

# WARP



WEAVE A REAL PEACE

Volume 20, Number 1

Spring 2013

## Ikat Dyeing and Weaving in Uzbekistan

Shannon Ludington

My formative years in the textile-rich culture of Uzbekistan gave me a love for



*Finished pieces available for sale in the shop.*

textiles that at the time I neither noticed nor understood. I loved, and love, the resist-bound and immersion-dyed warp-patterned textiles called *abra*, meaning cloudy, in Uzbek, or *ikat*, from the Malay word, meaning bound. Uzbek weavers have traditionally produced two brightly colored warp-patterned textiles: a silk satin



*Silk being reeled from the cocoons. Note the ikats around the room.*

weave and a cotton/silk plain weave, *atlas* and *adras* respectively. Studying fibers in university in the United States was rewarding, but I was discouraged by the inaccurate or incomplete information I found about Uzbek textiles. In August of 2012, while visiting my parents in Tashkent, I had the opportunity to see for myself, traveling with some friends to Margallan, the home of the Uzbek ikat industry. Despite the 115 F heat it was a wonderful



*A warp stretched for its second round of resist bindings. It has been dyed and the first layer of resists must be taken off so that another layer can be put on.*

experience and I left excited about the future of Uzbek textiles and my own place as a weaver.

On our way into Margallan we passed the recently closed atlas factory, founded under the Soviet system of collectivization and cultural regulation. Uzbek ikats were permitted and encouraged only if made industrially, in set patterns and colors instead of in family-based workshop systems. The closing of the factory indicates the commercial viability of smaller,

*continued on page 11*

### Mission

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

### Core Values

*Textiles are an important component of the human experience.*

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

*Networking and sharing information creates an environment for constructive action.*

*Making connections among textile artisans worldwide promotes positive social change.*

*Interacting with people who have similar values enriches our lives.*



# Sewing Peace in Afghanistan

Kathy Kelly

January of 2012 was a deadly month in Afghanistan. The United Nations notes that in camps around Kabul, as many as 35,000 refugees from the fighting had only tents and mud huts to protect them from the cold. In those camps alone, 26 Afghan children froze to death.

The women's responses were both eager and practical. Over the next several days, a



*Samia with the finished duvets.*



*The first duvets*

In October 2012, I was with the Afghan Peace Volunteers in Kabul, listening to Afghan seamstresses pour out their thoughts about the impending winter and what they and their families

will require in order to cope with it. Blankets to cover doorways; warm clothing; large, heavy coverlets called duvets. "Every woman in Afghanistan knows how to make these items," one woman, Faribah, assured me. "But it's expensive."

The Volunteers set up a meeting with the seamstress' collective in Kabul. The collective is helping struggling women earn a living outside the control of exploitive middlemen. The Volunteers' Dr. Hakim and I suggested that the seamstresses



*Carrying a bale of duvet batting*

could sidestep the markets and instead invite donors from abroad to help put a desperately needed warm coverlet, a duvet, into an impoverished family's dwelling. Together we estimated that it would cost \$20 to make each coverlet and also afford the seamstresses a modest income.

steady buzz of voices accompanied the whirr of hand-operated sewing machines: "The Duvet Project" was taking shape.

The day before I left Kabul, the women met to finalize plans. They agreed that the materials for making the duvets will be stored at the Afghan Peace Volunteer home. Each morning, women can pick up filling and cloth and spend the day making two duvets in their home. The next day, they return with



*Afghan Peace Volunteers deliver duvets to women at the Darlaman refugee camp in Kabul. photo credit: Martha Hennessey*

the finished duvets, receive payment, and pick up their next allotment of supplies. The Afghan Peace Volunteers store the finished duvets and distribute them, as gifts, to needy people.

From past experience of displacement, several of the women understand the misery and hardship faced by families living in abandoned lots and constructing makeshift

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Summer issue of the WARP  
newsletter is  
June 7, 2013

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# WARP 2013 Annual Meeting

June 27 - 30, 2013 - Manchester, New Hampshire

Teena Jennings

Plans are in place for another meaningful and invigorating annual meeting, this time on the campus of Southern New Hampshire University (SNHU). This location is perfect not only because of the easy access to and from the Manchester Airport. Equally significant is the area's relevance as the historic heart of the textile industry in the US.

