

# WARP



WEAVE A REAL PEACE

Volume 16, Number 1

Spring 2009

## *Weaving in Kenya with Floor Looms*

*Janice G. Knausenberger*

I have had been privileged to live in Kenya for the past nine years, and to work with local basketry and loom weavers. The number of traditional basket weavers in Kenya is in the thousands since each tribe has one or more basket styles and associated techniques. The number of tapestry and kikoy (cloth) weavers ranges from 300 to 500 active weavers. To the best of my knowledge, loom weaving really took off shortly after independence in 1963, when the Scandinavians brought in counter-march looms. Frame looms for tapestries seemed to have begun around this time also, but I won't address tapestry and basket weaving here.



*David (white coat), kikoy weavers and students, Janice (white hair) at Beacon of Hope new training facility. This is a large facility.*

There are many large four shaft counter-march looms produced in Kenya, to varying degrees of precision. These are copies of the looms brought from Denmark and Sweden. Most pieces woven on these looms use cotton which is spun in one of two local factories. Most cotton is imported from Tanzania. Local Dorpa sheep provide the fleece for the wool for the tapestries and woolen scarves.

Weavers either weave in their homes or in a center which is often not identifiable from the outside. Connecting with these individuals takes time, trust, and mutual respect since theft of ideas is rampant here. The conditions under which many weave are quite harsh. There are also larger, more visible weaving centers scattered around the country. Kenya Weaverbird Ltd., owned and run by Jacqueline Resley in Nairobi, continues to maintain the highest standards in the handweaving industry here. Their outlet also sells only the best from the other Kenyan weavers. A recent push by the Kenyan Government to establish a massive yardage weaving production unit in Eldoret with fly-shuttle looms, for clothing for export, is still in its early stages.



*A typical small (3 loom) weaving center in Nairobi.*

### *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.*

*continued on page 12*

## *From the WARP Office...*

*Cheryl Musch, Interim Administrative Coordinator*

I'm very pleased to let you know that WARP has hired a new administrative coordinator—Judy Allen. Judy has been a member since 2006 when she visited WARP's booth at Convergence in Grand Rapids. She is based in South Hadley, MA, and will be training and taking over the position on March 1.

Judy will be attending our annual meeting, and we and the board look forward to meeting all of you who will be attending. For me, these meetings are the best place to learn what WARP is all about and to make connections with our diverse and interesting members. Once again we're having our silent auction of gently-used apparel and other textiles. If you won't be at the meeting, you can still participate by sending items for the auction (see page 3).

Also, I want to remind you that WARP renewal information is in the mail. It's important that you remember to renew. As WARP grows, it is no longer possible for us to check that each member has renewed. Sometimes members notice part way through the year that they're no longer getting newsletters. If your label has the year 2008, you need to renew to be a member in 2009.

### **WARP**

#### **Governing Board**

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Term expires 2009

#### **Interim Administrative Coordinator**

Cheryl Musch  
[info@weavearealpeace.org](mailto:info@weavearealpeace.org)

*---clip and save---*

## **2009 Publication Information**

### **Projected deadlines for receipt of copy -**

**Volume 16** (check page 4 of each issue to confirm deadline for next issue):

V16N2 - Summer WARP newsletter - **May 8, 2009.**

V16N3 - Fall WARP newsletter - **August 14, 2009.**

V16N4 - Winter WARP newsletter - **November 6, 2009.**

Newsletters are normally mailed 10-14 days after copy deadline dates.

### **Author Guidelines**

#### **Length of articles**

Because of the format of the WARP newsletter, articles can typically be **no more than 400 words (with photos) or 500 words (without photos)**. If impossible to meet these limitations, please communicate with the editor to explore options **prior** to submitting an article for publication.

#### **Photos or other graphics**

Submit as .jpg or .tif files, saved at 300 dpi

*Contributions of unsolicited articles that meet publication guidelines are encouraged.  
Please email articles to [LGTemple@juno.com](mailto:LGTemple@juno.com)*

## ***2009 Annual Business Meeting Agenda***

The 2009 WARP Annual Meeting, to be held at The Welcoming Place Visitors' Center at the Mennonite Central Committee Offices in Akron, PA from March 13-15, has reached maximum attendance capacity. The Summer issue of the newsletter will provide a complete report of the meeting.

### ***WARP 2009 Annual Business Meeting - Agenda*** Sunday, March 15 - Akron, PA

- Presentation and request for approval of 2008 Minutes
- Discussion of year's activities
- Presentation and request for approval of 2008 Financial Report
- Election of Board Members
- Report from Special Interest Group meetings
- Plans for coming year, including 2010 meeting
- Old Business
- New Business
- Other Business

Send additions or corrections to the Agenda to Linda Temple  
(LGTemple@juno.com).

## ***Marketplace: Great Opportunity to Sell New Items and to Recycle Gently Used Ethnic Textiles***

As in the past, the WARP Annual Meeting will have space for the popular International Marketplace, which provides an opportunity to sell handcrafts from the communities that many of us support. If you are interested in participating in Marketplace and will be attending the meeting, you can bring merchandise with you (if you did not note your need for Marketplace space on your registration form, please get in touch with Adrienne Sloane). If you are not attending the meeting, you will need to make arrangements to have your items available for sale through another vendor. Adrienne can provide names and contact information. WARP requests 10% of total sales from each vendor.

