



Volume 26, Number 2 - Summer 2019

Master Weaver Chapuchi Bobbo Ahiagable to be at Annual Meeting

Louise Meyer

One of the special guests at the WARP Annual Meeting will be Master Weaver Chapuchi Bobbo Ahiagble, from Ghana's



Above and right: Master Weaver Chapuchi Bobbo Ahiagble demonstrations

Volta region. He is the 4th son of Master Weaver Gilbert Bobbo Ahiagble who gained fame in the US during his 40 year career, which began in 1974, as the guest artist at the Museum of African Art, to celebrate its 10th anniversary. His weaving skills attracted important personalities, resulting in photos with Hubert Humphrey and Henry Kissinger standing behind him seated inside his strip-cloth loom, in this small private museum which 13 years later became part of the Smithsonian.

At that time I lived in walking distance to the Museum and volunteered as Gilbert Bobbo's assistant.

Since this was his very first trip away from home, he welcomed our friendship and frequently walked over to my house when his workshops ended. My young infant attracted him, he missed his children.

My family moved to Cote d'Ivoire, Ghana's neighbor to the east, shortly after Bobbo returned home. Working as his assistant in the Museum greatly influenced



my decision to find work promoting indigenous artisans in Cote d'Ivoire.

On my first visit to Denu, Bobbo's home in Ghana's Volta Region, I met Chapuchi and his two older brothers. Chapuchi, then only three years old, was an accomplished bobbin winder.

Twenty years later Chapuchi accompanied his father to the US in order to

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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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or mail to

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contributions to the
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Send articles and
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by WARP.

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edited or shortened at the
discretion of the editor.

Making Upcycled Baskets from a Guatemalan Dump

Jackie Abrams

I met Elsa Asturias in the summer of 2018. She is from Guatemala, and is an artist, a business woman, an organizer, a translator. She asked if I might be interested in working with the women who live near the dump in Guatemala City. "Of course." And she began working her magic to make it happen...

Week #1

During my first week, I worked with the UN Women/ONU Mujeres, whose mission is to empower rural women. They selected



Two workshop participants

two leaders in each of four communities in the Polochic Valley. For safety reasons, it was decided that we would all travel to work in Antigua, rather than work in the villages. The women traveled for eight hours. For two of them, it was their first time leaving their community.

We had two translators, one from English to Spanish, and another translating from Spanish to Q'eqchi'.

They learned coiling, crocheting, and cordage-making, using recycled plastic bags and used clothing. They were all skilled and learned quickly. They made lots of bas-



Baskets and bags from the workshop

kets/*canastas* and bags/*bolsas*. They helped and taught each other, and will share their skills in their communities.



Guatemala City dump

The women expect to be able to sell their work in their local markets. One benefit of this work is that the cost of their materials will be low. The UN Women will be working with them to help develop outside markets.



The women of Polochic

Week #2

The Guatemala City Garbage Dump covers over 40 acres, is nine layers high, and has 970 trucks and 2500 trash pickers a day. Vultures are always circling overhead. There are occasional fires from escaping methane gas. The pervasive putrid odor is an assault on your senses.

Safe Passage/Camino Seguro, was started in 1999, for the children who live in the community surrounding the dump. It provides an education, books, and food for nearly 500 children. Its goal is to break the cycle of poverty, emphasizing life skills and perseverance (<https://www.safepassage.org/>).

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Nominating Committee Presents Slate of Board Members

At our Annual Meeting in Washington, DC, the Nominating Committee will be presenting a slate to fill the three positions that will be vacant on the WARP Board. The names we are putting forward are Susan Weltman, Sara Lamb, and Marcia Bellas. Susan and Sara are both completing three year terms and have agreed to take another three year Board term.

For those of you not acquainted with Marcia, she has been a WARP member for 20 years and was a board member from 2001-2005. During the past year, she served on the WARP Administrative Coordinator hiring committee and the scholarship committee. Marcia is a sociologist who recently retired from a criminal justice research position. She lives in central VT with her husband, Rick West, dog Charlotte, and nine cats. Her interests include gardening, photography, playing the harp, trying to play the dulcimer, and weaving. She looks forward to spending more time on these pursuits in retirement!

