

WARP



WEAVE A REAL PEACE

Volume 21, Number 1

Spring 2014

Suzani Embroidery Lives On in Uzbekistan

Azizbek Gulyamov and Linda Temple

Azizbek Gulyamov of Bukhara, Uzbekistan, is the owner of the Little Silk Road Shop in Bukhara, Uzbekistan. WARP member Sandy Gally explains how she “met” Azizbek:



“My eye zooms in on anything, word, picture or description that pertains to the Silk Road. Everything about it was exotic, the colors, the fragrances which I knew I could smell, and especially the designs on the fabrics. When I



was a very young child my mother hated to sew, so when she had to sew, she would hand me a piece of fabric with a threaded needle and I was kept happy for hours exploring all the possibilities those three items would create. Also at this time my parents read a lot to me and the more exotic the story and pictures were, the happier I was. My love affair with all things fiber-related began at this time and has continued to this day. So when Aziz’s Facebook photo of

a group of Suzanis with the name The Little Silk Road popped up, you can imagine what my eyes did. I wrote to Aziz to learn more about the construction of these Suzanis. What a delight to learn that he is very concerned with keeping this traditional method alive as well as providing income to the women of the area. I am now waiting for my Suzani to arrive. My next step is to visit Aziz in



Bukhara and see the process from the handweaving of the background cloth to putting the design on this cloth with the hook that is used.”

Sandy persuaded Aziz to tell us about his passion for Suzanis. He writes:

I grew up with the beauty of Suzani and learned the secrets of Suzani in my youth. My love and appreciation for Suzani made me



decide to keep this traditional and beautiful art craft alive for the future. While “Suzani” means needlework, the word has become

continued on page 8

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.



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organization or service in this
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Submissions may be
edited or shortened at the
discretion of the editor.

Tinkuy de Tejedores: A Gathering of Weavers, Cusco, Peru – WARP Members Who Attended Describe the Indescribable

Judy Allen

As a first-time attendee at Tinkuy de Tejedores: A Gathering of Weavers, in Cusco, Peru, (the first one was held in 2010), I couldn't wait to share my experience with WARP members who were not able to attend.



*Opening parade showing weavers from
Argentina and Guatemala*

How does one start to capture the color, patterns, and textures of such an event? I hope through words and photos you can gain a sense of what it was like to be there – inde-



*Nilda and Andean Textile Arts Board
- from right to left behind the banner are
WARP members, Linda Ligon, Marilyn
Murphy, Betty Doerr.*

scribable, heartwarming, and at times just plain
overwhelming.

Nilda Callañaupa Alvarez and the staff of
the Center for Traditional Textiles of Cusco



*WARP member Nan Brown enjoying the op-
portunity to spend time with goddaughter and
husband, both weavers from Lake Titicaca*

(CTTC) outdid themselves in hosting, handling logistics, and putting together a remarkable line up of speakers and events, with the help of many volunteers and board members. I wish to thank everyone who made this event possible. It will live clearly in my memory for many years.

Here are excerpts from the impressions of some of the twelve WARP members who attended the November 2013 event.



*Weavers from the Peruvian side of
Lake Titicaca area*

Linda Ligon - *"I was struck by how attentive the weavers were to the work of their counterparts from other countries--how much active curiosity and learning was happening. Along with this was the validation that indigenous weavers received for the value of their work and their traditions. It will be interesting to see the reverberations over the next few years."*

Cathie Joslyn - *"From the weavers parade to the workshops, speakers, artisan displays, fashion show, spin-in, honoring the ancestors, exhibits, opportunities*



*Close up of Lake Titicaca area belts woven by
Nan Brown's goddaughter and her husband*

to dance and to interact with weaving friends old and new--just everything was excellent. Having teachers from amongst the native weavers was very impressive; they did such a good job. The homage to Christine Franquemont was appropriately touching, and gave the whole affair an extra poignancy. Three words to capture the experience - rich, humbling, and amazing."

Marilyn Murphy - *"What a grand gathering and one hard to put into a few words: Colorful, inspiring, and grateful. What a treat seeing the weavers teach each other, to watch the constant whirling of*

continued on page 12

Hurry! You Can Still Register for Annual Meeting!

Kelsey Wiskirchen

Register before April 15, and include the late fee, and you can attend all events at the outstanding WARP Annual Meeting in May! If you wish to register for Saturday events only, send your Registration before May 8. Use the Registration form on the website, www.weavearealpeace.org, or in the Winter issue of the newsletter.

