

# WARP



WEAVE A REAL PEACE

Volume 19, Number 3

Fall 2012

## Costa Rica and Guatemala: An Exchange of Weaving and Dyeing Cultures and Traditions

*Susan Atkinson, with Linda Temple*

Costa Rican Borucan backstrap weaver Marina and two of her weaving daughters have just returned from an exchange visit to Guatemala with WARP member Susan Atkinson. The trip, planned to introduce the indigenous women of Costa Rica to using a floor loom, included trips to Chichicastenango and San Juan la Laguna on Lake Atitlan. Since the floor loom is a new tool for the Borucans, they went to the Artesanas de San Juan, a women's weaving cooperative, to meet Juana and Elena, who would be Mariana, Adriana, and Idania's teachers for the next two days. The women worked from 8 am to 5pm. They started by

measuring the yarn, putting it on the loom, threading heddles, sleying the reed and then weaving. This was a valuable learning experience for the Borucan weavers. At the end of the two days, they had woven two meters of fabric, which they presented to Susan, half made by Mayans and half made by Borucans.



near the Borucans, a group of indigenous people in the southern zone of the country. For the past 18 years, Susan has been selling their products at Pacific Edge, an Eco Lodge owned by Susan and her husband. The Borucan women weave on backstrap looms, making beautiful purses, table runners and place mats, hats, belts, and a few bedspreads. The men carve masks, both of cedar and balsa. The Borucans are one of two groups of indigenous peoples that still use the ancient method of extracting the purple dye from the Murex sea snails.

Last year, after visiting a training center (CECAP) in Santa Cruz, Guatemala, which had two large counter-balance floor looms and several sewing machines,

Susan Atkinson lives in Costa Rica

### *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, historical, 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.*

*continued on page 11*



# Weaving as Therapy – Camp Sunrise

Virginia Glenn

Most weavers can tell you that they find weaving to be very therapeutic at times, almost meditative. Many years ago I also



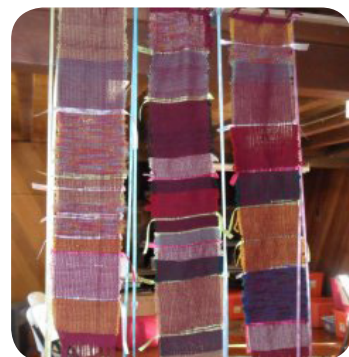
discovered that weaving can calm even the most hyperactive 8 year-old. So when I read about a bereavement camp for local children between 7-14 years old who had lost a family member, it seemed like a match made in heaven. For the last two years I've warped up a collection of table looms, gathered a dazzling array of balls of yarn and a bunch of shuttles and headed off to Camp Sunrise. Barton Hospital Foundation (our local hospital) sponsors Camp Sunrise on the shores of Lake Tahoe using the facilities of Camp Galilee. It is entirely staffed by volunteers--we even have certified therapy dogs who come every year.

The campers have 2.5 days filled with normal camp activities like arts and crafts, swimming, kayaking, and campfires, along with quiet times to share about their loved

use them to share at campfire time. They decorate rocks to place when they walk the labyrinth in silence on Sunday morning.

My weaving straddles both areas. When they come to me to weave, sometimes we talk about their loved ones while they weave. Sometimes they work in silence. I have ribbons on which they can write messages or thoughts and weave them into our camp banner. In a room almost vibrating with activity, the weaving corner is always a tranquil place. This year my husband, Norm, joined us in the quiet corner. He had the kids making kumihimo friendship bracelets. One of the normally whirling dervish boys settled in with Norm and sat for over 30 minutes, totally quiet and focused on his braiding.

I take the finished woven panels and make them into a festive banner for the camp. On the last day the children proudly show their family the sections that they wove all by themselves. They may be excited about the



product, but we all know that the process was the key here. The banner is later hung in the Barton Foundation office and other places in the community to celebrate the love these children shared and the fun they had at camp.

So many things happen during camp to help these kids heal and grow. I know that our weaving helps in that process. And if along the way we spark an interest in a few future weavers – that's a bonus.

*Virginia started weaving in the 70's, but stopped for 20+ years while she was working as a school administrator. Now retired, she is back to weaving again. When she didn't have time to weave she collected textiles on her travels and every book about weaving and textiles that she could afford. She's always pleased when she can combine two of her passions - teaching and weaving. Virginia can be reached at [vmatglenn@me.com](mailto:vmatglenn@me.com)*



Power sticks

ones and reflect and remember them as they write in their journals. There is a wonderful candle lighting ceremony in the camp chapel on Saturday evening.

