panajachel, and enlisted help from American Martha Lynd. Vey Smithers, an American from the east coast, opened the store Colibrí in Antigua. Maya leader Alida Pérez founded a large artisans guild in San Antonio Aguas Calientes, and opened a Maya textile museum and store in Antigua. Candis Krummel left a job on Capi-

tol Hill in Washington, DC, and headed to Santiago Atitlán, where she co-founded the Cojolya Association. María Concepción Cuc, a Maya working as a community organizer in Guatemala, moved with her husband, American Felipe Gonzales, to Washington State, where they run Moonflower Enterprises and other Internet businesses. And Pedro Marroquín, a young Maya born and raised in the Ixil Triangle, worked his way up to direct Codearteco, an assistance program for widows and orphans of the Civil War in San Juan Cotzal.

The documentary includes interviews with program founders and staff, and scenes of beneficiaries in highland Guatemala. It also provides background information on the devastating Civil War and how the war affected Maya women and their children.

As in all ETD documentaries, the camera work is superb, bringing the stories to life, and the interviews are extremely informative. The interviews concisely and clearly answer questions that viewers may have, giving us a taste of what's involved in the ongoing work of the groups represented in this documentary. The documentary acts as a teaser, leaving us curious for more information and wishing to participate in these programs to help save the weavers in any way possible.

Saving the Weavers: Small Assistance Programs for Maya Women in Highland Guatemala features a number of WARP members and is produced by WARP member Kathleen Vitale. It can be ordered from Endangered Threads Documentaries for \$20, plus shipping, at <http://www.endangeredthreads.org/>

2010-2011 Membership Directory Corrections

Susan Maresco
831/466-9007 (H)
smaresco@cruzio.com

Louise Majorey
lmajorey@gmail.com

Iris Meier
sirikind@yahoo.com

Virginia Clark
pclark34@rochester.rr.com

Weavers Wheel Network India
www.
libriatessile.wordpress.com

Mark Your Calendars Now

WARP 2011 Annual Meeting

May 6-8, 2011

YMCA Blue Ridge Assembly

Black Mountain, NC

Black Mountain is 20 minutes from the Asheville
Airport. For more information, see:

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

We will have more information soon about program
content, transportation options and registration details.

Help Build a Legacy of Caring

Sarah Saulson

I left the WARP meeting feeling inspired. Energized. Feeling as if there is no moment to waste. In the past few weeks, my mind and my hands have been going full blast. Kelsey Wiskirchen, the 2010 Alice Brown Memorial Scholarship recipient, is a graduate student in Fibers at Arizona State University in Tempe, AZ.

WARP is very fortunate to have a scholarship fund that was established by long-time member Alice Brown before she passed away. Alice felt strongly that students should be brought into our wonderful WARP community, and she had the foresight and commitment to make that happen. Currently, we are able to pay for up to two full-time students under the age of 35 to attend each annual meeting. The program has been in place for three years, and anyone who has been fortunate enough to attend those meetings will have appreciated and enjoyed the vitality, creativity, energy, and enthusiasm of these young people. The meetings have been greatly enriched by their presence, so it has been a very successful two-way street. I'm certain that Alice would be thrilled with the results of her initial gift.

Our recipients have been universally and unequivocally thrilled with their WARP experience. More than one has commented that attending the meeting has really caused them to sharpen or even change their future goals.

One of our recipients, Claire Nicolas, now in the field in Morocco, is helping to start a textile center in Marrakesh.

As the scholarship fund grows, it will have the potential to help more recipients in more ways. Currently, we only cover registration fees. Wouldn't it be nice to also be able to include travel assistance? Some members would like to broaden the scope to include applicants over the age of 35. There are many possibilities as the fund grows.

This year, when you receive your annual dues notice, there will also be an opportunity to contribute to the Alice Brown Scholarship Fund. Please be generous! Help us support a new generation of those who care about women fiber artisans and helping them create a better life for themselves, their families, and their communities.

If you have any questions about the Alice Brown Scholarship Fund, please contact Sarah Saulson (sfsaulson@twcny.rr.com) or Adrienne Sloane (aonels@yahoo.com).

Craftspring shares stories...

continued from page 1

We are currently working in northern Kyrgyzstan, and in 2011 hope to expand our collaborations to several partner artisans in Tajikistan and tension-ridden (and recently violence-torn) southern Kyrgyzstan. Due to the lack of a local or tourist-supported market for their products, or because of socio-political tensions, the Tajik and Kyrgyz artisans we have identified as potential partners are on the brink of leaving their crafts enterprises. Bringing them sales opportunities could enable them to rekindle their businesses and uphold the local Chitgari (wood-stamp cotton print) and Shaona (wooden hair comb) traditions of which they are the last local producers.

