



Volume 22, Number 1 - Spring 2015

Fifth Generation Weaver in Bhutan Continues Textile Traditions

Rinzin Wangmo

Thagzo, the art of weaving, is one of the 13 arts and crafts of Bhutan. Traditionally, Bhutanese weavers work on either the backstrap/tension loom or the horizontal/peddle loom.

While backstrap weaving is native work of the eastern and south central parts



Rinzin Wangmo

of Bhutan, the horizontal loom is native to central Bhutan and is mostly used for working with wool and cotton. The backstrap loom is used mostly for cotton and silk weaving.

Weaving is a woman's profession, usually to supplement family income. Men rarely weave and if they do, it is religiously believed that to possess such a piece



means a long life for the owner. This belief continues to the present day.

I am a fifth generation weaver, and use both the horizontal and vertical looms. In the past, weavers used only one type of loom. My mother specialized in both types of looms and taught me to use both. Today, all of my weavings are *Hingtam* weavings (from the heart!!) and not *Tshongtam* weavings (for sale only). *Kishuthara*, a women's dress worn only on festivals, weddings, and other special occasions, is my favorite item to weave.



The white background warp of the *Kishuthara* was traditionally two colors, a red and blue motif. Probably many colors were not available at that time because raw materials were not accessible to local dyers. Later, a three colored motif of red, green, and blue became popular. Today, we have multicolored motifs. The tradition still continues for a mother to leave at least one piece of *kira*: *kishuthara* (hand-woven dress) to her daughter.

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Creating A Connected Textile Community

MISSION

To foster a global network of enthusiasts who value the importance of textiles to grassroots economies

PURPOSE

Exchange information

Raise awareness of the importance of textile traditions to grassroots economies

Mobilize textile enthusiasts

Create conversations that result in action

CORE VALUES

Textiles are an important component of the human experience.

Networking and sharing information creates an environment for constructive action.

Making connections between textile artisans worldwide promotes positive social change.

Interacting with people who have similar values enriches our lives.





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contributions to the
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Send articles and
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the newsletter to:
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Threads of Life: An Update

William Ingram

We have come a long way since Jean Howe, Made Maduarta, and I started Threads of Life in 1998. Our gallery in Ubud, Bali, opened in 2001, but it was only in 2014 that we were able to open an online store (threadsoflife.com). Between the office, the gallery and the field, we now employ 20 staff. The field staff alone put in over 3500 hours of fieldwork in 2014.



Threads of Life now works with 1100 weavers on 12 islands across Indonesia. Within the 80 communities where we work, we have helped form 50 women's producer groups. Our buying power puts US dollars \$100,000 per year into these women's pockets. Through our sales we support the continued production of the highest quality, natural dyed, handwoven textiles, and focus on the recovery, maintenance, and continuation of traditional designs.

In both our work with the weavers and through our marketing, the inner life of each cloth is paramount. Each textile is a physical expression of intangible culture. This intangible culture includes the complex skills and specialized knowledge of the production process, but the life of a cloth comes out of the value system that motivated its maker. The values and aspirations behind Indonesia's indigenous textile traditions are still primarily rooted in a gift economy. Textiles are still given as gifts at weddings and funerals, and used as ceremonial offerings to animistic deities and ancestral spirits. The relationship with the world beyond the village and the clan has always been mediated through the market, but market pres-

ures threaten to squeeze the circle of the gift down to nothing. When we have held conferences for the network of weavers with which we work, they have articulated this by saying, "How do we maintain our culture and identity, and make a living while doing so?"



At Threads of Life we feel our role is to form a bridge between the global market and the local gift economy. By providing access to the market while mitigating its negative impacts we help hold a space for the gift circle to continue. By sharing the weavers' personal stories and the stories of cultural integrity that their textiles represent, we build a market that seeks to be equally sensitive.

The pieces in our gallery are all made using the natural dye recipes of the weavers' local traditions. We encourage each dyer to maintain their heritage and do not offer to share the 'best' recipes with all. The work of Threads of Life's non-profit sister organization, the Bebali Foundation (bebali.org), is focused in this arena.



