

# WARP



WEAVE A REAL PEACE

Volume 19, Number 4

Winter 2012

## Trading Textiles for Solar on Taquile Island

Tara Miller

On our first visit as tourists to Taquile Island in 1986, my husband Sam Brown and I were assigned by the local home-stay tourism authorities to stay in the home of Felipe and Celbia. We followed Celbia home, watching her work her drop spindle, plying the red



yarn as she walked. There, Felipe laid out his textiles: intricately patterned red knitted caps, belts and coca purses woven with the complex double warp patterns typical to Taquile. He told us his dream: to market the textiles in the US and raise enough money to visit the US regularly and teach textile classes. In spite of the extremely fine and skilled workmanship of the textiles, we thought it would take years to build a market in Taquile to realize this dream

Two years later, we went to Taquile, located on the Peruvian side of Lake Titicaca, with friends and the first solar electric panel,

a 9-watt example of the technology, a ten by twelve inch rectangle that fit in a daypack. We connected the bare wires directly to a radio (not recommended) in the late afternoon sun and smiles broke out as the music sang forth, the miracle of the sun's energy made manifest.

A few weeks later, we returned to the US with Felipe and Celbia for a 7-week visit, June through late July. They sold textiles at arts and craft fairs alongside our pottery booth, and made enough money to repay the costs of their airline tickets and bring back some cash. On their return they brought back the first household-sized solar panel



on the island, 40 watts, donated by Colorado Mountain College as a charging station, so Taquileño families could avoid the three-day excursion to tote lead-acid car batteries to Puno on the boat.

After that, the Taquileños found their own source for photovoltaic panels so that now at least 80% of the households have

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### 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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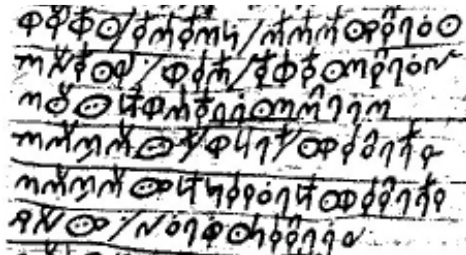
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# The Kashmir Shawl Today

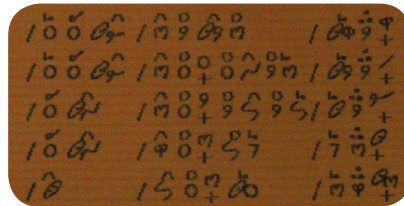
Peter Harris

As a tapestry weaver I've been fascinated by the traditional twill-tapestry Kashmir shawl ever since I caught sight of the technique being demonstrated in Srinagar, the summer capital of the Indian administered state of Jammu and Kashmir,



*Old shawl talim, the written listing of the sequence of coloured wefts for each weft pick of a shawl design*

in 1985. In the intervening years I gleaned what I could from coffee-table-book photos, other observers' notes, and weaving my own



*CAD generated talim*

samples, until in March 2012 I was finally able to visit Srinagar again, as a guest of Kashmir University. For hundreds of years the attractions of its landscape and climate, and its traditional handicrafts, have brought Kashmir prosperity and the exploitation of covetous rulers. While there have been no definitive moves to settle the dispute among India, Pakistan, and agitators for independence, nor to reduce the heavy presence of India's military, there have now been a couple of relatively peaceful and busy summer tourist seasons, and the widespread hope is that the trend will continue.

The 1990s were politically and economically a dark period, and it was roughly estimated that the number of shawl weavers had dwindled to perhaps 300, but now that a degree of stability is returning, there seems to be a revival of interest in shawl weaving

motivated by widespread national pride, among both producers and buyers. In a craft industry that once again employs thousands, there are diverse situations and perspectives. Journeyman weavers are usually described as uneducated and poorly paid, prisoners of their occupation; because of the low output of this extremely fine tapestry weaving, a weaver may earn the equivalent of only \$80 to \$120 a month, though the finished shawl will sell for thousands. Young middle-class entrepreneurs are trying to rebuild family



*School of Designs in March 2012*

businesses last run by their grandfathers, sponsoring small workshops and home-based shawl weaving. The special skills of the grandfathers who were shawl weavers are harder to recover. Since shawl weaving is already so tedious, appeals to raise designs to their historical standards are received skeptically, but contemporary work suffers by comparison with antique fabrics. Computer-assisted-design is obviously extremely useful for preparing shawl designs and weavers' instructions, but the software which is available is very expensive, and limited by the simpler needs of the hand-knotted carpet industry for which it was developed.

