

WARP



WEAVE A REAL PEACE

Volume 18, Number 3

Fall 2011

Summer at the Mapusha Weaving Cooperative

Kelsey Wiskirchen

One afternoon earlier this summer, I arrived at the Mapusha Weaving Cooperative and



Most of the coop's members on the front steps of the studio.

received the warmest welcome I have ever experienced. When I walked through the door of the studio, ten women stood up from their working positions and began clapping and singing in Shangaan. Each woman greeted me with a hug, a firm handshake, and a warm smile. Enthusiastic greetings

were a hallmark of my stay in South Africa.

Mapusha was founded by a Catholic mission in 1970 as a way for unemployed women in the village of Rooiboklaagte to earn money to support their families. About ten years ago, the mission withdrew their support and an American woman, Judy Miller, stepped in to help. Judy Miller lived in South Africa almost ten years, helping the women with product development and marketing. She has since moved back to the US, but continues to provide marketing support.



Angie Dibarvano and I winding balls of freshly dyed wool for a new carpet.

The cooperative now consists of two generations, and membership fluctuates from ten to 26 women working in the studio. One of the original members, Lindy Molimo, still teaches new weavers as well as solving any technical problems that arise in the studio, and her daughter, Ambrocia, is also now a member. In addition to weaving,



Gertrude Mbetsi preparing the warp for a new carpet.



Lindy Molimo, Angie Dibarvano, and Gertrude Mbetsi in front of a newly finished carpet weaving.

other crafts are explored. Ana Mbetsi makes mobiles. The mobiles are plush birds and South African animals sewn out of brightly colored fabrics and strung together with seeds and beads. Located in the Limpopo province of South Africa, the Mapusha Cooperative is not hard to access. The village of Rooiboklaagte is in the township of Acornhoek, less than

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Mission

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

Core Values

Textiles are an important component of the human experience.

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

Networking and sharing information creates an environment for constructive action.

Making connections among textile artisans worldwide promotes positive social change.

Interacting with people who have similar values enriches our lives.



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ganization or service in this
newsletter does not constitute
an endorsement by WARP.

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

Rug Hooking in Guatemala

Mary Ann Wise

In 2006 I met Deborah Chandler while on a textile collecting adventure in Guatemala. During subsequent trips I learned that Mayan Hands, and other Fair Trade groups are keen to expand the earning potential of their members and are continually evaluating new product ideas for their export markets. That's how my long-time friend and colleague, Jody Slocum, and I came to volunteer our services and ourselves to teach rug hooking to 30 women in January 2009.

I reasoned the women might enjoy rug hooking because it seemed compatible with the way their lives are organized—it's portable and you can easily pick it up and put it aside, an advantage for busy moms tending small kids while overseeing domestic chores.

Ramona Kirshenman, director of Ox-lajuj B'atz', the educational arm of Mayan Hands, hosted the class. Ramona enthusiastically supported the idea of rug hooking, not only as a way to expand income earning opportunities, but as a way for the students to express their individual artistry. Because rug hooking was a technique the women were unfamiliar with, and because we didn't have much time, Chandler suggested I forgo the step of creating original designs and start everyone on the same pattern. It was good advice, advice I appreciated during the busy first morning of class. Despite the fact that everyone started with

trast design elements, and more. I've taught composition techniques to rug hookers across the US—adapting the curriculum to Guatemalan students would be easy.



On the first morning of class, we distributed paper and pencil to begin our design work. Then I noticed about half the class sat uncomfortably, almost frozen in place. That's when I was told some of the students had never made a mark on paper and did not know math or how to use a



Work from October class with elements and motifs from Guatemalan textiles.; size: apx 18 x 28"

the same pattern I'd traced on burlap, the women quickly personalized their designs.

In July 2009, we were invited to teach a second class because some of our students wanted to know more. I intended to launch them on original designs including lessons on how to increase scale, con-

trast design elements, and more. I've taught composition techniques to rug hookers across the US—adapting the curriculum to Guatemalan students would be easy. ruler. Wow, big note to self! The curriculum was quickly modified and I learned their way of measuring: make a fist w/your hand—that's the unit of measurement.

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Summer at the Mapusha Weaving Cooperative

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an hour by car or bus from the town of Hoedspruit, where there is a small airport. The studio building is marked by a large hand-painted sign that is visible from the road. Containing tapestry looms, a spinning wheel, a hand-cranked sewing machine, and ten of the most hospitable women I have ever met, the Mapusha studio is where I spent most of my days in South Africa.

