

# WARP



WEAVE A REAL PEACE

Volume 19, Number 1

Spring 2012

## Kushu Techniques of Bhutan

Wendy Garrity

While teaching music in Bhutan during 2011, I was fortunate to be able to spend a couple of hours each day over eight months at a weaving centre learning from Bhutanese weavers. Previous WARP articles have covered some features of Bhutanese weaving, and here I will elaborate on one aspect.



Phuntsho, who taught Wendy to weave kushutara, Wendy, and fellow weaver Pema Lhamo

There are many unique characteristics found in the weaving of Bhutan, but my particular fascination is with kushutara, an intricate brocaded fabric patterned with discontinuous supplementary wefts.



pattern threads stand out on the surface

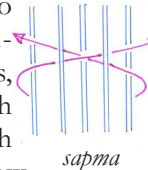
I have sat with accomplished weavers who took 10-30 minutes to weave each pattern row, depending on the complexity of that row.

Kushu pattern threads stand out on the surface of the fabric like embroidery and don't show on the reverse. This is achieved by using a divided shed so that pattern threads are worked around a subset of the warp threads lifted by the main heddle.

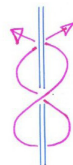


shed divisions

Bhutanese describe kushu techniques as belonging to two categories: *sapma* and *thrima*. *Sapma* is similar to supplementary weft techniques from other traditions, except that it is woven with two threads crossing each other in every pattern row. *Thrima* means "coiled" and involves coiling the supplementary weft thread around the warp in one of four ways:



sapma



crossed thrima

1) by crossing the two thread ends over each other, and up and behind the warp threads, which forms vertical lines that resemble cross-stitch.  
2) by coiling both thread ends around the next warp threads to the left or right, which forms horizontal lines that resemble chain stitch; usually partnered with the first stitch in zig-zag designs.



horizontal chained thrima

### 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 11



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organization or service in this  
newsletter does not constitute  
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Submissions may be  
edited or shortened at the  
discretion of the editor.

*After reading about Cynthia Alberto and Weaving Hand in Handwoven (Weaving as Healing, January/February 2012), I wanted to know more about this project. Cynthia kindly provided that information. Hand/Eye Magazine also has an article about Weaving Hand at <http://handeyemagazine.com/content/weaving-beal>. --Ed*

## Weaving Hand: Promoting the Exchange of Ideas, Culture, Techniques, Information

*Cynthia Alberto*

In 2007, Cynthia Alberto decided to open a weaving studio, although she had no business or retail experience. But that was just the beginning. Five years later, Weaving Hand, in Fort Greene, Brooklyn, now has three



*Chloe's 7 years old weaving birthday party*

areas of focus: Cultural Textiles, working with an international community of weavers; Textile/Fiber Arts, inviting fiber artists to experiment and use weaving to make fiber arts; and Healing Arts, working with children and adults with developmental, emotional, and physical disabilities.

After graduating from the Fashion Institute of Technology in 2001, with a specialization in weaving and textile surface design, Cynthia worked for Stephanie Odegard, her first introduction to carpet rug weaving. But it wasn't until 2007, when she was going through a major life change, that she decided to open



*Kappa Sigma fraternity brothers from Pratt Institute weaving "American Flag for the Military Heroes"*

a weaving studio. The studio works with students/interns from Pratt Institute, Fashion Institute of Design, Parsons, and the Savannah College of Arts and Design, as well as with AHRC-NY (<http://www.ahrcnyc.org>), League Artist Natural Design (LAND) Gallery (<http://landgallery.org>); and the Jewish Service for the Developmentally Disabled (JSDD)

– Wae Center (<http://waecenter.org/>). They also give weaving classes to children



*Quetzaltenango, Guatemala, Trama Textiles weaving demonstration event*

and adults. Weaving Hand has a summer weaving camp and collaborates with schools, both private and public. Cynthia currently is working with Guatemalan weavers through a partnership with DESGUA (<http://www.desgua.org>) and with Alfonsa Horeng from East Flores Island, Indonesia, who will be giving a traditional ikat weaving workshop at the studio in September 2012. Weaving Hand provides to the Jewish community a workshop called Woven Tallit (a Tallit is a shawl worn by all men in conservative and orthodox services every week and by many women in conservative synagogues. It is also traditionally worn for Bar/Bat Mitzvah, the Judiac coming of age ritual).

Ms. Alberto believes "...it is important to connect the weavers from Brooklyn to weavers from other cultures because the results will be a great exchange of ideas, cultural expression, techniques, information. The weavers from Brooklyn can learn about traditional weaving



*Nepalese woman weaving in Kathmandu where Cynthia studied*

which is passed on from generation to generation. The weavers from other cultures can learn that there is a big close-knit supportive community of weavers in Brooklyn."