The foundation's dyers and field staff have studied extensively with traditional dyers across the archipelago and dye chemists from around the world. In each community, we seek to quantify and document the local recipes in order to help pass them on, and to see where aspects of a tradition may have been forgotten. Understanding the dye processes means we can ask the right questions. The plant knowledge is usually in the folk memory and recovery

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It's not to late to register. See page 9.

2015 WARP Annual Meeting - May 29-31, 2015 in California

Maggie Leininger

This year's annual meeting is lining up to be quite a fun-filled, informational weekend that will provide insight to local cloth culture in the California region and beyond, including Laos, Central, and South America.

On Friday afternoon, attendees will have the opportunity to engage with Lynda Grose from the Sustainable Cotton Project and Michele Belson of Lunatic Fringe Yarns. We will learn how the Sustainable Cotton Project is influencing larger textile producers such as North Face and working with independent textile businesses to increase the awareness of sustainability issues.

After this informational session, Lynda is providing us with some hands-on materials for us to explore—including cotton roving! Bring your takli spindle if you have one, or use one that will be on site to try your hand at spinning cotton.

On Friday evening we will gather for introductions, always a highlight of the meeting.

Saturday's events will be jam-packed with amazing speakers who will share their stories and connections to cloth. Presenters include Kathleen Vitale, Rebecca Burgess, Maggie Leininger, Amanda Smiles, Maren Beck, Josh Hirschstein, and Rocio Mena Gutierrez (bios on page 8).

During the afternoon, we will be able to hear from our scholarship awardees, as well as glean valuable publication skills from several of our esteemed members including Linda Ligon and Deborah Chandler. Also on Saturday, attendees

will be able to try their hand at wedge weaving, a technique associated with Navajo weaving. Deborah Corsini, a local artist and former curator of the Quilt and Textile Museum, will be on hand to guide us through some steps in learning this amazing, simple way to create shapes. A detailed program guide will be available soon online. As program coordinator, I am looking forward to joining you in San Francisco this May!



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If you would like some of the beautiful, new WARP postcards to distribute, contact Judy Allen at judyallen@rifkin.com See photos in the Fall issue of the newsletter.

Weave A Real Peace Membership Information

www.weavearealpeace.org

2015 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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Oklahoma City, OK 73118

or join online at
<http://www.weavearealpeace.org>



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Term expires 2016

WARP is looking for a highly-motivated person to support the virtual back office of the organization. This is a work-from-home, part-time, contract position with no benefits. The ability to work independently with a high level of accountability is a must. Compensation is \$500 a month. The administrative coordinator's travel, lodging, and meals will be covered to the Annual Meeting, and attendance is required.

WARP Administrative Coordinator Job Description

Required qualifications:

- Demonstrate a passion and understanding for WARP's mission, purpose, and values. Excellent customer service, volunteer management, and communication skills
- 3-5 years of experience working with nonprofits and a board of directors
- Ability to manage social media platforms such as Facebook, Twitter, and Pinterest
- Ability to use Excel, Quickbooks, Wordpress, Go Daddy or other hosting services
- Ability to establish priorities, coordinate short- and long-term projects simultaneously, and delegate appropriately to volunteers, board and support contractors.

Highly desirable qualifications:

- Familiarity with Wild Apricot or other membership management systems
- Strong knowledge of Adobe Creative Suite – Photoshop, Illustrator, and InDesign

Critical Job Duties

- Maintain accurate and up-to-the-minute data on members
- Facilitate membership and board communication
- Facilitate networking through marketing—Candidate must understand WARP's core purpose to help connect people who are working to support textile based economies at a grassroots level.
- Provide logistical support of the Annual Meeting.
- Maintain bookkeeping with QuickBooks, banking, and non-profit tax filing.