Of course, nominations will be accepted from the floor at the Annual Meeting.

Nominating Committee – Philis Alvic, Gloria Miller, Carole Pierce

Annual Business Meeting Agenda

Saturday, June 22, 2019, 8:30 a.m.
Washington, DC

- Presentation and request for approval of 2018 Minutes
- Discussion of the year's activities
- Presentation and request for approval of 2018 Financial Report
- Election of Board Members
- Plans for coming year, including 2020 meeting
- Old Business
- New Business
- Other Business

For other meeting updates and the conference agenda, check WARP's website at <http://www.weavearealpeace.org>

Scholarships, Assistantships Announced for Meeting

2019 Alice Brown Scholarship Recipients:

Arushi Chowdhury Khanna - Arushi lives in India and is the founder of the organization LoomKatha that she started to preserve textile traditions.

Mari Gray - Mari studies in Europe and is from Guatemala. She hopes to use her studies to preserve and further the work of rural Guatemalan weavers.

Alexander Sebastianus - Alexander is an ikat weaver and batik artisan from Indonesia.

We look forward to meeting our scholarship recipients at the annual meeting in June! More information will also be available in the next newsletter.

Carrie Miller, Marcia Bellas, and Adrienne Sloane served on the selection committee.

Assistantships have been awarded to three people to help with meeting coordination :

Dakota Mace, a former scholarship student, will be helping with photography and assisting with registration.

Sheila Meyer will be coordinating the Market Place

Lola Faturoti will be doing photography and a follow-up article about the meeting.

Mariana Mace, Susan Weltman, and Kelsey Wiskirchen coordinated this process.

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Weave A Real Peace Membership Information

www.weavearealpeace.org

2019 Annual Dues (USD)

- \$50 - Individual in US/Canada
- \$90 - 2 year special - Individual US/Canada
- \$40 - International Individual/International Sister Guilds
- Simple living - Choose an amount you can live with
- \$40 - Sister/Gift Subscriptions
- \$75 - Friend of WARP
- \$50 - Professional: Guild/ Business/ Non-profit Organization
- \$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
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or join online at
<http://www.weavearealpeace.org>



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info@weavearealpeace.org

From the WARP Office

Kelsey Wiskirchen

Dear Friends - I hope this finds you well! The WARP Board and I have been excitedly making plans for this summer's Annual



Meeting in Washington, DC. For me, this meeting will mark a decade of being involved with WARP. In 2009 I was a graduate student at Arizona State University, and received the Alice Brown Memorial Scholarship to attend my first Annual Meeting in Scottsdale, AZ. Over the past decade, WARP has been a cornerstone for me. Realizing this anniversary has given me opportunity to reflect a bit about the influence WARP has had on the last decade of my life.

On a very personal level, WARP has brought me many (more than I can count) important friendships that I know will sustain a lifetime. I am grateful for the annual meetings, which have become an important time to reconnect with dear friends and celebrate a year's worth of milestones.

I think of the Annual Meeting as my yearly fuel - each year I leave inspired, feeling alive, and buzzing with the im-

portant conversations around textiles and the work our members are doing. Throughout the year, I return to these conversations often, and to WARP's core values. I have taken to heart the idea that the exchange of information can result in real action, and I believe this has fueled my career choices over the past decade, since finishing school. I have pursued work primarily with schools and non-profits, always with a focus in textile related outreach and education. The work I have done is usually small-scale and locally oriented. From WARP I have learned the ripple effect of educational outreach is great, and needed in every community.

Now, as WARP's coordinator, one of my favorite parts of the job is communicating with members. I believe that WARP members make a difference in the communities we live in and serve. I love helping WARP members connect, and being intimately involved in the behind-the-scenes communication. I so look forward to seeing many of you in Washington, DC, and hope I have the chance to communicate with those of you who won't be there via email over the coming year!

Warmly, Kelsey Wiskirchen
WARP Administrative Coordinator



Mark Your Calendar - 2020 Annual Meeting in Bozeman, MT from May 28-31, 2020

The 2020 Annual Meeting will be held on the Montana State University (MSU) campus in Bozeman from May 28-31, 2020. Dorinda Dutcher, Bonnie Tarses, and Athena Pallis, all of Bozeman, are on the Planning Committee. Dorinda reports that the roads should all be open, but that the dates are a bit ahead of the summer tourist rush. The weather can turn out to be winter or summer, there could be snow or it might be shorts and

flip flop weather (or both over the course of the conference).