Last summer Weaving Hand collaborated with Global Goods Partners (<http://www.globalgoodspartners.org/>), who invited Pe-

*continued on page 7*

# 2012 Annual Meeting - Reflection and Renewal

## Reflection and Renewal

May 17-20, 2012 - Boulder, Colorado  
**Registration open until May 1**

### Thursday, May 17th

- 1:00 pm - Meet at The Dushanbe Tea House
- 2:00 pm - Bead for Life Studio, with Co-Founder Devin Hibbard
- 4:00 pm - Schacht Spindle Co. factory tour and dinner buffet
- 7:00 pm - Introductions - Outlook Hotel

### Friday, May 18th

- 9:00 am - Presentations and Discussions
- 7:00 pm - Auction and 20th Birthday Celebration

### Saturday, May 19th

Colorado Weaver's Day [www.rmweavers-guild.org](http://www.rmweavers-guild.org). Speakers: Deborah Chandler, Sarah Saulson, Anita Luvera Mayer, Edwina Bringle

### Sunday, May 20th

Annual Business Meeting

Details about registering for the meeting and Colorado Weaver's Day, and booking your own hotel room at [www.weaveareal-peace.org](http://www.weaveareal-peace.org)

## 2012 Annual Business Meeting Agenda

Sunday, May 20  
 Boulder, Colorado

- Presentation and request for approval of 2011 Minutes
- Discussion of year's activities
- Presentation and request for approval of 2011 Financial Report
- Election of Board Members (see page 7 for more information about the nominees)
- Plans for coming year, including 2013 meeting
- Old Business
- New Business
- Other Business

Send additions or corrections to the Agenda to Linda Bowden at [fatcatkaw@yahoo.com](mailto:fatcatkaw@yahoo.com)  
 The Summer issue of the newsletter will provide a complete report of the meeting.

### Weave A Real Peace

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

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

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

## What's in this newsletter...

Kushu Techniques of Bhutan.....	1
Weaving Hand.....	2
2012 Annual Meeting .....	3
From the WARP Office .....	4
Project Update: Njabini Wool and Weaving Workshop.....	4
Little Input Received for Hand to Hand Project .....	5
Nominating Committee Recommends Two Board Candidates .....	5
Travel Opportunities .....	5
Alice Brown Scholarship Recipients Announced.....	5
Good News! .....	6
Thanks to Donors.....	6
Textile Technique - Faroese Shawls.....	7
New Members .....	7, 8
What Does it Mean to be a Fully Committed Fair Trader? .....	8
Marketplace and Not-So-Silent Action at Annual Meeting.....	9
Happy Birthday WARP!.....	10
Sadu Textiles Receive Intangible Heritage of Humanity Designation ....	12

# From the WARP Office...

Judy Allen, Administrative Coordinator

As I write this column it is early March and in my part of MA we have very little snow on the ground. Even though this has been an almost snow-less winter with many days



of blue skies and bright sun, I find myself eager to experience the Spring that will be greeting us in Boulder at the annual meeting.

The meeting promises to have lots of special touches and maybe a few surprises thanks to the planning of the WARP Board and the local arrangements that member Cindy Lair has made. Cindy has involved her company, Schacht, in some of these special touches and the setting of Boulder will contribute to the uniqueness of this 20th celebration of the founding of WARP.

If you have not registered for the meeting, it is not too late to be on the lookout for an air fare bargain. I would encourage you to join us. There is a \$25 late fee for registrations after March 1, though registrations will be received until May 1. As you are probably aware from emails and announcements on

the WARP Yahoo Discussion Group, all the meeting information can be found on the WARP web site at <http://weavearealpeace.org/> including a registration form.

There are several ways you can still participate even if you do not come to Boulder. You could contribute items for the silent auction, our major WARP fund raiser (see article on page 9).

Donating to the Alice Brown Memorial Scholarship Fund is another way you can be part of the annual meeting. If you cannot attend, why not help someone else benefit from the meeting? The recipients of scholarships are 35 years old or under and are pursuing a career path related to textiles. Ideal candidates are either a full or part-time student or a recent graduate. The committee also considers applicants pursuing non-traditional career paths. If you would like to contribute to the fund, please send checks, payable to Weave A Real Peace, to our Oklahoma City address, with a note that your payment is for the scholarship fund.

I look forward to meeting many of you in Boulder.