Additional duties

- Answer WARP emails and respond or forward appropriately
- Work with newsletter editor on quarterly publication
- Keep membership informed on organizational updates between publications
- Send regular updates to the board on committee activities and news of note.
- Run annual membership campaign including publishing the membership directory.
- Support publication of the Artisan Resource Guide (regarding specific skills, if the data is managed, some aspects of the publication can be outsourced effectively.)
- Maintain all WARP Social Media Sites online in accordance with our Mission and Purpose

Submit resume and examples of work to laircowgirl@msn.com by April 30, 2015. You must be able to demonstrate use of media and technology, including management of databases.



Member Profile

Judi Jetson: Growing the Fiber Economy in Appalachia

Candy Meacham

Judi Jetson's work is all about connections. She is a weaver, spinner, dyer, teacher, and collaborator with finely honed organizational skills. While she works in economic development, marketing, and public relations for a variety of businesses, her passion is working to "improve the ability of fiber artists to make a decent living and build good markets for their creative work."

Like many of us, Judi began to work with fiber as a child. Her grandmother taught her to knit and then do embroidery, needlepoint, and crewel. A high school class in batik introduced her to the fascinating world of color. Then years ago, Judi took a weaving class from Deborah Chandler. When she first sat down at a loom, she knew it was the right craft for her. "I appreciate the way it encourages my creativity within constraints." Finding it rhythmic and meditative, she also loves spinning. She learned to spin while recovering from knee surgery about seven years ago. Judi is a self-professed "committed, addicted, and fascinated artyarn spinner."

Judi has had dozens of wonderful teachers, having taken intensive workshops three or four times a year for the past 20 years. She took a two-week workshop from Randy Darwall at Haystack. She was so inspired that she came home and opened a craft gallery and eventually helped to host the Tampa Bay area

Convergence in 2008, including organizing more than 50 community exhibits.

Though she has won prizes for her spinning, weaving, and surface design, Judi says, "I think my skills in organization and making connections are more noteworthy than my artistic accomplishments." In 2011 Judi established the nonprofit called Local Cloth, organized for farmers, spinners, weavers, mills and retailers. Local Cloth works to grow the fiber economy in southern Appalachia through collaboration, education, and innovation, using economic development strategies. "We aim to connect communities to their fiber farmers and artists by creating events, publications, and a web presence."

Moving ahead, Judi would like to begin teaching in other regions of the US and to continue her work in support of fiber artists here in rural America as well as around the world.

Judi's connection to WARP began in 1992 with Deborah Chandler asking her to join when WARP was first founded. She finds in WARP a group of "like-minded souls" all with a common vision for positive social change through textile arts.

Judi can be contacted via email: judi@judijetson.com. To learn more about Judi's work go to www.judijetson.com and www.localcloth.org

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

New Members

Lindy Brigham
Tuscon, AZ

Anita Fletcher
Asheville, NC

Marie-France Gosselin
Ottawa, Ontario, Canada

Karen Heppen
Havre de Grace, MD

Melissa Larson
Occidental, CA

WVA Morris
Highgate, London
United Kingdom

Cynthia L. Pendergrast
Rome, NY

Cathy Peppers
Berlin, Germany

Cindy Robbins-Roth
San Mateo, CA

Rebecca Scott
Ottawa, Ontario
Canada

Mariana Shulstad
Minneapolis, MN

WARP on the Web - <http://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 ListServ.

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





Chance encounter at WARP meeting has magical and inspiring results

Katie Simmons and Kelsey Wiskirchen

After talking with Irene Schmoller and Rocío Mena, we are reminded that it is the journey, not the destination. Connected by WARP, and tied together by a chance airport meeting, they have formed a cyber friendship through the Natural Dye Project in Guatemala.

We will start with Irene. If you spend a few minutes in her presence, her positive energy will undoubtedly rub off on you. She is the owner of Cotton Clouds and is as dedicated to helping others as she is to her business. In 2014, Irene (or "Kit Queen Irene") worked with Deb Chandler, WARP

later in the year for two months to assist the Mayan women with the Natural Dye Project.