The arrival of shawl weaving in Kashmir, like the introduction of Islam by Sufi missionaries, is credited to trade links with Persia in the 14th and 15th centuries. But the reputation of the Kashmir shawl

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# Artisan Tour to Ayacucho, Peru

Carol Hayman

Last July, I organized a tour to visit artisans in Ayacucho, Peru, a town with few foreign tourists and a rich tradition of craft-making of all kinds. Ayacucho is a town of artisans and famous for textiles, retablos, pottery and other crafts. During the time of terrorism about 20 years ago, the town became depopulated as people fled to Lima, where they established new workshops for continuing the same artistic traditions. Some people stayed however, and some people have returned, and now the craft industries are once again flourishing. Many workshops have branches of the family in both cities.

First we visited the weavers of the Santa Ana barrio, high in the hills, with a beautiful view overlooking the main part of town. Above the Santa Ana Plaza and church we stopped at the textile museum, Museo Textil Ayacucho, established to educate visitors about the processes of spinning, dyeing, and weaving sheep's wool and alpaca fibers into rugs. The museum presents contemporary examples of the weavers' art, as well as preserving traditional styles. The exhibit also included a mummy bundle recently excavated from beneath the neighborhood plaza. We were invited to visit the family compounds

of several of the weavers to watch them creating their masterpieces and of course we made numerous purchases from each family! The colorful rugs, dyed with natural dyes, feature inventive modern designs with 3-D optical effects, as well as traditional motifs from various Peruvian cultures. Walking up and down the hills of the neighborhood was not too hard at 9,000 feet, much less than the altitude of Cusco at 11,203 feet. Afterwards we were served a meal of Puka Pukara (potatoes in red sauce, a traditional Quechua dish) in the community center.

Other artisans we visited in Ayacucho were the award-winning Araujo family workshop, the Hojalateria Araujo, famous for tin candle holders, crosses, mirror frames and ornaments made out of new and recycled tin. The family showed us how they flatten tin cans, then cut and paint them, to make their decorative objects. This family has participated in the Smithsonian Folk Life Festival. Our next stop was the workshop of Professor Agripino Huaman Palomino, who makes delicate silver and gold filigree jewelry. We trooped up the narrow stairs above his house to where he showed us his foot-operated bellows and Bunsen burner,

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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  
3102 Classen Boulevard  
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or join online at  
[www.weavearealpeace.org](http://www.weavearealpeace.org)

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# From the WARP Office...

*Judy Allen, Administrative Coordinator*



We are approaching the end of WARP's 20th anniversary year. It has been a marvelous experience to be part of the first score of WARP's existence as Administrative Coordinator for the last three years. Even though the office tasks have fallen into an annual rhythm, the work will never become mundane or boring as long as I have you, the fascinating members, to interact with via email and in person at annual meetings.

A reminder concerning the annual meeting – those of us who took away the Full Moon Wool sent from India by Alessandra L'Abate (Chandra) have pledged to create something from the wool and bring it or send it to the 2013 annual meeting. I recently heard from Chandra with this idea, "I have given the wool also to a few Italian weavers and they wish to send their pieces to the WARP conference. My proposal is that all the pieces could be stitched together and start making a friendship long lasting international handmade WARP flag." Chandra tells me that she and another weaver in India are creating a piece for the Full Moon Wool project on a table loom at Vagator, Goa. So this suggestion from her

might influence your choice of project. The Full Moon Wool project is one more reason to be in Manchester June 27 to 30.