## WARP Governing Board

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Term expires 2014

Administrative  
Coordinator

Judy Allen

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

## Project Update: Njabini Wool and Weaving Workshop

Janice Knausenberger

The Njabini Wool Spinning and Weaving Workshop (NWWW) in the Kinangop plateau, Kenya,

promotes ecologically sustainable land use to conserve biodiversity through wool spinning and



weaving. The jobs created by this workshop provide income and training to young women and men in a community where most of the people live below the poverty line and where there are few jobs. In addition, members of the group teach others about conserving their environment, particularly that of Kinangop Plateau where the endangered bird, the

Sharpe's Longclaw, lives in the pastures where the sheep graze. Their website is <http://kinangopwool.kbo.co.ke/>

By the middle of 2012, NWWW will have to vacate its current workshop. This poses a major threat to the continuation of their activities and income through wool production as well as the environmental education they provide. NWWW is now launching an appeal to raise money to buy a plot of land, where a new workshop and the necessary facilities can be built, in order to ensure the continued activity and long-term security of NWWW.

Janice Knausenberger continues to work with this group and welcomes any inquiries and help. She will present a short talk at the WARP conference in Boulder on the Njabini Workshop. Please contact her at [jgknausen@gmail.com](mailto:jgknausen@gmail.com) for further updates.

More information about this project in the Fall 2009 issue of *WARP News*.

# Member Input to Hand to Hand Disappointing

Susan Davis

In the Winter Newsletter, the Hand to Hand committee (Jackie Abrams, Susan Davis, Cindy Lair, and Candy Meacham) asked members to let us know what they thought about pursuing this concept. Our original idea for Hand to Hand (H2H) was as a WARP initiative to link textile groups in the U.S. to textile groups in other countries for mutual support and learning. While some WARP members do this as individuals, the Board thought H2H would give more people and/or guilds an opportunity for hands-on experience with textile groups outside the U.S. In the Winter Newsletter we suggested we might add refugee groups in the US; this would limit the barriers posed by language, and customs duties if people wanted to help with marketing.

To date we have had three replies. One is from a member taking a group from the US to visit a group in Peru, who wondered how she could interact with them in relation to Hand to Hand. She plans to write a letter about them for the Newsletter after she returns this summer. A second is from a member who has contact with a refugee group in New York

City and would like to pursue that but has not yet begun.

The third person really made an effort to pursue Hand to Hand. She writes "I have proposed at two Guild meetings and in one newsletter article the idea of a study group in our Guild that would focus on building a relationship with Dorinda's Bolivian group. I only had one person express any interest. I was frankly surprised that more weren't interested, given the number of textile travelers we have in the Guild... Perhaps people feel their plates are already full." Those two members will pursue a relationship with Dorinda Dutcher's group, starting with letters and photos.

It will be interesting for WARP to see what happens with the initiatives above. However, the broader picture is that there seems to be less interest in Hand to Hand by WARP members and their Guilds than we expected. Do YOU feel we should, as the Quakers say, "lay this down?" We would like to hear from you: please email Susan Davis at [sdavis@uslink.net](mailto:sdavis@uslink.net) with H2H in the subject line. We will also probably discuss this at our annual meeting in Boulder this May, and perhaps on our listserv.



## ABM Scholarship Recipients Named

The Alice Brown Memorial Scholarship Committee is happy to announce that two very gifted young women will attend WARP's 2012 Annual Meeting in Boulder with financial support from the Alice Brown Scholarship Fund. Thank you to all of our members who contribute to this fund.

Natalia Robinson is a Fiber Arts major at Evergreen State University, in Olympia, WA. She has spent a year in New Zealand pursuing all aspects of fiber arts and lived with the Maori to learn about their traditions. She also lived in Guatemala where she studied weaving, natural dyeing and spinning; and interned with Maya Traditions. Natalia now works with a Guatemalan fair trade organization named JUSTA that sells textiles and jewelry in the United States and abroad. Natalia is looking forward to meeting other people who do similar work.

Shannon Luddington will be graduating from Colorado State University in Fort Collins this spring with a degree in Fibers. She grew up in Uzbekistan, where she fell in love with the local ikats and suzani embroidery. While at CSU, she interned in the agricultural program where she learned about every step of processing wool from judging fleeces to finished products. Shannon is looking forward to learning how to get involved in textile related non-profits and make connections with others in the field.

We are looking forward to having Natalia and Shannon participate in our annual meeting.