Rocío and Irene met in June at the 2014 WARP meeting in St. Louis, a month before Rocío's trip to Guatemala. In the hustle and bustle of a full weekend of programming, they never had a chance to sit down and talk extensively. After the meeting, they bumped into each other at the airport and because of delayed flights, had an unanticipated full hour to talk and connect. Rocío calls this hour "inspiring" and Irene calls it "magical." They developed a plan for Rocío to write a blog documenting her work in Guatemala. Over the next months, with Irene's email assistance, Rocío kept a blog translated into both English and Spanish, and created a video essay.

In Rocío's words, "There are no coincidences in this world! Everything happens for a reason, and all these wonderful women I've met are the proof of that. It's amazing how opportunities open by just meeting one person in the most unlikely place." So maybe this Connections Column isn't just about how two WARP members met and connected. It is about those conversations that last just an hour, or even five minutes, and can change the world.

Rocío will be speaking at the 2015 WARP annual meeting about the Importance of Textiles to Grassroots Economies in Guatemala. To see Rocío's blog and video essay, visit naturaldyeproject.wordpress.com. Irene is helping market the Friendship Towel Kit produced through the Natural Dye Project, which can be purchased through Cotton Clouds at www.cottonclouds.com.

If you would like to share your WARP connection story, please email Kelsey at kelsey.viola.wiskirchen@gmail.com or Katie at ktd26@hotmail.com.



Rocío (third from right), with the women of the Natural Dye Project: Fulgencia, Berta, Abelina, Elvira and Gilberta.

founder, to develop and market towel kits using naturally dyed yarn in Guatemala. The project needed a Spanish-speaking volunteer with natural dye experience to help the Mayan women achieve consistency in colors. This is where Rocío came into play.

Rocío was studying in France and attended the "Forum de la Couleur Végétale" in Lauris. There, she met WARP member Catharine Ellis. They had a brief five minute conversation that set the ball rolling. Catharine connected Rocío with Deb Chandler, and with solely email communication, Rocío was off to Guatemala. She stayed a week and decided to return

Thanks to WARP Donors...

Susan Abouhalkah
Rita Chapman
Kate Colwell
Jackie Corlett
Karen Heppen
Carol Ireland
Cathie Joslyn
Cindy Lair
Karen Lohn
Marianne Mace
Nancy Meffe
Karen Merritt
Carol Reinhold
Aimee Russillo
Sarah Saulson
Kathryn Simmons
Jacquie Vincent

More New Members

Lucy Sweatt
Global Heart Fair Trade
Sonoma, CA

Ava F. Swofford
The Global Market
Community United
Methodist Church
Columbia, MO 65203

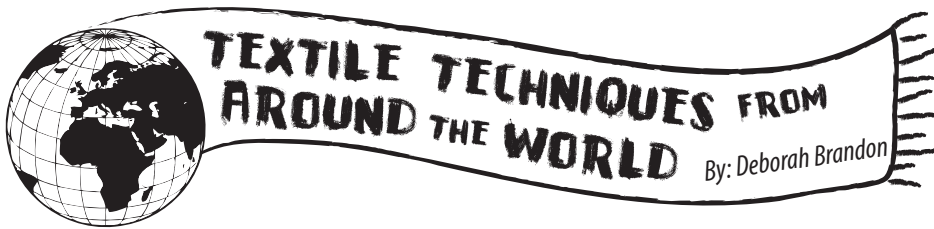
Threads of Life
Bali, Indonesia

Amy Weinfurter
Peace Craft
Berea, KY

Jacquie and John Wesolosky
Kaneohe, HI

Woodstock Weaver's Guild
Woodstock, IL





Hungary - Matyó Embroidery

I remember crowding around Dad upon his return from a trip abroad, as he rummaged through his suitcase for presents—toys, books, clothes, sweets, from India, Germany, England, the US, Japan, and many other countries. Of them all, three stand out in my mind: a Hotwheels set he bought in the US, a gold embroidered red silk sari, and a blue Hungarian apron embroidered with large flowers in bright colors.