I am surrounded by labels, envelopes, membership and renewal forms, as I write this column. The 2013 membership renewal mailing will be in the mail to you the first full week of November. Please send form and payment back by return mail or use the on-line membership form and PayPal on the WARP web site at <http://weavearealpeace.org>

I urge you to pay immediate attention to this WARP renewal mailing as it will speed up the publication of the Spring 2013 WARP Directory and reduce cost of administrative time to remind you and re-instate you later. Most importantly you will not experience interruption of your WARP newsletter or lose access to the WARP Membership Directory and the WARP Yahoo Discussion Group if you act promptly. I hear from members who set the forms aside and then forgot about them until they missed a newsletter. Please don't let that happen to you!

And another reminder, be sure to take advantage of the gift membership offer – give a friend a membership for \$20 – valid only if you send it in with your renewal.

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

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*Administrative  
Coordinator*

Judy Allen  
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## WARP Brochures Available

If you would like copies of WARP's beautiful new brochure to distribute to your guild or at local conferences, please contact Sarah Saulson at [sfsaulson@twcny.rr.com](mailto:sfsaulson@twcny.rr.com)

## 2013 Newsletter Deadlines

- Volume 20: Proposed deadlines for receipt of copy (subject to change):
- V20N1 - Spring 2013 - March 15
- V20N2 - Summer 2013 - June 7
- V20N3 - Fall 2013 - August 9
- V20N4 - Winter 2013 - November 18

Contact Linda Temple, [lgtemple@juno.com](mailto:lgtemple@juno.com), for publication guidelines.

## WARP 2013 Annual Meeting to be in NH in June

Beautiful Manchester, NH, will be the site of the 2013 Annual Meeting. The activities, as well as room and board, will take place on the campus of Southern New Hampshire University. This location is perfect with its easy access to and from the Manchester Airport, and accessible from Boston Logan, but even more fundamental to its appropriateness is its relevance as the historic heart of the textile industry here in the US.

While the program has not been firmly established, plans include a tour of the Millyard Museum in Manchester, which demonstrates the crucial role that Manchester played in the textile industry of New England. Participants might also consider the Currier Museum of Art while in Manchester, where "Abigail Anne Newbold: Crafting Settlement" will be on exhibit, which promises to provide a new perspective on settlement issues. The Currier Museum of Art is also the link to the Zimmerman House, one of the few Frank Lloyd Houses open to the public.

In Lowell, MA, a 45 minute drive away, we will participate in a tour of The American Textile History Museum. Lowell also offers other unique museums, which individuals might consider incorporating into their plans: the New England Quilt Museum, and the Boott Cotton Mills Museum, each affording visitors a fascinating look into

both the past and present of Lowell's textile history. The Lowell National Historic Park sheds light on Lowell's role in the industrial revolution in New England through canal



*Swedish Weavers-Manchester, New Hampshire c. 1900, Photo courtesy of the Manchester (NH) Historic Association*

boat rides, trolley tours, exhibits about the "Mill Girls" and more. Both Manchester and Lowell promise to be exciting textile destinations.

As usual, the meeting will include the silent/live auction, filled with tension, desire and good fun as well as a time to raise money for WARP. Please remember to bring items to donate to this event. Vendors will be offering goods from around the globe at the Marketplace, 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,**

Please consider making an end-of-year donation to Weave A Real Peace. WARP is designated a 501(c)(3) organization by the Internal Revenue Service, and all donations are tax deductible in the US. If you wish, you can designate your donation be added to the Scholarship Fund, the Endowment Fund, or the General Fund. Mail donations to WARP 3102 Classen Blvd. PMB 249 Oklahoma City, OK 73118

## Folk Art Market Provides Business and Marketing Expertise

As part of its strategic vision to provide master folk artists with valuable business and marketing expertise, the 2012 Santa Fe International Folk Art Market continued its innovative three-tier, "learn and do" educational programs. Led by this year's Director of Special Projects, Ahdina Zunkel, programming included:

- Santa Fe International Folk Art Market Collection at the Dallas Market Center (18 Market artists representing 15 countries)
- "Preparing for Your First Market" (32 first-time artists and their representatives representing 15 countries)

- "Preparing for the Export Marketplace" (a select group of 26 returning artists from 18 countries)

In continuing to offer innovative three-tier, "learn and do" educational programs for folk artists, the Market is currently launching another new program called the Long Term Mentor Program (assisting the same 26 artists from the Export Marketplace Program).