Sarah Saulson  
Adrienne Sloane

## Travel Opportunities...

### Bhutan

Wendy Garrity will escort a 19-day textile tour of Bhutan for the Australian company Active Travel, 23 October to 8 November 2012. Details can be found at <http://www.activetravel.com.au/> under Escorted Tours > Warp & Weft Tours

### Transylvania and Bucovina

The Textile Museum is providing a tour of Transylvania and Bucovina: Carpets, Kilims and Castles, May 31-June 10, 2012. Details at <http://www.textilemuseum.org/education/travel.htm>

### Mexico

Stephanie Schneiderman, of Tia Stephanie Tours, announces that the The Mexican Rebozo: Heritage, Ikat Techniques & Rebozo Ferial is scheduled for September 7-16, 2012 (10 days). For more information, visit [http://tiastephanietours.com/more\\_info/trip25.html](http://tiastephanietours.com/more_info/trip25.html)

---more travel opportunities from Noble Journeys are advertised on page 10.

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

Carole Pierce reports that the WARP slide show and the CD version of the show are available for members to borrow for presentations to their communities.

If you are interested in reserving either, perhaps to accompany your UPAVIM/Mayan Hands sale, contact Carole at [cpierce@mis.net](mailto:cpierce@mis.net).

## Nominating Committee Recommends Two Candidates to WARP Board of Directors

### Thanks to WARP Donors

*Susan Aboubalkab*

*Barbara Bergman*

*Rita Chapman*

*Sara Goodman*

*Kate Keegan*

*Nancy Meffe*

*Marilyn Murphy*

*Susan Weltman*

At the 2012 Annual Meeting in May, we will be saying thank you to Susan Davis and Kate Keegan for their dedicated service on the board. They may be ending their commitment but will continue to provide their expertise to the board, which will be appreciated by all.

We have two very commendable candidates to fill the vacancies: Karen Searle and Judy Newland.

Karen Searle is a fiber artist who has exhibited and presented workshops internationally, curated exhibitions, and served as a juror for international textile design competitions. She mentors emerging artists through the Mentor/Protégée programs of the Women's Art Registry of Minnesota (WARM) and the Textile Center (MN). She served on the WARP Board from 1994-97 during its transition into a nonprofit organization. A former publisher in the arts field, Karen writes about artists and the arts for publications in the US and abroad. Her recent book, **Knitting Art**, was published in 2008 by Voyageur Press. Her art works can be found online at [karensearle.com](http://karensearle.com) and [www.mnartists.org/Karen\\_Searle](http://www.mnartists.org/Karen_Searle)

Judy Newland is faculty associate in museum anthropology at Arizona State University and serves as the Director and Curator of Exhibitions for the ASU Museum of Anthropology. She has worked in the museum field for fourteen years at a variety of university museums. Judy is a practicing tapestry weaver, spinner, and natural dyer. Her research

includes archaeological textile fieldwork in Peru, focusing on what can be learned from the structure and technical aspects of weaving. "Design, motif, and iconography can be interpreted many ways, but the structure of a textile is there in front of you waiting to be analyzed through thread count, twist, and density, fiber analysis, weaving structures, edge finishes, seams, and dyes." She is particularly interested in studying indigo production and cultural practices around the world and finds herself returning again and again to the textile traditions of the Southwest.

"WARP is my favorite organization because it brings people from diverse backgrounds together to celebrate textiles while also reaching out to help other textile artisans around the world, Judy said. "A cultural exchange of shared knowledge is a wonderful experience and WARP provides a way for all of us to take part in meaningful work."

We are pleased to present this outstanding slate to the membership. Election to the board for the three-year terms will be held during our annual meeting in May. Nominations will also be received from the floor. Many thanks to both our retiring Board members and to the new nominees for their commitment to WARP.

If you have any questions, please contact Deb Brandon at [Brandon@andrew.cmu.edu](mailto:Brandon@andrew.cmu.edu) or Linda Bowden at [fatcatkaw@yahoo.com](mailto:fatcatkaw@yahoo.com), who constituted this year's nominating committee.

## Goods News!

### UN Wire, March 6, 2012

#### Nearly 9 out of 10 have safe water to drink

Some 89% of people across the globe have access to safe drinking water, according to the United Nations, a mark that beats by five years the international target -- contained in Millennium Development Goal No. 7 -- of halving the number of people who do not have access to improved drinking water sources, such as piped supplies and protected wells. More than 2 billion people worldwide gained access to safe drinking water between 1990 and 2010.

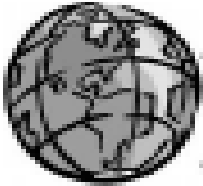
*The Washington Post/The Associated Press (3/6) Reuters (3/6)*

### UN Wire, March 5, 2012

#### World Bank data shows poverty in retreat

Global poverty in 2010 was half its level from 1990, indicating that the Millennium Development Goal of reducing world poverty by half by 2015 had been met in advance of the deadline, according to the World Bank. While improvements in China account for the lion's share of the gains, data from Africa, too, indicates a substantial turnaround.

