



Volume 23, Number 4 - Winter 2016

The Tentmakers of Egypt

Molly Martin

Throughout history, the Middle East has been known for large decorated tents, a type of architecture that combines shelter and ornamentation.

The visitor to Egypt who passes through the imposing 10th century gate called Bab Zuweila in old Cairo comes to a square leading



to the Street of the Tentmakers. At least since the Fatimid period (909-1171 AD), this covered alley has housed the workshops of the men skilled in the cotton appliqué, which decorates the large tents used for weddings, funerals, and religious holidays.

Their ornate and colorful work is called *khayamiya*, (from *khayam*, meaning tent). Archeological evidence suggests that *khayamiya* art may go back to the Pharaonic period (3100 – 332 BC).

Currently the large dazzling appliquéed tents (called *suradeq*) are rented and assembled in the city for



Cushion covers with Arabesque designs.

Photos by Terry Martin

many celebratory occasions. If you are lucky enough to happen upon one, it will take your breath away. It is often set up with elegant furniture, dishes, carpets, and lighting for one night. By dawn the *suradeq* is gone, a mirage leaving no trace.



A 1798 weaving studio in Cairo; the tentmaker copied an engraving from Napoleon's Description of Egypt. Photo by Terry Martin

Khayamiya is constructed on a heavy cotton canvas base; sometimes there is another layer of cotton between canvas and appliqué. It is designed to be hung vertically as an element of the *suradeq*,



The tentmakers booth at the 2016 International Folk Art Market. Photo by Ann Schunior

though now pieces for cushion covers and smaller wall hangings comprise much of the work being produced. As

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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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Aleppo's Great Bazaar: A Eulogy

Cathy Peppers

As the Syrian crisis continues to unfold, severely impacting the country's famous textile and handicrafts industries, let us not forget that until recently, the shimmering threads woven on Syrian looms clothed royalty, church dignitaries, rabbis, imams, and glitterati.

Prior to the crisis, the textile sector of Syria had been the second most important source of income for the country's economy. By now, textile businesses have suffered such losses that they are no longer operational or have relocated abroad, having been exposed to extortion and sabotage.

Even traditional and highly respected textile workshops have been affected. We read, for example, that the famous 200-year-old Nassan workshop of Damascus which produced possibly the most exquisite brocade in the world no longer exists.



Dresses from Aleppo that were saved before the Great Bazaar was set on fire

A Jerusalem cloth trader has run out of the very last bales of his most sought-after textile—brocade woven with 14 karat gold thread, and only manufactured in Palmyra up until the crisis. "Weaving 10 meters of this brocade would take a worker 40 days," according to the shopkeeper.



Dress embroidered by local women in Aleppo

At a fair in Germany this summer, I myself had the opportunity to speak to Middle Eastern traders who had had to give up their textile export business formerly located in the Great Bazaar of Aleppo. Their business had employed local Aleppine seamstresses, known to be highly skilled at needlework, to tailor and embroider dresses destined for export to countries of the Gulf. In fact, it was the tantalizing assortment of long, marvelously embroidered dresses which had drawn me to their stall at the fair in Germany—



Embroidery in Aleppo used to be famous

I'd seen nothing like this in Europe before! Pleased by my interest, the vendors proceeded to tell me that these were clothes from Aleppo (Syria) and Palestine, "the last shipment of dresses to make it out of Aleppo before fire destroyed the Great Bazaar." Aleppo! What images that conjured—of an ancient city dominated by commerce in cloth for countless centuries...of a Great Bazaar whose alleyways had extended over some 13 km with more than 1000 stalls, embellished by world-class medieval monuments, and listed as a UNESCO world heritage site in 1986.

Impressed, I asked what the Old City of Aleppo had looked like before fire ravaged the Great Bazaar in 2012, and one of the vendors exclaimed "If only you had seen it—you would never have forgotten it! On business trips, we stayed at the Citadel with views of the old city walls, the fragrance of spices wafting into our rooms...There was even a section of the Great Bazaar reserved for Muslim brides-

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2017 WARP Annual Meeting in Oaxaca!