The 2013 Santa Fe International Folk Art Market will be July 12-14. Go to <http://www.folkartmarket.org/>

# Shopping with Simplicity – Our Holiday Challenge

Renee Bowers, Executive Director  
Fair Trade Federation

As I pack away the Halloween costumes and hide the excess candy, I can feel the next round of holiday celebrations heating up. Gift giving season is right around the corner, and already my mailbox is full of holiday catalogs. Like many of us, I struggle with the idea of “simplicity” at this time of year – how can we celebrate what’s important, while leaving the hype behind?

As fair traders, the answer to this lies in a simple truth; the gifts we give have tremendous meaning for struggling artisans around the world. For me, a fair trade gift is never just an object to be given and then forgotten. Instead, it is a gift with meaning that directly supports artisans, their families, and their communities. By giving fair trade gifts, we give something valuable both to ourselves and to each other – a reminder of what is really important. I can think of no better way to celebrate the holidays than through fair trade.

To help you keep your celebrations meaningful, I’m pleased to share with you the *Fair Trade Federation’s 2012 Holiday Gift Guide*. To view an array of incredible products handcrafted by artisans around the globe, visit [www.FairTradeFederation.org/HolidayGiftGuide2012](http://www.FairTradeFederation.org/HolidayGiftGuide2012). Each gift can be purchased online by clicking the link next to the product photo. And I promise each gift will be beautiful.

As we put together this year’s *Gift Guide*, a few stories and products caught my eye:

- Skilled handloom weavers in Kampala, Uganda create gorgeous scarves of their own designs, an interpretation of

traditional Central Asian ikat with an African twist. These scarves from One Mango Tree show us that our textile community is increasingly global, yet with a local impact.



- The Ton Fai weavers’ collective in Thailand is committed to using only locally sourced cotton fibers in their hand woven scarves. While many farmers are forced to migrate to large cities for work between harvest seasons, the weavers’ extra income allows them to stay close to home throughout the year. By supporting these weavers, Marquet Fair Trade is also supporting the sustainability of their larger community.



These fair trade gifts, and the many others featured in our *Gift Guide*, are a celebration in and of themselves. Rather than dreading holiday shopping, let’s embrace it. Join me this holiday as I celebrate fair trade.

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

## E-Newsletters

Many of our member programs have e-newsletters. To keep up with Project Artesania Zona Andina (PAZA), contact Dorinda Dutcher at [dkdutcher@hotmail.com](mailto:dkdutcher@hotmail.com)

Threads of Life’s e-newsletter can be accessed by contacting William or Jean at [info@threadsoflife.com](mailto:info@threadsoflife.com)



**Social Media** - Katie Simmons maintains a WARP presence on [ravelry.com](http://ravelry.com), the knitting networking site; on Weavevolution, <http://www.weavevolution.com>; and on Facebook. Please send her items to post at [ktd26@hotmail.com](mailto:ktd26@hotmail.com)



## Bengal—Embroidered Kantha Quilts

Every great once in a while, when I'm in CO, I visit a small fair trade shop. Every time I do, I eye the kantha quilts hungrily, itching to buy one. But I always travel light, both luggage and budget-wise. Perhaps next time.

Kantha quilts are primarily associated with Bengal and northwestern India. Though the word kantha applies to quilts in general, the embroidered kantha usually implies a specific style, a quilt that is constructed from multiple layers of cotton fabric, sewn together and embroidered with running stitch. The rich surface texture characteristic of these quilts is a consequence of sewing and embroidering without any tension on the fabric. The quilts are traditionally made entirely of recycled material—the fabric comes from used saris or dhotis, which are predominantly white in the region, and the threads are pulled from decorative sari borders.