Campers can choose from several different crafts – some pure fun and some with a therapeutic overlay. For example, they make Power Sticks with things that remind them of the person they lost and

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

*A couple of issues ago, I committed an egregious error for a newsletter editor (and a major irritant of librarians). I mis-numbered an issue. The Spring 2012 issue should have been Volume 19, Number 1; the Summer issue, Volume 19, Number 2. The error has been corrected on the online version of the newsletters.*

## Why Does It Cost So Much? Part II: Retail Stores

*Philis Alvic*

Even though we live in a commercial society, I've found that most people have little idea of the financial aspects of small retail enterprises. I purposely chose as an example my sister's swim and sportswear shop in San Diego because I wanted to concentrate on costs that are associated with any small retail business. Expenses in running a retail shop can be categorized as merchandise, space, maintenance, and labor. Opening a small shop usually evolves out of a passion. My sister loves sports and needed to support her children as young athletes.

One finds items to sell by contacting manufacturers and attending trade shows. Stores must be stocked to sell products. So, lots of inventory just sits there, giving the customer choices. All the merchandise must be paid for—on delivery when one is starting and within 30 days if well established and reliable. Not all items are purchased by customers. There is breakage, shopworn or defective merchandise, theft, and bad guesses that must be discounted as 'sale' items. And the owner pays taxes each year on the inventory that must be carried just to keep the doors open.

In over 25 years, my sister rented a succession of larger shops in the main shopping district of Coronado, the island off of San Diego. She needed a good location because her business relied on walk-in tourist trade and on outfitting teams. As Leslie Grace, former owner of La Tienda/Folk art Gallery in Seattle

found, unlike renting a personal apartment, a shop space is barren. All fixtures from the carpet to display racks to the lights overhead are the responsibility of the shop owner. When La Tienda could afford air conditioning it was at Leslie's expense and became a "gift" to her landlord.

Many different things figure into maintenance and overhead. There are obvious expenses like utilities and costs related to management, such as the computer and Internet service. Interest on bank loans, repairs, advertising, and insurance all eat up funds. And there are taxes, depending on the state and municipality there can be several. To help keep all expenses straight, an accountant is very necessary.

Usually when starting a shop, the owner is the sole employee working long hours to keep the place open. Until my sister could afford to pay staff, our mother helped out. My sister's shop is open seven days a week and she is there every day. She pays her employees above the minimum wage, but that is not the entire employment cost. She must pay the employer's contribution to Social Security, unemployment tax, and workman's compensation.

If any money comes in above all the mentioned outlays, that is considered profit. The profit is what pays the owner for her efforts and gives her a cushion to invest in upgrading her business. Staying in business requires knowledge of the market, good management and, most of all, courage.

*Philis can be reached at philis@philisalvic.info*

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### Weave A Real Peace

www.weavearealpeace.org  
Membership Information

#### 2012 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 have access to annual Membership Directory through a secure members only section of the web site, a quarterly newsletter, and can participate in the WARP Yahoo Discussion Group.

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:

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or join online at  
[www.weavearealpeace.org](http://www.weavearealpeace.org)

# From the WARP Office...

*Judy Allen, Administrative Coordinator*

As I compose these columns, I am usually sitting in my office facing a window through which I see trees that track the New England seasons. Even though I am writing on the last day of August, I am already seeing orange and red leaves here and there on the trees--autumn is not far from being here--one of our most gorgeous seasons. I have to remind myself to take in the color; this is a very busy time for the WARP office.

The first evidence of this you will see will be an announcement via email to you in October that the second edition of the WARP 2012 Membership directory is posted in the secure members-only section of our web site. Please remember if you have had a change of address and have not informed WARP, now is the time to do that. Likewise if you have added interests, career areas, travels or some accomplishments

you want WARP members to be aware of, I need to know to make changes in the text of your membership directory entry. You may fill out a membership form online though the members' page on the web site or send me an email directly to make additions/changes.

My next task that you will see evidence of this fall is the membership renewal. By surface mail in early November, you will receive membership renewal information. You can also take advantage of the offer for a gift membership at a reduced rate (see below) when you return your renewal. And please make every effort to return your renewal by the end of 2012 as it helps with the administrative costs incurred in reminding you and allows for an earlier preparation of the first edition of the 2013 membership directory, out in spring 2013.

*Judy can be reached at [info@weavearealpeace.org](mailto:info@weavearealpeace.org)*

## WARP Board announces new gift membership options

*Judy Allen, Administrative Coordinator*

Do your part to ensure that WARP remains a viable organization! Take advantage of the two new gift membership options that WARP offers to members this year.

Consider giving a WARP gift membership to a friend, business colleague, or family member. As a special promotion, you may only do this at the time of your membership renewal for 2013 at a cost to you of \$20.00. Instructions on how to take advantage of this special offer will accompany your WARP renewal mailing which you will receive in early November--just in time for holiday gift giving. This offer is not available at any other time of the year. If your recipient lives outside US/Canada the cost will be \$25.00.

Have a number of people (minimum of five) in mind for a WARP gift membership? You may take advantage of this new gift membership category, available anytime during the year, by submitting at least five names at the same time, and providing mailing addresses, phone numbers, and email addresses. You can make one payment (\$20.00/membership US/Canada; \$25.00/membership outside this area) by check or PayPal.

