

WARP



WEAVE A REAL PEACE

Volume 20, Number 4

Winter 2013

The Dobby/Jacquard Hybrid Sari of Bangladesh

Jackie Corlett

For the foreign handweaver, wandering through all parts of the handwoven cloth production process in a single village in Bangladesh is simply awe-inspiring. Every detail could easily be the subject of an hour long documentary at least; I mean, did you ever dream of preparing your reed by hand? Shaving each splint of bamboo to exactly the right fineness so your soft silk sari would have no spaced ends. Yes, my jaw drops too!!

But for this brief article I'll introduce you to the curious hybrid of Dobby and Jacquard techniques used to create the beautifully crafted and much sought-after cotton and/or silk Tangail Sari of Bangladesh.

The main body of a full 42" - 47" width sari is plain weave (with occasional extra weft



motifs called *buti* not discussed here). It is woven usually on just two shafts. The 2" - 4" border on both selvages, however, is dense brocade, as is the last 24" - 36" of the full six-yard length. This is the decorative fall or *anchal* of the sari.

To create this stunning combination is no mean feat! Over generations, the whole

village has adapted the Dobby system of a single treadle, shafts, pegs and lags to produce the most intricate of single thread Jacquard designs for the warp-faced borders and weft-faced *anchal* of each exquisite sari, by letting the Dobby's pegs in the lags do the reverse of Jacquard's



holes in the cards. With each treadle the next shed is opened in both the shaft lifted plain weave body AND the single heddle lifted brocade borders. With the same pick, both the intricate borders and the main cloth are created.

The rhythm of every season is found in the community's weaving. The cotton and silk for the warp are foreign, being imported mostly from Pakistan, India, and China. The quality of silk grown in Bangladesh is mostly suitable for weft yarn only. The yarn is dyed carefully by the men of the village (photo above).

After drying, the hanks of vibrant colour are spun by women onto large bobbins for stringing the warp, and small perns (bobbins) for weft in the shuttle.

Many silk warps are prepared by walking the 100+ yard warp length, back and forth between upright sticks in the ground, with a box containing the bobbins. Cotton warps are reeled from bobbins on a frame to a large drum. Warps are then wound onto each

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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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an endorsement by WARP.

Submissions may be
edited or shortened at the
discretion of the editor.

PUCHKA Perú Weaves a New Pattern

Ellie Kemp

The news that textile tour company PUCHKA Perú is changing hands brought a mix of emotions. There is a touch of sadness, to think that Sasha McInnes, whose brainchild this remarkable initiative was, is moving on, after years of bringing people from around the world into contact with



Peru's magnificent textile culture and talented artisans. But curiosity too, to see the spindle ('puchka' is the Peruvian word for a drop spindle) being taken up by master weaver Máximo Laura, together with Giancarlo Soldi. There is also a wave of remembered excitement from my own experience with PUCHKA 18 months ago...

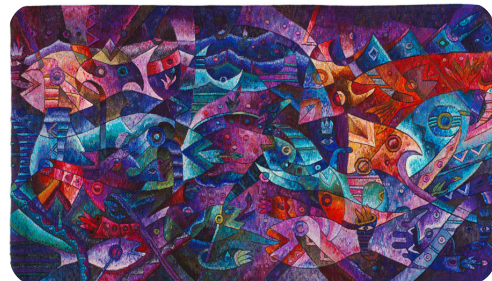
When I arrived in white-walled Arequipa to learn from the great Máximo Laura, I was new to weaving and new to Latin America, but drawn to both in that way that has you taking instinctive pleasure in running your fingers over fine cloth, inspecting the detail of a weave, or resting your eyes on a perfect piece of embroidery. Textile junkies will understand! The PUCHKA tour gave me a remarkable initiation in both, travelling with other 'thread-heads' through the glorious



landscapes of Peru, and learning directly from modern-day masters the rudiments

of textile crafts which have a tradition going back many centuries.

The three-week voyage of discovery held many delights, but a four-day workshop



with Máximo Laura was always going to be the highlight. My favourite among the tapestries gleaned from www.maximolaura.com before I travelled, looks a little like you might imagine Picasso's Guernica on fiesta day: an almost cubist explosion of colour, energy and sheer fun. The PUCHKA group had visited Máximo in his studio and home in Lima before travelling to Arequipa, to receive a demonstration of colour blending, and appreciate at close quarters both the great beauty and the technical skill of his tapestries.