We will once again include a "Recycle-Your-Gently Used Ethnic Textiles" silent auction at Marketplace this year, with proceeds to benefit WARP. If you have clothing or other textiles in good condition, please bring them with you to donate to the auction. If you aren't coming to the meeting, you can mail donations to the conference site. Please have your items clearly marked as auction items, with a suggested starting bid. Mail them WARP Meeting, c/o Tina Mast Burnett, Mennonite Central Committee, 21 S. 12th Street, P.O. Box 500, Akron, PA 17501-0500.

We hope you will participate in the silent auction, whether you can be present or not. The conclusion of bidding is fun and exciting for all, and the auction is a successful fundraiser for WARP.

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

If you would like copies of WARP's brochure to distribute to your guild or at local conferences, please contact Cheryl Musch in the WARP office (contact information at left).

## ***You can help WARP by***

### ***...providing financial support for the:***

- Operating fund (includes staff salary, listserv and website costs, and WARP publications—the newsletter, brochure, and directory)
- Scholarship fund
- Sister Memberships
- Endowment fund

### ***...volunteering to:***

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

If you are interested in any of these financial or volunteer opportunities, contact Cheryl Musch at [info@weavearealpeace.org](mailto:info@weavearealpeace.org)



**WARP Newsletter**

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Editor: Linda Temple

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WARP

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

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

The deadline for  
contributions to the  
Summer 2009 WARP  
newsletter is **May 8, 2009**.

Send articles and  
correspondence for  
the newsletter to:

Linda Temple  
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Oklahoma City, OK 73111

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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.

***Member Profile***

***Mary Joan Ferrara-Marsland:  
Working for Weavers***

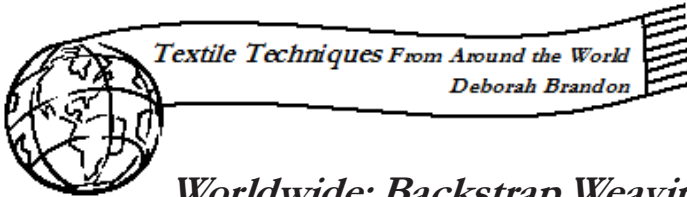
Mary Joan Ferrara-Marsland, currently of Boyds, MD, majored in art in college, but her real passion was weaving. As a child, she worked on handmade wood frame looms, and when she was 12, she won the Maryland State Award for a macrame wall hanging. In college, she met her first treadle loom and soon after spent a semester in Pittsburgh, PA, apprenticed to a production weaver. Later she moved to California and worked with a weaver who concentrated on handspuns and natural dyes. Despite these hands-on experiences, she was not confident in her weaving skills and eventually made her way to the John C. Campbell Folk School, where she was a work-study student. For a while, she grappled with entering graduate school but instead decided to pursue the Production Crafts Program in Textiles at Haywood Community College, a decision she has never regretted. The two-year program made her a more confident and versatile weaver and, while still a student, she won several awards in area shows and joined the Southern Highland Crafts Guild.

After earning her diploma, she was on the move again, this time headed for Indiana where she was hired by a retired Purdue University professor to help set up a weaving business. She was not satisfied in that position, and after a year decided it was time to pursue one of her dreams: joining the Peace Corps. This adventure sent her to Botswana, where she taught weaving to adults with disabilities. There, she also met her husband, who worked for the Botswana government in education. Five years later, in 1994, the two left for the UK, where her husband earned his masters degree, and then they ended up in the States.

At this point, Mary Joan began the job she still holds today: marketing and distributing for UPAVIM (United for a Better Life) and Mayan Hands, both Fair Trade organizations dedicated to helping women sell their handwovens and other crafts ([www.upavimcrafts.org](http://www.upavimcrafts.org) and [www.mayanhands.org](http://www.mayanhands.org)). Even though she works for the betterment of weavers, Mary Joan herself actually stopped weaving in 1989, preferring instead to utilize her skills and knowledge to promote the production and marketing ends of the craft.

While she was preparing to leave for the Peace Corps in 1989, Mary Joan read in *Handwoven* that Deborah Chandler was doing the same. She wrote Deborah and told her of their mutual interests, and the two have stayed in touch. During their early correspondence, Chandler told her about the formation of WARP, and by then Mary Joan's passion was beginning to shift from American crafts to ethnic and international crafts. She felt compelled to join. You can contact Mary Joan at [mary@upavim-mayanhands.org](mailto:mary@upavim-mayanhands.org).

*Pegi Bevins is a freelance writer and editor of products for language arts classrooms and an author of two children's novels. She can be reached at [prbevins@netins.net](mailto:prbevins@netins.net).*



## Worldwide: Backstrap Weaving

The backstrap loom (a.k.a. body-tensioned loom) is one of the simplest looms used by indigenous weavers. The backstrap refers to a strap that fits around the back of the weaver's mid-section. In the front, the strap is attached to the loom's breast beam. The warp is then usually strung between a stationary object and the breast beam, and the tension on the warp is set by the weaver leaning against the strap. Backstrap looms vary in different parts of the world, in their construction (e.g. the material that the strap is made of, whether the warp is continuous or discontinuous, etc), as well as in the particulars of the position of the weaver relative to the loom.