My hostess in Rooiboktlaagte, Regina Mohlolo, has been a weaver with the coop for 38 years. She lives with her daughter, Emerencia, and her granddaughter, Sampiwe. Each morning Regina and I walked along the footpath through the fields to arrive at Mapusha. As the women arrived and began working, mornings in the studio were filled with energetic talking and laughter. We took a break at noon to make lunch, which was usually pap (corn porridge) and vegetables. In the afternoon when everyone had settled back into their work, the studio was much quieter, with the spinning wheel whirring, a bird chirping in the rafters, and weavers singing softly as they worked.

The theme at Mapusha is collaboration. While one woman spins wool, another dyes

the needed colors and several women weave. The day I arrived in the studio, three weavers were finishing a tapestry that they had been working on for over a month. While the carpets are commissions and require precise measurements and color matching, they also weave smaller individual tapestries. They sell the mobiles and small tapestry weavings in some shops, as well as having an online store. Wonder, who takes care of the finances for the group, told me that at the end of the month the wages are shared regardless of which products have sold. Every woman gets at least some money each month.

Each Mapusha weaver has a distinct style: some make tapestries with scenes of African animals and people, while others create abstract designs with subtle blending and washes of color. At the end of each day, the women clean up together, bow heads for a group prayer, and leave the studio in groups, singing on the way home.

For more information about the Mapusha Weaving Cooperative go to www.mapusha.org

Kelsey was WARP's 2010 Alice Brown Memorial Scholar and is a grad student at Arizona State University. She can be reached at kelsey.viola.wiskirchen@gmail.com

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Weave A Real Peace

www.weavearealpeace.org
Membership Information

2011 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 access to 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, telephone number, and email address with appropriate check, money order, or Paypal information in US funds payable to WARP to:

Weave A Real Peace
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or join online at
www.weavearealpeace.org

From the WARP Office...

Judy Allen, Administrative Coordinator

One of the goals of my position is to improve communication among WARP members as well as between WARP members and like-minded people who may or may not know of WARP as a resource and have not yet become members. Here is a summary of the initiatives currently underway that will improve our lines of external and internal communication.

Here are several projects that will expand our external communications. The WARP board is currently updating the WARP brochure with Cindy Lair taking the lead in having it re-designed, soliciting feedback from the board, and then getting it printed. These brochures tell the WARP story much as our website does and can be used by any of us for distribution at guild meetings, conferences, and given to interested colleagues. Those of you attending the Annual Meeting may remember that WARP member, Katie Simmons, volunteered to work on increasing WARP's presence on social networks. Recently she established a Twitter account. Look for an article by Katie in the winter newsletter summarizing her efforts in this area and reminding us of the social networking sites on which WARP is already represented.

To compliment the external communications we will be communicating with you internally in several ways. The Yahoo WARP Discussion Group, in use for a number of years, continues to be the best place to let

other members know about happenings, and to share and ask for information. If you are not a member, go to <http://groups.yahoo.com/group/WeaveAREalPeace/> to join. For announcements that pertain to WARP business, I am able to communicate with all members via group email. Look for a group email when the new brochures are ready, including information about how to request some. Starting this year, I will be publishing the WARP Membership Directory to the secure members-only section of WARP website in October 2011 and April 2012. You will receive an email message telling you when the new edition is available.

If you think of other ways that our internal and external communications can be improved, please send your suggestions to me via email at info@weavearealpeace.org.

I thought many of you would like to hear the latest career and location news from **Cheryl Musch, former WARP Administrative Coordinator and Board Member**. After ten years as Director of International Development at SERRV, Cheryl left for a position as Executive Director of Partners for Just Trade, a similar organization to SERRV, but smaller and working primarily in Peru. PJT's website is <http://www.partnersforjusttrade.org/>. Cheryl has moved to rural Missouri so that she and her husband, Marc, who has been a professor at Truman State University for 12 years, can be together full time. Her email is cheryl@yachana.org. Her new address is 21657 Crest Trail, Kirksville, MO 63501.

