



Volume 25, Number 4 - Winter 2018

# Colombia's Craft Sector: A Path to Lasting Peace

Stephanie Schneiderman

## Peace

Colombia's peace process began in 2012, culminating in an historic General Agreement reached between the Government and the FARC in October 2016. This General Agreement came after 52 years of armed conflict, and sought to put an end to a war that had seemed endless.

One of the six points in the General Agreement for the Termination of the Conflict and Construction of a Stable and Lasting Peace was Rural Reform, where, "The two parties agreed on measures to diminish poverty in the countryside while trying to curb land inequality, long seen as one of the main causes of the conflict." The Colombian Government's Ministry of Economy recognized



*Werregue fiber basket of the Wounaan people from the Pacific Coast region*

that a strong and diversified economy creates stable incomes and is one of the best strategies for lasting peace.

## Artisan Sector of Colombia

The artisan sector of Colombia is comprised of over 350,000 people, who are located in the Atlantic, Pacific, and Andean regions, and in the Departments (States) of Nariño, Boyacá, Putumayo, Santander, Tolima. The Colombian natural and human landscape is extensive and diverse. Three vast mountain chains run north/south, creating a topography of sweeping mountains and valleys, surrounded by water--the Caribbean Sea and Pacific Ocean. Colombia's ethnographic landscape of over 60 indigenous communities (representing 10% of the total population) includes Andean cultures, Amazon people, Zenu in Coroba,



*Master weaver from the Sierra Nevada de Santa Marta region, of Kankuamo origin*



*Bark flowers and "chocolate" fiber baskets from the Afro-Pacific*

## 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.

*continued on page 10*





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The deadline for  
contributions to the  
Spring issue of the WARP  
newsletter is  
**February 1, 2019**

Send articles and  
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the newsletter to:  
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edited or shortened at the  
discretion of the editor.

## UGAN Craft Cooperative in Ivory Coast: Workshops in Europe

*Louise Meyer*

In the late 1970s, when I lived in the Ivory Coast, I was employed by the International Labor Organization (ILO). My mandate was to curb rural exodus of the young (male) weavers; to keep cotton spinning (female) alive; to diversify production; to improve quality; to organize exhibits and to create a catalog, I did not expect to still be tied to the Cooperative 43 years later.



*Master Weaver Zimbaco  
Coulibaly with Swiss student  
in Swiss Culture Center*

When I moved to Berne, Switzerland in 1980, I found a way to bring the Cooperative's President to the trade fair in Basel (MUBA) where the country of Ivory Coast had a handsome exhibit space. After the MUBA ended he gave several demonstrations and a workshop in Swiss schools. This was repeated one year later, when Ivory Coast was invited back to the MUBA. The Swiss government allocated funds to design and print a color catalog in four languages of the Cooperatives' products.

Today, two members of the Cooperative, both traditional weavers, spend every summer teaching workshops, giving demonstrations, and selling at local markets in Switzerland, France, and Germany.



*Swiss 11 year old weaving  
on West African loom near  
Zurich*

This summer and last I spent a few days with Koko and Zimako at one of their workshops in Windisch, north of Zurich where I found 10 tradi-

tional strip-cloth looms set up inside a cultural center that, in 1848, was Switzerland's largest spinning factory!

I arrived at the end of the day when the adults who were taking the five-day workshop had already left but their children were weaving!

Their European tour always begins in Lyon, France where Fabienne, a retired professor welcomes them. She is president of an Association called "Friends of the UGAN Cooperative" with members from France, Germany, Switzerland, and the USA. In collaboration with members of the Association, the UGAN Cooperative has obtained support from France's 'Artisans du Monde' and in 2016 won the 'Fair Trade' label.



*Swiss child weaving on  
West African loom*

The growth of the UGAN Cooperative is impressive, especially considering that during the politically turbulent years--2002-2009, the craft center was destroyed, and its bank account almost disappeared. With help from members of the Association it was moved to Burkina Faso.

In the '70s-'80s, French professionals who lived in Ivory Coast were UGAN's best customers. Today most are gone, and the best customers are young Ivorians!

There is no need to stem rural exodus any longer because many young weavers are also students who attend the University in Korhogo, the country's third largest city. Where 43 years ago, they would have given up weaving entirely, today they are proud to continue, regarding it as an education and financial benefit.