This year's meeting will be held May 9 - 11, 2014 at the Pallottine Renewal Center in Florissant, MO. We will begin the weekend on Friday afternoon at the St. Louis Art Museum. We will visit with Zoe Perkins, the curator of the museum and of the current textile exhibition, **Mother Earth, Father Sky: Textiles from the Navajo World**.

We have a dynamic day planned for Saturday, and have invited local and regional guilds and students at universities surrounding the St. Louis area to attend.

Saturday's featured speakers include a morning talk by Linda Ligon and Joe Coca about the making of **Faces of Tradition: Weaving Elders of the Andes**, a book of portraits that features weaving elders from the highlands of Peru published by Thrums Books. Linda Ligon is the founder of Interweave, the largest publisher of spinning and weaving media in the world and of Thrums Books, publishers of books on traditional

artisan-made textiles. For over thirty-five years, Joe Coca has maintained a popular photography studio in Fort Collins, CO. He travels the world photographing people, places, and things, in particular handcrafted textiles. His work for Interweave Press is well known by most textile artists.

In the afternoon, attendees are invited to participate in a natural dye potluck hosted by WARP members Karen Searle and Judy Newland. The presenters will give participants a hands-on introduction into the fascinating world of adding color to cloth. Attendees of the afternoon event are invited to bring a small piece of cloth or skein of yarn to dye in a number of dye vats. (Attendees will receive more information prior to the meeting.)

During Saturday's public Marketplace hours, there will be a book signing by Joe Coca and a display of portraits from **Faces of Tradition**. In the evening, local guests will be invited to stay for dinner and the auction fundraiser. Those interested in attending Saturday's events are strongly urged to purchase tickets in advance, as dining seating is limited.

To learn more about Thrums Books visit www.thrumsbooks.com.

For information about the Pallottine Renewal Center, please see www.pallottinere-newal.org.

Weave A Real Peace

www.weavearealpeace.org
Membership Information

2014 Annual Dues

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

All memberships are based on the calendar year and expire on December 31. Members receive access to all publications for the year joined.

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

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

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

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or join online at
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What's in this newsletter...

Suzani Embroidery Lives on in Uzbekistan.....	1
Tinkuy de Tejedores: A Gathering of Weavers.....	2
WARP's 2014 Annual Meeting.....	3
From the WARP Office.....	4
Artisan Textile Resource Guide.....	4
Marketplace at Annual Meeting.....	4
A Word from the Blog-o-Sphere.....	5
Travel Opportunities.....	5
Behind the Cloth.....	6
New Members.....	6, 7, 8, 9
Textile Techniques - Piña Cloth.....	7
Looking for a Weaving Adventure?.....	8
Member Profile: Katie Simmons.....	9
Artisan Profile.....	10
WARP's Silent and Live Auctions Need Donations.....	10
Women of the World: Textiles and Tradition.....	11
Thanks to WARP Donors.....	11

From the WARP Office...

Judy Allen, Administrative Coordinator



I am wishing for warmer weather to arrive in New England. To think that as I write this column for the WARP Spring Newsletter I am watching large lacy snowflakes fall and that today when I got up, it was a mere 13 degrees makes it more than a little difficult to “think spring”!

However, I would urge you to “think spring” and also think membership renewal – for those of you who have not taken care of paying your 2014 dues. Payments from members received after 3/31 can’t be assured to be included in the 2014 spring edition of the membership directory which will be posted to the web site in April. Also you will risk not being included (if you are interested and meet qualifications) in the new benefit for members that is described below, **Artisan**

Textile Resources: A Guide to Global Handmade Textiles. This new initiative is led by board member Jackie Abrams, along with Philis Alvic, Mary Joan Ferrara-Marsland, and Marilyn Murphy, and with help from Judy Allen and Liz Gipson.

Kelsey Wiskirchen and her program and local arrangements committee are getting ready for St Louis in May. It is not too late to decide to join us – you will find information about the meeting in this newsletter on page 3 and on the web site under the about button or directly at <http://weavearealpeace.org/annual.html> If you can’t join us, please consider sending in items for the silent/live auction. See details on page 10 of this newsletter.

I hope the spring sun finds you smiling as you read this newsletter.