Judi Jetson

Textile traditions in the Oaxaca region of Mexico go back many hundreds of years, to colonial times, and today are alive and well and waiting for WARP members to arrive June 8-11, 2017. In a part of the world known for varied weaving traditions, Oaxacan textiles stand out for their richness of form and style, and the extensive variety of weaving techniques. With the help of WARP's program planning committee, ably chaired by Judy Newland, who will be joined by former scholarship recipient Rocio Gutierrez, Cathy Joslyn, and Gail Ryser, and assisted by Norma Schafer of Oaxaca Cultural Navigator, this promises to be a culturally rich treat for our global network of textile enthusiasts (more on page 12).

Classic and beautiful, the conference hotel—Hostal de la Noria—is just two blocks from the main square of Oaxaca. It features patios for relaxing and talking, lovely courtyards, a small pool, and a roof terrace. The standard rooms are small but comfortable, suites have seating areas and some exterior windows. All rooms have fans and air conditioning, private baths, and the hotel has good WIFI and a restaurant serving local dishes open from 7am to 11pm. The international airport is about 15 minutes south of Oaxaca, with shuttle and taxi transportation available.

Our conference presentations and workshops will fill the day of Friday, June 9th and will be held at the San Pablo Cultural Center, next door to the acclaimed Textile Museum. Friday evening will feature a reception with local cuisine. Saturday, June 10th will feature an all-day textile tour led by Norma with demonstrations and visits to artisans' studios and homes. The cost of the conference will be \$525-575 (depending on the type of room chosen) for all programs, three

nights lodging (single supplement \$100) and most meals.

There will be a variety of pre- and post-conference workshops offered by Oaxaca Cultural Navigator, Tia Stephanie Tours, and Traditions Mexico for additional fees. Registration will open on WARP's website on January 9th at 5pm. If you'd prefer to receive a paper registration form, please contact our administrator, Rita Chapman, at info@weavearealpeace.org.

We look forward to seeing you in Mexico!



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Weave A Real Peace

Membership Information
www.weavearealpeace.org

2017 Annual Dues

\$50 - Individual in US/Canada
\$90 - 2 year special - Individual US/Canada
\$40 - International Individual
Simple living - Choose an amount you can live with

\$50 - Guilds/Organization
\$30 - Sister/Gift Subscriptions
\$75 - Business
\$75 - Supporting Individual
\$100 - Friend of WARP
\$150+ - Patron of WARP

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 Google 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
c/o 6182 Pollard Avenue
East Lansing, MI 48823

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



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From the WARP Office

Rita Chapman

It's membership renewal season! Thank you to those who took advantage of our offer to renew your 2017 membership early and save a few dollars. Several



also signed up to get the newsletter by email instead of by mail, which will save several hundred dollars per year in printing and mailing costs. It's also faster, helpful if you're outside the US. It's not too late to make this choice, just follow the instructions below to get into your membership profile and set it up!

The main focus for this article is to help you access our two websites. In early 2015, WARP began using a web-based member management service called Wild Apricot. No more tracking members in a spreadsheet! It's allowed us to automate many tasks, such as how we contact you, and how we handle new memberships and renewals. Registration for our annual meeting is now easily done online, and you get confirmation immediately. But, having two websites is confusing, because you need a different password for each. Hopefully by early 2017 we'll have integrated the two sites so that you only need one password. For now, here's how to access the two sites.

WARP's primary website is <http://weavearealpeace.org>. The password is the same as it's always been, and you received the password for the 'members only' protected area when you first joined (if you need it, let me know).

WARP's secondary website is <http://weavearealpeace.wildapricot.org>, is now where we handle all financial matters, such as joining and renewing, donations, and registration for the annual meeting. When you click on MEMBER-SHIP and then on JOIN on the primary

site, you are sent directly to the secondary site. You must login to access your member profile and conduct any transactions. Your USER ID is the email address that you gave to WARP when you joined. If you know your unique PASSWORD, you enter that at the same time, and you're in. If you don't know your password yet, then click on FORGOT PASSWORD. After it tells you an email has been sent, close that browser tab, and open your email account. Find the message, click the link, and follow the prompts to get back into the website. You can set up your own password, or continue to use the one the program randomly provided to you with the link (in either case, you'll want to write it down!).

Once you are signed in, you can manage your own profile, click the box to receive your newsletter by email instead of mail, change any contact information, give a donation, renew your membership and, when the time comes, register for the annual meeting set for June 8 – 11, 2017 in Oaxaca, Mexico! Because the Wild Apricot website is somewhat more secure, it is where you can access the ONLINE MEMBER DIRECTORY. Once you are signed in, you'll see a dot on the JOIN button, indicating another webpage in the pull-down menu there. Click and you'll see DIRECTORY, click again and you will see prompts for using the online member directory!