Why should you consider these options? WARP membership has decreased over the past three years from 270 in 2009 to 248 in 2011 as reported in our annual reports. (WARP's high in recent years was 334 in 2006, 10 years ago in 2002 membership was 258).

Why should a decrease in membership concern you? During the annual meeting, Board Member Cindy Lair, and Board President Linda Bowden, explained that for WARP to continue to provide its current member benefits we need to maintain an annual membership of 250. That is the number we need to be able to provide the annual meeting, quarterly newsletter, website with secure members-only section, two editions a year of WARP membership directory, and a way for members to exchange information and advice on the members-only WARP Yahoo Discussion Group.

Participating in one or both of these new gift membership options will allow you to do your part to help WARP remain a valuable resource not only for members, but for other world textile enthusiasts.

You, as members, are the very best people to deliver the message of the benefits of WARP membership to others. However, it doesn't all rest with you. Your current WARP board has taken on this mission as well. If you read the annual minutes or attended the annual business meeting, you will know that the Board announced several initiatives designed to increase WARP's visibility as an organization, get the message out about our mission, and ensure that our membership increases to at least 250 in 2013.

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# Member Profile

## *Leslie Grace: Bridging Cultures of the World*

*Candy Meacham*

Leslie Grace owned and operated La Tienda/Folk Art Gallery, a successful Seattle business, for 33 years. She never wrote a business plan nor did she take any business courses. For her, the store/gallery was a path for seeing the world. She led cultural trips to Mexico and continues to do museum consulting.

Leslie's prime interest has always been traditional textiles and ethnographic pieces. She sees in these fabric pieces a tremendous source of pride and identity for their makers. She has a special appreciation for those worn by the maker or purchased and worn by someone in the community.

Starting in Mexico, Leslie moved on to Guatemala and eventually Panama when, in 1962, a customer showed her a Mola. She decided she needed to find the people who did such creative work. Also in the 60s, she took a three-week intensive course in katazome and tsutsugaki, important Japanese rice paste resist techniques, from Keisuke Serizawa, a Japanese National Treasure. These were life-changing events for her and thrust her into the rich world of ethnographic textiles and their makers. Textiles from Central and South America as well as the east, Japan and Indonesia, and Africa were then offered for sale at La Tienda/Folk Art Gallery.

Recently, Leslie was amazed to see a group photo of folks in Rabinal, Guatemala, in which one young woman was wearing the red jasje/ikat skirt that was worn commonly in Rabinal forty plus years ago when she was first there. Rabinal, Baja Verapaz, was an area ravaged by the Guatemalan military in the 1970s and 80s.

Leslie Grace never had a formal education in fiber. Books, museums, and fiber people

themselves have been her teachers. Locally, in the Seattle area, early weaving authors Virginia Harvey and Jean Wilson were personal mentors and were very encouraging in the days before information was readily available about ethnographic textiles. In the 60s, they would borrow pieces from her for their publications and in turn, teach her about weaving techniques. It was an enriching experience for all.

Although Leslie sold La Tienda to her employees over 15 years ago, she continues using the "Beauty of the Hand" to bridge cultures of the world...teaching at the University of Washington, lecturing across the state, and sharing pieces in her personal collection with other textile addicts. Right now she is developing a presentation on the Kuna and hopes to create one on the status attributed to West African strip-woven textiles.

Leslie loves the name of the organization, "Weave a Real Peace" and what it stands for. She noted that "today it appears the word and idea of 'peace' has disappeared from the world vocabulary." She greatly appreciates WARP for keeping the concept and process of 'peace' alive.

If you are visiting Seattle and have a passion for traditional textiles, please email or phone Leslie to see if you can get together. [Lesliegrac@aol.com](mailto:Lesliegrac@aol.com) or 206/323-6668 (landline).

*Writer's note: In 1997 the WARP Annual Meeting was on Whidbey Island, north of Seattle. Leslie first became aware of WARP when she was asked to speak at our meeting.*

*Candy Meacham is an educator, a weaver, and a former WARP board member. She can be reached at [candy.meacham@earthlink.net](mailto:candy.meacham@earthlink.net)*

## Thanks!

The annual meeting program was a success with many positive evaluations and comments from members. This was due in large part to the design of the day and coordination of the speakers provided by Philis Alvic. The moderators for each topical session--Sarah Saulson, Catherine Ellis, and Susan Davis--did a superb job of conducting the Q & A and ensuring the sessions ended on time. Our two Alice Brown Memorial Scholarship winners, Natalia Robinson and Shannon Ludington, gave informative overviews of their studies and research. It was a day filled with overviews of exciting projects and inspiring first hand accounts by WARP members of their work.

These are the panelists to whom the WARP board would like to send a message of gratitude for not only their talks but for the work they do and the time they took to prepare for their meeting presentations: Catharine Ellis, Jackie Abrams, Natalia Robinson, Karen Lohn, Cynthia Alberto, Linda Temple, Gloria Miller, Judi Jetson, Susan Schaefer Davis, Hedy Hollyfield, Mary Anne Wise, Sara Goodman, Marilyn Murphy, Janice Knausenberger, Tara Miller, Sam Brown, and Dorinda Dutcher.