Judy can be reached at info@weavearealpeace.org

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Artisan Textile Resource Guide Under Development

A textile resource guide is currently being developed to assist WARP members who offer products or services connect with more customers. At the last WARP meeting in Manchester, NH, a committee formed to look into ways WARP could be of service to members who produce and market artisan-made textile items on a national or international level. As the committee evaluated possibilities, the scope of the project expanded to include services that many of our members provide such as consulting, designing, textile preservation, curating, and tour operating.

A call has gone out to WARP members to participate. All members who choose to be included will provide a short description of their wholesale and/or retail products or the services they offer. Included will be a

short narrative, basic contact information, their company logo, and up to three images representing their products. These listings will be compiled into a professionally-designed resource guide.

Inclusion in the guide will be free and then the guide—as a downloadable pdf—will be free to members and made available free to a wider audience. At this point, the guide will be available online, but may see a print version in the future. If all goes according to plan the **Artisan Textile Resources: A Guide to Global Handmade Textiles** will be presented at the May annual meeting in St. Louis.

Resource Guide Committee – Jackie Abrams, Philis Alvic, Mary Joan Ferrara-Marsland, and Marilyn Murphy, with help from Judy Allen and Liz Gipson

Marketplace at the Annual Meeting

All WARP members attending the annual meeting may have a space at the Marketplace, open throughout the meeting. To reserve a table(s), contact Kathryn Keegan, birchrunstudio@gmail.com, 610/827-7975, prior to the meeting. All vendors are asked to pay 10% of their sales to WARP. Set up can be anytime after Friday registration and left in place through the duration of the meeting. The room will be locked when not in use. If you intend to ship merchandise, contact Kathryn for shipping info.

A Word from the Blog-O-Sphere

Liz Gipson

During the past six months, WARP's public presence has been reinvigorated by the establishment of a blog and regular social media postings. Our members and people like them provide so many wonderful stories, tips, and ideas that are meant to be shared. This is, after all, one of the main reasons WARP exists.

There's an underlying principle in marketing that you need to have multiple "taps" with an individual before your message becomes credible and actionable. Social media provides us a way to lightly and persistently tap on the shoulders of many textile enthusiasts that are unaware of the work of WARP. It is thrilling each time a new friend likes us on Facebook and shares a post with their friends. Over time, some of these new friends will become members and in turn some of these new members will become leaders.

It has been such an honor to help get this effort up and running. The women that run WARP (and right now they are all women) are committed to the organization's belief that textiles are an important part of the human experience and their production can make a difference to the lives of people living in communities-in-need.

Katie Simmons, Kelsey Wiskirchen, and Cindy Lair have provided guidance during this six month project. We are working on a transition plan for Kelsey and Katie to take over the job of posting on the social media sites and blog. If you have suggestions for them, you can e-mail ktd26@hotmail.com (Katie) or kelsey.viola.wiskirchen@gmail.com (Kelsey).

If you haven't already, please visit the blog at www.weavearealpeace.wordpress.com and like us on Facebook at www.facebook.com/pages/Weave-A-Real-Peace/87877319753 or just search for Weave A Real Peace. If you have any questions about this project, please feel free to e-mail me at gipson.liz@gmail.com.

Excerpted from the Blog, January 24, 2014.

The Road from Guatemala to Santa Fe

Recently the Cooperativa de Alfombras de Mujeres Maya en Guatemala (Maya Women's

Rug Hooking Cooperative of Guatemala) was accepted into the 2014 International Folk Art Market, July 11 – 14. We spoke to one of their delegates to this year's market. Reyna Pretzantzin is thirty-one years old and attends Rafael Landivar University studying for her bachelor's degree in Business Administration. Reyna has over five years' experience of work-



ing in product development and fair trade with indigenous Maya women. She speaks English, Spanish, and Kaqchikel fluently.

What is the history of the Cooperative?

The Cooperativa de Alfombras de Mujeres Maya en Guatemala grew from Mary Anne Wise's and Jody Slocum's, co-founders of Cultural Cloth (www.culturalcloth.com), original rug hooking project in Guatemala. Mary Anne Wise gave her first rug hooking workshop in Guatemala in June 2009. Its success led to other workshops where she taught students more advanced techniques. In 2012, foundation support funded a Rug Hooking Teacher Training Program. A core group of seven women were trained to teach others rug hooking techniques. Today, over fifty women from six highland villages are rug hooking, and we have organized ourselves into a cooperative. Our folk art combines the art of rug hooking with design elements and colors inspired by motifs present in the traditional clothing, folklore, and culture of Guatemala.