I hope this information is helpful in navigating our two websites. I hope to soon provide a more comprehensive guide to all our social media sites, more about our two websites, and how to best make use of it all. Again, thank you for your support of Weave a Real Peace!

Contact Rita at info@weavearealpeace.org



Member Profile

Sara Lamb: Perfecting the bag-to-end-all-bags!

Gloria Miller

Sara submitted the following Profile for the Newsletter.

My home is Grass Valley, a small town in northern California. I call myself a spinner who weaves, or a contemporary weaver using traditional techniques. Most of my making takes place in my studio—a red yurt in my back yard.

In the early 1970s after college, I worked in San Francisco. After being exposed to weaving yarns, I took beginning weaving from Kay Sekimachi, a weaver of great repute, who distilled the basics for a room full of neophytes at Fort Mason Art Center in San Francisco.

Then I had a baby, we moved to the foothills, my Dad built me a loom, and I practiced using everything I had—even bakery string! While I held that baby, I saw sheep out the window and knew I could use that wool, so I found a spinning class. My teachers were Marsha Stone and Gloria Spencer. Both were weavers, so I missed the memo that forbade using hand spun yarns for weaving.

I spent the next 40 years weaving all kinds of cloth, doing at least some spinning, dyeing, and weaving daily. I joined the local guild, went to conferences and exhibits, learned from others, and eventually had my work recognized and published. One of the most seminal weaving classes I took was taught by Ruth Gaines on weaving cotton fabric which led me to weave fabric for clothing. Another influential class was with Michele Wipplinger on warp painting with fiber reactive dyes.

I later became interested in embellishment and making bags using wire work,

beads and small band weaving. While in my "bag phase" I learned knotted pile from Orlo Duker and 17 years later, I am still weaving knotted pile, making bags, and now sewing leather to make them more durable. My immediate goals include perfecting leather stitching by hand, and some day making the most excellent, no questions asked, all encompassing, absolute perfect, all around bag-to-end-all-bags. I'm getting close!

My foray into weaving has been a study in global cultures and traditions. Travel becomes an investigation into the local traditions—weaving has enriched my life beyond all imagining!

Years ago I joined WARP, hoping my dues would help further its goals. I've purchased goods and held sales for UPAVIM and Mayan Hands. In 2015, I attended the annual meeting and in 2016 was elected to the Board. As a maker, I would like to reach out to other makers, and encourage them to join WARP to help support textile workers all over the globe.

I've been a workshop leader, author, and maker for 40 years, teaching all over the US and beyond. I wrote three books published by Interweave: *Woven Treasures*, *Spin to Weave*, and *The Practical Spinner's Guide to Silk*.

I can be reached at www.saralamb.com or on my blog, saralamb.blogspot.com.

Gloria Miller is a Sister of Mercy and has been working with a knitting group in Peru for many years. She became connected with WARP when she started weaving in 2006 and continues to enjoy weaving and her weaving connections all over the world.

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
c/o 6182 Pollard Avenue
East Lansing, MI 48823

If you wish to help rebuild the Old City of Aleppo, please contact:

Association of Friends of the Old City of Aleppo e.V.
www.rebuildingaleppo.com

Association of Friends of the old City of Aleppo e.V.
c/o SCALA Architekten
Humboldtstr. 6
70178 Stuttgart

Aleppo's Great Bazaar

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to-be and their Mothers—you could find the finest henna dresses, gold jewelry, candied almonds of Syria there!" Now, the traders' former business partners are refugees in Scandinavia, their employees dispersed, the Great Bazaar itself reduced to rubble.

But many of these traders have vowed "We will rebuild our cities and our businesses—just grant us peace!"

Cathy Peppers, a student of textiles, can be reached at peppersinfo@yahoo.de



From the President....

Hi, my name is Cindy Lair, but you can call me Buttercup. I am the President of WARP. I wanted to take a moment of your time and share with you a very personal side of Weave A Real Peace. Each and every member of WARP inspires me day in and day out.

Recently, it appears as though the world is imploding with violence and hatred. We wake each morning to random attacks around the world, senseless killings all. And still I have hope because YOU are out there in the imploding world making it a better place, one generous moment after another.