Following registration at SNHU at 1:00 pm on Thursday, we will tour the Millyard Museum, which demonstrates the crucial role that Manchester played in the New England textile industry. In the evening we will gather back at SNHU for introductions, always a highlight of the annual meeting.

Friday morning we will meet at the American History Textile Museum (AHTM) in Lowell for a tour starting at 10:00. The tour will last 1-1.5 hours. There are other places to visit in Lowell as well, including the New England Quilt Museum and the Boott Cotton Mills and boarding houses. We will provide a list of suggestions. In the evening, we will meet back at SNHU for dinner and a guest speaker from Dean's Beans, a well-respected, fair-trade coffee roaster in Orange, MA, a business that operates under the

mandate of being a social justice organization. They are well-versed on the topic and issues surrounding fair trade and are willing to share their perspective and experience.

Saturday morning's program offers a variety of speakers which, no doubt, will open up many avenues of dialog. Our afternoon program promises to be quite different from annual meetings in the past as it will offer mini-workshop opportunities. As usual, Saturday evening will include the silent/live auction, filled with tension and good fun as well as a time to raise money for WARP. Please remember to bring items to donate to this event.

Throughout the meeting, the Marketplace vendors will be offering goods from around the globe so come prepared for a shopping adventure. On the last morning, the business meeting will bring the gathering to its culmination.

Please be sure to register by April 15, 2013. The registration form is on page 10, and is available online at [www.weavearealpeace.org](http://www.weavearealpeace.org). Send registration forms to Teena Jennings, 226 W. Elm St., Granville, OH 43023. Questions? Email Teena at [tj9@uakron.edu](mailto:tj9@uakron.edu).

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## Weave A Real Peace

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

### 2013 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  
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or join online at  
[www.weavearealpeace.org](http://www.weavearealpeace.org)

# From the WARP Office...

*Judy Allen, Administrative Coordinator*



Writing the Spring column is a sign of changing seasons that are welcome – sun, blue skies, warmth, time to put down the wool and pick up the cotton knitting. And for me it also signals that membership renewals are just about over. What a tumultuous time it was this year! Thanks to all of you for your patience with the WARP office, our mail forwarding service, and the US mail, when you had to re-send your memberships or we were waiting for checks lost somewhere in the postal service.

The good news is you responded in record numbers to the membership early renewal appeal with 149 members renewing by January 31 compared to 72 by end of January last year. By the end of February that number had increased to 177 and since I sent out a second reminder notice the first week of March, 10 more renewals have come in. So we are off to a good start to exceed last year's membership of 257.

As you will see in the listing in this newsletter, we have added 17 new members so far in 2013. Thirteen of these members came to WARP through the gift membership promotions associated with membership renewal or through the group gift membership offer. As member, Susan Davis commented, "Great idea, these gift subscriptions to offer members. I tell lots of people how great WARP is – this gives me a chance to show them."

You set a few financial records too – at least since I have been in the Administrative Coordinator position and have been tracking donations coming in with renewals from 2010 to present. You contributed \$335 to the Alice Brown Memorial Scholarship Fund and \$135 for the Endowment Fund, in addition to donations to the Operating Reserve Fund.

Thanks to all for your understanding, generosity, and most of all for coming together to create this lively network of textile supporters.

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

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*Administrative*

*Coordinator*

Judy Allen

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## Contribute to Full Moon Banner!

*Judy Allen*

From the Weavers Wheel network in India, Alessandra Bianca L'Abate (Chandra) was in touch recently to give an update on the Full Moon Wool Project. (See article in Spring 2012 newsletter for full details). As those of you who attended the WARP annual meeting in Boulder will remember, Alessandra sent balls of Full Moon wool and everyone was invited to take a bag and create something to return to this year's meeting.

Alessandra reports that she has woven a piece with the Full Moon wool that is a strip of 80x50 centimeters (about 32x20 inches), which she is planning to stitch onto a khadi (cotton) banner about 120x200 centimeters (47x78 inches). She will send the banner to the WARP meeting and invites all those who have made something with the wool to stitch their pieces to the banner. This is a reminder to get out that wool and start weaving, knitting, crocheting, felting, or any other

way you like to work with wool. If you missed the opportunity to receive some of the wool, please contact me at [info@weavearealpeace.org](mailto:info@weavearealpeace.org) to request it.