For the full interview, and to read other blog entries, go to www.weavearealpeace.org, and click on 'Blog.'

Read more about how the Cooperativa began in the Fall 2011 issue of the WARP Newsletter, available online at www.weavearealpeace.org

Textile Odyssey Tours

Indonesia: Bali, Sulawesi, Flores, Sumba, Nusa Penida and Timor - August 2014
Myanmar - January 2015
Southwest China - April 2015
Vietnam and Cambodia - Fall 2015

For photos and more info go to www.textileodyssey.com, or contact textile_odyssey5@yahoo.com

Tribal Weavings of the

Lesser Sunda Islands, May 8 to 19, 2014

For more details see www.seatrekbal.com/cruise/tribal-weaving-of-the-lesser-sunda-islands/ or contact David and Sue Richardson directly at davidandsue@qaraqalpaq.com

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INSIDE MOROCCO
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TEXTILE ARTS OF MOROCCO
May 30-June 12, 2015, led by Dr. Susan Davis
Both of these sold out for 2014!

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Behind the Cloth

Allison Havens

Anyone who has spent time in Guatemala can't help but fall in love with the colorful textiles worn by indigenous people here. Unfortunately, many fabrics and handmade souvenirs common in tourist shops are actually made in weaving workshops that employ workers to sew and weave at dirt-cheap wages. While the items might be technically "hand-made," the purchase of the product is by no means helping any individual artisan.

However, Y'abal Handicrafts is one of the Fair Trade businesses in Guatemala trying to change this system of labor exploitation. Y'abal works with three cooperatives of back-strap weavers in the highlands of Guatemala in a social enterprise to offer dignified job opportunities to indigenous women.

Y'abal was started by a Dutch woman, Yetvan Oenen, to provide emergency relief to two indigenous coastal communities, Pacutama and Chuicutama, destroyed in the aftermath of Hurricane Stan in 2005. Y'abal helped in the relocation of the villages to government donated land 3,000 meters above sea, near Santa Catarina Ixtahuacan. Y'abal provided first aid, a medical clinic, food, clothing, blankets, educational activities, and found funding to build houses.

However, a bigger obstacle in the communities' recovery soon became apparent in the lack of a sustainable income for the families. Traditionally banana and coffee farmers on the coast, in their new homes high in the mountains they found the soil to be infertile, unfit for crop cultivation. The men began traveling two hours each day to work as day laborers on large plantations, barely earning enough to feed their families. Out of desperation, the community approached Y'abal with the idea of starting a women's weaving business so that the women could contribute to the household earnings as well.

However, while the women were experts in the traditional art form of backstrap weaving, they didn't have the necessary skills to start a business, many of them having never completed school.

Y'abal Handicrafts was formed in 2007, spearheaded by Melissa Wiams, and led workshops with the women on fair price calculation, administration, quality control, how to form a board of directors, market trends, and social themes such as self-esteem, teamwork, and health issues. Finally, in 2010 Y'abal Handicrafts opened a store in the city of Quetzaltenango and incorporated two nearby cooperatives of back-strap weavers, from Chuacruz in Sololá and Chirijox in Nahuala, into the project as well. Later, natural-dyed wool blankets and rugs from a family weaving business in Momostenango were included.

Y'abal pays the women above market prices for their handmade products and provides both a local and international market for their work. By providing an economic incentive for this beautiful art form, Y'abal hopes to preserve the centuries-old weaving traditions and provide income for the weavers.

The website for Y'abal Handicrafts is <http://www.yabal-handicrafts.com/>

Allison began her fair trade journey six years ago in Chicago helping manage a local fair trade store. Thinking to make a career change to focus on community art, she headed to Guatemala three years ago to work with youth and make her home in Xela. However she soon found herself happily pulled back into the fair trade world a little over a year ago when she came in contact with Y'abal Handicrafts who at the time was looking for someone with experience to help grow their international business. Allison can be contacted at allison@yabal-handicrafts.com

Y'abal Handicrafts is a Sister Member of WARP, sponsored by Joan Noble.

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2014 Newsletter Deadlines

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V21N2 - Summer 2014 - June 13

V21N3 - Fall 2014 - August 15

V21N4 - Winter 2014 - November 14

Contact Linda Temple, lgtemple@juno.com, for publication guideline



Philippines—Piña Cloth

“It’s really comfortable. More than a jacket and tie. Roomy. Soft. It wears almost like a t-shirt.”