Our annual meeting in Santa Fe brought that truth home to me, as so many of you volunteered at the International Folk Art Market. I think we all helped stimulate the economic status of the artists. Yet the most memorable moment for me was during the parade on the square, when Jackie Abrams turned to me, with eyes overflowing and said;

"This is what I want the world to be. All of us at peace, laughing and happy."

Jackie leaves the board this year after six long tireless years working toward a better connection for us all. Her brain child

was the *Artisan Resource Guide*, an extraordinary accomplishment for our organization. On behalf of all of us we offer you a profound thank you. You make us feel at peace, laughing and happy.

Our youngest board members Kelsey Wischerken and Katie Simmons resigned their seats this year as careers became their primary focus. We are so proud and happy for both of them. Thank you for giving unselfishly of your time, humor, and incredible talent.

We welcome our newest board members Sara Lamb, Judi Jetson, and Susan Weltman. You will be tasked with moving WARP forward and I personally have no doubts about your leadership, talents, and commitment to fulfilling WARP's mission.

Our unsung hero of the Santa Fe meeting was Judy Newland, who planned and arranged an incredible program for all of us to enjoy. Thank you so much Judy.

To all of you who joined our tribe in person this year and to all of those who could only be there in spirit, know that no matter where you are in the world, you are loved, respected, and valued as extraordinary members of the human race.

You can contact Cindy at laircowgirl@msn.

WARP Membership: Have You Renewed for 2017?

Did you know WARP has just over 340 members? Yet, close to 60 didn't renew their memberships this year! You can do this now at <http://weavearealpeace.wildapricot.org>.

Membership dues provide funding for our quarterly newsletter, website, and presence on social media. It allows us to communicate with the world and to reach new people. It allows for one part-time administrative coordinator, so that volunteers can focus on the mission of the organization. If you haven't yet renewed your membership, please do so today. Our membership dues have increased for 2017. The individual membership is now \$50. If you are able, please consider upgrading your membership to the \$75 supporting level, or even the \$100 Friend or \$150 Patron level! WARP's annual memberships are for 12 months from your most recent renew or rejoin-date. We are a non-profit as defined in the IRS tax code 501(c)(3). Contact Rita Chapman, info@weavearealpeace.org for any questions. Thank you!



The Best News You Don't Know

Nicholas Kristof, writing in the September 22 issue of the New York Times:

"The world is a mess, with billions of people locked in inescapable cycles of war, famine and poverty, with more children than ever perishing from hunger, disease and violence.

"That's about the only thing Americans agree on; we're polarized about all else. But several polls have found that about 9 out of 10 Americans believe that global poverty has worsened or stayed the same over the last 20 years.

"Fortunately, the one point Americans agree on is dead wrong.

"As world leaders gather for the United Nations General Assembly this week, all the evidence suggests that we are at an inflection point for the ages. The number of people living in extreme poverty (\$1.90 per person per day) has tumbled by half in two decades, and the number of small children dying has dropped by a similar proportion — that's six million lives a year saved by vaccines, breast-feeding promotion, pneumonia medicine and diarrhea treatments!"

Read the entire article at <http://tinyurl.com/gloxm44>





TEXTILE TECHNIQUES FROM AROUND THE WORLD

By: Deborah

Why India?

Embroidery: *Kantha—patched cloth embroidery, Shisha—mirror embroidery, Toda—darning stitch embroidery, Chikankari—white on white embroidery.*

Weaving: *Patan patola—double ikat, Duhrie—flatwoven carpets, Kaleen—knotted carpets, Zari—gold thread brocade.*

Dyeing: *Bandhani—tie-resist dyeing, Katta katradhu—clamp resist dyeing, Ajrakh—block printing, Kalamkari—dye-painting.*

And much much more, including various applique techniques, quilting, felting.

What is it about India that it has such an incredible variety in textile traditions, compared to any other country in the world? Peru and Guatemala also have diverse traditional techniques, as does China. But they don't come near to the variety that is present in India. What is so different about India?

India has been a crossroad of civilizations for more than five thousand years. Multiple religions coexist in the subcontinent—Islam, Hindu, Christianity, Jainism, Sikhism, Sufism, Buddhism. Well over one hundred different cultures entered India over time—Indo-Aryans, Greeks, Central Asians, Mughals. Each new culture bringing in new ideas and skills. The invasions also contributed to the diversification of crafts, by causing the displacement of entire communities within the country, each region creating its own variation, its own identity.