Matyó embroidery refers to the form of embroidery most commonly associated with Hungarian folk needlework. The traditional Matyó floral embroidery is characterized by its large flower-heads and bold colors, and by its fluidity. The dense floral designs are worked in satin stitch with heavy cotton or wool thread. They are usually found on cotton, linen, or wool fabric, for folk-wear and textiles for domestic use. However, the most glorious examples of Matyó embroidery are worked on sheep-skin boleros, jackets, coats, and cloaks

Traditional Matyó embroidery was largely influenced by the European Renaissance and Baroque styles, incorporating Turkish and Persian elements. The overall symmetry and the interplay between tendrils of foliage and the flower heads are European inspired. The Middle Eastern impact is evident in the simplistic images of tulips, roses, carnations, and pomegranates, and the free-form asymmetries in the details.

During the Middle Ages, embroidery was highly prized by the Hungarian aristocracy. Many noblemen supported master embroiderers, in some cases housing embroidery workshops on their estates, where young girls learned

the craft and embellished textiles of the estate. Folk embroidery, still practiced in the countryside, unlike that designated for Hungarian nobles, was less stylized, more simplistic, and the designs were more free-form in nature.

In the late 1800s and early 1900s, Matyó embroidery caught the attention of the arts and crafts circles in Europe, and especially in Britain. I don't remember Hungary being on the list of countries my father visited when I was a child—I strongly suspect that my apron came from England.

Though there are many mass produced knockoffs of Matyó embroidery currently sold in Europe, I'm pretty sure that mine, though not one of the finer pieces, was hand embroidered. To purchase an authentic piece of fine Matyó embroidery, you are best off going straight to the source—Mezőkövesd, the capital of Matyó, a Magyar-speaking Hungarian ethnic group. Or even better, to the villages in the surrounding area, where you can meet the artist in person.

Resources:

Paine, Sheila, **Embroidered Textiles**, Thames & Hudson, 1990.

Leslie, Catherine Amoroso, **Needlework Through History: An Encyclopedia**, Greenwood Press, 2007.

Gillow, John and Sentance, Bryan, **World Textiles: A Visual Guide to Traditional Techniques**, Thames & Hudson, 1999

<http://tinyurl.com/qfpjplj>

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

New Exhibition: "Kuba Textiles: Geometry in Form, Space, and Time"

From March 1 – June 14, 2015, the Neuberger Museum of Art at Purchase College, State University of New York in Purchase, NY, will host the first exhibition to bring together works from two of the earliest collections of Kuba textiles: the Musée Royal de l'Afrique Centrale, Tervuren, Belgium, founded by Leopold II in 1897, and the Sheppard Collection at Hampton University in Virginia.

These textiles were gathered between 1890 and 1910 by the American Presbyterian Congo missionary, William Henry Sheppard, the first Westerner to be received by a Kuba king in 1892.

Additional important loans to the exhibition come from the Brooklyn Museum, the Cleveland Museum of Art, The Metropolitan Museum of Art, and three private collections. For more information, go to <http://www.neuberger.org/exhibitions>.



2015 Annual Meeting Presenters

Marketplace!

The Marketplace at this year's meeting is sure to impress! Margaret Leininger, program coordinator, writes that she has convinced Morro Bay Fleece Works and Lunatic Fringe to participate in the Marketplace. They specialize in local, sustainable products including fleece, yarn, and more.

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, birchrstudio@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 send to the Mercy Center to arrive no more than 5 days prior to meeting. Address to your name, c/o WARP, 2300 Adeline Drive, Burlingame, CA 94010

Kathleen Vitale lived in Latin America (Ecuador, Brazil and Peru) for 13 years, including two years as a Peace Corps Volunteer. She worked in publications in Virginia and Latin America prior to joining the high tech industry. She retired from IBM in 2000. She is co-founder and CEO of Endangered Threads Documentaries (ETD) A severe back injury delayed for several years her work on the current documentary project Sheer Elegance: Surviving Strands of Ancient Maya Weaving for ETD. Kathleen will be discussing her efforts in documenting the Maya textile tradition.