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Reminder: *WARP's membership year comes to an end 12/31. Early in November, you will be receiving, by surface mail, a membership form to return if there are changes to your personal information, as well as a reminder of dues categories/amounts and the three types of tax free donations you can make to WARP: the general fund, the Alice Brown Memorial Scholarship fund, or the endowment fund, and an addressed envelope. Please return your dues and donations as quickly as possible to prevent costs of future mailings. Thanks!*

Member Profiles

Sarah Saulson: Achieving a Balance

Candy Meacham

WARP member Sarah Saulson is that rare person who somehow seems to have achieved a lovely balance between her studio weaving, selling her work, and teaching at several different levels while continuing to find time to pursue wilderness paddling and camping with her husband in the Adirondack Mountains of New York during the summer.



Sarah is a part-time professor in the art school at Syracuse University, where she teaches weaving. She also has a weaving studio, and she sells her work. In her studio she designs and weaves Jewish prayer shawls on commission. She teaches workshops at weaving conferences and to weaving guilds. One of her favorite activities is doing artist residencies with children in elementary schools.

When she was eight years old, Sarah learned to weave on a rigid heddle loom her parents gave her. For over 20 years her primary loom has been a 16-shaft AVL computerized dobby loom, which allows her to explore complex weave structures, one of her primary interests.

Sarah has studied with some remarkable weavers including Jack Lenor Larsen, Lia Cook, Leslie Voiers, and Nell Znamierowski. She majored in anthropology as an undergraduate and took classes in art at Syracuse University where she now teaches. She has continued to weave and learn for many years, building a body of skill and

knowledge that she brings to her own practice and now shares with others when she teaches. Also for several years in the early 90's, Sarah wrote a column about 8-shaft weaving for **Handwoven Magazine**.

While Sarah has pursued art and weaving as her life's work, echoes of her background in anthropology continue to crop up in her story. Sarah is very interested in the fact that cloth has been fundamental to human experience for thousands of years. It is the object, she believes, that all humans have had the most intimate experience with, both in terms of use and fabrication. It links us across time and space. As fiber artisans, we have the power to transcend our differences and meet as equals when we are sharing our love of fiber arts.

Looking to explore that place where anthropology and handweaving meet, Sarah joined WARP ten years ago. It has led to wonderful experiences, friends, and inspiring moments. Sarah served on the WARP Board for many years and continues to administer the Alice Brown Memorial Scholarship program for our annual meetings. This enables WARP to introduce young people to our mission and passion and provides an opportunity to influence the choices they are making at a critical time in their lives.

You can communicate with Sarah via email at sfsaulson@twcny.rr.com. She is proud of her website, www.sarahsaulson.com. On it, viewers can see the whole story of what she does.

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

WARP Turns 20!

2012 will mark WARP's 20th birthday! Founded in 1992, the organization has grown and matured over the last twenty years, but is no less vigorous and vibrant. Newsletters next year will celebrate with articles about WARP's early history, return visits to projects and people featured in past issues, and stories of how WARP has impacted members.

The WARP Board is also planning several special events, including a 'return to our roots' annual meeting in 2012 in Colorado.

If you would like to contribute to the newsletter, please get in touch with Editor Linda Temple, lgtemple@juno.com. As always, with our focus on networking, the more the merrier! Thanks,

WARP 'slide show' now in CD format!

Carole Pierce reports that the WARP slide show has been in NH for the summer, and the CD version of the show is in NC and will soon be going to MN.

If you are interested in reserving either, perhaps to accompany your UPAVIM/Mayan Hands sale?, contact Carole at cpierce@mis.net.

The International Folk Art Market - 2011

Cindy Lair

One of my favorite places in the world is the main gallery area of the Museum of International Folk Art in Santa Fe, NM, so imagine my delight at the opportunity to attend the 2011 Santa Fe International Folk Art Market. When I think of the room in the museum with all the vignettes in miniature of people's lives, I become overwhelmed with joy (for those of you who know me I want to laugh, giggle, and cry all at once). The Folk Art Market inspired the same response except the people were real, life size, and here to share with me their extraordinary art created under not so extraordinary circumstances. Often the circumstances are dire, so much so that I am hard pressed to imagine creating art even if it might give the kind of opportunity offered by being included in this prestigious market.

The guide for the market gives a few facts that are quite astonishing. The artists take home 90% of their sales revenue. In 2010 average sales per booth were \$15,000 netting just over \$2 million for the artists in sales. 90% of the artists come from developing nations with more than a third from countries where the average income is less than \$3 a day. At the 2011 Market they had artists and cooperatives from 30 countries representing 20,000 members, which will impact some 200,000 lives. Plus one, mine!