In November of 2013, my friend Tim taught his classes wearing one of his barongs to raise awareness for the victims of Hurricane Yolanda in the Philippines. Though in a hurry on my way to class, I stopped dead in my tracks when I caught sight of him in the hallway—I’d seen plenty of fine weaving, but nothing as fine as that.

The Barong, short for Barong Tagalog, or dress of the Tagalog people, is the national dress of the Philippines, and is worn by Filipino men on special occasions. The Barong is a shirt that reaches the hips and is worn untucked. Though the intricate embroidery may be intriguing to some, to me the most striking feature is the fabric—translucent and lustrous piña cloth, woven out of pineapple fiber.

The fibers for piña cloth are harvested from mature leaves of a native variety—Red Spanish Pineapple. Many artisans still extract the piña fibers by hand, scraping off the top layer of the leaf with a coconut husk or a piece of broken china to expose the coarser Bastos fiber, used for string. After she strips off the Bastos fiber, she repeats the process to reveal the finer Liniwan fibers, for piña cloth.

After washing and drying the fiber, she knots the single filaments together to produce a single-filament yarn of workable length, which she then uses for the warp and weft. Though the fabric is woven in a simple plain weave, the weaver cannot let her mind wander as she works. In order to produce the

airy fabric, she has to beat the weft down with a light hand. Also, because of the fineness and texture of the fibers, she has to constantly monitor the warp for breakage.

According to one school of thought, the Barong originated four centuries ago, when the Philippines were first colonized by the Spanish. Supposedly, the Spaniards forced the natives to wear the sheer garments to prevent them from carrying concealed weapons. Another theory is that the thin, translucent piña cloth came to replace the cotton of the original Tagalog dress as a way of coping with the heat and humidity of the Philippines.

When Tim and his Filipino wife, Fran, got married, they held wedding ceremonies in both the US and the Philippines. At their church wedding in the States, Tim wore a Tuxedo. But at the ceremony in the Philippines, he chose to wear a Barong Tagalog. “It’s so lightweight and cool. You really want that in the Philippines.”

Resources:

- <http://www.youtube.com/watch?v=yRvWiiGoOzI>
 - <http://tinyurl.com/p2th25c>
 - <http://www.philippines.hvu.nl/clothes1.htm>
 - <http://tinyurl.com/pxfgez4>
 - <http://www.cool-organic-clothing.com/pina-fiber.html>
- Tim and Fran Flaherty, Carnegie Mellon University.

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

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WARP on the Web - www.weavearealpeace.org

features WARP history, annual meeting information, member access to the directory, and past newsletters. You can join or renew your membership online, and sign up for WARP’s member-only Listserv.

Katie Simmons maintains a WARP presence on ravelry.com, the knitting networking site; on Weavevolution, <http://www.weavevolution.com>; and on Facebook. Please send her information at ktd26@hotmail.com

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Looking for a Weaving Adventure?

WARP member Susan Atkinson, who lives near indigenous Borucan weavers of Costa Rica, writes that they are seeking a weaver to teach them how to weave on a 4-shaft counterbalance loom. Traditional backstrap weavers, the women are anxious to use a loom that Susan made for them (see the Fall 2012 WARP newsletter). However, Susan is not able to spend the time needed to fully instruct the

women. She feels they need someone to stay with them and guide them thru the warping and weaving process, perhaps a three-week stay. Room and board are provided. For more information about this opportunity, contact Susan at Artesanosnaturales@gmail.com. For more information about the weavers, go to www.borucacostarica.org

Suzani Embroidery Lives On in Uzbekistan

continued from page 1

synonymous with the glorious embroideries of Uzbekistan, in Central Asia.

After independence in 1991, we saw a need in the Uzbek market for handmade traditional, non-synthetic articles of beauty. The Little Silk Road Shop has strong ties in Central Asia, which were gained by establishing reliable contacts with officials and cooperating closely with artisans, craft persons, workshops, and manufacturers. Our collaborative team is producing masterpieces, combining the modern style with the cultural traditions of handcraft, while providing work and a sense of pride for the women who make them. We are recycling old designs and motifs to match the demands of current lifestyles, and we are keeping our ancient traditions alive by "upcycling" and using natural dyes and fabrics.