In Central and South America (e.g. Peru, Mexico, and Guatemala), and in isolated pockets in Asia, the weaver either kneels or sits in front of the loom, and the back beam is tied to a tree, a pole, or a similar standing object. Control over the tension on the warp is obtained by the weaver leaning back. Of all the versions of the backstrap looms (that have back beams), this version is by far the easiest one to transport and set up.



relief print by  
Marilyn Anderson

In most places in Southeast Asia where backstrap looms are used, the weaver usually sits upright, her legs outstretched, feet braced against the back beam. Thus, by leaning against the strap while bracing her feet, the weaver gains additional control over the tension. In some places in Asia, the back beam is held firmly in place (e.g. in Bhutan, where the back beam is part of a frame that is anchored to a wall, and in Indonesia, where the beam fits between a pair of fixed supports). However, in other places (e.g. Laos and Vietnam), the back beam is not attached to a stationary object, and is held in place by the weaver leaning backward, while her feet are braced against the unsupported back beam. Thus, in addition to playing the role of a tensioning device, the weaver also constitutes an essential part of the frame of the loom.

Some backstrap looms have no back beams. In such looms, the warp threads are knotted together and the knot is tied to a stationary object. Looms with very narrow warps have no need for a back beam, e.g. in many belt looms, or in tablet weaving. However, when the finished fabric is wider, a device that spreads out the warp threads helps maintain an even tension. In most backstrap looms the back beam plays that role, however in Ainu looms in Japan, a bamboo reed, that hangs behind the heddle bars is used. Similarly to most Asian backstrap weavers, the Ainu weaver sits with outstretched legs. But instead of bracing her feet against the (nonexistent) back beam, she rests her feet against the reed.

*continued on page 10*

### Weave A Real Peace

Membership Information

#### 2009 Annual Dues

- \* \$35 - Individual, U.S. and Canada
- \* \$40 - Individual, international and sister memberships
- \* Simple living - Choose an amount you can live with
- \* \$50 - Group/supporting
- \* \$100+ - Patron/donor

All memberships are based on the calendar year and expire on December 31.

Members receive all publications for the year joined.

Members receive an annual Membership Directory, a quarterly newsletter, and can participate in the WARP listserv.

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

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

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

or visit the website at  
[weavearealpeace.org](http://weavearealpeace.org)

## ***The Advocacy Project Supports Social Justice through Weaving in Guatemala***

**Heidi McKinnon**

As a child during the internal conflict in Guatemala, Martina Osorio experienced unimaginable trauma. She was one of 13 children in her family before the 1982 massacres in her village of Río Negro that killed 107 children and 77 women. Six of her siblings and both of her parents were murdered between 1981 and 1982. Today Martina works as a health promoter and weaver in the resettlement village of Pacux, in Rabinal, Baja Verapaz, and has several children of her own.



**Martina Osorio**

Since 2003, The Advocacy Project (AP) has been working on behalf of women like Martina through a partnership with a grassroots Mayan NGO called ADIVIMA. ADIVIMA supports widows and survivors of the internal conflict through economic, educational, legal and social justice programs in central Guatemala. AP's role has historically been to provide information communication tools (websites, blogging tools, press releases, IT assistance) to ADIVIMA that would support and promote their social justice goals within Guatemala.

In 2008, AP and ADIVIMA developed new programs to support economic development in communities affected by violence and displacement. The first collaborative project involved the design and weaving of the first Río Negro Memorial Quilt (see page 9). Martina and 14 other women from Pacux who were affected by that devastating massacre joined to commemorate this event and to organize into a weaving cooperative along with women from over 20 other regional communities who were affected by displacement in the early 1980s.

In February 2009, AP and ADIVIMA will begin a partnership with The Crafts Center at CHF International to implement our plans for the *Lik Chom* weaving cooperative. Among planned projects will be a series of artisanal and agricultural workshops with an eye toward reviving lost weaving, spinning and dyeing skills; the reintroduction of heirloom and naturally-colored cotton production; and use and the cultivation of traditional dye gardens. In addition, a range of business development and empowerment workshops are being discussed in conjunction with psycho-social support for weavers and their families. AP will support the *Lik Chom* cooperative and other economic development initiatives with ADIVIMA through a targeted partnership over the next two years. If all goes well, a small *Lik Chom* product line will be available by late 2010.

**Heidi McKinnon is a Peace Fellow with the Advocacy Project (<http://www.advocacynet.org>). She can be reached at [hmckinnong@advocacynet.org](mailto:hmckinnong@advocacynet.org)**

### ***WARP T-Shirts and Scarves***

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

Hand-dyed 100% silk scarves (8" by 54") discharged with the WARP logo, available in navy, burgundy, orange, and brown, \$20

***All proceeds go to WARP.***

To order, contact Deborah Brandon at 412/268-2552 or by email at [brandon@andrew.cmu.edu](mailto:brandon@andrew.cmu.edu)

### ***WARP Slide Show Available***

Schedule a WARP slide show presentation for your guild now by contacting Carole Pierce, [cpierce@mis.net](mailto:cpierce@mis.net)

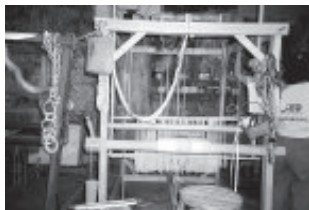
## *The Sinamay Loom of the Philippines*

*Libby Hoffman*

My introduction to the sinamay loom, which is used to produce abaca cloth, was as a volunteer to a private enterprise in the southern Philippines that produces, buys, and markets handwoven abaca cloth.

The abaca plant is a renewal resource. It is a member of the hemp family. The fibre is stripped into very fine strands about three feet in length. It is brought to the weavers by women who have knotted and wrapped the single strands into coils.

Looms are made by the village carpenter using local wood and bamboo. The sinamay loom has two harnesses and an overhead beater. It is approximately six feet deep, three feet wide, and six feet tall. The front beam of the loom is also part of the brake system. It extends beyond the loom. There is a notch on the beam into which a peg is inserted. The peg is used to tighten or advance the warp.