Indigo artists were featured at this year's market--Aboubakar Sidik Fofana, from

Mali, Samporn Intaraprayong and Ampornpun Tongchai from Thailand, Gasali O Adeyemo from Nigeria, Remigio Mestas from Mexico, and Amalia Gue from Guatemala. I knew about indigo from Japan and El Salvador but I had no idea how pervasive indigo is in the world. One more thread connecting us to each other and nature.

Another such thread hit home for me with the art of Erkebu Djumagulova from Kyrgyzstan who does felt work. I acquired three pieces of her beautifully handcrafted felt work in touching poses. My favorite was three children hugging each other crunched up on a donkey. It reminded me of my brother, myself, and the neighbor kids when all four of us were riding our pony Teddy at once. It made me tear up. Kyrgyzstan is a long way from Iowa, but clearly life is sometimes the same.

I would recommend the Market to anyone, but especially WARP members. You might even run into a few other members. The sights, sounds and colors create an uplifting atmosphere in the high desert of Santa Fe. The Market has open tenting, providing much needed shade, easy to use transportation to and from town, free water, and free access to my favorite room in the Museum. What could be a better way to spend a weekend?

Cindy can be reached at laircovegirl@msn.com

Thanks to WARP Donors

General Fund

Susan Davis
Dale Fairbanks

Please consider a donation to WARP in your end-of-year giving. All contributions are tax-deductible in the US.

Artist Applications

Available for Int'l Market

Know of an artisan group that might be interested in participating in the Market? Artisan applications are online at <http://www.folkartmarket.org/> (click on 'Artist Application').

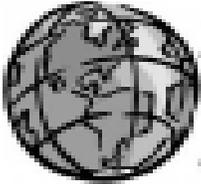
Artist applications are due October 1. Artist scholarships are also available.

Next Year in Santa Fe!

WARP's Administrative Coordinator, Judy Allen, suggests that WARP members think about volunteering at the Santa Fe International Folk Art Market as artists' assistants. She writes "I would love it if all of us could meet out in Santa Fe for this really special event. Some of you have gone and know about it, others have heard me go on and on after I return. I went to the 2008 and 2010 Markets, and hope to go in 2012. Between all of us if we started looking early we might find free housing with friends/acquaintances. The festival is scheduled for the second weekend of July, the 13th, 14th and 15th.

"Last year I flew out Thursday morning and in the afternoon after I received volunteer training (about 1.5 hours I think), I did some sightseeing. You sign up for four hour shifts so I took two on Saturday and that left Sunday morning free until I needed to get to the airport to return home."

Application forms for volunteers are online at <http://www.folkartmarket.org/> (click on 'volunteer' button). If you are interested in coordinating with other WARP members to volunteer, get in touch with Judy Allen at info@weavearealpeace.org.



Morocco: Berber Rugs

Part 1: Chedwis

The Berber tribes are indigenous to North Africa, and many of those living in rural areas have maintained their ethnic identity through the Arab invasion in the 8th century to this day. Unlike the men, Berber women usually stay close to home and are therefore less susceptible to outside influences. Consequently, the women are instrumental in propagating the Berber linguistic and cultural heritage. In particular, weaving is still central to the lives of Berber women and continues to be passed down from mother to daughter.

Among the Berber, the wool, the loom, and the act of weaving are associated with fertility and motherhood. As they weave, the women personify the textiles. Warping the upright, or vertical, loom symbolizes the birth of the textile. As the women weave the textile, it progresses through a life cycle—youth, adulthood, and old age. Finally the textile dies when the weaver completes it and cuts it off the loom.

Berber women weave a variety of both flatweave and knotted pile rugs. Despite increasing intrusion from the outside world, many techniques, patterns, and embellishments can still be identified with specific geographical locations and tribal affiliations.

Chedwis refer to long and narrow flatweave rugs unique to the Berber weavers of the Siroua Mountains in southern Morocco. The rugs are weft-faced, so none of the warp threads are visible. The weft is usually wool and the warp can be either wool or goat hair. They are reversible and are mostly black and white. Chedwis combine three weaving techniques.