## WARP 'slide show' now in CD format!

Carole writes that the WARP slide show is undergoing some exciting changes. Stay tuned for updates about a new digital format. In the meantime, the regular slide show in CD format is available. Contact Carole at [c57pierce@swcp.com](mailto:c57pierce@swcp.com); 1319 Camino Ecuestre NW, Albuquerque, NM 87107; or at 505/345-9102, to reserve the show.

## Books...

*Textiles from the Andes*, Penelope Dransart & Helen Wolfe. The Trustees of the British Museum, 2011. Part of the Fabric Folios series from the University of Washington Press, this slim volume provides a pictorial tour of Andean textiles from 200 BC to the late 18th century AD. The book provides excellent photos of fiber, spinning and weaving implements, garment fragments, and textile-related details on pottery shards, with brief descriptions of each piece. *Textiles from the Andes* provides an introduction to the culture of the weaving peoples, including divisions of labor, traditions, and textile structures and techniques of the embroidered and woven work throughout Peru, Bolivia, Chile, and Argentina. The value of textiles, “often the most valuable commodity possessed in the Andes,” is explored.

*Young Brides, Old Treasures: Macedonian Embroidered Dress*. Bobbie Sumberg, ed. The Museum of International Folk Art and the Macedonian Arts Council, 2011. From the publisher: “This landmark catalog, with a limited printing of 1500 books, brings together scholarship by Macedonian experts with a museum collection in the United States and outstanding photography to present treasures of Macedonian dress from 1880 to 1950. Essays on embroidery, materials of dress, techniques of production, and hair dressing illuminate the complexities that existed in this small country

at the crossroads of civilizations. The legacy of Macedonian women's hands and minds will live on in this volume for future generations to admire.”

*Textiles: The Whole Story: Uses, Meanings, Significance*, Beverly Gordon. London: Thames and Hudson, 2011. This volume thoroughly explores the folklore, legends, and traditions of textile production and use through the centuries. From the jacket cover: “There are few aspects of our lives—physical, emotional, or spiritual—in which thread and fabrics do not play a notable role. Beverly Gordon reminds us memorably and movingly of the powerful significance of fabric throughout human history.”

*5,000 years of Textile History*, Jennifer Harris, ed. Smithsonian Books re-issued edition, 2011. Most of us are familiar with this book, described as “an authoritative reference and a visual delight, with examples from the Far East to the Americas, from Africa to Scandinavia, and from Egyptian artifacts dating from 3000 BC to the most up-to-date modern craftwork and furnishings.” The new sturdy, larger, paperback edition looks better and is more useable than the original.

Last minute teaser: *Women are Heroes: A Global Project* by JR, text by Marco Berrebi. See if your library has this amazing book!

### Thanks to WARP Donors

*Lisa Honig*

*South Jersey Guild  
of Spinners and  
Handweavers*

*Mary C Woodley*

### More Comments from Annual Meeting

*Like the threads of any great weaving, you first need the WARP to intertwine the many weft threads to create a beautiful story: the fabric of life. And so our inspiring WARP group comes together once a year to complete our fabric of interlacements and connections among ourselves and to share what we are doing throughout the world to keep the fabric of life together for women of all cultures. We are all one fabric.*

Irene Schmoller

*Attending the WARP annual meeting was wonderful for us, to meet such magnificent, smart and effective people. We brought Louise Meyer back to western Colorado with us and had a fabulous time, with all sorts of learning (mainly ecological cooker connections) and both planned and serendipitous meetings.*

Tara Miller & Sam Brown

## *Coded Stories* Tells of Struggles of Mapuche Indians

*Coded Stories*, a documentary film, weaves together contemporary art with issues of indigenous rights to convey the struggle of the Mapuche of Chile to preserve their culture and way of life. The goal of *Coded Stories* is to spread awareness about the plight of the Mapuche, a people whose traditions are under serious threat, and to share their beautiful art and culture with a larger audience.



*Coded Stories* follows artist Guillermo Bert, a Chilean-born, Los Angeles-based artist whose recent work was inspired by the similarities between Mapuche textile patterns and contemporary bar codes (QR codes). Guillermo tells the story of six Mapuche by encoding each of their stories into a barcode which was then woven into a traditional textile by Mapuche weavers. The Mapuche “storytellers” encompass a wide range of Mapuche voices: writers, village elders, farmers, sculptors.

The Pasadena Museum of California Art has committed to exhibit Bert’s coded textiles project in October 2012. For more information, go to <http://codedstories.com/>



## Turkey—Felted Mantles

Kepeneks are the Turkish versions of the felted herders' mantles worn in the Middle East, Afghanistan, Central Asia, the Caucasus, and Eastern Europe. Unlike other felted mantles in the region, the kepenek is sleeveless and sometimes sports a hood. The first time I saw a photo of a Turkish shepherd wearing a ground-length kepenek over his shoulders, it looked so



rigid and cumbersome it reminded me of a toddler wearing a snowsuit, standing stiffly, barely able to move. Lighter kepeneks are more flexible, easier to move in but are not as durable. The bulkiness of the kepeneks can be problematic while the shepherd is at work, which is why, during the day, shepherds often wear shorter mantles that allow unrestricted movement without compromising durability.