We believe that by promoting the region's cultural workmanship, and bringing beautiful

products to western consumers, we can not only help to preserve some of the magical traditions of the world, but also provide a different and healthier vision of Central Asia. A vision that is not blistered by violence, war and stereotypes of the region, but a vision anchored in aesthetic beauty and the shared values of creativity and entrepreneurship.

This winter, Craftspring products will be available for purchase in a large variety of stores on the West and East Coasts. For more information, please visit our website at: www.cacraftspring.com

Also, look for us in the next issue of WARP – where we'll tell you about a recent craft-finding adventure high into the Chinese Pamirs, on the border with Kyrgyzstan, Tajikistan, and Afghanistan.

The idea for Craftspring

(see article beginning on page one and continued at left) evolved from a one-year travel and research fellowship, which enabled me to study craft entrepreneurs along the Silk Road in Western China, Kyrgyzstan, Uzbekistan, Tajikistan and Iran. Over the course of this amazing journey, I visited the Central Asian region's major sites and capitals, but also journeyed to remote outlying towns and hard to reach villages to meet and speak with hundreds of local artisans. Listening to the artisans' stories, it became clear that without steady, year-round sales opportunities and without access to socially conscious consumers, vital ancient crafts and traditions were on the brink of disappearing. Craftspring was founded to try to bridge that gap. For more info, contact Anne Laure at annelaurepy@cacraftspring.com - I'd love to be in touch with WARP members. We're always looking for new ideas and contacts to expand our sales venues and partnerships.

Best Practices for Quality Control Most Recent Online Forum Topic on ArtisanWork.org

Cheryl Musch, SERRV

If an organization that you are working with isn't familiar with the vast resources available on SERRV's ArtisanWork.org website, tell them about it now. ArtisanWork.org offers forums for artisans to learn about and discuss issues relevant to their work.

In addition to the areas mentioned at left, ArtisanWork sponsors online forums which include the participation of artisans worldwide. The most recent forum was on best practices for quality control - before, during, and after making products. Artisans and partners from Argentina, Peru, India, Kenya, Nepal, Palestine, the Philippines, and the United States participated in this on-line forum.

The forum summary outlined some basic steps artisans can take to ensure quality products. Two things that are useful throughout the process are the use of checklists or "score cards" (there are examples on the site)

and counter samples. (When artisans make a sample for a buyer, they should always make two - one to keep for reference, and one to send to the buyer.)

Other tips from the forum:

- Start with high-quality raw materials
- Check the quality at multiple points during the process; don't pass a product on for the next step of production if there's any problem with the product
- Carefully check size, color, and quality of the products before they are packed to ship
- Pack the products well, so the buyer receives them in good condition, with out wrinkles, chips, breaks, etc.

Visit ArtisanWork.org to learn about future forums and get involved with artisan-to-artisan and artisan-to-expert interactions.

What does

ArtisanWork.org offer?

- Learning modules which include exercises to put knowledge into practice on topics including product development, marketing, and production planning
- Hand-picked links, documents, and other resources to expand artisans' knowledge
- Videos and slideshows that illustrate best practices and share information
- Access to people with experience and expertise
- Discussion groups to connect with artisans and experts around the world

TSA Selects 2010 R.L. Shep Ethnic Textiles Book Award

The Textile Society of America is pleased to announce that *Uncommon Threads: Wabanaki Textiles, Clothing and Costume*, by Bruce Bourque and Laureen LaBar, published by the Maine State Museum, Augusta, in association with The University of Washington Press, Seattle and London, 2009, is the recipient of this year's R. L. Shep Ethnic Textiles Book Award.

Dr. Bruce J. Bourque and Laureen A. LaBar are curators at the Maine State Museum in Augusta; he is Chief Archeologist and Curator of Ethnography, she is Chief Curator of History and Decorative Arts. *Uncommon Threads* showcases the extraordinary textile arts of the Wabanaki people of the Maritime Peninsula, a region that falls in both the United States and Canada. The authors tell the story of the Wabanakis—through archaeological discoveries, war trophies, flea market finds, and scholarly purchases—and describe how textiles were used to maintain identity in a rapidly changing world. The Wabanaki culture is much less studied and

documented than the more well-known indigenous peoples of the Western United States and Northwest Coast of Canada. Yet, textiles were just as important a means of personal expression and identity to the Wabanaki as they were to other Native American cultures. Bourque and LaBar hope that *Uncommon Threads* "...has rescued from oblivion one of North America's most dynamic indigenous textile traditions." Through their impeccable scholarship and the superb quality of their presentation the authors have paid lasting tribute to the Wabanaki.