*Louise Meyer rejoined WARP this year after a hiatus when she founded a non-profit that focused on Solar Cookstoves.*





# WARP's 2019 Annual Meeting in Washington, DC: "Women's Work as the Path to Peace"

Susan Weltman

We're pleased to have reserved rooms at the Georgetown Conference Center in Washington, DC for the 2019 Annual Meeting from June 20-23. There are single rooms, double rooms, and the option of triple rooms; we will be able to get the special Conference rate for the night before the meeting begins and the night after it ends. As always, we are happy to help members find roommates. There is easy access to Washington, with two airports, as well as train and bus service. The Center provides free van service from two Metro stations to the campus.

The Conference Center has a Faculty Dining Room where we will have Saturday lunch and dinner and Sunday brunch. Within the building there are several coffee shops, a bookstore, and plenty of pleasant places to gather with friends. In the neighborhood there are many restaurants and bars.

We have planned a visit to the Textile Museum on Friday morning for a Meet the Curators in which members can bring textiles to be discussed; which countries we will explore - and how to decide how many items we can reasonably bring - has not been decided. Friday afternoon will be a visit to another museum. Don't forget - Smithsonian museums have free admission!

Friday evening will be an activity time; Cynthia Alberto will bring her wonderful eight-sided loom and other interactive activities are being planned.

Saturday morning will begin with the Business Meeting, followed by several speakers. We are inviting speakers from Kenya, Lebanon, and India whose work reflects our theme of "Women's Work as the Path to Peace." We will, of course, have



## WARP Board Elects Officers

The WARP Board of Directors recently elected the following officers for the year:

- President - Susan Weltman
- Vice-President - Sara Lamb
- Treasurer - Dorinda Dutcher
- Secretary - Mariana Mace

our scholarship presentations and a Book Signing with Deb Brandon's book and a new book by Deborah Chandler, among others. And of course, the Live Auction! And the Silent Auction!

Sunday morning we will have brunch together and those who have the flexibility can easily spend the morning or another day in Washington. We've learned that Dumbarton Oaks, which will be having a special exhibit on quipus (an ancient Inca device for recording information, consisting of variously colored threads knotted in different ways) and has a great pre-Columbian collection, is a ten-minute walk from the Conference Center!

We have the opportunity to have a rewarding Marketplace as there is a wonderful space in the Center that can be used by our vendors. There is a lot of foot traffic as the Center is both a hotel (for the Medical Center and the University) and a Student Center. We will have many opportunities to publicize the Marketplace and we are hoping for a great turnout of vendors - and shoppers!

Registration will begin in the Spring. Plan now to come and have a great time!

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## Weave A Real Peace Membership Information

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

### 2018 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 for 12 months, and expire 12 months from date of joining.

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  
5753 Hwy 85 North #3044  
Crestview, FL 32536

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



## WARP Governing Board

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## From the WARP Office

Kelsey Wiskirchen

Dear WARP Friends,

I am thrilled to be newly in the role of Administrative Coordinator for WARP.



Over the years, I have learned volumes from WARP members and grown in my worldview by attending annual meetings. I have been inspired and infused with a sense of responsibility to leave a positive footprint in the world. WARP is a community which I am deeply invested in, and owe much to.

I live in St. Louis, MO, and in addition to this new work for WARP, I teach textile classes for community members. My primary focus is teaching professional development workshops as a resource for

art educators. I teach techniques such as weaving, felting, and embroidery, so that teachers can easily integrate textiles into their curriculum. The more young people introduced to textiles, the better! WARP planted the seed within me when I was still a student myself – textiles, education, community – these things go hand and hand, and hold solutions to a peaceful future.

Please do not hesitate to get in touch! I can be reached at [info@weavearealpeace.org](mailto:info@weavearealpeace.org). Just a note: If you receive emails from this address that appear to be coming from Rita Chapman, you may need to change Rita's name to mine in your email address book, as I have taken over this email address from her.

I look forward to helping you however I can!  
Warmly, Kelsey Wiskirchen



## “Ask Me About WARP”

Philis Alvic

For some time I have felt that the best membership recruiters for WARP are the



members themselves. However, often it is hard to initiate a conversation, even though you know someone might be interested in the mission and goals of WARP. So, the Membership Committee got the idea of buttons that proclaim, “Ask

Me About WARP” Wearing the 2 ¼ inch button to Guild meetings, textile conferences, and other fiber events, prompts the curious to ask. You are then given the opportunity to extoll the virtues of the organization.

When a conversation is started, you can hand them either a brochure or a postcard. There are divided loyalties about these two pieces of promotional materials. The brochure states some basic information about WARP, while the attractive postcard directs one to the website. Both serve the purpose of putting information about WARP into the person's hands, so they can follow up and join.