Felting a kepenek is a long process, which was extremely arduous in the past, before machines replaced humans in the more labor intensive steps. The felters lay a thick layer of light and fluffy wool in the shape of a blunt T on a reed mat. The wider half of the T (the cross bar) will form the back of the mantle, and the slightly narrower half (the stem of the T) will form the front.

After patting the edges into shape, they sprinkle water on the wool, and then roll the mat up, crushing the wool inside it. Next they place the roll in a kicking machine, which rolls and beats it until the T is loosely felted. After removing the pre-felted roll from the machine, it is unrolled, then folded at the shoulders (where the stem of the T connects with the cross bar

of the blunt T), so that the back (the cross bar) is under the front (the stem).

To form a seamless garment, the the edges of the sides of the front and back are felted together--the felters peel apart the edges of the front, forming two flaps, as you would peel apart pages of a book that are stuck together, then fold the edges of the back in between the flaps.

This is also the point when they may add a hood. The felters then roll up the piece and place it in a machine that rolls and beats it vigorously. They prevent the front from sticking to the back by unrolling it every so often and separating the two layers. The end result is a hollow oblong bag with no opening. Once the felting is completed and the mantle is dry, the opening in the mantle is created by cutting along the hem and up the middle of the front.

Shepherds use ground-length kepeneks to sleep in at night. Like a snowsuit, a kepenek provides protection against the elements, they are water repellent and warm. In fact, the felt's insulating properties protect the shepherd not only from cold but also from heat.

### Resources:

**Nomadic Felts**, by Stephanie Bunn, The British Museum Press

**Felt**, by Willow G. Mullins, Berg Publishers

**Felt: New Directions for an Ancient Craft**, Interweave Press

**Traditional Feltmaking in Turkey: Kece, Kepenek, & Sikke**, Production and Commentary by Janet Willoughby, Ends of the Earth Surviving Traditions Production.

<http://www.turkishculture.org/fabrics-and-patterns/felt-107.htm>

<http://www.thefeltmaker.com/>

*Deborah Brandon is a multi-talented mathematician and former board member. She can be reached at 412/963-7416 or at [brandon@andrew.cmu.edu](mailto:brandon@andrew.cmu.edu)*

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**Social Media** - Katie Simmons maintains a WARP presence on [ravelry.com](http://ravelry.com), the knitting networking site; on Weavevolution, <http://www.weavevolution.com>; and on Facebook. Please send her items to post at [ktd26@hotmail.com](mailto:ktd26@hotmail.com)

# Wari Exhibit at the Cleveland Museum of Art

Hedy Hollyfield

For the first time in North America, the work of the Wari peoples of Peru will be on exhibit at the Cleveland Museum of Art. 'WARI: Lords of the Ancient Andes' will be on display from October 28, 2012 through January 6, 2013. The Wari ruled the ancient highlands of Peru long before the Inca. They had a rich culture of art, including fine textile arts, pottery, and precious ornaments inlaid with gold and silver. Many of these will be on display.

AYNI is a small, not-for-profit organization founded in 2006 by botanist Hedy Hol-

lyfield, anthropologist Barbara Wolff, and educator/artist Kathlyn Avila-Reyes. Ayni is a Quechua word for mutual aid. Ayni aims to preserve cultural patrimony in Peru, and promote social welfare in Andean communities through sponsorship of cultural programs, and through sales of Peruvian art and crafts. AYNI has worked with the Cleveland Museum of Art to make available for sale some modern textiles from the central highlands of Peru. Three of the weavers that AYNI works with may attend in person to offer weaving and dyeing workshops during this exhibition, depending on the success of their visa applications. Read more at <http://www.clevelandart.org/visit/Exhibitions.aspx> or [www.ayni-usa.org](http://www.ayni-usa.org)

Hedy can be reached at [hedy\\_w@yahoo.com](mailto:hedy_w@yahoo.com).



*Bag with Human Face (detail), c. 600–1000. Andes, Wari.*

## More New Members

Kim Rosner  
48 Thompson Circle  
Newark, DE 19711  
[misskimfashion@gmail.com](mailto:misskimfashion@gmail.com)

Emma Sioloriak  
731 Queen Road  
Collegeville, PA 19426  
610/409-9691 (h)  
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[sidoriak@udel.edu](mailto:sidoriak@udel.edu)  
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Susie Strauss  
2726 Highland Court South  
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Jessica Zuzack  
1868 Stoughton Road  
Slippery Rock, PA 16057  
[zuzack3320@philau.edu](mailto:zuzack3320@philau.edu)

## Reviving Natural Dye Methods a Worldwide Effort

*continued from page 12*

Most compelling was the story Dorinda Dutcher told about a group of weavers she works with in Bolivia through Project Artesania Zona Andina (PAZA). When one of the Bolivian weavers couldn't afford to purchase chemical dyes, she began using local plants. This initiated a return to the use of natural colorants by the entire community of weavers. Dorinda's display of their work was an arresting picture of color coordination and what is possible with these "found" colors.