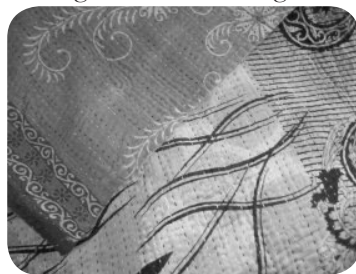
In the vast majority of traditional kanthas, the background cloth is white, and the colorful embroidery is centered around a circular pattern, usually an open lotus blossom, though an abstract star, a circle of interlocking hexagons, and concentric patterned rings are also common. The other basic element of a traditional kantha quilt is a tree or stylized tree motif placed in each of the four corners, representing the tree of life. The corner tree motifs together with the central design subdivide the quilt into quadrants. In many quilts each quadrant contains a discrete group of motifs. The white ground around the motifs is often quilted with parallel running stitch in white thread to secure the layers of cloth and create the background texture.

Motifs range from geometric designs, images, to pictorial narrative. Most of the geometric designs are replications of saris' ornamental borders. Narrative designs can be historic, religious, or from the quilter's

daily life. Common images include plants, fish, birds, and culinary and personal items.

Many of the embroidered images carry meaning. The lotus blossom represents purity as well as the center of creation; the tree of life is a symbol of fertility. The region is noted for its fish. Some birds, such as the peacock, have religious significance, others are associated with prosperity, and when they appear in pairs they often have romantic or erotic connotations.

A surprise package arrived in the mail a few weeks ago. Inside was a gift, a Kantha



quilt from a small fair trade shop in CO. The ground fabric is not white and it is not embroidered, but it is made of old cotton saris, soft with wear—I love it.

### Resources:

#### **Handmade in India: A Geographic**

**Encyclopedia of Indian Handicrafts**, edited by Aditi Ranjan and M.P.Ranjan, Abbeville Press.

#### **Quilting, Patchwork, & Applique: A**

**World Guide**, by Caroline Crabtree and Christine Shaw, Thames on Hudson.

#### **World Textiles: A Visual Guide to**

**Traditional Techniques**, John Gillow and Bryan Sentence, Thames & Hudson.

#### **Kantha: The Embroidered Quilts of**

**Bengal**, edited by Darielle Mason, Yale University Press.

<http://threepillarstrading.com/kantha-quilting-a-tradition-of-india-and-bangladesh/>

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

## New Members

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Susan Atkinson

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San Isidro de General Putarenas

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

(new sister member, sponsored by the Fiber Artists of Oklahoma)

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# Alice Brown Memorial Scholarships for the 2013 Annual Meeting

## More New Members

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Endangered Threads  
Documentaries  
Kathleen Vitale  
kmvitale1039@gmail.com

Each year WARP awards the Alice Brown Memorial Scholarship for students and fiber artists up to age 35 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, our membership is 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. Many of them have commented that the meeting has been a life-changing experience. This is our opportunity to share our values with young people at a time in their lives when it can really make a true and lasting impact.

Ideally, we like to offer at least two scholarships that cover the full costs of the meeting: registration, food and lodging, and a small travel stipend. This ensures that our

recipients will be able to participate fully and have the richest experience possible.

In order to offer two full scholarships, we need your help. Alice Brown's original donation was the original seed, but the fund relies upon continuing donations. Please consider donating to the scholarship fund when you send your annual dues. There is also an opportunity to donate on the annual meeting registration form on page 11. Your generosity can really make a difference in the life of some very deserving young people.

You can also help by spreading the word about the scholarship to interested young people and professors, especially in the northeast, since our meeting will be held in southern NH in 2013.

If you have any questions about our wonderful scholarship program, please contact Sarah Saulson at [sfsaulson@twcnny.rr.com](mailto:sfsaulson@twcnny.rr.com) or 315/449-9423.