To receive a button and brochures and/or postcards, please write to me and I will send them to you -- [philis@philisalvic.info](mailto:philis@philisalvic.info) Or if you prefer Philis Alvic, 2815 Phoenix Road, Lexington, KY 40503



# Member Profile: Molly Martin

Gloria Miller

My first interest in textiles was as a child in Minneapolis. I watched my Norwegian grandmother make a dress on her treadle machine for me to wear as a flower girl in a wedding. She never bought a pattern. I remember trying it on with pins sticking me if I moved!



I later took a Singer course and learned to sew using a pattern. My grandmother taught me to recognize and appreciate fine fabrics; we enjoyed many hours at Amluxen's in downtown Minneapolis. Recently the Museum of International Folk Art in Santa Fe accepted the wedding dress she made for my mother in 1928. The white velvet dress was in perfect condition even without special care to preserve it, a testament to her choice of fabric and technique.

My exposure to African textiles began when my husband and I served in the Peace Corps in Liberia from 1968-70. I was a nurse, but the Peace Corps only provides volunteers for positions requested by the host country. Liberia wanted teachers and Terry taught in the law school, so I taught elementary school. I loved it and though I later had many nursing jobs, I always hoped to get back to teaching.

I started collecting African textiles then and continued for over 50 years. Working at an African gallery in Boston gave me the opportunity to develop my collection as well as meet many teachers. I co-presented to the National Council of Teach-

ers of English where we did a workshop on using art in teaching African literature. Many invitations followed to present to schools, teachers, and weaving groups. I also gave two African textile courses at the U. of Massachusetts in Lowell. A major goal was always to study the people who produced the textiles and how their culture is communicated, i.e. the 'text' in the textiles.

Post Peace Corps, the person who influenced my work the most was Dr. Monni Adams, a researcher of African art whom I met while a docent in the National Museum of African Art. When we moved to MA, I took her courses at Harvard and she encouraged my teaching.

Beth Davis invited me to speak at the 1999 WARP meeting. I appreciated the friendly connections and joined.

From 2001-08 I raised funds for an upcountry hospital in Liberia. An author who had spent decades teaching there asked me to sell his Liberian textiles and we raised \$2,400, which went far in supporting the hospital.

After living in the Boston area from 1981-2008, my husband, Terry, and I moved back to Austin, TX, where we had lived in the 1970s.

Other interests: African literature, Liberian and Ghanaian cooking, and playing percussion. We have two children and two grandsons.

I welcome contact with members: [mollyMmartin@hotmail.com](mailto:mollyMmartin@hotmail.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.*

## Connect to the WARP Community!

-  @weaveareal-peace\_
-  Weave A Real Peace
-  @WeaveARealPeace
-  Weave A Real Peace (Google Groups)
-  [weavearealpeace.com/blog](http://weavearealpeace.com/blog)
-  Weave A Real Peace

## Post Your WARP Experiences

- Social and textile work of members/yourself
- Events from WARP meetings
- WARP's history and long-time members
- New members you've met
- Events relative to WARP's members and mission
- Local and global textile initiatives

(Tag posts with @weavearealpeace\_ and #weavearealpeace for reposting!)

## Be a Social Media Volunteer

Interested in writing a guest post for our blog? Contact Judy Newland [judy.newland@gmail.com](mailto:judy.newland@gmail.com)

Would you like to be featured on our Instagram? Contact Nicole Giacomantonio [nicolegiaco@gmail.com](mailto:nicolegiaco@gmail.com)

Interested in helping with the blog or Facebook? Contact Carrie Miller Social Media Volunteer Coordinator [carriemiller24@gmail.com](mailto:carriemiller24@gmail.com)

**Please note: WARP's mailing address has changed:**

**Weave A Real Peace (WARP)  
5753 Hwy 85 North #3044  
Crestview, FL 32536**





# From WARP's President

Susan Weltman

Greetings from Brooklyn. When I tell people about WARP - which I seem to do constantly, I find myself emphasizing the friends I've made all over the country - and



world. Being a member of WARP has certainly gotten me out of my East Coast "bubble."

I've had a lovely time this Fall on WARP-related activities, beginning with the Textile Society meeting in Vancouver. You can see more about my experiences and those of other members on the blog posted by Judy Newland. The speakers (who included Philis Alvic, Nancy Feldman, Carol Ventura, and Rachel Green) were fascinating; I learned a lot and met many interesting people. I had the fun of sitting next to a stranger on the bus and learned she was a member! I'm happy to report that our WARP brochures flew off the table where they were placed.

Upon my return from Vancouver I visited Washington, DC to meet Janice Knausenberger and visit the George-

town Conference Center to confirm our arrangements for the 2019 Annual Meeting. While we will be having several meals together in the hotel, within the building are coffee shops, a bookstore, and many places to relax with friends. In easy walking distance are restaurants, bars, shops - we will stay busy beyond Meeting activities. The Textile Museum is being very accommodating and helpful; what a treat that will be!