Our contemporary reproductions of antique Suzani textiles are naturally dyed or dyed with eco-friendly colors, created by women incorporating designs traditionally used in the 18th, 19th, and 20th centuries in the towns and regions of Uzbekistan. We also produce and sell different kinds of embroideries with different motifs and designs. In our collection there are also Suzanis from 1970s and 1980s which are going to become rare in our days. Our goal is to beautify people's lives and homes with beautiful embroideries, and to offer embroideries with only the best quality.

Our embroideries are sewn by women who live near our city or in the regions of Bukhara. Women in the villages were taught embroidery by their grandmothers. And this tradition is continuing in the villages. Most of the women are married and embroidering Suzanis provides a reliable income. We pay fairly for their labor and mostly let them set the prices for their work. We (men) are only

responsible for dyeing silk, drawing designs, and washing the Suzanis.

Suzani artists draw their designs freehand on strips of woven silk, linen, cotton, or adras (silk and cotton), with a sharp straw (a "kalam," which means "pencil"). Handwoven fabrics are used for the embroidery foundation cloth. A group of women then embroider the pattern with vegetable-dyed silk, as has been done for centuries. The Suzani silk threads are locally produced, and two traditional stitches are used in the majority of the pieces, "hook" stitch and "needle" stitch. In all Suzanis you can discover hidden symbols and lucky charms, such as flowers, fruits, birds, and fish. Commonly repeated symbols and themes include expressions of happiness, luck, well-being, and fertility.

After the embroidery is completed on each strip, they are sewn together to form a large finished piece. The Suzani will be used as coverlet, bedspread, drapes or as decoration. In a word, they are multifunctional.

Suzanis (and ikats) are available for purchase from Little Silk Road. Aziz writes that PayPal accounts are not available in Uzbekistan, but that money can be transferred via Western Union. He can be contacted at little-silkroadshop@gmail.com. Little Silk Road has a Facebook page at <https://www.facebook.com/littlesilkroadshop>. Suzanis from Little Silk Road are sold through Suzanis from Bukhara to Cape Town at <https://sites.google.com/site/Suzanicapetown/home>, www.facebook.com/bukharatocapetownsuzani. There is a video at <http://www.youtube.com/watch?v=nMRSbzU9n2o&feature=share>

Sandy Gally has purchased from the Little Silk road and can tell you how she ordered if you wish to contact her at alekana_az@yahoo.com.

Member Profile

Katie Simmons: Preserving Stories and Recipes of Weaving, Dyeing

At the beginning of her career in weaving and fiber arts, Katie Simmons already knows that, first and foremost, she wants to preserve the stories and the recipes that underpin weaving and natural dyeing processes. She sees textiles as physical stories on every level. “There is a lot to be said about who had a hand in every step [from material to dye to finished product].”

In second grade, Katie’s grandmother helped her sew an Eskimo outfit for her Cabbage Patch doll. Later, Katie had her own way of dressing, wearing aprons and combing thrift shops for interesting fabrics and garments that suited her. After high school, she went to school for fashion, but realized her interest was more in the history behind the garment. She liked knowing the process and who played a part in the creation of a piece.

Katie’s formal education in fiber and related arts includes an undergraduate degree in Fashion Merchandising, a soon-to-be graduate degree in Clothing, Textiles and Interiors with emphasis on metalsmithing from the University of Akron, where she is finishing up a thesis on mother-to-daughter loss of textile traditions in Bolivia. Katie is currently working on a Spanish major and Dance minor



Photo taken outside of Dorinda Dutcher’s kitchen in Independencia, Bolivia. Katie was practicing on her own after a weaving lesson.

Dorinda, a WARP member, works with PAZA, where Katie volunteered.

at Cleveland State University, hoping someday to combine her interest in textiles, art and dance. Her education has also included an internship at an alpaca yarn company in Peru, which required rescheduling her own wedding.

Recently Katie started the Hildebrandt Artist Collective in Cleveland, where she lives. She says that she “launched the space with about 10 other artists to provide affordable, collaborative workspace for young, emerging artists.” Her personal work focuses on community and family. She enjoys cyanotype on silk and is planning on painting the white part with natural dyes. Spinning is Katie’s meditation. She is currently working on re-utilizing waste materials from beach clean-ups and the brewery where she works. This summer she will be doing a fashion show at Burning River (eco) Fest Cleveland.