The word “chedwi” means twining, which involves enclosing individual warp threads across the width of a rug, by twisting two strands of weft yarn around each warp thread in a figure eight. By using dif-

ferent combinations of black and white weft yarns in successive rows of twining, chedwi weavers achieve stunning twill-like designs.

Chedwis are constructed by alternating strips of twining with strips of weft-faced plain weave. Some of the plain weave stripes are of one color, black or white, and others are patterned. The patterned strips, though mostly in black and white, often also include colored yarn. The patterns are geometric, incorporating zigzags, diamonds, and triangles. Parts of the patterns that include large single colored areas are woven using tapestry techniques, where there is a separate weft for each differently colored area.

It is not easy to maintain an even tension on the warp when using more than one weaving technique within a single textile. Therefore, chedwi rugs do not always lie completely flat on an even floor.

Chedwis were originally woven for personal use as rugs or blankets. Unfortunately, these days they are rarely woven; they have become collector’s items.

Resources:

Susan Schaeffer Davis, anthropologist,
WARP member

The Fabric of Moroccan Life, Edited by
Niloo Imami Paydar and Ivo Grammet,
Indianapolis Museum of Art

**From the Far West: Carpets and Textiles
of Morocco**, Edited by Patricia L. Fiske,
W. Russell Pickering, and Ralph Y. Yoshe,
The Textile Museum, Washington, D.C.

<http://tinyurl.com/3qo66jf>

<http://d2ssd.com/www-source/index.htm>

<http://tinyurl.com/446wjr7>

<http://tinyurl.com/44wt44m>

Deborah Brandon is a multi-talented mathematician and former board member. She can be reached at 412/963-7416 or at brandon@andren.cmu.edu

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Fair Trade in Action

Renee Bowers, Executive Director

Fair Trade Federation

All of us in Fair Trade can name one or two experiences that have touched us



and cemented our personal commitment to the work that we do. For me, one of these experiences took place seven years ago

when I was hired as a buyer at Fair Trade Federation member organization Ten Thousand Villages. Before even setting foot in the offices for my first day of work, I was sent on a plane to rural India to meet some of the artisans with whom I would be working in my new role.

After landing in Mumbai I took a long train journey to a small, rural area, where I was greeted by the men and women of the Physically Handicapped Training and Rehabilitation Centre (PHTRC). All of the artisans at PHTRC, most of whom are women, have been directly affected by leprosy and many have physical disabilities. They also have limited options, due to the same challenges that are faced by so many people in the developing world; poverty, gender, geography, and disability often mean that income opportunities for craftspeople are severely curtailed. When I arrived at PHTRC, I was greeted warmly and made instantly comfortable. However, there was also an undercurrent of anxiety; I soon came to learn that I was the group's only large buyer, and that my ability to buy their product meant the difference between them having an income and having none.

What followed was not an easy process. I spent the next two weeks intensively working with the women, drafting designs for the simple, six treadle floor looms they used. We experimented with color and design, but ultimately it became clear that the group needed to expand beyond the line of placemats, napkins, and bags that they were weaving. Over the next several years Ten Thousand Villages would go on to purchase sewing

machines and a computer for the group, and I would continue to send patterns and ideas for headbands and bags. However, the real work was done by our partner organization in Delhi, Maximizing Employment to Serve the Handicapped (MESH). MESH continued to work on product development with the group, inviting some of the artisans to visit their design studio in Delhi. MESH also worked tirelessly to source new types of yarn, create new color palettes, and handle the logistics of shipping from such a small town.

Eventually, PHTRC's products began to sell. But what is most notable about this process is that both MESH and Ten Thousand Villages continued to work with the group, despite all of the myriad challenges involved. In the mainstream retail community, decisions are made based on product and price with little thought given to people. In Fair Trade, people are at the heart of every decision and long term relationships are the key to long term success.

When I joined the Fair Trade Federation in late April of this year, I was welcomed warmly by Fair Traders around the world. I was humbled by this, but not at all surprised; the Fair Trade community has always been a warm and open one. Many people have asked me if my new job as Executive Director is difficult, and the answer, of course, is "sometimes." However, my job is not nearly as difficult as the work of those of you who, like MESH, are out in the world making art in communities that desperately need your input. Whether this work is through Fair Trade or through other means, rest assured that your dedication is making a difference.