We are mixing up the schedule a little; the Business Meeting will be earlier, when we can really talk to each other instead of running out the door. Transportation should be easy for members; there are two airports and Amtrak. For those who want to arrive earlier on Thursday and/or stay later on Sunday there will be Museum visits easily accessible. Dumbarton Oaks, which will have a show on quipus, is literally a ten-minute walk from the Conference Center. And participants will get the Conference rate the night before and after the Meeting, which is quite a good deal in Washington in the summer!

So looking forward to seeing many of you in DC!

## New Members

Temilola Faturoti Akinmurele  
New York, NY

Barbara Smith  
Columbus, NC

Randi Winters  
Mission Viejo, CA

## Thanks to WARP Donor!

K. Burke Dillon

# #GIVINGTUESDAY

## WARP Celebrates #GivingTuesday to Support Scholarships

This year, on November 27th, Weave A Real Peace will again participate in #GivingTuesday. Last year was our 25th anniversary and we challenged WARP members and friends to give \$25 for 25 years. The response was fantastic; we raised \$2,800!

Founded in 2012, #GivingTuesday is a global day of giving that harnesses the collective power of individuals, communities, and organizations to encourage philanthropy and to celebrate generosity worldwide. Following Thanksgiving and the widely publicized shopping events Black Friday and Cyber Monday, #GivingTuesday takes place on November

27th and kicks off the giving season by inspiring people to give back.

We were inspired and humbled by the generosity of WARP members and friends last year, and have set a stretch goal of \$3,500 for 2018. All money raised will go toward scholarships to the WARP annual meeting, as we continue to seek ways to increase the number of young people involved in our organization. We hope you'll help us - you can make a donation early through our website and clicking on the Contribute tab, or put a reminder on your calendar and make a donation on our Facebook page on November 27th.





# TEXTILE TECHNIQUES FROM AROUND THE WORLD

By: Deborah Brandon

## Sweden - Lovikka Mittens

As a maker, I tend to go through phases. I focused on rag rug weaving for a couple of months. The sock knitting phase lasted a couple of decades. And I spent a few weeks with cross stitch embroidery.

My hat knitting phase led me into a felted hand-knits phase. I started with hats and then moved on to mittens. That was when I came across Robin Hansen's book about Lovikka mittens (Lovikkavantar in Swedish).



The book resurfaced recently while I was re-organizing my collection of textiles books.

Before I started writing the "Textile Techniques from Around the World" articles for the WARP newsletter, I was more interested in the techniques themselves. Now, my focus is more on the stories behind them. The Lovikka mittens' story is particularly delightful because of its anecdotal nature.

A Swedish knitter named Erika Aittamaa, lived 120 km north of the Arctic Circle, in the small town of Lovikka. She knitted regularly for townspeople to supplement her income.

In 1892, a woodsman commissioned from her a pair of thick, durable mittens. Erika proceeded to spin the wool into bulky yarn to provide extra warmth and knitted it into a pair of thick mittens that should last several seasons.

The woodsman, displeased with her work, convinced she had spoiled his good wool, returned them to her. Erika washed them several times, felting them to her size, and brushed them inside and out, creating a solid, wind resistant fabric that was soft to the touch.

These mittens, which came to be known as Lovikka mittens, became very popular in the region, especially among the farmers who drove teams in the cold of winter. Later, Erika modified her design to include a turned-back cuff, which she then embellished with colorful wool embroidery.

She passed her craft on to the local women, starting the tradition of Lovikka mittens. Fortunately, the women of Lovikka kept the tradition alive through the decades. In 1961, the housewives association in the area registered Lovikka Mittens as a trademark. Only "genuine" Lovikka Mittens, knitted the traditional way in Lovikka bear the Lovikka trademark.

Unfortunately, the knitting factory in Lovikka went bankrupt in 2007 as the number of Lovikka knitters dwindled—fewer and fewer young people showed interest in the knitting traditions. Today, only seven women in Lovikka continue to knit.

However, hand-knitting in the Lovikka tradition, is still alive in northern Sweden. The Lovikka style is unmistakable whether in the form of hats, socks, or, of course, mittens: knitted with bulky yarn, felted and brushed, and embellished with colorful yarn on the cuff.

I have yet to find a pair of mittens that will withstand playing in the snow. So far, none have passed the snow ball test. How will a pair of Lovikka mittens fare?

### Resources:

Hansen, Robin, *Sunny's Mittens: Learn-to-Knit Lovikka Mittens*, Down East Books, 1990.