The diverse physical environment also has a significant impact on textile traditions (and other crafts). India is bounded in the north by the Himalayas where the weather is cold. Immediately to the south of the mountain range are fertile plains that are prone to heavy flooding. To the west lies the Sindh desert, and in southern India the weather is tropical. Each

climatic zone, with its own characteristic flora and fauna, affects the nature of the crafts practiced by its inhabitants, such as sock knitting in Kangra where the weather is cold and local wool is available, and mat weaving in the Kanniyakumari district in the south where the best grass grows in abundance on the river banks.

It's also important to note that overall impression of a medley in geography, population, and crafts is further enhanced by the fact that it exists within a relatively small area (India is approximately a third of the size of the US and China)—India is one of the most densely populated countries in the world (990 per square mile versus 370 in China and 84 in the US).

I've wanted to travel to India ever since I was a child listening to my father's stories of his trips. But now, picturing this potpourri of a country and its textiles, even more so. Soon.

Resources:

Handmade in India: A Geographic Encyclopedia of Indian Handicrafts, Aditi Ranjan and M.P. Ranjan (editors), Abbeville Publishing Group, 2009.

Traveling the Silk Road: Ancient Pathway to Modern World, by Mark A. Norell, Denise Patry Leidy, American Museum of Natural History, and Laura Ross, Sterling Signature, 2011.

The Sari, by Linda Lynton, Thames & Hudson, 2002.

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

National Geographic Global Atlas, Carl Mehler (editor), The National Geographic Society, 2014.

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

Birth and Rebirth: Textile Techniques from Around the World

by Deb Brandon will be published Spring or Summer of 2018 by Schiffer Publishing. This is a book that Deb wrote as a WARP fundraiser and is based on her newsletter articles "Textile Techniques from Around the World." The book will have twenty-five chapters, each chapter about a different technique: Berber flat-weave, Matyo embroidery, Gytaku—fish printing, Miao shiny cloth, Ajrakh—block printing, Estonian hand knit mittens, Miao pleated skirts, Pina cloth from the Philippines, Zari brocade, Patan patola—double ikat, Bhutanese embroidery weaving, Kilt hose, Molas, H'mong story cloth, Zimbabwe-Sadza/Shona Batik, Kente cloth, Adinkra cloth, Vodou flags, Shisha embroidery—mirror work, Bandhani—tie-dye, Laheriya and mothra—tie-dye, Bedouin weaving, Kantha embroidery, Espadrilles; Peruvian three-dimensional embroidery.

Photography of the textiles is by Joe Coca. If anyone has professional quality photos of the artisans at work please contact Deb at deb@debbrandon.com



2017 WARP Annual Meeting Travel Study Opportunities from Tia Stephanie Tours

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.

"Like" WARP on Facebook - Find 'Weave A Real Peace' in the search bar on your personal Facebook account to follow what WARP members share and to make posts to the page. Click 'Invite Friends to Follow' to promote WARP to other Facebook friends.

WARP Blog - To subscribe to receive an email when a new article has been posted, click on 'Blog' in the main menu at <http://weavearealpeace.org>. Enter your email address where you see 'Subscribe to the WARP Blog Via Email!' To contribute an article to the blog, please email info@weavearealpeace.org

Google - You are invited to join our Google Group. If you want to join please email Rita at info@weavearealpeace.org to be added.

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

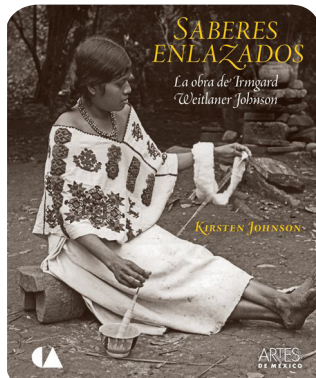
WARP member Stephanie Schneiderman, of Tia Stephanie Tours, is planning several special tours for WARP members attending the Annual Meeting in Oaxaca next June. More details and registration information are available on her website, www.tiastephanietours.com.

Stephanie writes that your registration fee for either the pre- or post-trips includes a donation to WARP to be matched by Tia Stephanie Tours.

Pre-Trip: "In the Footsteps of Irmgard Weitlaner-Johnson": La Chinantla, Oaxaca

Travel to "La Chinantla," Oaxaca, a region that is topographically and culturally distinct from the Central Valleys. Bordered by Veracruz to the north and the Sierra Juarez Mountains to the south, this a singular cultural region of Mexico. On this trip, we'll meet Chinantec and Mazatec people and communities.