That's the weekend after Memorial Weekend, and Dorinda suggests that if folks are already road-tripping, they might as well continue North (or NE, NW) through the Tetons and Yellowstone. More information will be available soon.

You can contact Dorinda at dkdutcher@hotmail.com

There is no beauty in the finest cloth if it brings hunger and unhappiness.

Mahatma Gandhi



Member Profile: Dorinda Dutcher

A Passion for Textiles: In her own words

My passion for textiles was kindled in the Guatemala Highlands in the late 80s. That passion became a desire to be immersed in the vivid colors, intricate patterns, and lives of the rural weavers. The wish was granted in 2006 when I settled in the Andean village of Independencia, Bolivia for two years of service as a Peace Corps volunteer. That volunteer service was partially due to a personal need to act in response to the US's increasing involvement in armed conflict.



In 2007, weavers of the rural community of Huancarani asked for help to preserve their weaving tradition, including rescuing natural dye techniques. They also knew that a foreigner should be more successful in finding an appreciative market for their weavings. The first natural dye classes in 2008 were possible thanks to a Peace Corps Partnership grant. The acronym for that grant was PAZA (Peace). The formal workshops were followed by 10 years of natural dye experimentation to achieve the unique bold color palette used today in the weavings.

Due to civil unrest, the Bolivia Peace Corps program closed in 2008. I then returned on my own, intrigued with the possibilities of helping the weavers attain their goals. It was serendipity that in 2010, worried about how to carry on with no institutional or individual support I opened my copy of *Learning to Weave* by Deborah Chandler and read the dust cover that described WARP. A few months later I at-

tended my first meeting, and support in many ways by WARP members continues to this day.

Coming from a culture rich in lifestyle choices, it was humbling to come to know peers who had few choices in life, based on the circumstances of their birth. The grand vision of World Peace narrowed to the here and now of helping women find the means through their weaving tradition to care for their children. That emboldened some to force changes to end domestic violence in their homes. The joint effort of PAZA has proven to be a path to Peace for a handful of rural Bolivian weavers.

In 2018 I relocated from Bolivia to Bozeman, MT because the PAZA activities were sustainable under the management of Doña Maxima Corte, my local counterpart. By working temporary jobs, I now have the flexibility to visit Independencia regularly to work with the weavers and to pick up weaving orders. Most of the weavings are sold to weavers in the US, Australia, and the UK, who purchase the hand spun, natural dyed cloth with pick-up motifs to use in fashion creations or to make bags. This is a win-win arrangement since the Bolivian weavers don't have to do the work of finishing and the foreign weavers appreciate the one of a kind fabric. Bolivian weavers vote annually on the price to be charged.

I currently serve as the Treasurer on the WARP Board and am working with Bonnie Tarses and Athena Pallis to organize the 2020 WARP meeting in Bozeman. dkdutcher@hotmail.com; <https://pazaboliviablog.com/>

Gloria Miller, the Member Profile columnist, 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
-  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

Would you like to be featured on our Instagram? Contact Nicole Giacomantonio nicolegiaco@gmail.com

Interested in helping with the blog or Facebook? Contact Carrie Miller Social Media Volunteer Coordinator carriemiller24@gmail.com



From WARP's President

Susan Weltman

We are very excited about the meeting in Washington and have been working non-stop (at least it feels that way) to get details resolved. We have an exciting,



interesting program and location, and also the largest registration ever at a WARP Meeting. This will

mean a less intimate event but we're making every effort to include time for old friends to hang out, and ways to make new members feel welcome.

The strongest suggestion from last year's meeting was more time that's not heavily scheduled, to get to know each other and renew friendships. And time to play together!

The Business Meeting will be early Saturday morning to give members a real opportunity to discuss policy and planning, rather than having people need to rush out the door. We will, as is our custom, begin Thursday evening with the Welcome Circle. Given that we will have a much larger group than usual we are open to suggestions about how to make this feel like a real welcome rather than a rushed affair!