It should have been intimidating, but our teachers (Máximo and two of his team of master weavers) left no place for apprehension. With humour, unfeigned patience, and what looked like double-jointed fingers, they showed us how to do some of what they do and proved to us that we really could weave. No detail was too mechanical to be worth explaining. Máximo took half an hour to show me how to decode the direction of knots, and suddenly my fingers knew where to go to make the line move from left to right, up or down.

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Resettled Refugee Women Present at WARP 2013 Annual Meeting

Susan Bartlett

Sewing Confidence, a project of Rubia, Inc., is a handwork, literacy, and economic development initiative for resettled refugee women in Manchester, NH. At Rubia's studio, women from all over the world design and sew handbags, housewares, and garments fashioned from blends of North American, Asian, and African textiles. From source to finish, our aim is to tap into the global marketplace and provide a source of pride in heritage and personal accomplishment while raising community awareness of women refugees and their journeys. Our June presentation at WARP's Annual Meeting featured African women and their textiles.

Women's Journeys: On June 29, four women: Antonicia Fitzgerald from Sierra Leone, Madeline M'Biala and her daughter, Sarah, from the Democratic Republic of Congo, and Margarita Mitzizakumwe from Burundi spoke with WARP conference attendees about their experiences as women resettled in this country after years of exile from their homes. They also spoke about their hopes for the future and the opportunities and challenges of their new lives in America. Working with textiles from their native lands has boosted their morale during this

transition. For Margarita, who started sewing with Rubia in 2009, the classes have given her a place to learn, to work with friends and to earn money to buy her own sewing machine and sew for herself. Antonicia, a new student at Sewing Confidence is also finishing nursing school. She wore a hand-woven dress to the presentation that was made in a style particular to the northern region of Sierra Leone, where she studied medicine before the civil war. Madeleine has ambitions to "become a dressmaker and sell dresses to the African community in Manchester." Madeline's daughter, Sarah, a student at Rivier College, will be applying to law schools next year. Sarah spoke about the challenges of young African women immigrating to the United States, facing the pressure to succeed and also fulfill traditional expectations regarding gender roles and family loyalty. Most "women seem freer in America, but African women are expected to dress and behave with more modesty. Even if we are modern women, we are shocked by the way women dress here! African women dress to cover themselves. When we wear our traditional dress, we stand tall, we feel pride."

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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:

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

or join online at

www.weavearealpeace.org

From the WARP Office...

Judy Allen, Administrative Coordinator



A year goes by quickly and it is once again time for WARP's annual membership renewal. Please respond promptly when you receive your notice so that you will not lose any of your WARP benefits. 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.

When you renew, remember that we are again offering the special gift membership. We invite you to bring a new member into WARP - gift them with a WARP one year membership for \$20. To take advantage of this offer you need to include the \$20 with your membership renewal payment and tell us your friend's name, email address, and surface mail address. If you pay by PayPal, you can include this information in an email to info@weavearealpeace.org.

This is an exciting time for WARP in the area of communication. Our new Blog is up thanks to the social media initiative being implemented by consultant, Liz Gipson. We encourage you to like, follow, and to contribute to the WARP Blog. You will find it a great supplement to the newsletter, featuring interesting stories that are compatible with WARP's mission and members' interests. You can access the WARP blog from our web site's home page.

Another area where new things are happening in WARP is that of the annual meeting. Your WARP Board is working not only on the annual meeting for 2014 in the St. Louis area, but also the 2015 annual meeting in the San Francisco area. By planning two years in advance, the Board aims to secure great locations at affordable prices for members. I hope to meet many of you in St. Louis in May.

Judy can be reached at info@weavearealpeace.org

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WARP's New Digital Presentation

Thanks to everyone for your thoughtful comments on the WARP presentation. The committee will consider this feedback when finishing the final version, including adding additional information to stay within the 25-30 minute goal.

A few clarifying points:

- The primary purpose of this new presentation is to be shown at guilds and to replace the slideshow.