The trip is designed as a special study trip opportunity for WARP members to observe dress of this region from the prior decades and to see how it may/may not have changed or evolved today. We will photograph, take notes, and compare to the early field work of Irmgard Weitlaner-Johnson, and meet with her daughter Kirsten, when we arrive in Oaxaca.



Begin Date: June 2, Veracruz (VER)
End Date: June 8, Oaxaca City
Trip Duration: 6 Nights
Price: \$1,525, Double Occupancy

Post-Trip: "The Art of the Ikat Rebozo": Traditions and Techniques

Travel to Tenancingo to meet the master ikat dyers of Mexico. We will learn, step-by-step, the process of warp-faced ikat dye resist techniques in Mexico. We will admire the beauty of the multiple ikat designs, such as "labor doble," "media Azteca" and others, and we can purchase directly from the artisans or in the marketplace.

Begin Date: Monday June 12, fly to Mexico City
End Date: June 15, flights out from Mexico City
Trip Duration: 3 Nights
Price: \$785, Double Occupancy

During Conference: (The Sunday that the Conference Ends, June 11)

Special Natural Dye Workshop: Join the master dyers of the Centro de Arte Zapoteco Bii Dauu to learn of their ancient techniques and masterful use of working with natural dyes. We begin with the yellow set of dyes, derived from "pericon," tagetes lucida, a wild marigold, to develop our yellows and our yellow bases for future over dyes. Next we will work with reds, and in Oaxaca, this means cochineal! We will learn about this dye source and work with it to develop our reds and oranges. Finally, we work with our blue, indigo vat. Here we see the magic unfold as our blues and all our over dyes begin to emerge: greens, purples, and more.

Price: \$100 for the day of dyeing and a lunch break of regional foods.

There wasn't room in this issue for more **Books You Want to Know About**—which turns out to be publications in all formats by WARP members—and look forward to the continuation of this feature in the Spring issue. LT



More Oaxaca Suggestions For Sunday Activities From Oaxaca Cultural Navigator

Norma Shafer, of Oaxaca Cultural Navigator, is also suggesting several optional events for WARP members attending the annual meeting. All will be held on Sunday, June 11. Contact Norma directly at <http://oaxacaculture.com> for more information.

Natural Dye Workshop.

This three-hour workshop/demonstration will focus on making a cochineal dye bath and sample yarns to demonstrate the variety of colors derived from the insect that lives on the nopal cactus. Cochineal, native to Oaxaca, was the largest Spanish export after the conquest, second only to gold. Does not include lunch. \$95 per person. Minimum 3 people. Maximum 6 people.

Archeology/history tour to Monte Alban and the Zapotec pottery center of Atzompa.

Learn about the Zapotec civilization, the greatest of Mesoamerica. Visit a Grand

Master of Oaxaca Folk Art. Includes lunch. \$95 per person. Minimum 10 people. No maximum.

Tlacolula Market Wander.

After breakfast, you will travel by van to the Tlacolula Market, the large regional tianguis that draws local people from throughout Oaxaca who buy and sell livestock, food, household goods, clothing and textiles. Includes transportation and lunch. \$95 per person. Minimum 6 people. Maximum 12 people.

Oaxaca Walking Tour.

We will lead you on a guided visit and meet with two of Oaxaca's greatest textile collectors/gallery owners to learn more about the indigenous craft and the regions of Oaxaca's great textiles. We will also visit churches and markets. Includes lunch. Tour provider is Norma Schafer, Oaxaca Cultural Navigator LLC. \$65 per person. Minimum 3 people. Maximum 8 people.



Taproot Video: www.taprootvideo.com

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than we can film (we are advising them how to hire private videographers in their own regions, and produce quality videos) and under the umbrella of 'folk arts' we can fit a whole lot of classes.

Now comes the interesting part for WARP members. Once more the Big Picture husband came to me with another idea. We had traveled in 2010 to India and met many artisans in the state of Gujarat. Many of the exquisite folk arts they were doing were showing signs of weakening and even being in danger of being lost, as fewer artisans did them. The skills were simply not bringing in the money the young people could earn in the city in factories. This distressed both of us during the trip.