Lewandowski, Marcia, *Folk Mittens: Techniques and Patterns for Handknitted Mittens*, Interweave Press, 1997.

<https://www.heartoflovikka.se/en/content/4-about-us>

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)

## Newsletter Copy Deadlines

- V26N1 - Spring 2019  
**February 1**
- V26N2 - Summer 2019  
**April 19**
- V26N3 - Fall 2019  
**July 26**
- V26N4 - Winter 2019  
**October 11**

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



## WARP Membership Committee Wants Input

We are looking for a few good people who are willing to share their ideas and experience in membership development. WARP is a great organization and we feel that there are lots of others out there who share our interests and goals and would like to be members. How do we find these people? How do we keep the members that we have? And how do we involve members in WARP management, projects, and activities? The immediate mission of

the Membership Committee will be to put together a comprehensive plan and then outline how it will be implemented. We will be working over the next several months using a conference call or two and then circulating draft documents by e-mail for comments, revisions, and suggestions. Can you help? Will you help?

Philis Alvic ([philis@philisalvic.info](mailto:philis@philisalvic.info))  
Membership Committee Chair



## 2018 International Folk Art Market Results

Many WARP members have been involved as volunteers and buyers at the International Folk Art Market in Santa Fe for years. Here are the results of the 2018 season:

- 150 artists representing 51 countries
- \$3.3 million in total sales, including artist sales and special area sales.
- Average artist sales = more than \$21,000
- 211,000 lives impacted

Over 1,774 amazing volunteers (ages 12 to 82) during Market weekend worked

15,694 hours in 3,202 shifts, traveling from 38 states and 27 countries—a volunteer from New Zealand made the longest trek to Santa Fe!

In light of this 15th anniversary year, the IFAM board notes that, because of the steadfast commitment over the years, IFAM has now generated more than \$31 million in earnings that have returned home with the artists and positively impacted 1.3 million lives globally.



## *Sheer Elegance*: Linking Past and Present Translucent Maya Weaving

*continued from page 12*

threads become more prevalent, and translucency is lost.

For retro-style white Carranza huipils or shirts, the thread used for the past four decades has been Iris 30/2-ply mercerized cotton, although it has been sold to museums and collectors as hand spun from raw cotton. The raw cotton source was debunked by ETD after extensive research into the complete lack of raw cotton growing in or imported into the Carranza valley since the sugar industry took over in the 1980s.

Additional help came from consultations with cotton authorities at Iowa State University and UC/Davis, and from photographic experimentations that show the sheen of the original mercerization process -- even after the thread is split, re-spun and woven, and

the garment washed numerous times. Yes, the split thread is re-spun by hand before being woven, but the source for the past 40 years is mercerized cotton, not raw cotton.

A few copies of *Sheer Elegance* are available in DVD format for museums, libraries and weaving groups by contacting [kmvital1039@gmail.com](mailto:kmvital1039@gmail.com). *Sheer Elegance* is the fifth and last major documentary ETD will produce. Other ETD documentaries are: *Splendor in the Highlands*, *A Century of Color*, *Manuela & Esperanza*, and *Saving the Weavers*. All are now available for view

WARP member Kathleen Vitale lived in Latin American (Ecuador, Brazil, and Peru) for 13 years, including two years as a Peace Corps Volunteer. She retired from IBM in 2000. She is the co-founder and CEO of Endangered Threads Documentaries (ETD). She can be contacted at [kmvital1039@gmail.com](mailto:kmvital1039@gmail.com)

### Announcing Christine Eber's First Novel, *When a Woman Rises*

Weaving for Justice is pleased to announce the publication of *When a Woman Rises*, the debut novel of founding member Christine Eber. Christine is a member of WARP. The book draws from her over 30 years of friendships with Tsotsil-Maya women weavers and community organizers in highland Chiapas, Mexico.

The novel can be purchased from your local bookstores and on the internet in hardback, paperback, or electronic edition.





# The Next Generation: *Las Tradiciones Viven*

Linda Ligon, Thrums Books

One of the biggest concerns, for those of us who love and work with indigenous textiles from around the world, is “Who will carry on the traditions?” It’s complicated. Young people once learned from their elders, stayed in their home villages, got a sixth-grade edu-



cation at most, married young, and spun and wove for the rest of their lives for subsistence wages at best. Today they carry cell phones to connect to the outside world, and aspire to go to high school or university. The allure of a profession or a desk job in the city is powerful. To seek an easier, more forward-looking life should be their right. But then what about those exquisite traditional textiles, the ones that require weeks or months of skilled work for low pay?