As more textile artists are learning the art and the science of natural dyes, the processes and techniques of application improve and the use of agriculturally based dyes becomes a

viable approach. This natural dye resurgence is taking place among artists, artisans, agriculturalists, in textile study programs, and even in selected aspects of the fashion industry.

Currently, Catharine Ellis and Sara Goodman, who have studied natural dyeing with Michel Garcia of France, are making plans to work with Mayan Hands to help introduce effective mordanting practices and natural dyeing of cotton yarns in Guatemala.

### Resources:

<http://maiwahandprints.blogspot.com>  
[www.goodweave.org](http://www.goodweave.org)  
[www.pazabolivia.org](http://www.pazabolivia.org)

**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, and the endowment fund, and an addressed envelope. Please return your dues and donations as quickly as possible to prevent costs of future mailings. Thanks!*



# Upcoming Events

The first symposium in **support of establishing of a Knitting Heritage Museum** will be held in Madison, WI from November 8-10, 2012. This symposium is intended for textile curators, conservators and collectors, educators, designers, industry representatives, passionate practitioners, and anyone who has ever thought that knitting and crochet deserved a museum, but didn't know where to start. For more information, go to <http://knittingheritagemuseum.wordpress.com/>

**Tinkuy de Tejedores** (A Gathering of Weavers), in Cusco, Peru, will be from November 13-15, 2013. The web site for Andean Textile Arts is <http://andeantextilearts.com/>

# Travel Opportunities...

**Offered by the Santa Fe International Folk Art Market**

**Passport to Folk Art** – Morocco: Casablanca, Fez, Erg Chebbi, Ouarzazate, Marrakech, El Jadida; April 1-10, 2013. For more information, visit <http://www.bjadventures.com/morocco2013/morocco2013.html>

**Passport to Folk Art** – India: Mumbai, Bhuj, Gondal, Ahmedabad, Jaipur, Delhi. November 24-December 7, 2012. For more information, visit <http://www.bjadventures.com/india/documents/2NDTRIPINDIAITINERARY.pdf>

**Offered by Botanical Colors**

Noted Japanese textile artist John Marshall and Kathy Hattori of Botanical Colors have teamed up to organize a **textile learning tour of France** in October 2013. The highlight of the tour will be a textile workshop in Provence taught by John and featuring the famous pigments of Southern France - all with a Japanese twist. For more information, contact Kathy at [botanicalcolors@gmail.com](mailto:botanicalcolors@gmail.com)

**Offered by Nobel Journeys**

**Morocco:** "Opening Doors" May 18-June 1, 2013 Led by Dr. Susan Davis & Joan Noble 15 days, \$3,785 pp in double, land only. An in-depth journey through this fascinating and welcoming country; private visits to Susan's colleagues and friends in their villages, weaving coops, homes; enjoy souks and great shopping opportunities, as well as seeing all major sites --including the gorgeous Sahara! See full itin-

[www.noblejourneys.com](http://www.noblejourneys.com) or [www.marrakeshexpress.org](http://www.marrakeshexpress.org) [index.htm](http://index.htm) The 2013 information is not posted yet, but you can see what the 2010 event was like in the section on Tinkuy.

The **Fair Trade Federation Annual Conference 2013** will be in Raleigh, NC from May 1-3 (Wednesday - Friday). For more information [www.fairtradefederation.org/conference](http://www.fairtradefederation.org/conference)

The **2013 Santa Fe Folk Art Market** will be July 12-14, 2013. Applications for Market participants are due before October 1, 2012. For more information about the application process go to <http://www.folkartmarket.org/apply/>

ery at [www.noblejourneys.com](http://www.noblejourneys.com) Contact Joan at 800/566-9228 [joan@noblejourneys.com](mailto:joan@noblejourneys.com) or Susan at [sdavis@uslink.com](mailto:sdavis@uslink.com), [www.marrakeshexpress.org](http://www.marrakeshexpress.org).

**Morocco:** "Textile Arts in Morocco" June 2-10, 2013 Led by Dr. Susan Davis - 9 days, \$2,350 pp in double, land only. Fes and Marrakech, focus on classic and contemporary textiles, workshop; visit major sites, souks, meet local artisans, great shopping opportunities. See full itinerary at [www.noblejourneys.com](http://www.noblejourneys.com) or Susan's website [www.marrakeshexpress.com](http://www.marrakeshexpress.com). Contact Joan Noble at 800/566-9228 or [joan@noblejourneys.com](mailto:joan@noblejourneys.com); Susan can be reached at [sdavis@uslink.com](mailto:sdavis@uslink.com).