If you are planning to be with us in Manchester, please bring your Full Moon wool creation. If you can't attend and would like to send your piece, please mail to me at PO Box 323, South Hadley, MA 01075 so I will receive it by June 10. Questions? Contact me at email above or Alessandra at [weaverswheel@gmail.com](mailto:weaverswheel@gmail.com).

There will be Full Moon wool for sale at the Marketplace. Full Moon wool comes from the shepherd community of a village near Belgaum in Karnataka state of India. This is a very dry area and farming is integrated with handweaving and raising Deccani sheep. The wool is hand spun by the shepherd's wife and comes in natural shades of dark brown and black.

## Member Profile

### *Karen Searle: Joining Threads Together*

*Candy Meacham*

Many of the people I write about in this column were introduced to the world of textiles and fibers by their mothers or grandmothers. Karen, it seems, was drawn into it by the innate feel of needlework and the very processes of joining threads together. She initially found her way to sewing and embroidery via 4-H and progressed from there to weaving and then to crocheting and knitting.

In fiber arts, Karen is primarily self-taught, with many adult education classes and guild conference workshops under her belt. She finally went to art school and earned an MFA degree at Minneapolis College of Art and Design 30 years after her BA and long after her immersion in the world of textiles. Karen presents classes and lectures and shows her work nationally and internationally. In September 2012, she was an invited speaker at the Symposium of Cheongju International Craft Biennale in Korea. She believes, "Fiber art connects people in deep ways – perhaps because none of us has ever existed for a moment without being personally involved with textiles."

Karen says she has been blessed to be involved in textile-related work most of her life. Her interest in fiber arts has been intertwined with an interest in journalism. She has written and edited many publications and continues to write profiles of artists and reviews for magazines. Her latest book is **Knitting Art: 150 Works from 18 Contemporary Artists: Expanding the Boundaries of Knitting**. As a result

of research for her writings, Karen became knowledgeable about Guatemalan textiles. She continues to travel and lead tours to the villages and homes of weavers in Guatemala.

She maintains her home and studio in St. Paul, MN. In her own fiber work she primarily uses knitting, crocheting, and stitching, which she finds are versatile for her purposes. Karen "utilizes techniques of women's work to present the feminine view." Her work is inspired by women's lives and bodies and the impulse to nurture. Her pieces are sculptural, using natural materials, wire, and more. Find out more about Karen and her art via her website at [www.karensearle.com](http://www.karensearle.com) She has a short, embedded video that will give you a real glimpse of Karen and her ways of working. I liked it immensely and found it very inspiring.

Karen was an early force in the formation of WARP. For her, "Those of us who work with fiber have immediate, strong, and lasting connections." She was on the first WARP Board of Directors in 1994, and she published the first professional WARP newsletter. She was in on the early discussions at Convergence when the groundwork for the organization was being laid, and she still believes that WARP plays an important role in supporting appropriate assistance.

Karen has two grown kids and two cat buddies. You can communicate with her via email at [ksearleart@gmail.com](mailto:ksearleart@gmail.com)

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

## Events/Exhibits

### **Cultural Conversions: Traditional Design in a Digital Age,**

March 15 - May 4

Cultural Cloth's traditional textiles from around the globe are featured in an exhibition at the Textile Center in Minneapolis. Info at <http://www.textilecentermn.org/>

### **World Fair Trade Day,**

May 11. An international celebration and promotion of Fair Trade. [www.fairtraderesource.org](http://www.fairtraderesource.org)

### **International Folk Art Market, July 12, 13, 14,**

Santa Fe, NM  
[www.folkartmarket.org](http://www.folkartmarket.org)

### **Tinkuy de Tejedores: A Gathering of Weavers,**

Cusco, Peru – November 12-15, 2013. Contact Marilyn Murphy for Program and Registration information

### **Weaving Lives: Transforming Textile Traditions in the Peruvian Highlands –**

Avenir Museum of Design and Merchandising, Colorado State University, Fort Collins, CO - February 21 – August 2, 2013. Info at <http://central.colostate.edu/event/11406-2/2013-03-15/>

## Nominating Committee Makes Recommendation

The terms for two board members are expiring this year—Linda Bowden and Jackie Abrams. The WARP bylaws state that there shall be at least three and no more than nine board members. The board has decided a smaller working board is practical, and are choosing to keep the number of members

to six. The Nominating Committee, appointed by the board of directors, has nominated Jackie Abrams for a second term. Nominations can also be made from the floor. The election will be held at the Annual Meeting on June 30. See page 2 for the terms of other current board members.