Given annually to a publication judged to be the best book of the year in the field of ethnic textile studies, the award consists of a cash prize, funded by an endowment established by R. L. Shep in 2000. A formal presentation of this award will take place at the Textile Society of America's 12th Biennial Symposium in Lincoln Nebraska, October 6-9, 2010.

California Guild and Guatemalan Weavers Inspire 'Hand to Hand'

Judy Allen

Call it serendipity, fate, chance, opportunity, luck, or coincidence. As many WARP members have experienced, things just happen when you start making connections through WARP.

Here is an account of how the Hand to Hand program came to be.

In October 2009, Barbara Ancheta, a Canadian woman who retired to Guatemala with her husband, contacted me.

Barbara was working with a group of local weavers, Grupa de Tejedoras Teixchel. I explained about our sister membership program and said I would actively look for a sponsor. Barbara told me she could serve as translator and that I should include Berta Angela Navichoc Cotuc, the organization's president and coordinator, on all email correspondence.

Later that very week, I received an email from Anne Dunham in CA inquiring about renewal of WARP membership for the Glenna Harris Weavers Guild in San Jose, CA. I could not let the opportunity pass of a possible match between the two organizations, so I asked Anne if she thought the Guild would like to sponsor a sister membership for Tejedoras Teixchel. At the December meeting the Guild voted to sponsor a sister membership.

The groups were introduced via email and exchanged photos. Anne invited guild members to come to a meeting wearing something they had woven and prepared for a photo session. In Guatemala a picture was taken with Barbara, Berta, and Kati, Berta's sister.

I had been keeping the board informed of this story as I thought it might have po-

tential to be repeated. During the annual business meeting Candy Meacham made a good case for the need for a hands-on program for WARP members. The WARP Board agreed that building upon the Sister Membership was a perfect way to stay in alignment with WARP's mission and to foster relationships with weavers, knitters, basket makers, and other fiber artisans in other countries for the mutual benefit of all. As it stands now, Tejedoras Teixchel and Glenna Harris are just beginning a relationship; who knows what form it might take in the future or it might stay at the level it is now. Regardless, it will



Berta (standing), her sister Kati (at loom), and Barbara Ancheta.



Glenna Harris Weavers Guild, San Jose, CA

let weavers in CA and in Guatemala know that someone in another country is interested in their work and is there to offer suggestions and support.

Before ending the story, I want to share a few more coincidences. Anne Dunham met Karen Piegorsch at the WARP annual meeting in Guatemala in 2007. Karen founded Synergo Arts to market the ergonomic bench she developed for backstrap weavers. They became friends and Anne currently serves on Karen's board. Karen has been a speaker for the Glenna Harris Weavers Guild. Now let's move to Berta. Her son, Mario, has started building ergonomic benches for backstrap weavers through the Synergo Arts weaving bench project. His mentor has been Barbara's husband, Alex, a retired carpenter. There could be more connections, we just haven't discovered them yet!

Addition to WARP Directory

Beth Ross Johnson
PO Box 1318
Cullowhee, NC 28723
bethrossjohnson@hotmail.com
home 828/293-7207
work 828/554-6925
work website: www.rtcarr.org

Textile interests: Ikat, particularly weft ikat, small scale weaving industries, reviving or reinterpreting tradition, native materials, Japan, Native America, Scotland.
Occupation: Community Development Specialist with RTCAR (Revitalization of Traditional Cherokee Artisan Resources) working to insure Cherokee Artisans have natural materials to work with in years to come.

Myself: Weaver since 1970, MFA in Textiles Georgia State University, student of Norman Kennedy, Jun Tomita, Takayuki Hongo.



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

Mark Your Calendar: 2010 Annual Meeting - May 6-8, 2011



In collaboration with photographer Anna Beeke, Kantara Crafts presents *Untangling Threads: Female Artisans in Morocco's Rug Weaving Industry*, an interactive exhibit that displays documentary photos of women weavers beside high-end rugs woven by the very artisans depicted in the photographs. It is available for display in art galleries, schools, and/or shops.



For more information about scheduling this exhibit, go to their website at www.untanglingthreads.kantaracrafts.com, or contact Alia Kate at akate@kantaracrafts.com.