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## Artisan Tour to Ayacucho, Peru

*continued from page 3*

his tools for drawing different gauges of filigree wire, and his crucibles for melting the precious metals. La Casa del Retablo was our last stop, where the family of Silvestre Huamancusi showed us the steps to making the boxes of quaint scenes that have become icons of Ayacucho. The retablos depict religious processions, farmers in fields of corn, dances, hat shops, all kinds of scenes of daily life. In fact the little boxes are so iconic, the newspaper stands around the main plaza are painted to resemble them.

After Ayacucho, we went on to Cusco and of course to Machu Picchu, the famous tourist destination. Along the way though, we visited several textile co-operatives in and around Cusco, which for craft-lovers should not to be missed. These co-operatives are doing an amazing job of preserving traditional designs

and techniques by producing the textiles and providing a living for the people, especially women, who make them. The Center for Traditional Textiles, on Avenida Sol, has an extensive display with weavers in beautiful outfits weaving on backstrap looms. The Fair Trade Shop Inkakunaq Ruwaynin, on Avenida Tullumayu also has an amazing selection of exquisite fabrics to choose from.

All of the artisans were so hospitable about inviting us into their homes and workshops and warmly invited us to return. I'm planning the next trip for July 2013, if you have any interest in finding out more, please e-mail me at [chayman@austincc.edu](mailto:chayman@austincc.edu).

*Carol Hayman is a Professor of Anthropology at Austin Community College. She has been leading student and tourist tours to Peru since 2003.*



# News from the Center for Traditional Textiles of Cusco

*Submitted by Marilyn Murphy*

**Tenth community joins CTTC:** The community of Huacatinco, southwest of the city of Cusco in the district of Ocongate, province of Quispicanchis, joined CTTC in 2011. Huacatinco is a high-altitude community (more than 13,000 feet) in an area known for mountains, ranching, alpaca herds, and fine quality fleece and yarns. The community produces a variety of knitted products, including traditional chullos (knitted hats of finely-spun alpaca yarns). Men who knit make up a majority of the initial members; CTTC will work with the women to encourage restoration of the quality of weaving.

**New CTTC shop on Avenida Sol in Cusco:** A new shop in the CTTC building

on Avenida Sol is now open, in part as a space to market community-produced products that are NOT traditional textiles but are hand-produced from natural yarns in the communities (knitted, embroidered) -- hats, scarves, sweaters, even camera and iphone cases. This small space doesn't allow for demonstrations and exhibitions but nonetheless showcases fine quality products and does a steady business.

The CTTC gallery and museum space at 603 Avenida Sol in Cusco is open long hours, into the evening, and is nearly always crowded with visitors, shoppers and students anxious to see and learn about fine traditional textiles and the people who produce them -- weavers from the CTTC communities continue to rotate through the center on a weekly basis.

## Travel Opportunities

**Offered by Carol Hayman**

**Peru:** "Crafts in Ayacucho" July 11-18, 2013. Visit the weavers of the Santa Ana barrio and the textile museum, Museo Textil Ayacucho; Hojalateria Araujo, famous for decorative tin objects; the filigree jewelry workshop of Professor Agripino Huaman Palomino; and retablo makers, icons of Ayacucho. July 11-18, with an optional extension to Cusco and Machu Picchu (July 11-22). Led by Prof. Carol Hayman. For more information contact Carol at [chayman@austincc.edu](mailto:chayman@austincc.edu)

**Offered by Noble Journeys**

**Morocco:** "Opening Doors" May 18-June 1, 2013. Led by Dr. Susan Davis & Joan Noble 15 days, \$3,785 pp in double, land only. An in-depth journey through this fascinating and welcoming country; private visits to Susan's colleagues and friends in their villages, weaving coops, homes; enjoy souks and great shopping opportunities, as well as seeing all major sites --including the gorgeous Sahara! See full itinerary at [www.noblejourneys.com](http://www.noblejourneys.com) Contact Joan at 800/566-9228 [joan@noblejourneys.com](mailto:joan@noblejourneys.com) or Susan at [sdavis@uslink.com](mailto:sdavis@uslink.com), [www.marrakeshexpress.org](http://www.marrakeshexpress.org).