**Thailand & Laos** "Textiles at Their Source" January 23-February 9, 2013 Led by Jo Smith, co-owner of Ock Pop Tok coop (a textile design social enterprise) [www.ockpoptok.com](http://www.ockpoptok.com) & Joan Noble. 17 days, \$4,595 pp in double, land only. Hill tribes, remote villages, workshops, Mekong River cruise, private collections, charming hotels, private transportation. Optional extension Angkor Wat, Cambodia. See full itinerary at [www.noblejourneys.com](http://www.noblejourneys.com). Contact Joan Noble at 800/566-9228 or [joan@noblejourneys.com](mailto:joan@noblejourneys.com)

**Offered by the Textile Society of America**

**TSA Spring Tour to Uzbekistan** April 17-May 2, with Tour Extension to Kyrgyzstan May 2-May 6, 2013. For more information contact: Mary Connors 415/482-8035, email: [khamming88@yahoo.com](mailto:khamming88@yahoo.com); Trish Daly 415/750-3627 email: [TAC@FAMSF.org](mailto:TAC@FAMSF.org)

## More information coming soon...

Plans for WARP's 2013 Annual Meeting are well underway. The meeting will be held in New England in May or June. Stay tuned...

## Resource for West African Textiles and Information

Duncan Clarke's Adire African Textiles is a London based gallery dedicated to exploring the vintage textile traditions of sub-Saharan Africa. Clarke, the author of *Art of African Textiles*, works with a network of partners throughout West Africa to source exceptional museum quality textiles for clients worldwide that include leading museums, private collectors, and interior designers. His gallery is located in Alfie's Market, Church Street, Marylebone, in London. <http://www.adireafricantextiles.com/>

# Gilbert "Bobbo" Ahiagble: 1944-2012

Louise Meyer

## Textile Museum Exhibits

### Current Exhibits

Dragons, Nagas, and Creatures of the Deep  
February 3, 2012 through  
January 6, 2013

### Online Exhibitions

Green: the Color and the Cause

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, go to [www.textilemuseum.org/](http://www.textilemuseum.org/)

Master Weaver Gilbert Ahiagble, best known as Bobbo passed away on July 10th. His weaving skills fascinated textile experts and children alike at the hundreds of demonstrations and workshops he gave all over the USA, in Ivory Coast, in Switzerland and most recently in New Zealand. In 1975, on his first US tour, he was invited as artist-in-residence by the Museum of African Art, then a private museum.

Thereafter he returned many times to teach teachers, curators, and the general public at the National Museum of African Art, Smithsonian Institution. He had the unique gift of bringing the language of cloth to life, to tell the story associated with each warp, every motif, to show how the cloth is worn and explain on what occasions, e.g. funeral, baptism, or wedding this or that wrapper would be chosen.

Bobbo was born into a family of Master Weavers of Ewe Kente cloth in the town of Agbozume, located in the Volta region near the border of Togo, still one of the most famous textile markets in Ghana. His legacy lives on through his sons who are, in their own right, Master Weavers. His son Bobbo Chapuchi lives in Washington, DC and continues to give workshops and demonstrations in the Washington, DC metropolitan area, often accompanied by his older brother, Solomon Grandy. Another son, Dennis Ahiagble, authored the book *Pride of Ewe Kente Weaving* and is currently teaching in the UK.

I met Bobbo in 1975 while working at the Museum of African Art. We became

good friends, he always addressed me as Big Sister. When I moved to the Ivory Coast, the year after we met, it was my goal to keep high quality African strip cloth weaving alive. I accomplished my goal by assisting weavers and spinners in the northern Sahel region to establish the Union of Craft Cooperatives of the North (UGAN).

The first cultural exchange between Bobbo and the UGAN weavers occurred



*One of Bobbo's sons weaving Ewe Kente cloth in Denu, Ghana*

when Bobbo exhibited in Abidjan. Although one spoke French and the other English, they communicated through the language of cloth! Some years later (1998), UGAN's president, Amidou Coulibaly, and Bobbo gave workshops under the trees at Agnes Scott College, part of the Handweavers Guild of America (HGA) Convention in Atlanta, GA. Each had virtually recreated an African weaving village!

For updates, go to Bobbo's webpage at <http://www.africancraft.com/artist/bobbo>

Louise Meyer can be reached at [louise@afriancraft.com](mailto:louise@afriancraft.com)

## More Comments from Annual Meeting

*This was the second WARP meeting that I attended although I've been a member for many years. I especially enjoyed hearing about the projects that members are involved in. I met Dorinda Dutcher last year and it was wonderful to hear that the WARP network has worked to help her project in Bolivia thrive. It was fun to tour the Schacht Spindle Company and see how the equipment I use as a weaver is made and meet the people behind the products. Margaret Zeps*

*Where else can one encounter instant camaraderie with kindred fiber activists who work from the heart? Thank you WARP and everyone who participated in the annual meeting for another extraordinary experience. I'm returning to Bolivia with a lighter heart thanks to the four inspirational days and PAZA's growing support network. Dorinda Dutcher, [www.pazabolivia.org](http://www.pazabolivia.org)*