*The Economist (3/3) <http://www.economist.com/node/21548963>*



## Faroe Islands: Faroese Shawls

The Faroe Islands are a small group of islands in the North Atlantic. Strong winds, an abundance of rain, and shallow soil inhibit the growth of trees; grass covers most of the land, providing grazing for sheep, who outnumber the inhabitants two to one.

Though many of their knitting traditions have been heavily influenced by both Denmark and Norway, the construction of Faroese shawls is unique to the islands. Unlike the awkward and impractical shawls I often see worn at various fiber and textile related events, Faroese shawls, were designed with practicality in mind.

Most Nordic shawls are usually triangular, some of them made by knitting together two triangular panels. The Faroese, however, knit a gusset down the center, between the two triangles. Shoulder shaping prevents the shawl from slipping off the shoulders. In addition, the shawls have long ends, allowing them to be tied around the waist, and they are large enough to draw over the head in foul weather.

The shawls are worked in garter stitch, from the bottom up. To knit a Faroese shawl, you cast on several hundreds of stitches, which are divided into sections—the borders, the triangular panels and the center gusset. The center gusset is essentially rectangular, except at the shoulders, which are shaped to help the shawl stay in place, whereas the triangular panels are worked decreasing every other row to obtain the triangular shape.

The shawls are sometimes decorated with a lace band at the bottom, and some of them are fringed. They are usually made of natural-

colored yarn, or dyed with local natural dyes. Traditional Faroese shawls are lightweight, but very warm, knitted using fingering weight or light sportweight yarn, and they are often lined with a contrasting knit lining for added warmth.

The shawls are still an integral part of Faroese culture, worn by the young and old, as an accessory for an evening out, or during the day with a pair of jeans.

I have knitted shawls as gifts in the past; I have never been tempted to keep one for myself. I strongly suspect that if I knit a Faroese shawl, I may not be able to part with it.

### Resources:

**Knitting Around the World**, from Threads, the Taunton Press.

**Knitting Around the World: A Multi-stranded History of a Time-Honored Tradition**, by Lela Nargi. Voyageur Press.

*Knitting in the Nordic Tradition*, by Vibeke Lind, Lark Books

**Folk Shawls: 25 Knitted Patterns and Tales from Around the World**, by Cheryl Oberle, Interweave Press

**Stahman's Shawls and Scarves: Lace Faroese-Shaped Shawls from the Neck Down & Seaman's Scarves**, by Myrna Stahman, Rocking Chair Press

<http://tinyurl.com/7wrdr8x>

[http://en.wikipedia.org/wiki/Faroese\\_shawl](http://en.wikipedia.org/wiki/Faroese_shawl)

*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)*

## Weaving Hand

*continued from page 2*

ruvian weavers from Peru to meet the DES-GUA Guatemalan weavers from New Jersey. Cynthia reports it was a wonderful event, full of cultural exchange between the two groups. They shared a lot of techniques and stories together. "...having cultural events to introduce different weavers from around the world creates a community. It shows that there is common language which is weaving but somewhat different in technique and style."

Cynthia's plans for the future are to "...bring weaving to heal to everyone; working with the underserved communities is a big inspiration and gives my life a deep purpose. At the end of the day, I am very thankful for doing the work that I do. For me, the biggest joy is to see a smile on a face when someone is weaving at the studio and really enjoying it."

*For more information visit <http://www.weavinghand.com> or email [cynthialberto@gmail.com](mailto:cynthialberto@gmail.com)*

## New Members

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*continued on page 8*

# What Does it Mean to be a Fully Committed Fair Trader?

## More New Members

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*continued on page 10*

*Renee Bowers, Executive Director  
Fair Trade Federation*

There is a great deal of healthy debate in the fair trade community about what it means to practice fair trade. This debate intensified late last year, when Fair Trade USA (formerly Transfair) decided to remove itself from the international fair trade system and create its own set of standards for fair trade certification. With several competing certification systems on the market, it is increasingly easy for consumers and advocates to be confused about what fair trade really means.

Of course, there is no way to talk about fair trade in a single sound byte, nor should we try to oversimplify the fair trade process. At the Fair Trade Federation, we know this: Our members have one primary purpose, which is to support farmers and artisans in developing countries through the practice of fair trade. Because they are fully committed, mission-based organizations, fair trade guides each and every trading decision that Fair Trade Federation members make. As a result, their practices are often radically different from those of other businesses.

For example:

- Fair Trade Federation members offer advance payment to artisans and farmers, allowing them to purchase raw materials without taking out high interest loans. This simple practice opens up a world of opportunity for producers who may not otherwise be able to fulfill large orders.