- The outline (which was presented at the Colorado meeting) is based on requests from guilds, specifically more information about textile techniques and member projects.

- It includes the goals stated in the newest brochure, the definition of our organization and why one might be interested in joining; also a plug for younger members

- Since other marketing projects may take considerable amounts of time and expertise, this new presentation can serve as a foundational tool to be edited and added to for specific targeted audiences.

- We are planning to create a version with an audio narration rather than a paper-based script, but since this will take a considerable amount of time, we will be creating a concise script for the time being.

*Cindy Lair, Carole Pearce,
Kelsey Wiskirchen, Judy Newland*

WARP 'slide show' Still Available!

Prior to the release of the new WARP presentation, the regular slide show in CD format is available. Contact Carole Pierce at c57pierce@swcp.com; 1319 Camino Ecuestre NW, Albuquerque, NM 87107; or at 505/345-9102, to reserve the show.

WARP, Social Media, and You

Liz Gipson

At the 2013 Annual Meeting, WARP decided to try something new—accelerate the conversation on its social media sites. Social media makes so much sense for an organization such as WARP, whose sole purpose is to share information in order to enrich the lives of artisans in communities-in-need.



To decide how to go about marketing the work of WARP, I did a little membership analysis. Beyond looking at our interests, I looked at our primary affiliation as WARP members. Here is what I found:

- 40% Artisans/Makers (weavers, spinners, dyers, felters, knitters, etc. . .)
- 13% Supporters (like textiles and the work of WARP)
- 12% Project Consultants/Direct Service (provided direct assistance to a textile-related project)
- 8% Guilds
- 7% Projects that are involved in direct service to communities in need—16 total projects, the majority of which are in Central and South America
- 7% Academic in a field of study relating to textiles
- 6% Own or work for a fiber arts supplier/business
- 5% Fair Trade Retailer
- 1% Museum association
- 1% Students

Roughly speaking, well over half our membership are artisans themselves. In the world of fair trade, WARP is uniquely positioned to mobilize artisans to help other artisans, whether we buy their products or support their projects—monetarily or by providing direct service.

We have established a blog as part of the WARP website to tell the story of how artisans reach out to other artisans as colleagues, supporters, and champions. You can find our blog on our website at www.weavearealpeace.org/blog. If you have any story ideas, please e-mail me at gipson.liz@gmail.com.

We invite you to like our Facebook page—where we will be focusing much of our social media conversation—and invite your like-minded friends to do so. (“Liking” just means that you will see our posts in your newsfeed. It doesn't put you on any other lists.) Other sites where we have a presence are Pinterest, Ravelry, Twitter, and Weavolution. Look for their addresses at the end of this article. We invite you to join, follow, and friend us on those sites, as well.

The more “eyeballs” we have on our pages, the better able we are to network and make great things happen for artisans everywhere. Don't forget our member-only Yahoo group, too! There you can have a private conversation with other WARP members.

Increasing Member Benefits

There is a tandem work afoot that will give us more to talk about out in the blog-o-sphere. Jackie Abrams, Philis Alvic, Mary Joan Ferrara-Marland, and Marilyn Murphy are investigating the feasibility of developing a guide on how to market fair trade crafts with WARP members in mind. The guide would be listed in the members-only section of the website. Additionally, they are looking into the possibilities of developing a public list of WARP members who have things to sell, and to create a 2014 Fall Gift Guide. All of these initiatives would greatly enhance the benefits of being a WARP member. Stay tuned for more details in the next newsletter.

In the meantime, join the conversation. We love hearing from you!

Blog - www.weavearealpeace.org/blog

Facebook - www.facebook.com/pages/Weave-A-Real-Peace/87877319753 or just search for Weave A Real Peace

Twitter - www.twitter.com/WeaveARealPeace

Weavolution - www.weavolution.com/group/weave-real-peace

Ravelry www.ravelry.com/groups/warp

Pinterest www.pinterest.com/weavearealpeace/

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.
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Oklahoma City, OK
73118

2014 Annual Meeting Plans Announced

Our WARP 2014 Annual Meeting will be held May 9-11 at the Pallottine Renewal Center in Florissant, MO, located 20 miles from downtown St. Louis and 12 miles from the Lambert-St. Louis airport.