Friday morning will be our trip to the Textile Museum where we will have a private Meet the Curator event. Buses will be provided. After the Textile Museum members will be free to wander Washington, go to a museum with friends, or return to the Hotel.

We will have a casual Friday evening event, **Around the World with WARP**, after dinner on your own. The Marketplace will be open at that time. Participating in this event will be Cynthia Alberto (cynthiaalberto.com) of Weaving Hand in Brooklyn, NY, who will be bringing an "interactive" loom. Kente weaver Chapuchi Bobbo Ahiagable will demonstrate kente weaving, Laura Lemunyete will be demonstrating Kenyan basket making, Lisa Raye Gar-

lock will explore her intention work with Story Cloths, and Oaxacan brown cotton spinner, Kalindi Attar will be demonstrating his work.

Saturday morning will begin with the Business Meeting after breakfast (the first meal we will be having together at the Conference Center). This will be followed by our speakers, Elka Stevens of Howard University (elkastevens.com), Laura Lemunyete, and Yasmine Dubbus who will be joining us from Beirut, Lebanon. We will have the opportunity to see the film **Threads, Changing Lives Stitch by Stitch** with filmmaker Cathy Stevulak. (I've seen it, it's wonderful!). In the afternoon we will have presentations by our Scholarship students. And this year, as occurred last year, we will be helped by our Assistantship recipients who, in exchange for financial support, will be helping us in many ways.

We are looking forward to an exciting Marketplace and a Saturday afternoon reception and book signing featuring books by "our" Deb Brandon and Deb Chandler and other authors from Thrums Books. Of course, we will have our Silent Auction (I'm already collecting lovely things to bring; I hope you are too.) And don't forget, you can contribute even if you're not attending the Meeting (see info on page 8). After dinner together we will have the Live Auction which will - a first for us - begin with a Fashion Show of the work of some of our members. We are hoping and encouraging you to wear your best home made or artisan created finery!!

Although we will not have a formal meeting Sunday morning we'll have the opportunity to have breakfast together (and the food is very good!) as we say farewell. Those of us with extra time will be able to visit Dumbarton Oaks, a ten minute walk from the Hotel, which will have a special exhibit, **Written in Knots: Undeciphered Accounts of Andean Life.**

AND for those of you who can't join us this year - see you in Montana in 2020!!

Susan can be reached at sweltwoman@gmail.com

Travel Opportunities

Textile Travels in Guatemala
August 1-9: **Creative Textile Adventure** focuses on textile workshops with rural partner artisans. Topics include but not limited to natural dyes, warp ikat, backstrap weft brocade, and embroidery. We want to include special interests, so please let us know.

August 8-14: The **Quetzal Adventure** takes us truly off the beaten path to visit partner weavers in a lush cloud forest region of Guatemala. This adventure features rural villages, colorful markets, homecooked regional specialties in weavers' homes, and breathtaking nature.

More information at <https://kakawdesigns.com/pages/textile-travel-2019>





TEXTILE TECHNIQUES FROM AROUND THE WORLD

By: Deborah Brandon

Polynesia: Tapa (Bark-cloth)

A couple of months ago, aware of my interest in ethnic textiles, a friend sent a photo of a piece of bark-cloth she saw during a recent trip to Hawaii. My curiosity piqued—I had to learn more about it.

The art of tapa making originated in Southeast Asia. The first people to move to Polynesia (more than three thousand years ago) brought it over with them. They carried with them cuttings from the paper mulberry tree—the primary source of raw material Polynesian tapa-artisans still use. Unlike other sources of bark (breadfruit, banyan, wild fig), the paper mulberry is specifically planted for the purpose of making tapa.

Other than for ritualistic and ceremonial purposes, the art of creating tapa lies within the woman's sphere. Though bark-cloth is no longer used for daily apparel, it is still worn during traditional celebrations. The practice of making of tapas is still a part of the traditional aspects of island life.

Though details of the making differ from location to location, the overall method is the same. The artisans first strip the bark from the tree and separate the softer inner layer from the outer layer. To render the inner layer more pliable, the artisans either soak it in water or steam it. They next pummel the strips of bark to flatten them, until they double in width. During the beating, the fibers, which lie lengthwise, mesh together, increasing the cloth's strength and flexibility. If necessary, bark-cloth artisans will join together several strips, using arrow-root paste, to form a large sheet.