## Book Review

### **Textiles: The Art of Mankind, by Mary Schoeser**

*Reviewed by Sarah Saulson*

This new book **Textiles: the Art of Mankind** is an extraordinary compendium of cloth. The content is so broad, diverse, and colorful that I had trouble putting it down in order to write this. At over 500 pages and with more than 1,000 color photographs of weaving, knitting, crochet, basketry, quilting, and more, this is a rich visual experience.

Author Mary Schoeser is a leading British authority on textiles. She has a deep understanding of textiles, both their meaning in the world and the meaning implicit in the making. Early on she writes, “The visual vocabulary of textiles demonstrates long ‘conversations’ that reach back thousands of years and connect different civilizations around the globe (pg. 23).” What makes this book so unique is in the way she explores the connecting thread between ethnic, historic, and contemporary fiber arts, contextualizing the work of literally hundreds of contemporary fiber artists within textiles’ continuum of space and time. As an example, a 2-page spread displays work by the Seminoles, Turkmen, Quiche Guatemalans, and contemporary fiber artists Ellen Haupli and Bailey Curtis (pg. 382-383).

Each of the book’s five chapters begins with an introductory essay of about ten pages, and each one really nails a key factor in the importance and uniqueness of textiles. After the introductory essay, Schoeser continues to explore each topic in a leisurely way, with pages and pages of color images mixing contemporary artists with ethnic and historic textiles to bring home her theme of the interconnectedness of fiber arts. Captions explain the work. The images are the heart and soul of the book and they are what makes the volume truly outstanding and hard to put down.

Chapter 1, “Impact,” examines the impact of the intersection of text and textile.

Next, “Ingredients” surveys the fascinating array of materials that contemporary fiber artists employ. She includes a fabulous full-page close-up of WARP board member Jackie Abrams’ “Wisdom,” a twined basket fabricated from dry cleaner bags and video tape. The next section, “Structure,” begins with a strong essay that reminds us of the architecture of cloth-making as a three-dimensional entity. She also explores how the invention of a device for making a shed for looms revolutionized cloth-making, and made pattern-making a near universal in weaving. It is also in this chapter that we find images of three of the powerful and graceful figurative sculptural knit pieces by WARP member Adrienne Sloane (pp173--175). We also find another of Jackie Abrams’ twined baskets, this one from scraps of fabric and thread.

Logically following “Structure” comes “Surface.” Schoeser takes a nuanced approach here, pointing out the analogy between skin and cloth. Her interest in surface texture as well as printed pattern makes this chapter’s images and juxtapositions quite diversified. In “Added Dimensions,” the art and object making potential of cut-up cloth is explored, with examples as diverse as West African strip weaving, quilts, dolls, and installation art. The final section is “Imagery.” In it, Schoeser says, textiles are “a sensory art, one that calls into play all of the senses: touch, sight, smell, sound...” How wonderfully this volume illustrates her assertion.

**Textiles: the Art of Mankind.** Mary Schoeser. Thames & Hudson 2012.

*Sarah Saulson is a weaver and teacher in Syracuse NY who is looking forward to having the WARP annual meeting in her backyard this year. She is always fascinated by the connecting thread of textiles across space and time. Learn more about Sarah at [www.sarabsaulson.com](http://www.sarabsaulson.com). Contact her at [sfsaulson@twcny.rr.com](mailto:sfsaulson@twcny.rr.com).*

### **Thanks to WARP Donors**

Susan Abouhalkah

Deb Chandler

Rita Chapman

Mary Flad

Handweavers Guild of  
Boulder

Kate Keegan

Judy Newland

Joan Noble

Sarah Saulson

Portland Handweavers  
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Keith B. Recker

Schacht Spindle Co.,  
Inc.

Weaving for Women  
of the World -  
Nancy Meffe

Weaving Matters –  
Marilyn Murphy

Woodstock Weavers  
Guild



## Ghana - Adinkra Cloth

Unlike the funerals I've attended, those in Ghana involve music, singing, and dancing, which might seem to be in stark contrast with the sea of voluminous black garments worn by the funeral goers.