- Fair Trade Federation members form long term relationships with artisans and farmers. If a product doesn't sell, fair trade buyers won't simply move onto another supplier. Instead, they work with the same producers to develop new products using their existing skills. This means that artisans and farmers can rely on steady, long-term income that helps improve their quality of life.

- Fair Trade Federation members are committed to the people behind their products. If problems arise, fair trade buyers are actively involved in finding a fair and honest solution. An unexpected production delay or quality issue won't cause artisans and farmers to lose work; instead, fair trade buyers work with them to solve these problems.

- Fair Trade Federation members set realistic timelines and plan their product lines well in advance. Long production times create healthy work environments and reduce the pressure, stress, and overtime that is often imposed on workers in developing countries.

The hard work of producers working in partnership with fully committed fair trade buyers means that artisans, farmers, and their families can improve their lives and communities. To these artisans and farmers, being a fully committed fair trader makes all the difference.

To see more examples of Fair Trade Federation members making an impact, visit [www.fairtradeprinciples.org](http://www.fairtradeprinciples.org).

*For more about the Fair Trade Federation go to [www.fairtradefederation.org](http://www.fairtradefederation.org). Renee Bowers can be reached at [rb@fairtradefederation.org](mailto:rb@fairtradefederation.org)*



## WARP on the Web - [www.weavearealpeace.org](http://www.weavearealpeace.org)

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

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



## Marketplace at WARP Meeting Connects Artisans and Buyers

Once again this year at WARP's Annual Meeting we will have the opportunity to gather around the sale tables that represent so well all that WARP is about. In the true spirit of WARP, the items for sale are often distinctive and outstanding examples of the work done by artisans, many residing in remote and tucked away corners of the world. You may see rugs from Morocco, backstrap weavings from Bolivia, and more. The Marketplace is as much about selling as it is about creating a moment in time to talk about these artisans and their work – a time to reflect, exchange and educate.

The Marketplace is an integral part of the meeting program. You are encouraged to participate. Come and represent a group of fiber artists or perhaps a cooperative that has become important to you. Consider bringing goods or information to sell that you feel might interest your fellow WARP members. Also, do not forget the cooperative in your own backyard. It is asked that 10% of your earnings be returned to WARP, making this a wonderful fundraising effort as well.

Please contact Teena Jennings to reserve a full- or 1/2-table (6'-8') - tj9@uakron.edu or 740/587-4058.

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## Not-so-silent Auction Raises Funds for WARP

WARP's biggest fundraiser, the silent auction, takes place at our annual meeting. In recent years the event has grown to include a greater selection of items. Auctioneer, Cindy Lair, has auctioned off some select items verbally and with lots of humor.

For those of you who have not experienced the auction in person, here is what you are missing. Traditionally members donate gently used ethnic textiles and clothing. These gorgeous items are displayed with a brief description and suggested minimum bid. A time limit is set for the close of the auction and the item goes to whoever is the highest bidder. The last few minutes of the bidding, as you might imagine, are quite exciting with people rushing around to up their amount to ensure they go home with their desired items.

This year several members have expressed interest in donating their handmade or new items, as well as books related to textiles. We challenge you to think creatively about what you would like to donate to the auction. We simply ask that it be in keeping with WARP's

mission, in good condition, and something that people attending the meeting will find irresistible!

For those of you who can't join us in Boulder, you may send your items to Schacht Spindle, 6101 Ben Place, Boulder, CO 80301 c/o Cindy Lair. Please include a one-sentence description (country of origin and technique especially helpful; if it is an older item, if possible, please include age of textile) of the item and a minimum bid amount. Members who are attending the annual meeting may bring their auction items to the meeting. You will be asked to complete a bid sheet with the same information as we ask of those members who send in their items.

Please peruse your textile and textile-related items and donate generously so this can be a record-setting successful auction in keeping with the 20th anniversary celebration. And for those of you who are attending the meeting, please be sure to set aside funds for all those fabulous textile items you won't want to pass up.

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### Did You Know?...

WARP's Newsletter #1 was a two-page typewritten letter from Deborah Chandler dated October 8, 1992. Although I'm pretty sure Deborah used a computer, she also hand wrote lots of last minute additions in the columns, and included loads of enclosures.