Once the prep is complete, the tapa artists' creativity comes into play. They decorate the cloth with natural dyes, which include reddish brown dye from the bark of the 'o'a tree, black from the

nuts of the candlenut tree, and yellow from the roots of the turmeric plant. The repeated patterns are applied via free-hand painting or stenciling. The base motifs are mostly traditional, and carry descriptive names such as breadfruit leaves, pandanus blossoms, fishnet, starfish, and centipedes. Each tapa cloth is unique not only in artistic variations in representing the motifs, but also in their combinations and placements.

Over the years since I started writing these articles, I've found that some of the websites that center on sales, can be excellent sources of information.

In the process of researching this particular article, I got in touch with Mavette (Yvette) Niukapu Gallaher, who makes and sells tapa cloth for collectors and for ceremonial use. One of her pieces caught my eye. In response to my (many) questions she wrote: "It is an authentic tapa cloth, hand painted. It's a traditional design called *tokelau feletoa*, the ink is the traditional ink that our Polynesian people used for our tapa cloth, called *koka* from the *koka* tree bark."

I bought it.

Resources:

- Gillow, John and Entance, Bryan, *A Visual Guide to Traditional Techniques: World Textiles*, Thames & Hudson, 1999.
- Neich, Roger and Pendergrast, Mick, *Traditional Tapa Textiles of the Pacific*, Thames & Hudson, 1997.
- Mavette (Yvette) Niukapu Gallaher, owner of Tiare 'O Patitifa, private communication.

Deborah Brandon is a multi-talented mathematician, author, and former board member. She can be reached at 412/963-7416 or at brandon@andrew.cmu.edu



Top: Tapa cloth prior to decorating. Bottom, finished tapa cloth



Plan Now for WARP Auctions

Sara Lamb

One of the eagerly anticipated events at most annual meetings are the auctions, both Silent and Live. This fundraiser is one of the staples of WARP: we raise the bulk of our annual donations from the combined income from the two auctions. The two components allow for different levels of participation: the Silent Auction is perfect for the sleuths among us, who wish to contemplate their bids at their own pace, while the Live Auction brings out the competitive and the quick thinkers; those who can make up their minds on the spur of the moment and know how to wave their hands around. This year, the venue and our calendar of events allow time for both segments.

Members from around the globe donate items for bidding at the auction: everything from books to clothing and textiles, artifacts from their travels or distant home countries, textile tools, jewelry and items from their personal textile collections. The committee then divides the donations up into the two categories: some items donated need closer examination, and are therefore perfect for the Silent Auction. Some items, on the other hand, need modeling, or more description, or are just too large and spectacular and belong in the live auction setting.

The Silent Auction items are displayed for several days along with bidding sheets. Bidders can ponder, handle, and examine each item close up, make their bids, then keep checking back to make sure theirs is the highest and best bid needed to acquire the item. We have a lively gathering planned for Saturday evening, to mark the end of the Silent Auction, and the Live Auction festivities.

So how can we all participate? Anyone can donate items for sale. If you are coming to the meeting, bring something with you to donate. If you are not attending the meeting, contact Janice Knausenberger at jgknausen@gmail.com to make arrangements to mail items to her.

What am I doing for the auction? As a maker and collector, but not much of a trav-

eler, I come with cash. I have purchased clothing, cloth, books, and handmade items from other members and from other cultures. I also try to make something to donate each year. For the last few years, I have been learning to hand stitch leather to combine with textile fragments, so this year, I am making a leather tote bag, embellished with a fragment of knotted pile textile:



This fragment was donated to the WARP silent auction, by member Margaret Zeps: she purchased it in the 1980's in Saudi Arabia. I believe it is wool and silk, on a cotton warp, and it is finished neatly on all four sides, the perfect candidate for applying to the outside of a bag or pillow. I purchased the fragment at the auction in 2015, at our Annual Meeting in Burlingame, CA. At the time of purchase, I knew I would turn it into a bag, to be donated back to the auction at some future date. Well, that date is now, and I have to get busy and make the bag! It will be a black leather market bag, big enough to be the only bag you need to carry to the farmer's market for your weekly purchases. It will have a large open center section, and a front zipper pocket suitable for wallet, phone, keys, and sunglasses. (Now you know what I carry in my purse!). I have two months to make it. So far, I have picked out and purchased the leather. Who wants to bet that I will be stitching the final stitches the night before I leave for the meeting?