**Morocco:** "Textile Arts in Morocco" June 2-10, 2013. Led by Dr. Susan Davis.. Nine days, \$2,350 pp double, land only. Fes and Marrakech, focus on classic and contemporary textiles, workshop; visit major sites, souks, meet local artisans, great shopping opportunities. See full itinerary at [www.noblejourneys.com](http://www.noblejourneys.com) or Susan's website [www.marrakeshexpress.com](http://www.marrakeshexpress.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).

**Offered by Mary Ann Wise**

Guatemala: Rug Hooking Tour February 15-24, 2013. A heart warming, life-enhancing opportunity to experience Mayan culture! Buddy-up with a Guatemalan rug hooker to learn the elements of this craft, visit your new friend in her home, learn first hand the economic impact of craft production upon disenfranchised women in Guatemala. Tour ruins, visit Lake Atitlan, shop at some of the best craft markets in Central America. All proceeds benefit Oxlajuj Batz, a Mayan women's educational and empowerment organization. For more information go to [www.thirteenthreads.org](http://www.thirteenthreads.org) or phone Jody Slocum, 715/643-3603. Any skill level welcome from novice to experienced rug hooker.

**Reminder:** WARP's membership year comes to an end 12/31. You have received, by surface mail, a membership form to return if there are changes to your personal information, as well as a reminder of dues categories/amounts and the three types of tax free donations you can make to WARP: the general fund, the Alice Brown Memorial Scholarship fund, and the endowment fund, and an addressed envelope. Please return your dues and donations as quickly as possible to save costs of future mailings. Thanks!

# The Kashmir Shawl Today

*continued from page 2*

soon attracted the attention of the Mughal conquerors of India and later the colonizing powers of Europe, giving meaning to the terms “paisley” (a weaving centre in Scotland where look-alike shawls were produced) and “cashmere,” the luxurious fibre now known as pashmina. The rise and fall of the Kashmir shawl is a salutary tale of fashion and exploitation, employing tens of thousands at its height and collapsing in a few short years in the 1870s when trade to Europe was disrupted and dress styles changed.

Formerly I understood tapestry to be worked in simple plain weave at a coarse sett of 8 or 6 or even 4 or 3 warps to the inch. So I was challenged to see tapestry shawl weaving being done customarily at 80 warps to the inch. The fact that it is done in a four-harness 2/2 twill weave, compounds the difficulties. Other characteristics like double-interlock joining of wefts, and weaving reverse-side-up on the loom, have their practical pros and cons, but all together combine to produce a fine, drapeable fabric with a smooth front surface covered with imagery magically appearing through the twill texture. Not only did the quality of the work exceed anything comparable in Persia, but a unique system

of transcribing the design into pick-by-pick, step-by-step instructions for the weaver (called “talim”) was an invention of the Kashmir shawl industry, and demonstrated a deep understanding of the digital nature of woven imagery. Ironically, the system was adopted for making hand-knotted carpets in Kashmir and Punjab, probably the main reason why it is still widely recognized, and available today as a feature of CAD software for carpets.

What could help raise contemporary standards and make worthwhile the continuation of the Kashmir shawl tradition?

- CAD software giving full scope for historical shawl weaving methods – brick grid to represent the twill structure, and traditional shawl-alphabet symbols for writing the talim.
- A book like the many coffee-table books that compile antique fabrics, showing the best of contemporary weaving.
- Weavers’ co-op or fair-trade sales to return more of the mark-up to the weavers.