Rollers for the harnesses are large pieces of bamboo that rest on the upper frame of the loom. The harnesses are a smaller diameter bamboo. Using abaca rope, each harness wraps around a roller, and ties to a long bamboo treadle. The heddles, which are made by women of the village from a loosely twisted string, are tied directly to the upper and lower frame of the harness.

The warping board is two posts about eight feet apart. The warp is strung over a line that provides tension, then wrapped around nails which are used as the pegs. The cross is made using pieces of bamboo that are clamped to a chair. The warps are long and vary in width, with fourteen inches being the norm.

The new warp passes over the top of the loom and is knotted to the previous warp. The weaver's thumbnail is their reed hook. The reed is a commercial product, usually seventeen ends per inch. The balance of the warp is in a bag. It is tightly knotted to a front post and rests on a hook. The knot is released in order to advance the warp and then re-tied. There is no separating material between the layers of advancing cloth.

Abaca cloth is a historical textile that at one time clothed the people of the region. The purpose may have changed, but it continues to be a mainstay for rural areas.

*Libby writes: "Textiles have been a part of my world for as long as I can remember. I well recall wearing hand made clothing. I have a collection from the early 20<sup>th</sup> century of baskets that my grandmother exchanged with the native people of the west coast for tea, sugar, and cotton goods. I have a broad interest in weaving, especially the efforts of women of the underdeveloped countries who work with fibre as a means to support their families." She can be reached at [elizabeth.hoffman@sympatico.ca](mailto:elizabeth.hoffman@sympatico.ca)*

### **Know of Potential Sister Members?**

WARP is always seeking new Sister Members, Currently, WARP members are sponsoring memberships for groups in Lesotho, Pakistan, India, Kenya, Nigeria, Japan, Bolivia, Thailand, and India. If you know of a group you would like to recommend for a Sister Membership, please contact Cheryl Musch at [info@weavearealpeace.org](mailto:info@weavearealpeace.org)

***Return your WARP renewal form today!***

## Efforts Continue to Eliminate Child Labor

Carmen K. Iezzi, Executive Director, Fair Trade Federation

While there are many new developments in the world of Fair Trade to celebrate in 2009, it is also important to look back at key milestones in the search for global economic justice.



This year, we mark the 10th anniversary of the International Labor Organization (ILO)'s Convention 182 on the Worst Forms of Child Labor. Signed on June 1, 1999, the agreement is the only unanimous convention ever adopted by the ILO, according to UNICEF.

ILO 182 recognizes that "child labor is, to a great extent, caused by poverty and that the long-term solution lies in sustained economic growth leading to social progress."

Despite global agreement on this tragedy, many of the "worst forms" (slavery, trafficking, debt bondage, child prostitution, and others) persist. A few years ago, more than 250 million children—nearly the equivalent of the population of the United States—were engaged in child labor worldwide. Current estimates show that progress is being made and "only" 218 million children suffer such a fate today.

At a recent event honoring Senator Tom Harkin on Capitol Hill, Kailash Satyarthi, founder of Rugmark International and Chair of the Global March against Child Labor, began his remarks by recalling the day he met the Senator: "I had just freed twelve children from bondage and I was returning home..." While simple and humble, his remark demonstrates the power of an individual to radically change lives.

In the face of a statement and such a man, it is easy to feel powerless and disconnected if we cannot perform similar feats. Yet, we all have the ability to combat, even end, modern slavery. In each consumer choice that we make, we can combat the worst forms of human treatment and create the social progress envisioned by ILO 182.

Several Fair Trade organizations make it easy for us to combat modern slavery:

- Trade As One ([www.tradeasone.com](http://www.tradeasone.com))—In support of the *Not For Sale* Campaign that combats human trafficking, Trade as One offers products made by former victims of human trafficking at their home, office, faith-based, and other events.

- Freeset Bags ([www.freesetbags.com](http://www.freesetbags.com))—Working with recovering victims of sex trafficking, Freeset works to give Indian women the choice to work decent hours for decent pay, to re-establish her dignity in her community, and to learn to read and write by selling their handbags and conference.

- Fair Trade Sports ([www.fairtradesports.com](http://www.fairtradesports.com))—FTS combats slave labor in the sports equipment industry by offering Fair Trade Certified footballs, soccer balls, volleyballs, and other items.

Other Fair Trade organizations working to eliminate child labor are listed in sidebar.

Through these efforts, we can all contribute to long-term social progress and redress the enslavement and mistreatment of others, particularly children, that is still so alive today.

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

To learn more about legislative and public campaigns to combat slavery, visit the following resources:

- International Program on the Elimination of Child Labor ([www.ilo.org/ipec/](http://www.ilo.org/ipec/)) - IPEC works toward the progressive elimination of child labor.

With operations in 88 countries, IPEC is the largest program of its kind globally and the biggest single program of the ILO.

- Global Exchange *Sweet Smarts* Campaign ([www.globalexchange.org/cocoa/](http://www.globalexchange.org/cocoa/)) – A campaign to combat the abusive labor conditions in West Africa's cocoa fields through public advocacy and the education of young North American consumers.

- *Not for Sale* Campaign ([www.notforsalecampaign.org/](http://www.notforsalecampaign.org/)) – A campaign of students, entrepreneurs, artists, people of faith, athletes, law enforcement officers, politicians, social workers, and many others to end human trafficking & slavery

- *Most Beautiful Rug* Campaign ([www.rugmark.org](http://www.rugmark.org)) – Designed to put an end to the exploitation of children in the carpet industry in South Asia by educating consumers, interior designers, and industry representatives about child-labor-free rugs.