Local and regional guilds and students at universities surrounding the St. Louis area will be invited to join WARP on Saturday for a “Dye Potluck,” an afternoon of sustainable dyeing followed by dinner and the auction. Several dye pots will be available to try out eco-dyeing techniques, using local plants both in the dye pot and wrapped into bundles. Black walnut and sumac will be simmering and several indigo buckets will be prepared. Bring your own fabric for the eco-dyeing (wool and silk work best - cellulose fibers must be prepared to get good color) and any natural fabric or fiber for the indigo buckets (cotton works great in indigo). Please keep quantities small so everyone can participate and come away with a unique fabric creation.

Judy Newland and Karen Searle will facilitate the dye potluck.

Optional outings may include a trip to the St. Louis Art Museum to view the textile gallery and a trip to Grand Center, the arts and entertainment district in St. Louis, hosting the Contemporary Art Museum, the Pulitzer Foundation for the Arts, and Craft Alliance, a contemporary craft education center and gallery. A listing of these locations and exhibition details will be available closer to the meeting date.

The Registration form is on page 10, and you can look for a full meeting agenda in the Spring newsletter. If you wish to participate in the meeting by giving a member presentation or a textile demo during the Dye Potluck, contact Kelsey Wiskirchen at kelsey.viola.wiskirchen@gmail.com.

For information about the Pallottine Renewal Center, please see www.pallottinerenewal.org.

Thanks to WARP Donors!

Deborah Chandler

Lancs and Lakes Guild of Weavers, Spinners and Dyers
Carnforth, Lancs UK

PUCHKA Peru

South Jersey Guild of Spinners and Handweavers

From the WARP Blog: Rene Bowers, FTF Director

October was Fair Trade Month and WARP's blog featured an interview with Renee Bowers, Executive Director of the Fair Trade Federation (FTF) and a WARP member. Renee was asked a few questions about fair trade, textiles, and the best way to make a difference.



Below is an excerpt from the interview, which can be found in full at <http://www.weavearealpeace.org/blog.html>

WARP: How would you describe the FTF in five words?

Renee Bowers: Strengthen fully fair trade businesses.

What is the biggest challenge in bringing fair trade goods to market?

RB: Fully fair trade businesses, like our members, are working against unsustainable practices that have become the norm in conventional business. Unfortunately, most shoppers have come to expect certain things from bigger brands, such as lightning-fast production, near constant trend turnover,

and impossibly low prices. Fair trade partnerships aren't always easily understood because we've stopped thinking about where the things we eat, wear, and use come from or how they're made. At the FTF, we believe that if good business practices were more celebrated, demand for fair trade goods would really increase.

The fair trade movement has its roots in marketing textiles. What role do textiles play in the movement today?

RB: Textiles still play a huge role in fair trade! Many shoppers want things like rugs, bags, clothes, and other fabrics, and artisans around the globe have exceptional skills and talents in making these very items. Although fair trade has expanded over the years to include, coffee, chocolate, food, and personal care items, handmade craft products are still a core area of fair trade—especially in the US and Canada.

To find a list of members, visit the Fair Trade Federation's website., www.fairtradefederation.org



England—Smocking

When I was in preschool, I was envious of two girls: the one for her long blond hair, and the other for her dress with the puffed sleeves and smocking across the front yoke. I wouldn't have minded a dress with puffed sleeves, but what really drew my attention was the smocking. Was that when my fascination with textile techniques was born?

Smocking is an embroidery technique used to gather fabric in decorative pleats. Unlike other embroidery methods, smocking, which is both decorative and utilitarian, was not limited to the upper-crust.

The technique is named after the handwoven linen smock-frocks worn in the 19th century by farm laborers in some parts of England and Wales. Made of rectangular pieces of fabric, the garments, to enable ease of movement, were loose fitting and gathered in pleats to fit around the chest. The pleats were sewn in place with embroidery stitches that allowed some stretch.