Funeral goers traditionally dress in black adinkra cloth. Adinkra cloth, whether black



or any other color, is block printed with repetitions of geometric motifs. Each motif holds meaning and an entire adinkra cloth can convey a narrative message.

Adinkra printing is a long, labor-intensive process involving several artisans including stamp carvers, dyers, and bark pounders.

A stamp carver hand-carves the stamps for the block printing from thick-skinned calabash gourds. The geometric designs can symbolize proverbs, sayings, historical events, or human values. The symbol for "God never dies, therefore I cannot die" represents life after death, "wind-resistant house" symbolizes fortitude, and "the teeth and the tongue" is a symbol of friendship or interdependence.

The first step in preparing the cloth for printing involves dyeing strips of fabric. The background cloth for adinkra printing used to be black, rust brown, or white. The traditional black dye for the cloth destined for funeral attire is made from the roots of the kuntu plant. In order to achieve a dark color, the fabric needs to be dyed and overdyed several times.

Strips of adinkra cloth are stitched together with dense faggoting stitch, or feather stitch, in bright colored thread. In the past, all such borders were formed by stitching narrow

strips of colorful kente cloth between the wider strips of adinkra cloth.

The pigment for printing is made from the bark of the badie tree, and is the color and consistency of black tar. A traditional adinkra maker first divides the cloth into sections either simply by drawing single straight lines, or by fencing it in with stamped motifs. A more recent style divides the cloth by dipping a comb in the pigment and drawing parallel lines with it along the cloth, lengthwise and widthwise to produce a checkered pattern. Inside each section he stamps various repetitions of a single motif.

The present center of traditional adinkra block printing is the village of Ntonso, in Ghana, where primarily male artisans work together to perpetuate the tradition.

Roaming around the nearby market town of Kumasi, you will probably have the opportunity to design your own strip of simple adinkra cloth, and watch it being printed. Personally, given the choice, before shopping in Kumasi, I'd stop in Ntonso to see the real thing.

### Resources:

#### Printed and Dyed Textiles from Africa

by John Gillow, University of Washington Press.

#### World Textiles: A Visual Guide to

Traditional Textiles by John Gillow and Bryan Sentence, Thames & Hudson.

#### Adinkra: Printed Ceremonial Cloths of Ghana, Ends of the Earth. Hampstead Middlesex, DVD.

<http://handeyemagazine.com/content/ashanti-adinkra-cloth>

<http://www.youtube.com/watch?v=1x2iULmPikU>

[http://www.adinkra.org/htmls/adinkra\\_index.htm](http://www.adinkra.org/htmls/adinkra_index.htm)

<http://iweb.tntech.edu/cventura/adinkra.htm>

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

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# Louie Garcia and the Pueblo Men's Cotton and Weaving Project

*Louie Garcia*

Pueblo weaving and textile arts have been a lifetime passion of Pueblo fiber artist, Louie García, Tiwa and Piro Pueblo from southern NM. García



learned the basics of Pueblo weaving from his grandfather at a young age and has been a fiber enthusiast ever since. García recalls observing nature and noticing the various structures and patterns that make up the world and related them to the structures and patterns he saw in Pueblo clothing and attire, from embroidered designs to the various twill patterns and plain weave structures that make up the Pueblo weaving tradition. Pueblo textiles were, and continue

to be, produced by Pueblo people for Pueblo people, primarily for ceremonial use within their own communities.

Pueblo weavers did not weave rugs historically nor do they today. The nature of Pueblo weaving was primarily for clothing, such as in the mantas or traditional dresses, sashes and shawls for everyday wear, as well as a number of items for use in ceremonies. What Pueblo textiles lack in eye-dazzling color and patterns is well made up for in the weaving techniques utilized, including a range of twill patterns, brocade, braiding, twining, plaiting, warp-floating, and wrapping. Of the techniques that continue to be used by Pueblo weavers today, there are several techniques that are no longer



*continued on page 12*

## More New Members

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## Alice Brown Memorial Scholarship Applications for 2013 WARP Meeting Due April 30

*Sarah Saulson*

Each year WARP awards Alice Brown Memorial Scholarships for students to attend our annual meeting. Alice Brown was a generous WARP member who had the foresight to donate the funds to establish the scholarship. Now, other members are helping to make the fund both sustainable and greater in scope. Those of you who have attended meetings since 2008 know how much these special young people have added to the event. This year we will award one scholarship to cover the costs of attending our meeting in New Hampshire. Since our scholarship does not cover travel expenses, candidates from the northeast may be especially interested this year.