*Published articles about Kashmir shawl weaving and various posts can be found at Peter Harris’s website, [www.peterharris.com](http://www.peterharris.com).*

## Textile Museum Exhibits

### Current Exhibitions

The Sultan’s Garden: The Blossoming of Ottoman Art  
September 21, 2012 through  
March 10, 2013

Dragons, Nagas, and  
Creatures of the Deep  
February 3, 2012 through  
January 6, 2013

The Textile Learning Center  
Through January 9, 2013

### Online Exhibitions

Green: the Color and the  
Cause

Ahead of his Time: The  
Collecting Vision of George  
Hewitt Myers

Common Threads: Unravel-  
ing the World of Textiles

Pieces of a Puzzle: Classical  
Persian Carpet Fragments  
Flowers of Silk and Gold:

Four Centuries of Ottoman  
Embroidery

For more information, go to  
[www.textilemuseum.org](http://www.textilemuseum.org)

## Trading Textiles for Solar on Taquile Island

*continued from page 1*

small photovoltaic systems for lights and music and cell phone charging.

In the ensuing 26 years, we have returned to Peru and Taquile Island 12 times. We have become godparents to a number of young people; served as padrinos at weddings, thereby becoming ceremonial parents and grandparents; helped in community projects carrying stones to build docks and paths; danced in competitions in the main square. We’ve told and listened to stories, harvested potatoes, played ball, and flown kites with the children.

On many of those visits we’ve brought suitcase-sized solar panels and traded them for textiles to sell in the US. In 1996 we introduced solar cookers, the simple

technology of an insulated box with reflectors to concentrate the light, cooking food with only the light of the sun. Over the next few visits we helped build 40 cookers on Taquile. The cost to build a cooker was equivalent to two finely knit earflap hats.

At the WARP annual meeting in Boulder, CO, last June, we showed photos, told the story of our relationship, and sold Taquile textiles in the vendor area. Many WARP members went home with finely woven or knitted textiles, knowing that their purchase enabled more than one Taquileño to weave on the comfort of her padded bed under sufficient light to see clearly the fine patterns emerging on her loom.

*Tara can be reached at [tarasam@tds.net](mailto:tarasam@tds.net)*

# 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](mailto:tj9@uakron.edu), or Linda Bowden, [fatcatkaw@yahoo.com](mailto: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



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

## Have You Renewed Your WARP Membership?

### *Letters: Positive Social Change through Technical Exchange*

*Dorinda Dutcher*

One of WARP's values is, "Making connections among textile artisans worldwide promotes positive social change". The article written by Susan Atkinson with Linda Temple in the last newsletter about the technical and cultural exchange between the Costa Borucan weavers and their Guatemalan weaving teachers was an inspirational example of that value in action. Besides social change the exchanges strengthen the resolve of indigenous weavers to preserve their textile heritage.

After six years in Independencia, Bolivia, I still marvel at the lack of resources available to the women in these remote Andean mountain valleys. Most had minimal, if any, schooling, but because of their agricultural subsistence lifestyle they are often innovative craftswomen. They have a high skill level to hand spin, weave, crochet, and knit, but little access to resources for new techniques or patterns. The backstrap loom is unknown. Simple or intricately patterned weavings are woven on a rustic loom made of two poles, sticks, and anything lying around to attach the sticks to the poles.



The weavers of Huancarani recently obtained legal status as a weaving association, but they're at a standstill for lack of a vision of development possibilities. Technical exchanges would provide experiences to spark ideas to help them develop as individuals and as a group. The 2010 Tinkuy was a weaving conference for indigenous weavers organized and presented by the indigenous weavers associated with the Center of Traditional Textiles of Cusco, Peru. Doña Máxima, the PAZA



trainer and a local weaver raised in Huancarani, and I attended. I hope you will rally around the 2013 Tinkuy, either by participating or helping to make it possible for indigenous weavers to attend. It is a golden opportunity to promote positive social change through connections. For all in attendance it will be an enriching experience and an affirmation of the importance of preserving native textile traditions.

*Dorinda Dutcher lives and works with weavers in Independencia, Bolivia. PAZA is her personal volunteer work and includes rural natural dye workshops, the Club de Artesanas, and a volunteer program. [www.pazabolivia.org](http://www.pazabolivia.org)*