New Members

Mary Adams
The Annapolis Bookstore
Annapolis, MD

Pamela Allison
Canyon, TX

Paula Baumann
Paula Baumann Art
Apex, NC

Kendra Biddick
Clarksburg, MD

Carol Blundell
Rockville, MD

Cynthia Boynton
Jackson, WY

Sarah Stopenhagen
Broomfield
Berea, KY

Pat Chartowich
Montrose, CO

Catherine Christo
Davis, CA

Gail Cowan
Bellingham, WA

Mona de Alva
Telluride, CO

Debbie Durham
Sister Communities of San
Ramon Nicaragua
Durham, NC 27707

Bobbi Gorban
Beads, Pearls & Gems
Potomac, MD

Leslie Grace
Seattle, WA



The Selvedge World Fair, London - July, 2020

An event celebrating the skill, diversity, and passion of global artisans and their handmade textiles

In July 2020, the Selvedge Foundation will launch its inaugural event, The Selvedge World Fair, a festival celebrating textiles in central London, held over 3 days. Within a village of marquees and tents, a curated group of the world's master artisans will join together to share and sell their textiles and demonstrate how they are skillfully made. Expect indigo dyers from Japan, baskets makers from Swaziland, rug weavers from Uzbekistan and much more... At the event, the master artisans will take part in a program of presentations, offering the chance for guests to hear their stories and learn of the importance of their crafts in their home countries.

The Selvedge Foundation will be working in partnership with department stores and museums to host a series of workshops in the week leading up to the Selvedge World Fair.

The Selvedge Foundation hopes the event will:

- Create economic opportunities for artisans working in the production of handmade textiles worldwide.
- Raise standards in textile production, design and craftsmanship.
- Promote the work of artisans producing handmade textiles.
- Develop a market for handmade textiles in the UK.

To ensure high standards of craftsmanship, exhibiting artisans will be required to submit an application showing that their work either celebrates a traditional craft or offers an innovative interpretation of one indigenous to their home country. There will be a rigorous three stage selection process, during which the Selvedge Foundation, The International Folk Art Market, museum curators, academics, and specialists in each craft submitted will ensure quality and integrity as well as a balanced and exciting consumer experience.

Applications will open on 1 June and close on 31 August 2019.

Tickets for the event will be available early in 2020.

The Selvedge Foundation is a not-for-profit charity created by Selvedge Magazine. The organization has a passion for handmade textiles at its heart and a responsibility to support the artisans who make these textiles in its conscience. Over the last 15 years, Selvedge Magazine has grown to be both a source of thoughtful inspiration and an essential voice in the global promotion and preservation of handmade textiles. With the support of the magazine, the Selvedge Foundation is in an ideal position to find long-term, innovative solutions that support artisans globally and nurture the handmade. Learn more at www.selvedge.org



Upcycled Baskets from a Dump

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Creamos is the Social Entrepreneurship Program of Camino Saguro. <https://www.creamosfuturos.com/>. It involves women who are dump pickers, or have dump pickers in their family. Creamos' vision is "to create a community of healthy and independent women."

I worked with some of these women for a week, teaching them to coil baskets of recycled plastic bags and fabric scraps collected from the sewing room. Creamos expects to be able to sell these baskets, along with

their poignant stories, for 50-70 Quetzals (\$6.00-\$9.00) to tourists coming to witness Camino Seguro and Creamos. This is a very large amount of money for these women.

They danced for us, showed their yoga moves, shared their babies, and were very proud to receive diplomas on the last day.