## Río Negro Memorial Textile

Heidi McKinnon

In August 2008, The Advocacy Project (see page 6) began to work with the newly formed *Lik Chom* weaving cooperative in Baja Verapaz, Guatemala, to develop the first Río Negro Memorial Textile. This first in a series of memorial textiles is a collaborative project between The Advocacy Project, our partner organization ADIVIMA, and weavers from the resettlement village of Pacux in Rabinal, Baja Verapaz, Guatemala, who were displaced by the construction of Chixoy Dam in the early 1980s.

Fifteen weavers wove textiles to commemorate family members who died during a series of genocidal massacres perpetrated by the Guatemalan Army near the Maya Achí village of Río Negro that killed nearly 500 people between 1981 and 1982. These attacks in the Chixoy River Basin took place during the internal conflict in Guatemala and are directly attributable to the construction of the Chixoy Dam, which currently supplies 40% of Guatemala's energy needs. Twenty-eight villages were affected by Chixoy Dam and more than 13,000 people are currently displaced. Thirty years later, these communities live in desperate poverty and have still not been compensated for their loss of land, lives, and livelihood.

Most of the massacre victims commemorated in the first Río Negro Memorial Textile died on March 13, 1982, at a hilltop lookout called Pak'oxom, located high above the village of Río Negro and the Chixoy River. One hundred-seven children and seventy-seven women were murdered at Pak'oxom. Eighteen children survived and lived as child slaves for years afterwards. To date, only eight ex-civil army patrolmen have been prosecuted for a handful of deaths that occurred near Río Negro.

The fifteen weavers involved in the textile project are massacre survivors themselves, children of survivors, or wives of former child slaves. Their stories are harrowing; their ability to endure commendable. Mayan communities in the Chixoy Basin fought tirelessly against the construction of Chixoy Dam and paid with their lives for their valiant efforts to remain on these ancestral lands.

We invite you to read through the profiles of each weaver and the family member(s) she has commemorated on The Advocacy Project website. The Advocacy Project is currently accepting donations for both the Río Negro Memorial Textile and the continued development of the *Lik Chom* Cooperative. We hope to offer a touring schedule for the textiles in 2010.

**Heidi McKinnon is a Peace Fellow with the Advocacy Project (<http://www.advocacynet.org>). She can be reached at [hmckinnong@advocacynet.org](mailto:hmckinnong@advocacynet.org)**

### Textile Study Tours with TSA

The Textile Society of America is offering two study tours this year: a Uzbekistan Study Tour from September 21-October 6; and an Andean Textile Study Tour, from October 30-November 13.

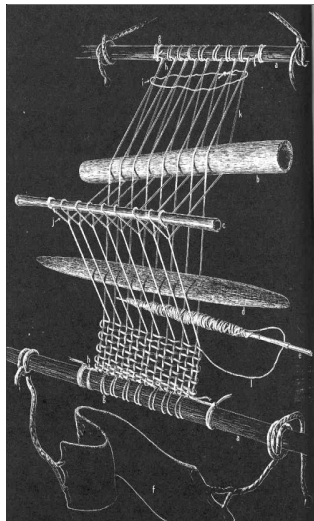
From their website at [www.textilesociety.org](http://www.textilesociety.org):  
Uzbekistan - Travel along the legendary Silk Road for 15 days in the beautiful Central Asian countryside. Get a first-hand look at the embroidery, weaving, natural dyeing, felt-making, knitting, and papermaking of area craftspeople.

Peru - Partnering with Nilda Callanuapa, Director of the Center for Traditional Textiles of Cusco, this tour will provide time with weavers who have revived techniques in danger of disappearing, such as discontinuous-warp scaffolding. Mary Frame, a specialist in ancient Andean Art and Textiles, and Dr. Christine Franquemont, an anthropologist and ethnobotanist, will share their knowledge of Incan textiles, history, and culture.

For more information contact the Tour Coordinator, Betty Doerr at [bettydoerr@gmail.com](mailto:bettydoerr@gmail.com)

### ***Funding Connections***

If you know of a textile group in need, maybe one with whom you've worked, let Cheryl Musch know specifically what they need and what it will cost, and we'll get the information into the next newsletter. Contact information for Cheryl is on page 2.



*Backstrap loom as is used in Guatemala. From World Textiles: A Concise History, by Mary Schoeser*

### **Peru Field School Next Summer June 16-30, 2009 - \$1950.00**

Join WARP member Judy Newland and Andean archaeologist Gail Ryser for a north coast Andean Archaeology Textile Program.

The textile program offers two-week sessions with hands-on experience in the analysis, written documentation, and field conservation of perishable archaeological materials. In **Year I**, students learn to analyze textile artifacts and document key features and conditions. A textile sampler will be woven to aid in understanding ancient textile structures and lectures will be provided on Andean culture and woven iconography. **Year II** focuses on plant materials and their uses in the production of textiles and woven artifacts including ropes, baskets, and nets. Botanical samples are identified and quantified following current archaeological methods; study of naturally colored cottons including spinning and dye plant analysis. Year II will be the same price and held at the same time of year, 2010. Each session is accompanied by fieldwork associated with textile artifacts and/or perishable materials and a north coast tour of archaeological sites and museums. Minimum number of participants required. International airfare not included in price.