Rebecca Burgess is the founder of the Fibershed movement that encourages local sourcing of textiles within a limited region. Connecting with the biological identities of all the materials that go into the clothing she wears, Rebecca has created an amazing community of textile practitioners from farmers, weavers, spinners, and designers who are all dedicated to incorporating locally sourced materials and reducing our carbon footprint. Rebecca will discuss her efforts in building this movement and how it has impacted local cloth economies in the surrounding Bay Area.

Maggie Leininger is an artist, educator, activist and founder of Industrious Anarchy that explores the social practice of cloth making to create dialogue and collaboration between rural and urban communities. Inspired by the Fibershed movement, Maggie will discuss how she is integrating sustainable cloth-making actions into the urban landscape of Chicago, IL.

Amanda Smiles is the founder of Ruraq Maki, a non-profit that creates economic opportunities for low income female artisans working with traditional crafts. Amanda was inspired to create Ruraq Maki after making several trips to Peru and interacting with incarcerated women. After working with these women through the creative process, Amanda discovered the high need for women to have opportunities to pursue both entrepreneurial and creative outlets. Amanda will discuss this journey and the evolution of Ruraq Maki in her presentation.

Maren Beck, Josh Hirschstein and the family have been particularly smitten with the character, beauty, resourcefulness and art of the people in the remote mountains of Laos and Vietnam. In these regions are dozens of unique tribal cultures, each with its own beliefs, traditions, languages, and forms of artistic expression. Exploring these regions, engaging with the people, and understanding and sharing their beautiful and profound art is the focus of Above the Fray: Traditional Hilltribe Art and the focus of their presentation at this year's meeting.

Rocio Mena Gutierrez recently traveled to San Rafael, Guatemala to engage with women in the textile community about natural dyeing with cotton yarns (see Connections column, page 6). Rocio is originally from Mexico City where she studied fashion design. Afterwards, she continued with a Master's degree where she ended up studying with natural dyer and chemist Michel Garcia. Passionate about natural dyeing, Rocio's talk will present the various methods she taught these women during her two month residency in San Rafael.



International Folk Art Festival | Santa Fe

The 12th Annual International Folk Art Market | Santa Fe will be held July 10-12, 2015. Tickets will be on sale beginning May 1 and are only available online at folkartalliance.org or by phone 505/886.1251. Tickets are limited! For

more information, go to <http://www.folkartalliance.org/markets/santa-fe/>

If you are interested in meeting other WARP members at this amazing event, please contact Linda Temple, lgtemple@juno.com, who will keep track of who is coming and get everyone connected.



2015 WARP Annual Meeting

May 29-31, 2015

Mercy Center, 2300 Adeline Drive, Burlingame, CA, 94010

Registration Form with payment due to WARP by April 3, 2015
(Registrations will be accepted after April 3 until April 18 with a \$50 late fee)

Registration includes single room, all meals, as well as all presentations and activities.
Arrival at Mercy Center is scheduled for Friday, May 29, 2015 from noon until 1:00pm.

Name: _____

Address: _____

Phone: _____ Cell phone: _____

Email: _____

YES, sign me up for the 2015 WARP ANNUAL MEETING for \$375 registration fee.

DAY RATE ONLY. I cannot attend the entire meeting, but would like to take part in the Saturday program for \$80 fee, which includes lunch, dinner, presentations, activities and auction.

YES, I plan to participate in the Marketplace, with 10% of earnings paid to WARP.

YES, I would like to contribute to WARP's Alice Brown Memorial Scholarship Fund to help pay for students to attend the meeting.

Special dietary needs: _____

Cancellation Policy – Prior to the registration deadline, 100% of the registration fee is refundable. Until April 3, 2015, 50% will be refunded. After April 3, there will be no refund.