WARP member Jackie Abrams is a basket maker of 44 years. She has been doing craft-development work since 2005 and is a proud former board member. Jackieabramsvt@gmail.com

More New Members

Molly Hamilton
Folkwear LLC
Fairview, NC

Deborah Herrin
Silver Spring, MD

Nancy Hoagland
Alexandria, VA

Barbara Kaufman
Hesston, KS

Laura Lemunye
Ngurunit Basket Weavers
Cooperative Society
Maralal, Kenya

Rosalind Macken
Meadville, PA

Sophia Maravell
Hillsboro, VA

Mary Louise Marino
Indigo Lion Global
Handmade
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Sheila Meyer
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Interlacements: Threads and Lives

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Seattle Weavers' Guild meeting this past November, to dance John's robes before the documentary played – and "bless the film with dance." Rainer and I were beyond humbled with her generosity.

We had top people in the weaving world view the film (to gather marketing quotes), and WARP's own dear Deborah Chandler gave us this one:

"Extraordinary. I want every indigenous weaver in the world to see this [film]. With their cultures under assault by "modernity," with the threat of extinction being so real, I think this would give them both strength for the present and hope for the future. It would also be good for every kind of "helping program". Anyplace the soul matters..."



Master Weaver Chapuchi Bobbo Ahiagable

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learn how to explain Ewe Kente weaving to an American audience. Together they gave workshops at the Detroit Institute of Art; at Skidmore College, Saratoga Springs, NY; the Carnegie Museum of Natural History; the Oakland Museum in Oakland, CA; several museums in Washington DC; and in numerous elementary schools.

Chapuchi was a quick study and soon gave workshops and lectures on his own, including at the International Monetary Fund and the World Bank and the Smithsonian's National Museum of African Art. He traveled all over the US, following in his father's foot-steps and keeping his family tradition alive. At present he continues teaching in museums and schools. Children love learning how to wear Ewe Kente cloth.

Master Weaver from Ghana, co-authored by Bobbo senior and myself won

Deborah also gave us something else. A request, a challenge. She would like to see the film dubbed into Spanish. Not subtitled; dubbed. She explains that the weavers she works with are in some cases illiterate, and will need to hear the dialogue. Of course, when Deborah Chandler calls, weavers jump! We have started a GoFundMe campaign to fund the dubbing (<https://www.gofundme.com/let039s-dub-the-film-interlacements-threads-amp-lives>).

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.

the African Studies Association's Children's book award in 1999. It is still in use in elementary school libraries in the US.

Chapuchi just returned from a 1-month stay in Denu, where his family held a 3-day celebration on the 7th anniversary of his father's death, which included placing a marble tombstone on the burial site.

All of Chapuchi's brothers and sisters weave Ewe Kente cloth, however only five are Master Weavers. Those who chose to do advanced academic studies have careers as accountants, nurses, teachers, and there is one doctor. The five Master Weavers who live on the family compound in Denu welcome students from all over the world who wish to learn how to weave Ewe Kente cloth and have an African village experience: 1-day to 1-month. Contact Chapuchi for information: 240/603-7324 or by email: bobbochapuchi@yahoo.com; <https://tinyurl.com/y4f6etkp>

Louise also sent a link with excellent articles about several African crafts that you might want to check: <https://tinyurl.com/y5vxt3tg>

2019 Newsletter Copy Deadlines

V26N3 - Fall 2019

July 26

V26N4 - Winter 2019

October 11



Celebrating the Return of Spring in Folk Costume

Cathy Peppers

As a child growing up in Germany, Easter was a school and family highlight that I, along with my classmates, looked forward to after the sometimes dreary months following New Year's. Almost everyone we knew seemed to be in a good mood during the weeks preceding Easter, busily decorating Easter eggs,



Handmade masks worn at New Year's and on Carnival to "drive out winter demons and herald the return of light"

baking Easter treats, and preparing for Easter church services. Only much later, having attended folk festivals throughout the Balkans and Greece, after chats with priests, with Bulgarian, Croat, Serb, and Greek housewives preparing Easter foods and clothes for their families, have I started to appreciate Easter celebrations as a celebration of the renewal of life itself after winter.

Throughout the Balkans, Summer Solstice is one of the biggest celebrations of the year. In Bulgaria, this festival is rooted in the cult of the sun. In other areas which are more Slav, there is the worship of water and the water gods. There is also a widespread belief, held by Slavs elsewhere, that at Midsummer water, lakes, and early morning dew are magical. Thus many ceremonies involve bathing in a lake or getting sprinkled with water on Midsummer Eve.