For more information and program details contact:  
Judy M. Newland at [newland.judy@gmail.com](mailto:newland.judy@gmail.com)  
Gail Ryser at [ryser.gl@gmail.com](mailto:ryser.gl@gmail.com)

### **Textile Techniques: Backstrap Weaving Worldwide** *continued from page 5*

There are also crosses between body-tensioned looms and one-harness looms, called transitional looms (e.g. in Japan and Korea). As in traditional backstrap weaving, the weaver leans against a strap for tensioning. However, unlike most backstrap looms, where sheds are created by heddle bars, in transitional looms, the back beam is part of a one harness loom, where the harness (which creates the shed) is operated through a cord that is attached to the weaver's foot.

#### **Resources:**

*The Art of the Loom: Weaving Spinning & Dyeing Across the World*, by Ann Hecht, University of Washington Press.

*The Book of Looms: a History of the Handloom from Ancient Times to the Present*, by Eric Broudy, University Press of New England.

*Studies in Primitive Looms*, by H. Ling Roth, Robin & Russ Handweavers.

*North America Indian Arts*, by Andrew Hunter Whiteford, Herbert Spencer Zim, Owen Vernon Shaffer, St. Martin's Press.

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

<http://www.manalagi.com/jamesplace/indonesia/fabric/bakstrap/index.html>

<http://www.wsdp.org.np/index.php> (click on "Cultural Fabric of Nepal")

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

## ***Navajo Exhibit Planned for University of Colorado Museum of Natural History***

*Judy Newland*

The University of Colorado Museum of Natural History has a marvelous history of celebrating Southwestern textiles. Last fall I was asked to serve as guest curator for a new exhibit on Navajo textiles. I did my graduate work at CU and was delighted to return to Boulder to work with this outstanding collection. As I pondered the approach to take with this exhibit I discovered a friend from my past, Melanie Yazzie, was now an art professor at CU and willing to work with me on this project. Melanie, an internationally known printmaker, grew up in Ganado, AZ and her grandmother was a weaver. Collaborating with her has brought a unique perspective to the exhibit as she offers a sensitive cultural and artistic perspective to my love of weaving and exhibit development.

The exhibition **Navajo Weaving: Diamonds, Dreams, Landscapes**, will feature three rotations that will explore the depth and diversity of the collection, each with a different emphasis and visual feel. The first rotation, **Diamonds and Beyond**, will include vibrant textiles in both color and design and will focus on the diamond motif commonly woven into Navajo weavings. Emphasis will be on the contemporary weaver's approach to design and the arrangement of design elements within each textile. Textiles on display during the second rotation, **Dreams, Schemes, and Stories** will include narrative and image-based weavings and focus on stories. These will include cultural stories of the Navajo people (the Diné), as well as individual stories of weavers who are members of the Navajo community. A wide variety of pictorial rugs will be featured that includes popular images of pastoral scenes, flags, Santa Claus and modern art interpretations. The third rotation, **Landscapes**, will feature a variety of Wide Ruins and Crystal style rugs and will focus on the Southwestern landscape that has influenced Navajo cultural and artistic traditions. Many of the textiles are dyed with plants from the Navajo reservation and special emphasis will be given to the art of natural dyeing and the aesthetic impact of color. The relationship to the landscape still influences many of the designs created by contemporary Navajo weavers.

The development of exhibitions is tough, fun, frustrating, exciting. You make new friends, renew acquaintances, gain new knowledge, and face your fears every time you put together an exhibition. And in the end you create a piece of work that you hope will touch your visitor and make them look at objects and cultures in a new way. There is still work to be done before the May 29, 2009 opening, but I feel we are working steadily toward an important goal, to help visitors understand that Navajo weavers are alive and weaving today and every day.

More information will be available in early March at the University of Colorado Museum of Natural History's website, including the rotation dates: <http://cumuseum.colorado.edu/>

*Judy Newland can be reached at [newland.judy@gmail.com](mailto:newland.judy@gmail.com)*

### **Dibé bé Iiná Sheep Is Life 2009**

June 16-20, 2009  
Farmington, New Mexico  
at Navajo Preparatory School,  
1220 W. Apache Avenue,  
Farmington, NM

Workshops, June 16-19,  
2009. Organized by Dibé  
Nitsaa Spin Off Group.  
Registration fees for most  
workshops.

Free hands on activities for  
the whole family, June 19 and  
20, 9:00 a.m. to 4:00 p.m.  
Sheep to Loom, Youth and  
Elders exchange, sheep  
shows, wool shows,  
lectures and land monitoring  
walks, fun with fiber, and  
Navajo Churro Sheep  
Association presentations.  
Navajo traditional foods  
available during Friday and  
Saturday.

Contacts Grace Boyne, 505/  
863-3192. or Suzanne  
Jamison, 928/652-3247 or  
[sznjmsn@gilanet.com](mailto:sznjmsn@gilanet.com)

## **Weaving in Kenya with Floor Looms**

*continued from page 1*

### ***What you can do to help...***

Janice writes that there is a tremendous thirst for knowledge in Kenya. Books for four shaft looms and magazines, particularly *Handwoven Magazine*, are much valued. However, she continues, "The catch of all of this is that right now I usually carry things in my luggage and distribute them when I get here. I am working on a more sustainable way of getting things to the people who really need them. Until I can arrange that, I hesitate to gather too much. On the other hand, I know for a fact that *Handwoven* and other weaving magazines, old or new, would be of value anytime. Those could always be sent to me and I could distribute them whenever possible. I would like someone here to eventually purchase enough to distribute. Only those more affluent weavers, of which there are very few, have credit cards whereby they can order a magazine. I have no idea if the magazine will arrive in good condition since we get all of our mail through our APO privileges." So, please contact Janice before sending anything.