Personally, Katie would like to travel and hear as many stories as possible. In November, Katie went to Tinkuy de Tejedores in Cusco, Peru. She discovered incredible diversity there but also the same aspects of community she finds in WARP. She says, “It was one of the few occasions I lived in the moment without any worries. I learned so much about people, weaving, and natural dyeing.”

Katie was swept into WARP by her mentor/ teacher, Teena Jennings. In WARP, she finds a community, a vast array of interested, like-minded individuals, an inspiring group – a necessity.

You can contact Katie at Ktd26@hotmail.com

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

Nominating Committee Makes Recommendations

The terms for two board members are expiring this year—Cindy Lair and Teena Jennings-Rentenaar. Board terms are for three years.

The WARP bylaws state that a member may be re-elected for one additional three year term. Therefore, the Nominating Com-

mittee, appointed by the board of directors and chaired by Linda Temple, is recommending both of these board members for a second three-year term. Nominations can also be made from the floor. The election will be held at the Annual Meeting on May 11. See page 2 for the terms of other current board members.

More New Members

Susan K Tepas
(gift from N Tepas)
47 Elizabeth
Mansfield Center, CT 06250

Carla Tilghman
(gift from Linda Bowden)
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tilghman@ku.edu
www.lapintextiles.com

Pat Tschudy
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Jacquie Vincent
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360/678-5757
jacquielynnev@gmail.com

Ruth Walker-Daniels
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Oil City, PA 16301
814/676-8686

Claudia Wieland-Randall
1706 Cruz Drive
Rapid City, SD 57702
605/791-0711
beadlore@rap.midco.net

Artisan Profile

Santa: President of the Pacutama, Guatemala weaving cooperative

Allison Havens

Santa is part of the Pacutama community. She married when she was 18 and ended up having a child shortly after. However, as soon as the child was born, her husband left her to immigrate to the US in search of work. He never returned or contacted her again. Santa was left alone to raise her child and support them both economically. Having never graduated from school and living in a remote village far from the city and far from job opportunities, it was a challenge to find enough work to survive.

When Y'abal Handicrafts first started working with the Pacutama community five years ago, Santa was one of the first women to join the weaving cooperative. Santa has since proven herself to be a strong and intelligent leader and has grown into an independent self-assured woman. Last year, the weaving

cooperative elected Santa to be their board president demonstrating the trust they have



in her. And with the wages she earns from her work with Y'abal, she is now able to support herself and take care of her son while working from home.

More New Members

Beth Wintroub
(gift of Deb Chandler)
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Frieda Wray
(gift from Deb Chandler)
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Welcome Back

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WARP's Silent and Live Auctions Need Your Textile and Textile-Related Contributions

Judy Allen

The Auction, WARP's fundraiser, has become a much anticipated event at the Annual Meeting. For the last few years we have added a live auction to the silent one. This year the close of the silent auction and the live auction take place on Saturday night. That day we are welcoming the public to our events – Joe Coca and Linda Ligon speaking about the making of **Faces of Tradition**, a book of portraits of weaving elders in Peru in the morning, a dye workshop in the afternoon, and in the evening dinner followed by the auction. It promises to be more exciting and competitive than ever with the anticipation of a larger audience.

Each year the number of items donated for the auction increases. Traditionally we have accepted gently used ethnic textiles and clothing. We have expanded that to accept handmade or new items as well as books related to textiles. So please check your textile and textile-related things and donate generously. We ask that you adhere to the guidelines that the items you donate be in good condition, in

keeping with WARP's mission, and will appeal to people attending the meeting.

For those of you who can't join us in St Louis, you may send your items to Kelsey Wiskirchen, 4967 Lindenwood Ave, Apartment #2E, St. Louis, MO, 63109. Include a description of all donations (country of origin and technique especially helpful; if it is an older item, please include age of textile if known or an estimate) and a minimum starting bid. Items need to be received by Friday, May 2.

Members who are attending the annual meeting may bring their auction items with them. You will be asked to complete a bid sheet with the same information as we ask of those members who send in their items.

If you are coming to St. Louis, please be sure to set aside funds for all those fabulous textile items you will want to take home. More of the textiles (ikats and batiks), similar to what you saw in Manchester from Susan Davis's friend Gloria Davis's collection, will be included in the auction.