Rainer's idea was this: once the website hosted about ten teachers, and those teachers were drawing in good traffic, we should pack up our cameras and fly to India. We could make short documentaries

about the disappearing techniques, documenting the techniques as well as streaming the films on the website. Monies earned from those videos could be sent back to the artisans in-country, giving us an immediate, direct way to make the continuation of the skill a financial viability.

This is our plan. And now that it is in front of us, I realize this is what I have spent my whole life preparing to do. This will be our retirement: traveling and filming, documenting, telling their stories. We start with India, where we have our guide and translator set and ready to help in the filming, but we also have our eyes on Laos, Guatemala (Hi Deborah!), and points beyond.

Marilyn Romatka (based in Seattle) started out as a scientist, but Life intervened and she became a teacher of ethnic folk art nationwide. She is now thoroughly enjoying her next metamorphosis into budding filmmaker. Life is Good!

Where to shop this holiday season

WARP's updated exclusive **Artisan Textile Resource Guide** at <http://weavearealpeace.org>, gives you direct links to many rich resources that our members offer. There are beautiful handwoven textiles, baskets, and other items—available for both retail and wholesale.

Members of the Fair Trade Federation - "When you buy from FTF members, you support businesses that respect the planet, value unique cultural traditions, and empower small farmers and artisans around the world." View the **Fair Trade Holiday Gift Guide** at <http://www.fairtradefederation.org>



Egyptian Tentmakers

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printed cotton copies of *khayamiya* are now cheap and available, the demand for the creation of the authentic large tents has decreased somewhat. However, the compensating desire for tourist art increases. Thus, hanging walls have led to wall hangings...

The *khayami* (appliqué artist) sits cross-legged on the floor of his workshop. If he is creating a geometric design, he starts with paper folded in sections: it will cover the canvas piece when opened. He draws the design on the top folded section. With a needle or sharp tool he pricks holes through the layers of paper. Next he opens the paper and spreads it on the canvas. Charcoal dust is brushed across the paper, penetrating the small holes and outlining the design. After removing the paper he can connect the stenciled dots with chalk or pencil. Now the tailor's scissors, thimble, and long straight needle go to work at lightning speed, cutting pieces of colored cotton and turning them under to appliqué with invisible stitches. A variation of this stitching uses white thread and larger visible stitches, a style prominent during Egypt's Khedival period (1867-1914). One artist completes an entire piece or commissioned panel, regardless of size. The workspaces of the *khayamin* also serve as shops, creating a *suq* (stall) along the alley where people can buy the textiles.

Visitors to the 2016 International Folk Art Market in Santa Fe saw a range of different subject matter in the appliqué. Hosam and Tarek (the first tentmakers to participate in IFAM) brought geometric and arabesque-patterned pieces, as well as representational scenes of birds, flowers and trees, horses, Arabic calligraphy and pharaonic elements. Colors were rich and varied. On a trip to Cairo in 1998, I was interested to see another source used by the *khayamin*: the engravings Napoleon's artists made during the French occupation (1798-1801). One pictured on page 1 shows a 1798 Cairo weaving studio!

International interest in *khayamiya* has been furthered by quilters in Australia, the UK, and North America. The tentmakers have been invited to quilt shows, where they bring sell the work of many of the artisans on the alley, contributing recognition and wealth to the profession as a whole. Cairo acquired its present name in 1069 AD; until then the city was called Al-Fustat ('the metropolis of the tent'), named by a general conquering Egypt in 641 AD. One hopes that the tentmakers will be as important in the future of Egypt and beyond as they have been in the past.

Molly Martin has been a collector and student of African textiles for nearly fifty years. Seven weeks in Egypt (two stays) in the 1990s introduced her to the art of the tentmakers. She lives in Austin, TX and can be reached at mollymmartin@hotmail.com.

New Members

Lena Bartula
San Miguel de Allende, Gto.,
Mexico

Jeanne Brady
Smithville, TN

Wilma Chambers
Crossville, TN

Nancy Feldman
Evanston, IL

Gayle Grawemeyer
Cookeville, TN

Kathi Grupp, Handweavers
Guild of America
Suwanee, GA

Loria Malone
Cookeville, TN

Carrie Miller
CO

Suzanne Puckett
Mattawan, MI

Whitney Rimel
Missoula MT

Kristin Alexandra Tidwell
Be Well Designed, Inc.
Burnsville, NC

Callie Vandewiele
Cambridge, UK

2017 Newsletter Copy Deadlines

V24N1 - Spring 2017 - February 24

V24N2 - Summer 2017- May 5

V24N3 - Fall 2017 - July 28

V24N4 - Winter - October 27

Save these dates and send your contributions to the Newsletter!
Contact me at lgtempleok@gmail.com if you have questions. Thanks!