# An Exchange of Cultures and Traditions

continued from page 1

Susan wondered about the feasibility of introducing other types of looms to the Borucans. Although she is not a weaver, Susan researched and built a loom herself, relying heavily on Edward F. Worst's *Weaving with Foot-Power Looms*, and *Learning to Weave*, by Deborah Chandler. Susan says there are many things she'll do differently next time, but Marina, the master weaver of the Borucans, was excited and ready to attack a different type of weaving. She was interested in weaving faster, making finer cloth, and having the ability to weave wider widths. Every time she comes to practice, Marina brings another daughter to learn...so far five students representing three generations are learning to weave on the loom.

While in Guatemala, the women also visited Asociacion de Mujeres en Colores Botanico (Association of Women using Natural Dyes). One woman, Socorro, is 60 years old and has received a gold medal from the president of Guatemala for outstanding



artisanship. She and Mariana talked for two hours about the natural dyeing process, the herbs, seeds, leaves, barks, ash, and shell that they use for dyeing, and what their grandmothers used--Susan describes it as "a National Geographic moment!" Marina said she had no idea that someone else used the same dyeing processes. The cotton in Guatemala is a different variety than in Costa Rica and produces a finer yarn with more tensile strength. Marina took some seeds

to try and grow this cotton in Costa Rica. The group visited Panajachel, where Marina and her daughters could see the different products that are sold there and get ideas for different products that they could produce. They also visited Thirteen Threads, a center for the different Mayan groups to bring their goods for distribution to various sellers in the U.S and Europe.



This trip was a dream come true, and Susan and the Borucan weavers have already started on next year's dream--to be accepted into the Santa Fe Folk Art Market in July 2013. The Borucans will be submitting samples from their backstrap looms and the masks, both traditional forms of making a living, and introducing the new products from the floor loom that will become part of their tradition in the years to come.

The women are continuing work on the loom, setting up their own designs and projects from start to finish. After visiting San Juan, where the floor looms had only two pedals, Borucans Marina, Adriana, and Idania realized that their loom, with six pedals, could produce unlimited patterns.

Susan wants to make two more looms, and when they were in San Juan she bought two reeds a bit wider (42 inches, one 18 epi and one 20 epi), so the village will then have three floor looms. Susan hopes that eventually, the Borucans will make their own looms.

For more information about the Borucan people, go to [www.boruca.org](http://www.boruca.org). Susan can be reached at [pacificedge@racsa.co.cr](mailto:pacificedge@racsa.co.cr).

## Host a Holiday Fair Trade Sale for WARP

UPAVIM ([www.UPAVIM.org](http://www.UPAVIM.org)) and Mayan Hands ([www.mayanhands.org](http://www.mayanhands.org)) are generously allowing WARP members to host a fair trade sale in their communities, with 40% of the profits going to WARP. Either as a stand-alone event or in conjunction with a showing the WARP slide show, it's a great way to share information about weaving cooperatives, fair trade, and WARP.

Contact UPAVIM Crafts and Mayan Hands via Kathleen Balogh, Consignment Coordinator for UPAVIM and MH at 301/515-5911 or [Kathleen@upavim-mayanhands.org](mailto: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. Kathleen will send the "profits" to WARP.

That's all there is to it!

### WARP Brochures Available

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



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

**Host a Holiday Fair Trade Sale to Benefit WARP (see page 11)**

**Reviving Natural Dye Methods a Worldwide Effort**

*Catharine Ellis and Sara Goodman*

During the recent WARP conference in Boulder, CO the use of natural dyes was talked about many times. The plant and insect based dyes have a very long history, so why are we still “discovering” them? Chemical dyes replaced natural colorants in many regions around the world after the mid 19th



*Maiwa Natural Dye Masterclass, West Bengal, India photo by Catharine Ellis*

century. They were introduced and then embraced because they required less labor, provided a fuller range of colors, and were relatively affordable.

Over time we have learned that the manufactured chemical dyes are often polluting and expensive. Do we really need a full range of color afforded by the use of manufactured chemicals, or is it enough to use a few locally available dye sources that reflect the place from which they come?

In many cases dyers need to re-learn how to use natural colorants again as the information has been lost over time.

During the WARP members’ presentations ,Catharine Ellis told about the Maiwa Handprints Natural Dye Master Class in India, where 20 master dyers from all over India and Ethiopia came



*Cesaria Delgad, Independencia, Bolivia. Photo by Dorinda Dutcher*

together in West Bengal to learn from dyer/chemist Michel Garcia of France. Sara Goodman shared the work of the Goodweave Foundation in South Asia and her own recent venture into carpet design and the manufacturing of Nepali-made pile carpets using naturally dyed wool. Natalia Robinson, a scholarship recipient from Evergreen State College, shared her experiences learning of natural dyes in Guatemala.



*Sara Goodman's carpets being woven in Nepal*

*continued on page 8*