For further information, visit MESH at www.mesh.org.in or Ten Thousand Villages at www.tenthousandvillages.com. For more about the Fair Trade Federation go to www.fairtradefederation.org. Renee Bowers can be reached at rb@fairtradefederation.org

Threads of Life Update

Threads of Life is a fair trade business that uses culture and conservation to alleviate poverty in rural Indonesia. The heirloom-quality textiles and baskets they commission are made with local materials and natural dyes. With the proceeds from the Threads of Life gallery, they help weavers to form independent cooperatives and to manage their resources sustainably

Trunk Show

September 24, 3-6pm,
473 West End Avenue
Apartment 6A,
New York City

A Textile Tour of Bali and
Yogyakarta, Indonesia with
Threads of Life and Jalan
Jalan Asia LLC
September 19-
October 3, 2011

Visit www.threadsoflife.com
for more information.

The Textile Museum and George Washington University Collaborate to “become cornerstone of new museum”

Press Release to the Textile Society of American list-serv, August 1, 2011.

The Textile Museum and the George Washington University announced an affiliation whereby The Textile Museum will move to the George Washington University's Foggy Bottom Campus to become a cornerstone of a new museum scheduled to open in mid-2014.

Exhibitions and programs will be presented to the public in a custom-built, approximately 35,000 square foot museum building located at G and 21st Streets (Washington, D.C.), bearing the names of both The Textile Museum and the George Washington University Museum. The new museum will include dedicated galleries for The Textile Museum, with increased exhibition space compared to its present facilities. Until the new museum opens, The Textile Museum will continue operating at its current location.

In addition to the new museum, the university today announced that it will construct a 20,000 square foot conservation and resource center on its Virginia Science and Technology Campus in Loudoun County, Va., for the study and care of The Textile Museum and the university's collections. This center will include storage facilities, a conservation laboratory, and facilities for access to the collection.

The affiliation with the university will allow The Textile Museum to expand its rich tradition of scholarship, education,

and fostering cultural understanding as it broadly integrates its activities into the far-reaching GW academic community.

“The collaboration between the world-renowned Textile Museum and the George Washington University will create unparalleled opportunities for students, researchers and scholars as well as for the general public,” said GW President Steven Knapp.

In this unprecedented arrangement between a university museum and an existing art museum, The Textile Museum will continue management of its internationally acclaimed collection of more than 18,000 objects, which will be on perpetual loan to the university. The agreement, pending final approval by both Boards of Trustees, also specifies that Textile Museum staff will continue to develop exhibitions and programs that align with the current mission, which will remain the same after moving to the new location.

“This is a truly unique collaboration,” said Ford W. Bell, President of the American Association of Museums. “By combining resources, these institutions increase their reach and impact while The Textile Museum maintains the reputation and identity it has established over the last eight decades. It is a tribute to the present vigor and future promise of The Textile Museum that two organizations of this international caliber were able to maximize their respective strengths.”

For more information, visit www.gwu.edu/textilemuseum.

September at the Textile Museum

Wednesday, September 7
Twice is Nice - 6-9 PM
Celebrate everything loved twice! Don a vintage ensemble and visit The Textile Museum for a night of fashion, music and drinks in the charming garden. Have a special pre-loved piece? Trade it for something new!

Saturday, September 10
Manastir Prayer Kilims,
In Memory of Harold Keshishian - 10:30 AM

Saturday, September 17
Arts for Families - **Stitch a Penny Carpet**, 2-4 PM
Learn and practice the blanket-stitch while crafting your own “penny carpet,” a 19th century way of recycling small pieces of fabric into a colorful rug.

Saturday, September 24
Collecting African Art,
10:15 AM
Chevy Chase, MD
Take advantage of the opportunity to view two impressive private collections of African Art in anticipation of the upcoming exhibition Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa.

WARP on the Web - www.weavearealpeace.org

features WARP history, annual meeting information, member access to the directory, past newsletters, and a new ‘Hand to Hand’ page. You can join or renew your membership online, or sign up for WARP's ListServ.

WARP also has a group on ravelry.com, the knitting networking site; on Weavevolution, <http://www.weavevolution.com>; and on Facebook.

Travel: Get Hooked on Guatemala

Ramona Kirschenman

Explore Guatemala with long-time tour guide Jody Slocum and meet up with rug hooking artist Mary Anne Wise and her Mayan rug hooking students in Panajachel, Guatemala, nestled on the shores of beautiful Lake Atitlan.