Taproot Video (www.taprootvideo.com): A Little Website with Big Plans

Marilyn Romatka

I have the best job in the world, really! I travel to interesting countries, learn folk art techniques there, and return to the US to teach enthusiastic students.

Although I teach at crafting conferences across the nation, my heart is with the kids I started out teaching, way back when. My passion has been to get traditional skills into the hands of the next generation. To that end, my husband Rainer and I self-published a book in 2012 that taught teachers how to teach 15 folk art lessons to kids. But

different techniques (yes, I counted them up one day...) and this sounded like a good basis for a website. We pulled it off, and



Bow Loom Weaving (technique from the Akha Peoples in Northern Thailand)

the website went live this last July (www.taprootfolkarts.com).

My Big Picture husband then approached me with an additional idea: make the site a co-op. He pointed out that I know many of the fiber-arts instructors on the teaching circuit, and that many of them might like to stream their classes but may



Temari Ball (technique from Japan)

the world is changing the way it learns, and this past Fall we started putting my classes into video format; the thought being, as I continue to teach home-schoolers in my region I may influence at most 30 kids a year, but with video, I could reach more.

The idea was well timed. After writing the book, I had two independent requests from two women who worked in Uganda, asking how they could get my Bow Loom lesson into the hands of their co-operatives. They both realized that the simple tool that made the really lovely bracelets (with very little money-outlay for materials), had great potential as a money-maker for the women's groups they were working with.

Then my husband suggested we stream the classes on a website. I teach some 52



Baumenschmuck ("tree jewelry") (technique from Bavaria)

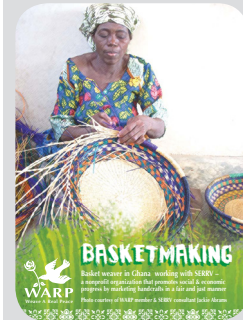
not have a tech-savvy husband who knows how to make websites!

Of course, this was an idea whose time had come! I contacted many instructors and the enthusiasm for the idea has been tremendous. Instructors are signing up faster

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Postcards for WARP Members

If you would like some beautiful WARP postcards to distribute, contact Rita Chapman at info@weavearealpeace.org.





Weave a Real Peace
c/o 6182 Pollard Avenue
East Lansing, MI 48823

Have you paid your dues for next year?

2017 Annual Meeting June 8-10, 2017 in Oaxaca!



WARP's Annual Meeting program committee is working hard to plan presentations, demos, and discussions for our annual meeting, Friday and Saturday, June 9-10. Eric Chavez Santiago, founding director of education at the Museo Textil de Oaxaca, now heads an entrepreneurial effort for Mexican folk artisans for the Alfredo Harp Helu Foundation that owns the Museo Textil de Oaxaca, San Pablo Cultural Institute, and other philanthropic endeavors in Oaxaca. Eric has offered WARP meeting rooms at the Cultural Institute and will organize a marketplace featuring artisans from throughout Oaxaca. We hope he will be one of our main speakers, describing his work with artisans and the foundation. We are in

discussions with a noted cultural anthropologist and Mexican art expert who we hope will be our keynote speaker.

The list of wonderful artisans and people working with indigenous groups in Mexico is exciting and we hope to offer natural dye experts, a group who raises wild Oaxaca cotton and sews amazing clothing, fashion and design movements, and so much more. It is hard to choose from such a treasure trove of exceptional presenters. We will have time to visit the textile museum, maybe visit behind-the-scenes and wrap up our long day with a relaxing reception.

**A note for those who are starting to plan their arrival date. The famed Oaxaca Botanical Garden gives tours in English on Thursday and Saturday mornings only. Since our Saturday is packed with the natural dye weaving and textile tour, you may want to consider coming early for the Thursday morning tour at the botanical garden.

There will be a variety of pre- and post-conference tours and workshops offered by Tia Stephanie Tours and Traditions Mexico for additional fees. Oaxaca Cultural Navigator, has also organized one-day activities for Sunday June 11 for those who may have just one extra day to play.

Note that registrations for all of the pre- and post-conference workshops will be handled separately by the respective tour operators.

--Judy Newland