I work closely with a few weaving groups, some individuals, and one group, Beacon of Hope (BOH). BOH is an HIV/AIDS testing and counseling center run by Jane Wathome, who realized the need to provide income opportunities for those with HIV/AIDS. BOH provides one-year-long training classes for both tapestry and kikoy. The training is enriched with business classes so the students are equipped to start their own business when they finish. BOH has made great strides in improving the craft of weaving here. With Jane's support, I have mentored David Muchimi, their kikoy trainer. His patience and willingness to learn is impressive and he is responsible for transmitting his knowledge to the students.

The handweaving industry here has been handicapped, in part, by the common weaver's lack of access to weaving publications and inability to read drafts. When I arrived, those who wove something other than what was taught in the 60's, namely twill, balanced or rep weave, were few. The only alternate weave structure I saw was overshot, done with sewing thread as the pattern thread. As I encounter weavers who excel, I have suggested new weave structures. About a year ago, I gave a weaver from Kisumu various huck drafts. When she brought her first lace pieces to Nairobi a few months later, everything sold in one day. She is the only person weaving huck lace in Kenya at this time.

My purpose in working with the weavers is to empower them so that they can not only become more competitive and earn a better living, but so that they might capture in their weavings the creativity and energy of Kenya. I also have a passion for weaving so it is hard not to share. To help them reach this point, I have been teaching them how to read drafts and translate them to the countermarch loom, addressing quality control, efficiency, and new techniques, and to a few, design. "Slowly by slowly," as they say. It has taken time to connect with those who are ready to grow. It has taken time for the weavers, beyond the ones I originally worked with, to see new weaves appear on the market and to see that the new patterns improve sales. I am seeing hope and pride grow as weavers earn more when they produce new, good quality items.

*Janice has been consulting in weaving technique, production, efficiency, and design for over 27 years, in the Caribbean, US, and Africa. She combines her strong scientific background and long term planning methods to improve the art and craft of weaving. She is passionate about weaving, balancing weaving original pieces with working with other weavers.*

*She can be reached at [Janice@jgkdesigns.com](mailto:Janice@jgkdesigns.com), with website at [www.jgkdesigns.com](http://www.jgkdesigns.com). The best mailing address is Janice Knausenberger, Unit 64102, APO, AE 09831-4102 USA This is with the US postal service and is very reliable. It takes about 5-10 days normally to get mail from the US and postage is the same as from any location in the US. The word Kenya should not appear anywhere on this address*

## *Seeking funds to reprint Artes y Artesanías Mayas de Guatemala*

Marilyn Anderson

This past year was busy for me as I prepared and had two exhibits of thirty relief prints showing Guatemalan artists and artisans. Another still larger show, including drawings and photographs, is now on view at St. John Fisher College here in Rochester. A March–May showing will take place at Gallery at the Art & Music Library, University of Rochester River Campus. Video of the St. John Fisher exhibit is at <http://library.sjfc.edu/video/hechoamano.swf>. Please take a peek at my website, [www.proartemaya.org](http://www.proartemaya.org), to see more information about prints and exhibits.

I write now because word came to me not long ago that the last printing of the Spanish/Maya languages is exhausted and I am appealing for help to reprint it.

It will be the third reprinting of the coloring book which first appeared in 2001. Many educators and others in Guatemala tell me that it is a valuable resource and that it fills a gap in educational materials available for children about their culture. Over the years, it has been distributed to 700 school libraries throughout the country, used in summer vacation programs, and in teacher training.

In the present economic climate, foundation support is more difficult. In the past, we have received grants from the Agostino and Puffin Foundations, as well as from generous individuals including a number of WARP members. The organization, Rights Action ([www.rightsaction.org](http://www.rightsaction.org)), has provided contacts and facilitated connections to foundations for past funding. [They are our 501(c)(3).]

To keep a small educational project going, especially one involving printing books, requires collaboration. Willing people in Guatemala have to take charge of dealing with printing, receive the printed books, and store them before distribution. I have just received the commitment to take that role from Ajpup' Pablo Garcia of the Linguistic and Education Institute of the Universidad Rafael Landivar. And because the books go to children and schools with very limited means, I take on the effort of raising money to produce it.

More than a thousand dollars of donations are now in the Pro Arte Maya bank account from friends and from my contribution of money earned from my print and card sales.

**Please Support Pro Arte Maya** and the reprinting of *Artes Y Artesanías Mayas de Guatemala* coloring books. Checks should be written to our fiscal sponsor, Rights Action, with **“Pro Arte Maya”** on the “For” line. Mail to: Marilyn Anderson, 34 Nicholson St., Rochester, NY 14620. Even small donations are welcome. Ten dollars will allow printing of approximately seven books.

Your tax-deductible check will be forwarded to Rights Action, in Washington D.C. For more information please call: Marilyn Anderson 585/271-4374 Or email at [manderson@igc.org](mailto:manderson@igc.org) For more information about the Pro Arte Maya Education Project go to [www.proartemaya.org](http://www.proartemaya.org)

### **New Members**

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[demiluna2@gmail.com](mailto:demiluna2@gmail.com)

## ***Thanks....***

to the Harmony Weavers  
Guild in Wilmington, DE,  
for their generous  
donation to WARP.