In this tour, designed specifically for rug hookers, you will have an opportunity to pair up with a Mayan rug hooking 'buddy' and experience this craft through their eyes. The host organization, Oxlajuj B'atz' (Thirteen Threads), the Maya women's education and empowerment arm of Mayan Hands, will design an informative program to serve as 'backdrop' to the trip. We'll pause from rug hooking to travel to the mountain town of Chichicastenango. We'll awake at dawn to watch the fabled market come to life. The Chichi market, often referred to as the best craft market in Central America, is bursting with vendors and buyers.

We'll spend a night in Santiago de Atitlan, perched above majestic Lake Atitlan, surrounded by dormant volcanoes, and described by writer Aldous Huxley as "the most beautiful lake in the world."

You'll have an opportunity to meet textile artisans who work in a variety of media in their home workshops; better understand women's economic development and the role hand crafted artwork has in helping women move out of poverty; glimpse Guatemala's rich textile heritage; have ample opportunity to shop for beautiful indigenous textiles; and to be moved beyond measure in this once-in-a-lifetime opportunity.

This intimate tour is limited to twelve participants. All proceeds benefit Thirteen Threads. February 17–26, 2012; \$1695+ airfare.

The purpose of this textile focused, rug-hooking tour is to foster friendship, mutual respect, and exchange experiences between international rug hookers; to provide a glimpse into the lives and traditions of Guatemalan rug hookers; to understand how textile artisans working in a variety of media attempt to lift themselves out of poverty; and to become familiar with NGOs (and others) working in partnership with Mayan artisans.

For more information, contact Ramona Kirschenman at rk.oxlajujbatz@gmail.com

More New Members

Tami Pitman
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Lyndonville, VT 05851
802/626-9908 home
802/626-3662 work
tlhpitman@charter.net

Nancey Seghetti
108 South Wayne Street
Robesonia, PA 19551
610/693-6487
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Hosting a Fair Trade Sale

Linda Temple

If, after reading Renee Bowen's article on page 8, and Host a Sale! on page 12, you're thinking about having a fair trade sale, here are some tips to make the event more fun and more successful.

In my many years of selling fair trade goods, I've found that the most effective sales tactic (actually my *only* sales tactic) is to tell the story of the artisans, of fair trade, and of how products are made. When customers hear about the individuals or groups involved in producing fair trade products, it makes selling easy. Of course, you must start with good products, but the maturing of the fair trade movement in the US, and the efforts of the Fair Trade Federation in supporting members who foster product design, provide training, practice quality control, and maintain strong relationships with producers, almost guarantee quality products.

Familiarize yourself with the tenets of fair trade by going to www.fairtradefederation.org (Fair Trade Federation) or www.fairtradere-source.org/ (Fair Trade Resource Network).

Read about the culture and background of the artisans from whom you have ordered. If you are selling UPAVIM or Mayan Hands products, go to their websites at www.upavim.org or www.mayanhands.org and read about the members of the cooperative groups. SERRV's ArtisanWork website (www.artisanwork.org/) has a wealth of information about fair trade, product development and marketing, and many artisan stories.

If you know a little about the techniques involved in making the products, that information contributes in a big way to 'the story.' Having the ability to explain why something woven on a backstrap loom may be more expensive than a piece woven on a floor loom is something customers can appreciate.

I am not a salesperson—the only thing I've ever effectively sold are fair trade products. And I find it easy and fun—probably because I'm so enthusiastic about the artisans, their culture and products, and the reasonable-ness of the fair trade model. Try it—just "Tell the Story."

Rug Hooking in Guatemala

continued from page 2

Wanting to immediately improve the comfort level of my students, I suggested a break to discuss where design ideas come from. We walked around the compound identifying potential sources for designs. We pointed at sections of women's huipils, the stone pattern on the rock wall, the pattern on the iron gate, the brocaded



element of a tzute, the quatrefoil shape of the window: rug designs were everywhere.

In October 2010 we taught our third class. I requested the same group of women to build on lessons learned. This class focused on extracting elements from traditional Guatemalan textiles. I'd since learned that rug hooking was being taught to disenfranchised women's groups in Mexico and Africa (at least) and reasoned that my students should focus on the familiar, focus on what they 'own' to distinguish themselves from other world-hookers. We also learned that a few of our students had sold rugs to a local market. It was exciting news and, to those who had not sold rugs, an incentive.