Pondering this dilemma, Joe Coca and I kicked off a project when we were in Cusco in 2015 with Karen Brock, shooting photography for *Secrets of Spinning, Weaving, and Knitting in the Andes*. Working with Sarah Lyons, Education Director for the Center for Traditional Textiles of Cusco (CTTC), we gave digital cameras to the Young Weavers groups in each of the ten CTTC villages. Their assignment was to take photographs of traditional life in their communities, which we would then craft into a book. Follow-up workshops at Tinkuy 2017 with 130 kids gave them the chance to learn a bit about how books are made and to express their ideas about what was most important to them. Each kid will receive his or her own copy of the book.

Well, at last, it’s an actual book. *Las Tradiciones Viven! Ñawpa Yachayninchiskunaqa Kawsanmi* is a beautiful little book, and it’s

inspiring to look at village life through the eyes of the young people. They have reflected on their weaving and their clothes, of course, and on the daily work of farming and tending flocks. There are vivid depictions of some of the festivals that pace the seasons, and personal celebrations such as weddings (both traditional and modern) and a funeral. There’s a delightful sequence on a little boy’s first hair-cutting in Mahuaypampa, which parallels the story of a little girl going through the same ordeal in Libby VanBuskirk’s book *Beyond the Stones of Machu Picchu*.

The kids in Chinchero focused a lot of attention on what is changing in their world—farming practices, daily clothing, and more. Change is happening at lightning speed there with the selling off of agricultural land and the development of a big new airport, and the kids are sensitive to this. But it was also interesting to see the community leaders playing with children’s toys at one festival (it’s traditional!), and the intricate hair braiding that sets Chinchero girls apart.

I could go on and on—the 88 pages are packed with images and descriptions from all the village Young Weavers groups. The kids were very definite that they wanted the book to be bilingual—Spanish and Quechua—but we’ve included an English translation in the back. The book was printed in Peru, but we’ve imported a limited number, which you can buy from our sister company, ClothRoads ([www.ClothRoads.com](http://www.ClothRoads.com)).

*Las Tradiciones Viven! Ñawpa Yachayninchiskunaqa Kawsanmi* doesn’t answer that critical question of who will be practicing the traditional textile arts in future years, but it clearly reveals how bright, attentive, and insightful this young generation is and how much they love and appreciate the traditions of their elders and their communities. There are future leaders among them, and they’ve been inculcated with the values of CTTC.

Linda Ligon is the publisher of Thrums Books, which she founded after many years as the owner of Interweave Press.

## Travel Opportunities

### Above the Fray: Hill Country Tribal Art

Village Textile Tours, 2019  
Maren Beck leads a select group (max: 8) on a culturally-immersive, 20-day textile-focused tour of hill tribe Vietnam and Laos in February and October, 2019. The tour includes village home-stays and hands-on workshops led by the traditional dyeing, weaving, reeling, spinning, and embroidery experts whom Maren has befriended over her 14 years of visits. [HilltribeArt.com/tours](http://www.hilltribeart.com/tours) (<http://www.hilltribeart.com/tours>)



## Travel Opportunities

### Mayan Hands

Travel to Guatemala with Mayan Hands for a Fair Trade Artisan Tour this January 15-26, 2019. The trip, led by Deborah Chandler, explores the natural beauty of the Land of Eternal Spring.

For more information and trip itinerary, click here or contact us at [info@mayanhands.org](mailto:info@mayanhands.org) or 518/729-1900.

### Tia Stephanie Tours

Textile Traditions:  
Oaxaca Coast & Isthmus AND  
Highlands of Chiapas  
November 17-30, 2018

Expoartesanas Colombia:  
Bogota and Cartagena  
December 4-11, 2018

Night of the Radishes:  
Christmas in Oaxaca  
December 20-27, 2018  
For more information, contact Tia Stephanie Tours, [info@tiastephanietours.com](mailto:info@tiastephanietours.com), 734/769-7835

### Fiber Designs by Sharon

Monarch Butterfly  
Migration Tour  
Michoacan, Mexico  
January 19 - 27, 2019  
For detailed itinerary or to sign up email Sharon Giles at [gileshopp@gmail.com](mailto:gileshopp@gmail.com) or visit [fiberdesignsbysharon.com](http://fiberdesignsbysharon.com)

## A Path to Lasting Peace

*continued from page 1*

Wounaan along the Pacific, Guna in Antioquia, Wayuu on the Guajira peninsula, Kogi, Arhuaco and Kankuamo near Santa Marta, and Afro-Pacific and Afro-Caribbean people. Biodiversity and human diversity go hand-in-hand, as the ethnographic communities of Colombia have always used their surrounding environment to create objects for utility and beauty.