Please also help by spreading the word that it is time to apply again! The recipients

should be 35 years old or under and be pursuing a career path related to textiles. The ideal candidates should be either a full or part-time student, or a recent graduate. The committee will also consider applicants pursuing non-traditional career paths. The application can be downloaded from the WARP website ([www.weavearealpeace.org](http://www.weavearealpeace.org)). Go to the main menu at the top of the page, click on About, and then click on Alice Brown Memorial Scholarship to download a copy of the application. Interested professors and students can also e-mail Sarah Saulson with questions or to receive the application ([sfsaulson@twcnny.rr.com](mailto:sfsaulson@twcnny.rr.com)). The application deadline is April 30, 2013.



# Donations Sought for WARP Auction

Once again, WARP's most successful fund raiser will take place at the annual meeting. We are looking for donations from members of items that are in keeping with WARP's mission, in good condition, and that will appeal to WARP members. Textiles are always the most popular, but you can think beyond that as long as your items fit the other criteria. If you plan to attend the meeting you may bring your donations with you. If you are not able to be with us in NH,

but have things you would like to contribute, please ship your items by June 10, 2013 to: Judy Allen, PO Box 323, South Hadley, MA 01075. Please include 1) your name and address either surface or email (we will use your contact information to acknowledge your donation, it is not displayed with the item); 2) a description of the item - fibers, pattern, etc.; 3) recommended amount of starting bid. Thanks!

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## Working to Keep Afghans Warm

*continued from page 2*

dwelling from mud, poles, plywood, plastic sheeting and cardboard. These tents and shacks offer little protection from the bitter cold winter weather. Amnesty International's 2012 report, "Fleeing War, Finding Misery," describes the plight of displaced families that have fled their homes or villages because of conflict. "Those who are displaced must deal with the daunting challenges of finding new homes and providing for themselves and their families at the same time that they are struggling to cope with trauma induced by the events that led them to flee." They face "unrelenting misery," the report states, living in close, unhygienic quarters, sleeping without bedding under torn plastic sheeting, and having scarce access to water.

With an estimated 400 Afghan people displaced every day, the desire for warm blankets and warm clothing is certainly greater than the supply.

Faribah tried to help us understand the barriers that she and other women seamstresses face in fending for their families. Like most of the women sitting in a circle on the floor, Faribah had not been allowed to leave her house before she began coming to the seamstress workshop. She says "...our society does not permit us to be free not only because of social traditions but also because of war. Kabul has become a frightening place. It's natural for our families not to trust that we can go out. There are strangers in the city, including foreigners from neighboring countries. We cannot trust

anyone, even our own people, who are poor and will do anything to get money. Ladies especially have been confined to their homes, partially to protect them from harm outside. That makes it difficult for us because we do want to provide for our families."

Ultimately, 2,000 duvets have been delivered to individuals and families in Kabul. The women will again begin making duvets for delivery in autumn. We will be grateful for any assistance that people can send.

Contributions to "the duvet project" will enable them to continue supplying needy people with warm coverlets. To make a donation through "PayPal," sign into your account and submit the funds to email identity "theduvetproject@gmail.com" Or, write a check to Voices for Creative Nonviolence (VCNV), with "duvet project" written in the memo section, and mail it to Voices for Creative Nonviolence, 1249 West Argyle, Chicago, IL 60640. All proceeds will go directly to the duvet project.