Women of the World: Textiles and Tradition

Anita Luvera Mayer

In some cultures of the world, cloth is a part of life even before birth, where women hang pieces of fabric onto trees to pray to the Mother Goddess for fertility and good health. Upon birth, babies are wrapped in “swaddling” cloth to provide warmth and comfort, and are placed in a cradle or bed with decorated bedding. In parts of India, women of the family begin working on dowry pieces upon the birth of a daughter and these gifts, including a large number of embroidered textiles, are items the bride brings to her husband’s home. And throughout the world, marriage garments are unique to mark this important ritual of life.

Adornment of clothing serves women in numerous ways from attracting the Gods, protecting the wearer, identifying an ethnic group, and honoring history.

As Nora Fisher states in **Mud, Mirror and Thread**, “*decoration transforms a thing ritually and it is made to function spiritually as well as physically.*” Ceremonial cloth becomes part of each day honoring the individuality of the wearer.

Specific types of clothing are used to mark birth, graduation, marriage and death and it is clothing that identifies the role of a person, from religious leaders to airline pilots, nurses and those in law enforcement.

“The significance of quilt making for her grandmother was a spiritual process where one learned to surrender. It was a form of meditation where the self was let go...it was an art of stillness and concentration, a work which renewed the spirit....a way to calm the heart and ease the mind.” Author unknown

“Textile art has a unique quality, the common reference point being humanity. People wear textiles next to their skin. We wrap our newborn babies in them and shroud our dead in them and we all share memories of their softness.” Annika Ekdahe, **Embroidery**, September 2002.

Hunters shirt of Mali

A proverb there: “*the best way to know yourself is through your daliew (Amulet)*”

In attaching horns and packets to their shirts, hunters are in effect wearing their daliew. In so doing, they plainly state they know themselves very well indeed.



Cloth called India from West Africa

Embroidered velvets are called India. Women use India primarily during the last stage of the process of *iria*, a rite of passage that marks a woman’s change of status from a young married female to one who has borne a child. Bearing children confers a position of high status upon a woman in Kalabari West African society, equaled only by great age. A woman, after bearing a child is presented to the community in a special ceremony wearing a short wrapper of embroidered velvet. Wearing velvet marks her passage from the early stages of womanhood to the final one. She now bears the collective responsibility of all women, the raising of her daughters and sons to be fine Kalabari citizens. Her own and her family’s position within the community was visually shown by the use of this most treasured and expensive of cloths.

For centuries women have known the power of textiles and created cloth to adorn their bodies, clothe and provide warmth for the people they love, and to decorate their homes, from tents to apartments. It is a heritage women continue to follow in many parts of the world; they mark their lives with the clothing they create and the clothing they wear.

“The rituals of life are wrapped in cloth”
Louise Todd Cope

References:

- Nora Fisher, **Mud, Mirror and Thread**, India, 1993
- Sheila Paine, **Embroidered Textiles**, London, 1990

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WARP Members Who Attended Tinkuy Describe the Indescribable

continued from page 2
 hand spindles, to witness the recognition given to the visiting weavers and dignitaries, and the continual magical interweaving of dance, music, and presentations.”

Sara Goodman - “The opening procession up the Avenida del Sol was pure joy. Such a vibrant, colorful living display of the exquisite textiles of the Andes. The regional clothing and the magnificent hats were fantastic! It was truly an honor to be there mingling with the local people and dancing to the music.”

Dorinda Dutcher - “Thanks in a large part to support from WARP members, Doña Máxima Cortez and I were able to travel from



Doña Máxima from Bolivia demonstrating her technique to weavers from CTTC villages

weekends to help with their university expenses. Doña Máxima was pleased that the young women were maintaining their weaving tradition and pursuing higher education.”

Katie Simmons - “Here are my three words: inspiring, welcoming, and passionate. There are so many moments I can choose. I woke up

every day excited for the day to unfold. It combined learning about other cultures, weaving techniques, and pure entertainment. I found myself most content being a spectator.

My favorite mental picture is the women from various cultures showing each other how they weave and learning from each other.”

At some level almost all the presentations dealt with the balancing of the ancient weaving tradition with finding a market niche in the modern world. It was interesting to reflect on the points of view



Vendor from Huancavelica, Peru, selling the work of members of Artesania Textiles Taipe



Navajo weaver from the US demonstrates while weavers from CTTC villages observe

of indigenous weavers, individuals, governments, and organizations as all recognize the need to conserve the mastery of crafts in fading cultures.