Shortly thereafter I was invited by the Anderson Center in Red Wing, MN (www.andersoncenter.org) to curate a hooked rug exhibition and they were thrilled to include works by my Guatemalan students. OB received a grant to support more rug hooking classes, including a fourth class, and travel for two students to attend the opening of the Anderson Center exhibition. By now, OB had moved to a new



Designing at a bigger scale (apx 26 x 58")

office just off a popular tourist street in Panajachel, tourists were finding their Fair Trade tienda. All of my students had sold at least one rug and one woman had sold seven rugs.

In March 2011, the class reunited in the new OB sala. It was a happy reunion. We went right to work. The grant supplied materials and so, for the first time, we were able to design larger rugs because we had a good supply of monks cloth (not available in Guatemala). All of the rugs are designed with elements extracted from Guatemalan textiles.

On our final day of class an off-chance comment spurred follow-up questions. Our students began telling stories of how rug money has impacted their lives. One woman said: "I used to have to go to the mountain and chop firewood, I sold it door to door. I worked like a man and I still feel the work in my body. Now that I am selling my rugs I don't have to go to the mountain anymore. I am a lucky woman." Another woman said: "I used to be a low person. That is how people see you if you can't read or have never been to school. Now that I am selling my rugs I see the world differently. I am not a low person anymore."



Rug completed after the March class by Soyla Calgua, aldea de Chichicastenango, Guatemala. Apx 26 x 57". Recycled fabrics on cotton monks cloth.

Mary Anne Wise has been a full time textile artist for 30 years. In 2010 she founded Cultural Cloth, a company that sells home accessories made primarily by women in over a dozen countries in the developing world. The Guatemalan hooked rugs will soon be available online at www.culturalcloth.net Wise divides her time between Cultural Cloth product development work, teaching in Guatemala, and her studio located on the Century farm she shares with her artist-husband, Arne Nyen, in rural Stockholm, WI. She can be contacted at www.culturalcloth.net or www.maryannewise.com

Mary Anne Wise & Friends: the art of the hooked rug.

September 23 -
November 18, 2011
The Anderson Center,
Red Wing, MN
www.andersoncenter.org
651/388-2009

Wise's Guatemalan students will present a lecture at the Textile Center of Minnesota on September 22, 7 p.m. They will speak about their lives as contemporary Mayan women and discuss the impact of rug hooking upon their lives. Nominal admission fee, payable at the door.
www.textilecentermn.org
612/436-0464.



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

Host a Sale! Benefit WARP, Support Guatemalan Artisans, Have Fun

How would you like to have a great time, support fair trade, and help Guatemala textile artisans and WARP all at once? Host a sale of Guatemalan crafts! You can do it with your guild, your church, your friends, at work, wherever! Be creative! It isn't hard.

Here's how you do it: contact UPAVIM Crafts and Mayan Hands via Kathleen Balogh, Consignment Coordinator for UPAVIM and MH at 301/515-5911 or Kathleen@upavim-mayanhands.org. Tell Kathleen you want to set up a sale, giving your date and approximate number of people expected to attend. Kathleen will send you a box of priced crafts. You sell them. Then pack up what is left with a check for the total amount you took in and contact Kathleen by email for a shipping label (to be e-mailed to you). Get the return package to a UPS store and ship it back. That's all there is to it!

UPAVIM and Mayan Hands will give 40% of the profits after shipping expenses back to WARP! The products sell themselves and it is a great way to bring people together. By selling fair trade products you make a huge difference in people's lives and help WARP at the same time.

UPAVIM's mission is "to empower the women of our community [urban Guatemala City], giving them an opportunity to improve the quality of life, for themselves and for their families. We pursue this mission by giving them access

to education, employment opportunities, daycare services for their children, health care services, and programs for personal and professional development." (From their website at www.UPAVIM.org)

Mayan Hands is "a small fair trade organization, founded in 1989, and currently working with about 200

women in nine rural Guatemalan communities. These talented weavers, embroiderers, basket makers, felters, and crocheters,



Recycled soda can snowflakes from UPAVIM

produce beautiful, high quality items we are proud to offer you." Check out Mayan Hands products at www.mayanhands.org.

Partnering a sale with a showing of the WARP slide (or CD) show has been quite effective in the past, or host an alternative holiday sale of crafts only.



Mayan Hands Group in Cantel, Quetzaltenango