### Fiber Arts and Plant Fibers

What's unique about Colombia, is that most of these hand created objects are made with plant fibers! There are over 114 different plant species that have been identified in the creation of crafts. In a book, *Fibras Vegetales Empleadas en Artesanias de Colombia (Plant Fibers Used in the Crafts of Colombia)*, the authors provide a catalogue of these fibers and how they are used. These fibers grow wild and are native to the region, including: fique (*Furcraea cabuya*), bejuco (vines), esparto grass (*Juncus ramboi*), canaflecha (*Gynerium sagittatum*), junco (*Schoenoplectus californicus*) palms, barks, iraca (*Carludovica palmate*), chocolatillo (*Ischnosiphon arouma*). The stems, leaves, roots, bark, stalks are all parts that are used, depending on what is being made, such as beautiful hats, bags, baskets, mats and more.

### Artesanias de Colombia

Artesanias de Colombia is the Government entity, charged with the mission to support and promote the artisan sector of Colombia. Their mission is integral to the country's economic development model and social welfare strategies, working to create sustainable livelihoods for Colombia's most marginalized and vulnerable sectors.

Some of their initiatives include Design Laboratories, Living Fashion, Displaced Communities, Intellectual Property, among others. Their Denominacion de Origen (DO) program, has become a leading benchmark for countries and communities wanting to legally protect their material cultural heritage.

### Denominacion de Origen (DO)

To date, Colombia has 12 Denominacion de Origen (Designation of Origin) emblematic crafts that have legal DO registrations.

The DO registration action plan arose within the National "system of intellectual property, competitiveness and national productivity" (2008-2012). Artesanias de Colombia implemented the program of "rights of intellectual property of the emblematic crafts of Colombia, as a strategy in line with the National policy, to contribute to the objective of elevating the levels of competitiveness of the artisan sector."

Colombia has given artisans the necessary tools to protect their cultural expressions and heritage, via the implementation of "marcas colectivas" (collective brands), certifications and Denominaciones de Origen. Colombia is a pioneer in this proactive activity to protect the artisans and their material culture. This DO applies to communities having traditional expressions that are singular to their culture and environment.

Each product under this registration carries the seal of Denominacion de Origen, that helps identify this product as a unique expression, coming from a singular place and people of Colombia. This identification offers a value-add to the artisan, as well as a legal protection, and provides the consumer with a guarantee of authenticity.

If you'd like more information on these initiatives, we can put you in contact with the corresponding individuals. Or, you can join us in December, as we'll attend the Expoartesanas Colombia craft fair that brings artisans from all of Colombia under one roof. At this gathering, we'll meet with artisans, the lead DO lawyer, the Director of Artesanias de Colombia, to learn more about their pioneering initiatives. For more information, please contact [tiastephanie@gmail.com](mailto:tiastephanie@gmail.com)

*Stephanie Schneiderman grew up in Mexico and has traveled extensively throughout Mexico and now Colombia. She is eager to share and learn with and from others, to bring greater awareness of the vast and rich cultural diversity and heritage in these countries.*





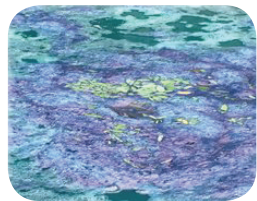
# Indigo, Añil, Xiuquilitl, Pastel, Ai zome...

Rocio Mena Gutierrez

These are some of the names used around the world to name this magical color, that was the only source of blue in ancient times.

In Mexico, the nahuatl name for indigo is xiuquilitl, xiu means blue and quiltil means herbs.

Niltepec is a town located in Oaxaca, and it is one of the few places in Mexico where the indigo extraction process is still done. They have been doing it for hundreds of years, and it is now part of their heritage.



Above and to the right: *indigo extraction*-indigofera tinctoria leaves were left in water all night.



name Niltepec comes from "Ñilpetec", which comes from the indigo name "Añil".

I'm Mexican; I'm natural dyes passionate! And I've been lucky to experience all the different steps involved in indigo dyeing. I was part of an indigo extraction process a few years ago with Michel Garcia, while doing an internship in France.

And last year, I went to Niltepec so I could also experience how the indigo extraction process is done there.

I found the comparison very interesting! Both processes are almost the same, even though two different plants were used.

In France we used *persicaria tinctoria*, and in Niltepec we used *indigofera tinctoria*.

It is important for you to know that several steps are involved in the extraction, and some of them are: Picking up the plants, filling the tanks with warm water, oxygenating water until foam appears, precipitating with lime (calcium), and straining.