To learn more about the APVs, visit [2millionfriends.org](http://2millionfriends.org) and [ourjourneytosmile.com](http://ourjourneytosmile.com)

*Kathy Kelly co-coordinates Voices for Creative Nonviolence, ([www.vcnv.org](http://www.vcnv.org)) a campaign to end U.S. military and economic warfare. She can be reached at [kathy@vcnv.org](mailto:kathy@vcnv.org)*

*Thanks to Marilyn Anderson for suggesting this article. It is a compilation of information from The Catholic Worker (March/April 2013), the VCNV website, and personal emails from Kathy Kelly. LT*

### More New Members

Rebecca Phillips  
738 Stewart Avenue  
St. Paul, MN 55102

Penelope Price  
POBox 57  
Cave Creek, AZ 85327  
206/291-3102  
[penelope.price@me.com](mailto:penelope.price@me.com)

Denise Richards  
224 Meadow Lane  
Orangeville, PA 17859  
570/683-6226  
[richardsteter@gmail.com](mailto:richardsteter@gmail.com)

Victoria Scott  
Black Art Studio  
5055B Agua Fria Park Road  
Santa Fe, NM 87057  
[vikki@blackartstudio.com](mailto:vikki@blackartstudio.com)

Southern Tier Fiberarts Guild  
Wellsville, NY

# 2013 WARP Annual Meeting

June 27 – 30, 2013

Southern New Hampshire University

Manchester, NH

Registration form with payment due to WARP by 4/15/2013  
(Registrations will be accepted after April 15, with a \$25 late fee)

Registration includes a double room, all meals except one lunch while visiting Lowell, MA, and museum entrance fees for both the Millyard Museum in Manchester and The American Textile History Museum in Lowell. If you have a preference regarding your roommate, please specify below. A limited number of single rooms are available, at the same price, on a first come-first served basis. Indicate if interested.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Phone: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Email: \_\_\_\_\_

- YES, sign me up for 2013 WARP ANNUAL MEETING for \$371 registration fee. This covers room for three nights (Thursday, Friday, Saturday), all meals but one (lunch in Lowell), two museum admissions, and meeting registration.
- YES, if available, sign me up for a single room. A limited number are available.
- YES, please assign \_\_\_\_\_ as my roommate.
- I plan to participate in the Marketplace
- I would like to contribute to WARP's Alice Brown Memorial Scholarship Fund to help pay for students to attend the meeting
- Daily registration for joining us at the SNHU is \$40, which includes lunch.
- Daily registration for joining us on our tour of The American Textile Museum in Lowell is \$40, covering cost of entrance. Lunch is not be included.

**TOTAL AMOUNT ENCLOSED**

Special Needs: \_\_\_\_\_

Cancellation policy: Prior to the registration deadline, 100% of the registration fee is refundable. Until May 15, 2013, 50% will be refunded. After May 15, there will be no refunds.

Questions? Please email: Teena Jennings, tj9@uakron.edu, or Linda Bowden, fatcatkaw@yahoo.com .

Complete this form and send it, with your check or money order (US funds) made out to WARP to:

Teena Jennings  
226 West Elm St.  
Granville, OH 43023

# Ikat Dyeing and Weaving in Uzbekistan

*continued from page 1*

competitive, traditional and experimental workshops. Inquiring about these workshops led us to one sponsored by a cultural fund founded by the President of Uzbekistan's daughter. After viewing, and buying some of the fabulous atlas for sale in the front shop, we were invited to tour the workshop.

The workshop starts with the silk worms and completes the fabrics just a few yards away. We saw the room where women boil the silk cocoons and wind the filaments, and the huge warping reels, each easily six feet high and six feet in diameter, where men wind the warps fifteen to thirty inches wide and twenty-five yards long. Men stretch the



*A silk warp, bundled and waiting to be woven.*

heavy warps on low frames in such a way that the design only has to be “bound” once but is repeated along the full length of the fabric. Masters draw the patterns at this traditional workshop with a mixture of soot from burnt silk and clay, but the apprentices use resist plastic from plastic bags and cord



*The pattern becomes clear as it goes into the string heddles. It is one woman's full time job to thread the looms.*

to bind the resist, tying them tight with expert fingers. The warp goes back and forth to the

dye-room and until the design is complete. This workshop uses natural dyes, partially to preserve knowledge and techniques and partially because the colors are more pleasing to both Western and Uzbek eyes than some of the truly garish aniline dyes used under the Soviets.

The finished warps are wrapped into huge colorful bundles and sent to the weaving room, where they are suspended from the loom frame. The women weavers work on beautifully painted handmade frame looms, simple but effective. A five-kilogram weight hanging from the warp provides the tension as it stretches across a ten-foot space, widening slowly into the string heddles and simple reed, the pattern resolving from a blur of color into arabesques and paisleys.