The newsletter got a 'facelift' for the April/May 1994 issue (Vol. 1, No. 1), thanks to Karen Searle. But it wasn't until Vol. 2, No. 1 in May 1995 that I spot the first email address (Debbie Durham and Gage Evans were the trend-setters).  
*Linda Temple, ed.*

### Please Renew Your WARP Membership

It's time to renew your WARP membership for 2012 if you have not done so. Payments received by the end of March will assure you receive the next newsletter and will be included in the 2012 Membership Directory, to be published in April. Write your check now and mail to

Weave a Real Peace  
3102 Classen Boulevard  
PMB 249

Oklahoma City, OK 73118

or complete a Paypal payment online (at [www.weavearealpeace.org](http://www.weavearealpeace.org)).

(Dues information on page 3.)

Either way, if any details have changed since you paid last year, don't forget to complete a membership form available on the WARP website membership page.

Thank you!!

# Happy Birthday WARP!

Beth Davis

“You should meet Deborah Chandler!” I heard those words repeatedly while preparing to travel to Nicaragua to work with a weaving cooperative. The director of the Sister City Project sponsoring me had recently met Deborah and was struck by the similarity of our experience with textiles and our desire to use our textile skills to help empower communities-in-need. Indeed, the first time I spoke with Deborah I immediately felt like I was talking to an old friend. Before our conversation ended, we were both in agreement: There must be other folks out there like us. We should have a meeting!

A few months later I found myself on a mountaintop in Colorado with the first group of truly like-minded weavers I'd ever happened upon. Here were six other people who genuinely spoke my language! In a dreamlike

setting of high altitude landscapes complete with sage brush, double rainbows, hummingbirds, and bats, we shared tales of our textile adventures in Guatemala, Nicaragua, Haiti, and India, and started to dream up ideas for an organization of textile folks like us.

First on our agenda was to come up with a name. “Warp not War” was a popular contender at first, but we ultimately decided on the acronym WARP – though it took most of the weekend to finally decide what the letters would stand for. When “Weave A Real Peace” was suggested, we knew we had our name. Once we had a name, everything else seemed to fall into place.

I laugh now when I think about my first vision for our organization. I imagined there were perhaps five or maybe ten other weavers who might share our interests, and we'd con-

*continued on page 11*

## More New Members

Amina Yabis  
Boutons en Soie Cerises  
Morocco  
amina\_yabis@yahoo.fr  
http://boutonsdecerises.  
wordpress.com/  
(sister membership from  
Harmony Weavers Guild)

Susan Youngblood  
93327 E. Cherrywood Drive  
Sun Lakes, AZ 85248-0844

Andria Zaia  
2535 Black River Road  
Bethlehem, PA 18015  
610/457-9454  
andzaia@yahoo.com



## TEXTILE TRAVELS WITH NOBLE JOURNEYS

*Creative and enlightening textile and crafts tours for small groups of curious travelers*

### MOROCCO: OPENING DOORS Led by Dr. Susan Davis

Personal interaction with many of Susan's friends, colleagues and local weavers; highlights of the Sahara, High Atlas, Casablanca, Fes, Marrakesh, Essaouira.

May 19 - June 2, 2012

\$3,175 pp in double, land only

*5 spaces left*

### MOROCCO: WARP A Special Textile Trip Led by Dr. Susan Davis

Combine sightseeing in Marrakech and Fes with women's co-ops, demonstrations, several hands-on experiences.

June 2 - 10, 2012

\$1,995 pp in double, land only

### PERU: AN INTIMATE TEXTILE JOURNEY

Machu Picchu, Chinchero, Cuzco; hands-on opportunities with members of the Center of Traditional Textiles of Cuzco (CTTC).

October 7 - 15, 2012

\$4,375 pp in double, land only

### THAILAND & LAOS: TEXTILES AT THEIR SOURCE

Led by renowned co-op Ock Pop Tok co-founder Jo Smith, visit hill tribes, cruise the Mekong River, workshops in villages, learn about ancient techniques still employed today, personal encounters with local weavers - a truly unique travel experience.

January 23 - February 9, 2013

\$4,605 pp in double, land only

*Customized journeys can be arranged for your small group to Morocco, Peru, South East Asia, Mongolia, Italy or India.*

**NOBLE JOURNEYS**  
...Beyond Expectations

Full itineraries and details at  
[www.noblejourneys.com](http://www.noblejourneys.com)  
Contact Joan Noble  
800.566.9228

*paid advertisement*

## Happy Birthday WARP!

*continued from page 10*

verge on the same mountaintop once every year to catch up with one another. I'm sure that would have been enjoyable, but fortunately my co-founders had a much broader scope in their visions of what WARP could aspire to. Fast forward to today – WARP is now a thriving community of over 250 members, and WARP's annual meetings have given me the opportunity to travel to beautiful parts of the country that I otherwise might never have had the opportunity to visit – Berea, KY; Loveland, OH; and Abiquiu, NM to name just a few.