Only one step is done differently! In Mexico we use a local fruit called "gulabere"

(*cordia dentata*) to help precipitate the pigment. This sticky fruit helps separate



Indigofera tinctoria leaves left in water the first day

the pigment is more pure.

Lots of things can be said about this subject, but one thing is certain! Indigo extraction is a long, hard working process, and I think it is important to talk about and appreciate the people that have continued with this tradition and preserved this knowledge.

Unfortunately, this year's production was very weak due to last year's earthquake and drought.

But I think the most important thing is to support the people from Niltepec, so



Oxygenation process, foam appears.



Indigo paste! Drying In the sun.

that they can continue this incredible tradition.

Rocio Mena is a Mexican natural dyer & fashion designer. She created the accessory brand ZIKURI, and she was also part of the natural dyes project in Guatemala a few years ago. She can be reached at [romegu@hotmail.com](mailto:romegu@hotmail.com)

## Travel Opportunities

International Folk Art Market  
– Passport to Folk Art Tours

Cuba | Passport to Folk Art  
Havana, Cienfuegos and  
Trinidad

January 9–16, 2019

February 14-22, 2019

For more information, contact  
Peggy Gaustad, Cuba Travel  
Specialist and IFAM Board  
Member at  
[canyonpots@aol.com](mailto:canyonpots@aol.com) or  
505/310-1356

Nepal and Bhutan | Passport  
to Folk Art Trip

Kathmandu, Janakpur, Patan,  
Thimi, Bhaktapur, Thimphu,  
Bumthang, and Paro

Nepal: March 1–7, 2019

Bhutan: March, 7–13, 2019

For more information email  
[jean.zunkel@bjadventures.com](mailto:jean.zunkel@bjadventures.com) or  
[ahdina@bjadventures.com](mailto:ahdina@bjadventures.com)

Oaxaca | Passport to Folk Art

Oaxaca and Mixteca  
Highlands

March 12-19, 2019

For more trip information,  
contact Peggy Gaustad, Travel  
Specialist and IFAM Board  
Member at [canyonpots@aol.com](mailto:canyonpots@aol.com)  
or 505/310-1356.

Art Workshops in Guatemala

Exploring the Highlands  
near Quetzaltenango while  
learning about Maya Culture  
Through a Textile Lens  
March 11-20, 2019

For more information, contact  
Liza Fourre at [fourre@artguat.org](mailto:fourre@artguat.org),  
(email is best) skype lizafourre, or call 612/825-0747.







Weave a Real Peace  
5753 Hwy 85 North #3044  
Crestview, FL 32536

Planning Underway for 2019 WARP Meeting (see page 3)

## Sheer Elegance: Linking Past and Present Translucent Maya Weaving

Ancient murals at the sites of Bonampak and Calakmul depict Late Classic Era (circa 900 CE) Maya women wearing translucent garments made of weaving styles still practiced today among the Q'eqchi'-speaking Maya of Alta Verapaz, Guatemala, and the Tzotzil-speaking Maya of Venustiano Carranza, Chiapas, Mexico.



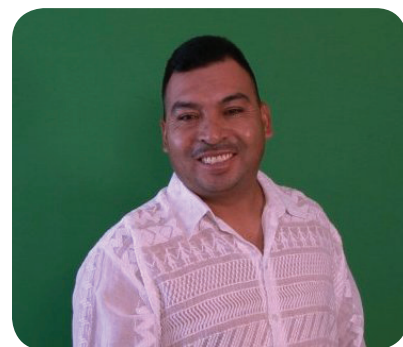
Alta Verapaz translucent weaving

**E n d a n g e r e d**  
Threads Documentaries (ETD), a 501(c)(3) educational nonprofit has released *Sheer Elegance: Surviving Strands of Ancient Maya Weaving*, a 73-

minute documentary that took more than a decade to research and produce.

*Sheer Elegance* opens with examples of translucent textiles on Classic Era Maya artwork, presented by Christina Halperin, PhD, Anthropology Professor at the University of

Montreal. Halperin has spent years studying Maya archaeological artifacts and textiles representations. Subsequent sections of the documentary deal with historical references to the style, ancient textile fragments, and examples from the



Carranza translucent shirt

past 100 years found in major museums and collections. The last section visits back-strap weavers who continue the translucent styles while living today in the mountains of Alta Verapaz, and a hot area around Venustiano Carranza.

A white translucent spaced-weave with rows of small geometric shapes and figures is the tradition style in both areas, though color is increasingly used today. In Alta Verapaz, the thread used for many decades has been a soft, commercial, one-ply, non-mercerized cotton, though as color becomes more popular, standard 2-ply mercerized

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