*The warps crisscross the room as a weaver reaches the last few feet of weaving*

Weaving, like music and cooking, is one of those means of communication that spread through language and culture barriers. I was childishly pleased to see that these master weavers with thousands of years of tradition behind them fix broken threads with a safety pin, just like I was taught. I think from their smiles and invitations to come back they understood my interest and appreciation as compliments to their craft. It was all too short of a visit, but one I mean to repeat and recommend for any globally minded weaver! Shannon Ludington followed her passion in textiles to Colorado State University, where she recently graduated with her BFA in Fiber Arts. She now lives in Santa Barbara, CA, where she is weaving, knitting and embroidering, and trying to figure out how to make a career in textiles. Shannon was a 2012 Alice Brown Memorial Scholar. She can be reached at [sludingt@rams.colostate.edu](mailto:sludingt@rams.colostate.edu)

## Travel Opportunities

**Morocco:** “Opening Doors”  
May 18-June 1, 2013. Led by  
Dr. Susan Davis & Joan Noble  
15 days.

“Textile Arts in Morocco”  
June 2-10, 2013. Led by Dr.  
Susan Davis. Nine days.

Full itinerary for both trips at  
[www.noblejourneys.com](http://www.noblejourneys.com) or  
Susan’s website [www.mar-rakeshexpress.com](http://www.mar-rakeshexpress.com). Contact  
Joan Noble at 800/566-9228  
or [joan@noblejourneys.com](mailto:joan@noblejourneys.com);  
Susan can be reached at  
[sdavis@uslink.com](mailto:sdavis@uslink.com).

**Guatemala:** Join fiber artist  
Karen Searle in July for a Ma-  
yan Culture and Weaving Tour.  
July 21-30. We’ll spend time  
in Antigua, Lake Atitlan, and  
Quetzaltenango, visiting Ma-  
yan weavers and artisans along  
the way, and learning about  
Mayan history and culture.  
Information/registration about  
Art Workshops in Guatemala,  
[www.artguat.org](http://www.artguat.org);  
[ksearlear@gmail.com](mailto:ksearlear@gmail.com)

**Mexico:** Tia Stephanie Tours,  
[www.tiastephanietours.com](http://www.tiastephanietours.com)  
“The Fashion of Frida Kahlo”  
- August 1-10, 2013  
“The Mexican Rebozo: Heri-  
tage and Techniques” –  
September 5-15, 2013  
“The Textile Traditions of  
Oaxaca” – October 5-14 and  
November 9-18, 2013



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## Pueblo Men's Weaving Project

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practiced, including various resist dye techniques, open work, and gauze weave patterns.

Combined with a passion for fiber art, García is also a Pueblo farmer. He cultivates heritage seeds in his home garden. Included in his garden is Hopi cotton, which he processes himself to handspin yarn for both his own weaving as well as for ceremonial use. García also teaches Pueblo



*Louie Garcia with local cotton. Photo by Seth Roffman*

weaving classes throughout the year. One of García's weaving students, Jon Naranjo of Hopi/Santa Clara, is also an avid Pueblo farmer and promising Pueblo weaver. It wasn't long before García and Naranjo started brainstorming ideas to think of ways to promote both Pueblo weaving and Pueblo farming traditions. With the help of Roxanne Swentzel, also of Santa Clara, and Flowering Tree Permaculture Institute, they developed the first Pueblo Men's Weaving Project in the Spring of

2011. The goal of the project is to examine traditional forms of sustainability from traditional Pueblo farming techniques

to traditional Pueblo weaving techniques. The agricultural part consists of planting Hopi cotton. Although they had a minimal yield the first year, there were many factors to consider that will be taken into account in following years, as it is known that Pueblo cotton was historically cultivated as far north as Taos, NM.

With the support of Flowering Tree, the project will continue for its third year. They are actively searching for additional funding sources to help support this ongoing project. At the current time, the project participants are Pueblo men, mainly from Santa Clara Pueblo. Individuals interested in supporting this project can visit <http://www.floweringtreepermaculture.org>.



*Porter Swentzell and Louie Garcia. Photo by Louie Garcia*

*Louie Garcia may also be contacted for more information at [runasamai@hotmail.com](mailto:runasamai@hotmail.com).*

*Thanks to Louise Marjorey for suggesting contact with Mr. Garcia about the Pueblo Cotton and Weaving Project. LT*