The Orthodox church has incorporated these folk beliefs into the church calendar. So in some countries of southeastern Europe, Summer Solstice with bonfires and dances is called St. John's Day (June 23). Other regions such as Serbia consider May 6, St. George's Day, the highlight of Spring celebrations. There is some overlap between St. John's Eve celebrations and the very similar St. George's Day celebrations because the Eastern Orthodox churches still use the old Julian calendar, rather than the Gregorian calendar. Both Fire and Water are considered sacred during this festival (a memory of ancient Slav beliefs). Every village has its own St George's traditions.

What has charmed me is how the colorful and imaginative folk costumes worn to celebrate the return of Spring throughout



June solstice festival costumes heralding a good farming season

southeastern Europe are endowed with both magical and religious properties. They fuse the most diverse pagan and Christian customs, all in support of a principle key to ensure the fertility of fields and animals and of the community itself after the passing of the old year and winter darkness.

These photos show examples of popular folk attire you can admire at folk festivals and solstice celebrations throughout this region. Fine examples of these traditional costumes are exhibited at local ethnology museums in the Balkans.



The widespread celebration of Lazaruvden has many regional variations throughout southeastern Europe. Rooted in ancient pagan fertility cults, the Orthodox church has given this ceremony its blessing. For example, in Serbia,

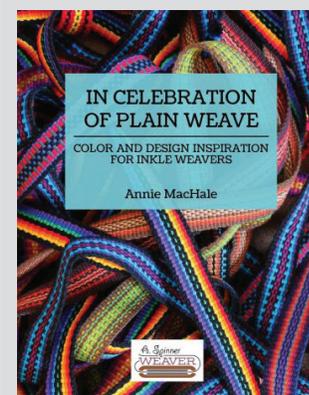
Lazarke is a traditional procession during the Serbian Orthodox feast of Lazareva Subota, the day before Palm Sunday. Traditionally, a girl who has never participated in the ritual may not marry or be engaged. The young women in this photo are from Bulgaria.

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

In Celebration of Plain Weave: Color and Design Inspiration for Inkle Weavers

Annie MacHale
ASpinnerWeaver. 2019
112 pages. Paperback. Spiral bound. 8 1/2" x 11".

Band weaving has its roots in many cultures as a traditional and practical art. The inkle loom has been popular in recent years as a way to get started weaving small. For many, it has led to other things. For this author, however, it has led to decades of experiments along this narrow path.



Blogger and internationally-recognized inkle weaver, Annie MacHale, draws on her decades of experience to share her design tips with readers. Annie distills color theory into some basic guidelines specifically for band weavers and demonstrates how to get extraordinary results using plain weave only. The art is in the warping and the possibilities are endless!

Both new and practiced band weavers can find inspiration in the full-page photos and the catalog of 200 patterns.

--submitted by Annie MacHale





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Meeting Updates and More!

New Documentary Film Makes Debut *“Interlacements: Threads and Lives”*

Marilyn Romatka

My videographer husband and I have spent the past three years working on a feature-length documentary film celebrating handwoven cloth. We are taking a unique view of handweaving in the movie, we are focusing on relationship. We want to ex-



press that handwoven textiles are more than just functional; they are a piece of folk art that makes a special connection between weaver and user, every time the cloth is used. Watch the trailer at <https://www.interlacementsmovie.com/>



Marilyn and Rainier Romatka

We yearn for connection in modern society. Each of the featured stories are some 7- 15 minutes long, and

explore a single story of a special handwoven cloth, and how that cloth unites people. They are heart-warming stories. And we have many Seattle area weavers answer the question “What’s the best thing about weaving?” The answers have been varied, creative, and enthusiastic.

One of the stories involves John Beard, who twines Pacific Northwest Native Ravenstail dance robes, and the



Ravenstail Robes – Janice Lonergan, Ravenstail dancer

Tsimshian Haayuuk Dance Troupe who perform in them. When we showed the story segment to Janice Lonergan (principle dancer), she was so moved, she offered to bring the troupe to the First Private Screening of the film at the

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