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

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

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

## ***Members write...***

### **Claire Odland, Guatemala:**

Indigo Artes Textiles was lucky enough to be able to offer in January a special week long class in the art of *ikat*, known in Guatemala as *jaspe*. A great mix of students attended from the indigenous town of Comalapa, from the historic city of Antigua, and from Landívar University. Virginia Davis, the celebrated California artist, shared her knowledge and skills with us and set our creativity alight. Thank you, Virginia, for your great presentations and workshops!



In February, Chicago weaver and textile artist Natalie Boyett will be bringing her expertise to Antigua, and other classes in weaving, natural dyes, product design and improvement will follow every month. At Indigo Artes Textiles, fiber art cultures connect the traditional and the contemporary artists. Please see our website, [www.indigoartestextiles.com](http://www.indigoartestextiles.com) for more pictures and news.



### **Gynnie Moody, Delaware**

The Harmony Weavers Guild of Delaware is hosting an invitational exhibit and sale during March to benefit the Traditional Textiles of Cusco. Located at the Delaware Center for Horticulture Gallery, 1810 North DuPont Street in Wilmington, DE, the exhibit is titled ***Dreaming Patterns, Weaving Memories: Weaving in the Peruvian Highlands.***

Weavers and knitters from nine communities in the Andes are members of the Center for Traditional Textiles in Cusco. The Center has helped them to preserve their textile heritage and Harmony Weaver's Guild wants to support that effort by exhibiting and selling these breathtaking textiles.



### **Mary Jane Svenson, New York**

Do you have yarn or knitting needles that have been sitting around your house unused? A loom or spinning wheel gathering dust? Pass them along to those who can put them to use! The Friends/Volunteers of the Vermont Refugee Resettlement Program is in the early stages of creating a cooperative for recently arrived Nepali women from Bhutan, via the Refugee Resettlement Program. These women are eager to put their weaving, knitting, and other fiber arts skills to use here in our community, but are in need of materials to help start them off.

Please contact one of the following if you have materials to donate: Christina Erickson, [cerickson14@hotmail.com](mailto:cerickson14@hotmail.com); Becky Wang, [crwang@mac.com](mailto:crwang@mac.com); Sumana Serchan, [ssercaha1@uvm.edu](mailto:ssercaha1@uvm.edu)

## Maria Cuc Jiatz Receives Folk Art Apprenticeship Grant

Maria Concepcion Cuc Jiatz was recently awarded a Folk Art Apprenticeship Grant from the Washington State Arts Commission to continue teaching her daughters how to weave on the traditional backstrap loom, which is widely used in Guatemala.

Maria, a member of WARP, is a Maya Kakchiquel weaver who started weaving when she was ten years old. She is a master weaver of the traditional Sololá Kakchiquel weaving technique that incorporates jaspes and figures (ikat designs), as part of the warp, creating incredibly colorful and highly decorated weavings on a backstrap loom. Maria moved to Spokane, WA in 2003 to join her husband Felipe and brought along her looms, threads, warp board, baskets, and cords.

Two years ago after giving a lecture on “Maya culture and backstrap weaving” at Evergreen State College in Olympia, WA she learned of the Washington State Art Commission’s Folk Art Apprenticeship Program. She applied and was awarded a grant to teach her daughters, Ingrid, now 17, and Lesly, now 15, how to prepare and weave on a traditional backstrap loom.

In July 2008, she was awarded a second grant to continue the teaching process. Ingrid and Lesly have successfully woven their first *faja* (belt), *tzute* (traditional weaving), and *chalina* (scarf). They are currently learning how to prepare traditional Sololá weavings, that incorporate jaspes and figurines. “This is really difficult, but I’m glad to be learning because I am preserving our weaving tradition even though I don’t live in Guatemala anymore,” is how Ingrid describes the process. So far, both Ingrid and Lesly are learning the intricate process, finding spare time to weave in between part-time jobs and tons of homework.

Maria lectures regularly at the Spokane Falls Community College about Maya Culture, Economy and Weaving, and has conducted several backstrap weaving workshops at Centralia College as well.

To learn more about Maria and her weaving, visit [www.mayacolor.com](http://www.mayacolor.com) or email her at [maria@mayacolor.com](mailto:maria@mayacolor.com)

### **eBay Launches Socially Conscious Retail Site** *from CNN.com*

eBay recently launched WorldofGood.com, to sell goods produced with social and environmental goals in mind.

eBay developed the site with World of Good Inc., a startup focused on “ethical supply chains” behind consumer products, and licensed the group’s name for the marketplace. World of Good will get a share of the revenue from the site, which had been operating for the past six months as an online community focused on the social impact of business.

The site sells fixed-price goods that purportedly have some positive effect on people and the planet. “The goal is to help consumers align their social values with their shopping decisions,” WorldofGood.com general manager Robert Chatwani said.

### **Upcoming Textile Museum Programs**

The Textile Museum expands public knowledge and appreciation – locally, nationally and internationally – of the artistic merits and cultural importance of the world’s textiles.

Upcoming programs include:

#### **March 21 - Rug & Textile Appreciation Morning: “Oriental Rugs and Textiles 101”**

Wendel Swan, 10:30 am.  
The audience is invited to bring clean, well-vacuumed examples related to the title of the program.

Seating is limited, so please arrive early. FREE; no reservations required.

#### **March 28 - Rug & Textile Appreciation Morning: “Tunisian Rugs and Textiles”**

Bill Bechhoefer, 10:30 am.  
The audience is invited to bring clean, well-vacuumed examples related to the title of the program.

Seating is limited, so please arrive early. FREE; no reservations required.

For more information, or to view online exhibits, go to their website at [www.textilemuseum.org](http://www.textilemuseum.org)



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

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