First the embroiderer marks rows of evenly spaced dots on the fabric. Next she bastes the fabric along each row, picking up each dot with the needle, then pulls all of the gathering threads tight to draw the fabric into small even pleats. She secures the pleats with patterned embroidery stitches that tug them slightly out of alignment to form raised patterns. In traditional smocking the patterns are in the shape of waves, diamonds, or honeycombs. Once the smocking is

completed, she removes all the gathering threads.

Smock-frocks were usually white, though some were blue, brown, or olive green. Whatever the color, the stitching was usually done in the same color as the background fabric.

Though smock-frocks have not been in vogue for more than a century, smocking is still widespread in Europe and North America. These days, smocking skills are often proudly displayed in little girls' party dresses and babies' christening gowns. Some daily attire, such as peasant style blouses, also sports smocking, but more often than not, the thread used is elastic, adding to the form fitting properties of the technique.

Though I no longer envy those little girls wearing dresses with puffed sleeves and smocking across the bodice, skillful hand smocking continues to intrigue me.

Resources:

World Textiles—A Visual Guide to

Traditional Techniques, by John Gillow and Bryan Sentance, Thames & Hudson.

Every Kind of Smocking, edited by Kit Pyman, Search Press.

Smocks, by Maggie Hall, Shire.

<http://en.wikipedia.org/wiki/Smocking>

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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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!

Alice Brown Memorial Scholarships for WARP 2014

More New Members

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Ngurunit Basket Weavers -
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KENYA

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Each year WARP awards the Alice Brown Memorial Scholarship to students and fiber artists 35 years or younger 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 donation

was the original seed, but the fund relies on 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 (see page 10). 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 MO and the rest of the Midwest, since our meeting will be held in the Saint Louis, MO area in May 2014.

If you have any questions about our wonderful scholarship program, please contact Sarah Saulson at sfsaulson@twcny.rr.com or 315/449-9423. I would also appreciate hearing from professors or non-profit professionals in the region who can help spread the word.

--Sarah Saulson

Indian State to Improve Condition of Weavers

Fibre2fashion News Desk - India , May 11, 2013

To cater to the housing needs of domestic weavers, and to help them with mechanization of their workplace, government of the south Indian state of Tamil Nadu has introduced a plan to construct 10,000 green houses for weavers and provide them with motorized spindles.

The housing plan would happen together with the proposed plan of constructing 60,000 houses under the Chief Minister Jayalalithaa's green house plan in the first phase during 2013-14. The government would also spend Rs. 37.5 million (\$602,000 US) to provide motorized spindles to 25,000 handloom weavers, to reduce their workload and double production. Also, weavers in nine



districts would be provided subsidies along with pedal looms attached with electric motors.

The Chief Minister also announced a payment-on-time-scale effective January 1, 2013, for temporary workers in handloom and powerloom weavers' cooperative societies, who have completed more than five years on consolidated pay.

Besides, she also unveiled intentions to start 'Living Handicraft 'Treasure' award, just like the 'Living National Treasures of Japan', award from this year onwards. The award including a citation, a one-sovereign gold medal, certificate and cash prize of Rs. 100,000 (\$1605 US) would be given to ten outstanding artisans from 16 fields, who are above 65 years of age and have dedicated their lives to handicraft making in the state.

2014 WARP Annual Meeting

May 9-11, 2014

Pallottine Renewal Center

15270 Old Halls Ferry Road

Florissant, MO 63-34

Registration form with payment due to WARP by March 1, 2014
(Registrations will be accepted from March 1 until April 15, with a \$50 late fee)

Registration includes a double room and all meals, as well as a dye workshop and auction. If you have a preference regarding your roommate, please specify below. There are a limited number of single rooms available at \$50/night extra, first come first served. Please indicate if interested. If you want a single room, you will be emailed for the additional funds, with the expectation that the money will be paid immediately. Arrival at the Pallottine Renewal Center is scheduled for Friday, May 9, from noon to 2:00 p.m. Bring your bathing suit! There is a pool on site at the Pallottine Renewal Center.

Name: _____

Address: _____

Phone: _____ Cell Phone: _____

Email: _____

- YES, sign me up for 2014 WARP ANNUAL MEETING for \$290 registration fee.
- YES, if available, sign me up for a single room (a limited number are available) at \$50/night. DO NOT SEND money for the room with your registration. You will receive an email if a single room is available and prompt payment will be necessary to retain the room.
- 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
- I cannot attend the entire meeting, but would like to take part in the Saturday program for a \$50 fee, which includes lunch, dinner, dye workshop and auction.