Questions? Please email Teena Jennings: tj9@uakron.edu

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



Leki Textiles Maintains Weaving Traditions in Bhutan

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Bhutanese weaving classes to be taught in US

Wendy Garrity will be teaching Bhutanese *kushutara* techniques adapted to western looms during a visit to the US and Canada the fall of 2015. Wendy promotes the sustainability of textile traditions at every opportunity and believes that one way to contribute is to increase understanding of traditional skills through the sharing of the knowledge she has had the privilege to gain from artisans.

In 2010-2013 Wendy took a career break to pursue her interest in textiles, women's empowerment and grassroots development, combining volunteering and travel in Asia and South and Central America. Living in Bhutan for a year, she had the privilege of learning to weave *kushutara*, the intricate supplementary weft brocade used for women's festival dress, as well as travelling across the country to explore other Bhutanese textile traditions. Returning to her native Australia, she adapted the *kushutara* techniques to western looms in order to share them with western weavers. She documents traditional textile techniques at textiletrails.com.

Her Fall 2015 schedule includes stops in the Baltimore, Denver, Boulder, and Vancouver areas. For more information, go to <https://textiletrails.wordpress.com/tag/loom/>

Leki Textiles was an ordinary home weaving studio to supplement the family income until the early 1980s. By the 1990s, a reputation of high quality and expert motifs had spread beyond the rural areas. This has led to allowing villagers, mostly school drop outs, to come to the studio and learn weaving. These girls in two years' time learn the art of weaving and then become self-reliant, earning for themselves and the family. At the moment, we have 12 girls who weave, some are beginners.

This is a definite way of earning money. And Leki Textiles is pleased about being able to continue this traditional art of weaving, which is actually dwindling since the younger generation are more into modern and fancy jobs.

Our weavings are, for the most part, traditional. But for the past four years, we have developed a few products in modern ways in hope of making quicker

money (traditional weaving takes a long time to finish).

Equipment has never been a problem, but we have very few supplies and little money. Money is the biggest hurdle since Leki Textiles provides teaching, plus food, logistics, and clothing and a meagre stipend to the girls. Once they become expert, according to their own criteria, they become independent.

Classes are taught at Leki and bookings for weaving classes are usually taken months before to prepare for the class. The weaving classes have a fee, but demonstrations are free to all and any visitors.

For more information about Leki textiles, to sign up for a workshop, or to assist the weaving program, contact Ms Rinzin Wangmo, Manager; Leki Textiles and Weaving Studio, Dekiling: Bumthang: Bhutan. Phone 00975-3-631231, mobile 975-17124683/17172094; fax 00975-3-631845 ; email lekilodge@druknet.bt or textilesbhutan@yahoo.com



Auctions at Annual Meeting Promise Lots of Treasures and Good Fun!

WARP's silent and live auctions have become much anticipated events at the Annual Meeting. This year the close of the silent auction and the live auction will take place on Saturday night.

Each year the number of items donated for the auction increases. Traditionally we accept gently used ethnic textiles and clothing. We have expanded that to accept new items as well as books related to textiles. 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 Burlingame, you may send your items to Mercy Center to arrive no more than 5 days prior to meeting (May 24). Address to your name, c/o WARP, 2300 Adeline Drive, Burlingame, CA 94010. 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.

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.



Rituals and Textiles in Peru

Mary B. Kelly

Six women interested in textiles: we met our driver in Cuzco and headed out to Chincero, a village in the Urubamba valley. Here, Nilda Callanaupa Alvarez waited for us at the Textile Center. All the ladies in the cooperative were in full folk dress and lots of colorful textiles were spread out on the grass. The high Andes mountains were all around us and though it was winter, it was quite warm, sunny, and very festive. Nilda began to present her working methods; first spinning alpaca on drop spindles, plying it and then explaining how to wind the warp on the ground on two wooden poles.

Nilda, her daughter, and her mother then demonstrated the large and small back strap looms. Many patterns were explained as well as their meaning. This weft-faced cloth was achieved as each row was raised by hand to make the complicated designs that alternated with bands of pure colors.

We learned how natural dyeing was accomplished in large vats that simmer



over open fires. Local plants, lichen, moss and cochineal were boiled and the colors showed as the yarns were lifted out – some over dyeing was also demonstrated.