It's been many years since I've been able to make it to an annual meeting, but I have no doubt that the highlight of the weekend is still the first night of introductions. There's nothing as inspiring as listening to WARP members introduce themselves and tell a little about their lives and what drew

them to WARP. WARP members are, quite simply, some of the most fascinating people you'll ever meet. I give WARP's Friday night introduction circle much of the credit for my remaining very much a "textile person" all these years. I may not weave as much these days, nor have I gone on any textile travels recently, but whether I am attending an annual meeting in person or in spirit, I feel that I must have at least one "WARP worthy" activity to report every year.

As WARP now celebrates its 20th anniversary, WARP's core values still resonate with me as much now as they did 20 years ago. I take enormous pride in having played a small part in helping to launch WARP. I thank WARP for 20 years of inspiration, education, adventure, fun, networking, support, and above all else – wonderful friendships.

*Beth can be reached at [bethbox@hotmail.com](mailto:bethbox@hotmail.com)*

## Kusha Techniques

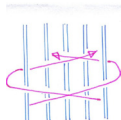
*continued from page 1*

3) by coiling each thread end independently around different warp threads, which forms thin diagonal lines used for outlining.



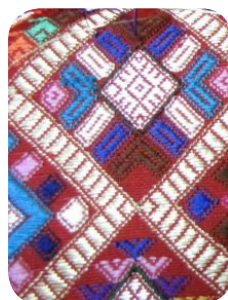
*single coil thrima*

4) by coiling the thread ends around the warp threads at the edge of the desired shape from the front first, then through the shed, emerging in the middle of the shape, which forms shapes with diagonal sides that resemble satin stitch.



*satin thrima*

Each weaver combines these in her own way to create an endless variety of gorgeous designs, performing mental geometry to fit motifs together. A group of motifs is often repeated in turn down the length of the fabric, varying the order of colours each time such that the overall impression is of dancing colours in patterns that seem to change as the wearer recedes or approaches.



*sapma flower*

**tan**, and Marko Bartholomew, **Thunder Dragon Textiles from Bhutan.**

I have also gathered together photos and technical information about many aspects of Bhutanese weaving in my website [textiletrails.wordpress.com](http://textiletrails.wordpress.com)

*Wendy has spent almost 30 years being distracted from her career as a musician and teacher by her fascination with textiles, particularly weaving and dyeing. 16 months ago she left her Australian home to travel and explore the world of Asian textiles. She can be reached at [textiletrails@gmail.com](mailto:textiletrails@gmail.com)*

For more about Bhutanese textiles in general, refer to Myers & Bean, **From the Land of the Thunder Dragon: Textile Arts of Bhutan.**



*thrima flower with sapma center*

## Host a Fair Trade Sale!

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. That's all there is to it!



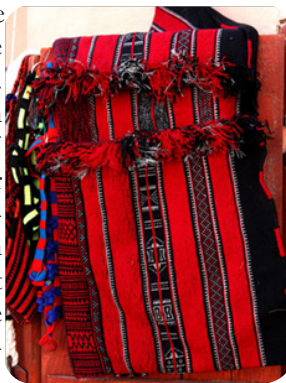
Weave a Real Peace  
 3102 Classen Boulevard  
 PMB 249  
 Oklahoma City, OK 73118

**Register before May 1 for WARP's 20th Birthday Party! See page 2**

**Is this your last newsletter? Renew your WARP membership now - see page 9**

### UAE Sadu Added to UNESCO 'List of Intangible Heritage of Humanity'

The Abu Dhabi Authority for Culture and Heritage (ADACH) has announced that the traditional UAE Sadu has become the new addition to the UNESCO List of the Intangible Cultural Heritage of Humanity. His Excellency Sheikh Sultan Bin Tahnoon Al Nahyan, Chairman of ADACH, said "the efforts to register Sadu, the skills of traditional weaving in the United Arab Emirates," in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity that needs urgent safeguarding, has born fruit."



The UNESCO announcement was made last November during the sixth meeting of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in Bali, Indonesia.

Sadu is a form of weaving done by women in the rural communities in the UAE. The Bedouin men shear wool of sheep, camels and goats, which is then cleaned and prepared by women. Wool is spun and then dyed and woven in a plain weave. The traditional colors include black, white, brown, beige, and red. Distinctive geometric designs are employed when weaving.



The inclusion of Sadu in the UNESCO List contributes to enhancing the sustainability of this traditional craft, and casts light on the intangible heritage of the United Arab Emirates and promotes cultural diversity and human creativity worldwide.

*The Abu Dhabi Department of Culture and Heritage  
<http://tinyurl.com/6t3fdnb>*