TOTAL AMOUNT ENCLOSED

Special Needs: _____

Cancellation policy: Prior to the registration deadline, 100% of the registration fee is refundable. Until April 1, 50% will be refunded. After April 1, there will be no refunds. 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

Call for Proposals

PANOPLY

A Pan American Celebration
of our Fiber Craft Heritage
May 22-24, 2015

Visitors from over 40
nations of the Americas—
North, Central, South—will
gather in the Greater Toronto
Area when Canada hosts the
Pan Am Games in 2015.

PANOPLY is inspired by the
rich and diverse heritage of
these nations, and the Ontario
Handweavers and Spinners
invite instructors to sub-
mit proposals for hands-on
workshops and lecture semi-
nars on fibre related topics.
Topics may include: weaving,
spinning, dyeing, ethnic and
historical investigations, busi-
ness of art and craft, clothing,
construction, color theory, de-
sign, finishes, embellishment,
computer aplications, felting,
rug making, tablet weaving,
tapestry weaving, and other
fibre techniques.

Visit panoply2015.ca to down-
load the Instructor Proposal
Kit starting November 25.
Submission deadline is
January 30, 2014.

Contact the Program Team at
panoply.program@gmail.com

PUCHKA Perú

Ethical Trade Textiles/Folk Art/Market Tours

22 days in enchanting Peru with 9 days of workshops, knitting, tapestry weaving, spinning, embroidery, braiding, pan pipes, gourd carving. Lima, Arequipa, Colca Canyon, Cusco, Machu Picchu, will be visited and much more. . .

12 day tour to Ayacucho/Huamanga, in the southern highlands, to see the WARI/Huari archaeological sites; to visit villages, markets, museums and the workshops of weavers, knitters, embroiderers, braiders, painters, silversmiths, sculptors, tinworkers, mask and retablo makers. A number of mini-workshops and demonstrations will be included. We will be guided by textile artist and Peruvian National Living Treasure, Maximo Laura.

"If you have a real curiosity about the subject (of textiles) PUCHKA's Textile/Folk/Art/Market tours are the best option..."

PERU: MOON Handbooks

www.puchkaperu.com

puchka@puchkaperu.com



paid advertisement

2014 Newsletter Deadlines

Volume 21: Proposed deadlines for receipt of copy (subject to change):

V21N1 - Spring 2014 - March 14

V21N2 - Summer 2014 - June 13

V21N3 - Fall 2014 - August 15

V21N4 - Winter 2014 - November 14

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

PUCHKA Perú Weaves a New Pattern

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Nor was it only the mechanics they were generous with: we were also invited to understand the artistic and aesthetic choices behind their art. With the greatest seriousness, suggestions were made and rationales discussed—which part of the design did we want to stand out, how sharp did we want the contrasts of light and dark, or of texture? By the time my own fish-man tapestry had taken shape, despite the huge amount of help I had received, it felt entirely mine: I knew its every line, knot, and colour blend, what went where and why. Part of me was woven into it, and with it that small part

of Peru and of its age-old textile genius that I had assimilated.

So it is exciting to imagine what new textures and patterns Máximo and his associate Giancarlo will weave into PUCHKA as they take it forward. Sasha's dynamic presence will be missed, no doubt about it, but the philosophy of the Laura team's teaching, rooted in Peruvian tradition, as much as their creativity and technical mastery, are at the heart of what makes PUCHKA such an extraordinary venture. The new weave will be wholly Peruvian, and wholly original: most definitely one to watch.

The Dobby/Jacquard Hybrid Sari of Bangladesh

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loom's back beam, and the painstaking task of threading every heddle and dent by hand begins (photo below); that very process known and loved by nearly every handweaver the world over!

As the day starts, each weaver has a repertoire of songs that others in the weaving shed will gladly sing along with, keeping time with the wonderful rhythm that only handlooms produce (photo right). It truly is amazing to experience, and no less phenomenal to witness the strength of a weaver's legs. When treadling each shed of the cloth, with wooden lags up to 18" wide, laden with pegs and in chains often of 50+ lags long; the weight can be enormous and forms the major design constraint.