I had a nice talk with Nilda, gave her a copy of my recent book and found out more about her future lectures in the States and the Center for Andean Textiles, the museum she established in Cuzco for the preservation of Peruvian folk arts.

It was time for lunch – so we headed high into the Andes above the tree line to the newly planted potato fields. Our “picnic” was luscious but unfamiliar... alpaca, quinoa fritters, salads of odd colored tomatoes and different kinds and colors of local potatoes. For dessert we

had a kind of cheesecake, with wild blackberries and mint.

The weather was sunny but cold up so high. So we moved our chairs to the edge of the plowed and planted potato field. There, sitting on the ground, a shaman was drumming softly and shaking his rattle. Before him were the ritual textiles, the *unkuna*, which formed the altar topped by a small green wreath of coca leaves. Flowers and other offerings were arranged in the center.

He began chanting to thank Pachamama, the earth goddess, by offering her the fruits of the earth she had produced. He asked her blessing on the newly planted potatoes in the nearby field. These had been planted ritually by a man and a woman, the man opening the earth and the woman placing the seed. This is customary here, and ensures the fertility of the crop.



The ritualist also made offerings to the earth goddess Pachamama, and loving mother of all, beseeching rain. A spiral seashell was offered to Colchamama, the goddess of the waters.

The shaman then asked us to take an offering from the little piles of the “fruits of the earth”: salt sugar, berries, corn, and other cut up vegetables. After we had done this, he folded up the offering cloth and handed it to each of us, asking us to say a wish or a prayer. It was such a strange and awe-inspiring place. He thanked us in a prayer to Pachamama and sprinkled sacred water on the altar. Then, as it began to get really chilly (at 13,000 ft), he closed the ceremony.

Mary Kelly is a former WARP board member and has written extensively about Goddess Embroideries. She can be reached at kellym13@juno.com

Travel Opportunities

Textile Travels with Noble Journeys

Inside Morocco - *only a few spots available!*

May 16-30, 2015, led by

Dr. Susan Davis

Contact Noble Journeys,

<http://www.noblejourneys.com>, joan@noblejourneys.com,

www.noblejourneys.com,

800/566-9228

International Folk Art Alliance – Passport to Folk Art Trips

Uzbekistan and Kyrgyzstan

- September 4 –

October 23, 2015

Oaxaca and Guadalajara

- November 8 -

November 16, 2015

For more information,

go to <http://www.folkartalliance.org/travel/>

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Oaxacan Coast – February

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Travelers may choose one

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It's Not Too Late: Register now for 2015 Annual Meeting!

Threads of Life

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is often possible, but achieving this level of insight takes time. We will spend years developing relationships with weavers, so that they understand we will hold their knowledge in trust, for them and their community, and not share it with others without their consent. This work has made botanists of our staff. The foundation has a herbarium documenting over 250 plant species used in dyeing processes across the archipelago, and collaborates with Kew Gardens in London for specimen collecting and identification.



Much of the dye research is carried out at our studio in Ubud, Bali. We recently moved the studio to a new space and have set up an educational dye plant garden with over fifty species represented. We also hold classes and

host workshops at this studio. The garden is where we test cultivation practices. Many dye traditions are failing for lack of dye plant supply. An example is the aluminium hyperaccumulator *Symplocos cochinchinensis*, the bark of which is used across Indonesia as the metallic mordant for the Morinda red dye process. Working with Kew Gardens, we found the highest aluminium content to be in the fallen leaves and have since established *Symplocos* leaf collecting groups that are being supported through the foundation's Plant Mordant Project (plantmordant.org). This project seeks to renew supply chains for the leaf powder to local weavers, and establishes international markets to encourage host communities to maintain their *Symplocos* forests. The *Symplocos* leaf powder is now available through major natural dye suppliers in both North America and Europe.



For more information about Threads of Life, visit their website at threadsoflife.com, or contact William Ingram at william@threadsoflife.com