One warp will take about two weeks to weave and produce approximately 15–20 saris depending on the complexity of their designs. Although the silk saris will be cut from the loom, carefully folded, and sold 'as is', the cotton saris have another step. Before being cut from the beam, each sari will be starched and wound onto a smaller individual beam

to create a garment that is both finely woven and strong enough to be folded and pleated numerous times.

And why do it this way? The main reason I've understood is that costs are reduced and versatility is increased. A full Jacquard system requires a new set of cards for every design. The Dobby lags can be reused with a different design pegged in every time. With a dual system, the handloom as production equipment is very versatile indeed.

Bangladesh has a wealth of textile traditions in this one small nation. Thankfully, there is still a strong customer base that values



and buys the saris on a regular basis. So if you'd ever like to visit, I know a certain village where the foreign handweaver can wander ... to her heart's content :)

British designer Jackie Corlett is an excited new member of WARP based in Illinois. She lived and worked in Bangladesh for 20 years and now returns annually to develop the next collection for her Fair Trade business Motif - www.motifltd.com Jackie can be contacted at motif@motifltd.com

Noble Journeys

THAILAND & LAOS: Textiles at Their Source Feb. 6-22, 2014 Visit Bangkok highlights, Jim Thompson House, new Queen Sirikit Museum of Textiles; Laos village visits, workshops, full day Ock Pop Tok coop, meet with Carol Cassidy and more! Charming hotels, private transportation, delicious local cuisine. Optional extension to Angkor Wat--stunning ruins and exquisite textiles.

INSIDE MOROCCO: May 17-31, 2014 Led by Dr. Susan Davis; meet friends and colleagues in villages, private homes, weaving coops, private collections; Casablanca, Fes, mystical Sahara, Marrakech, charming Essaouira. Classic, comfortable hotels, delicious cuisine, private transport, excellent local guide combine to show you Morocco rarely experienced by most travelers.

TEXTILE ARTS IN MOROCCO: June 1-9, 2014 Led by Dr. Susan Davis; visit her friends and colleagues in their villages, join them for lunch in their homes, hands-on workshop and demonstrations, sightseeing with excellent local guide. Learn about the many techniques and styles of Moroccan textiles; enjoy comfortable hotels, private transportation, great food and very unique experiences. Optional extension to Essaouira.

NOBLE JOURNEYS
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Have You Renewed Your WARP Membership for 2014?

Sewing Confidence at 2013 WARP Annual Meeting

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The Sewing Confidence display at the WARP conference included samples of African textiles: Mud cloth or Bògòlanfini,



Kente cloth and an assortment of waxed cottons as well as articles made in the sewing studio. While many “African” fabrics may be currently designed in Holland and manufactured in Asia, Mudcloth is still woven and dyed using traditional methods in Mali. Articles made of Mudcloth by Sewing Confidence women are especially popular and are top sellers at local fair trade outlets and festivals. In addition, the Sewing Confidence community quilt was on display. The quilt features large bright squares of African prints adorned with appliqued samplers woven by students and was the result of collaboration with the Currier Museum Art Center in 2011.

Weaving a future: Traditional clothing and textiles provide a link to heritage and a bridge to future opportunities for women in Sewing Confidence. After our experience with the Currier

weaving project, we became committed to the idea of bringing traditional weaving, printing and dyeing methods into the studio to offer the women the experience of creating authentic articles from start to finish. To this end, we are now working with textile artists from Africa and Asia who will teach traditional techniques in our workshops. While hand-crafting will add sale value to the end products, thus generating more income for the women, it also adds deeper value to the experience, the value of personal satisfaction in blending colors and textures to create beauty.

New directions, new director: We welcome Thandi Shabango-Soko as our new director. Thandi brings a wealth of experience as a teacher and advocate of refugees and immigrants in NH. She holds Masters Degrees in both education and community economic development.

Volunteers and donations are always welcome! If you are interested in sharing your weaving or any other talents, please contact us at: stshabango@aol.com, 603/341-1025, or PO Box 1644, Manchester, NH 03105.

