



Volume 23, Number 2 - Summer 2016

Kyrgyz Textiles: Revival and Innovation

Cathy Peppers

At recent trade fairs, I had often admired the assorted stitched and felted products – slippers, sturdy hats, striking shyrdak rugs – presented by artisans from Kyrgyzstan, and wished to know more



Textile Workshop 2012, three young women in varying types of attire making a Kyrgyz "Shyrdak" rug

about this nomad people from western Central Asia. So I was thrilled when Christine Bell agreed to meet me this January at Dahlem Museum (Berlin, Germany), which houses one of the world's most remarkable collections of 19th century textiles from Central Asia.

Christine has trained women artisans in Kyrgyzstan, working together with the NGO Shardana, and cooperated with the German-Kyrgyz Cultural Association last year, writing the labels for an exhibit on traditional Kyrgyz textiles (she is willing to send her texts on Kyrgyz textiles to interested WARP members).

"Kyrgyzstan is in the midst of transformation," explained Christine "The country

is rich in resources yet cash-poor due to the economic changes that took place when the Soviet Union collapsed. When Kyrgyzstan gained independence in 1991, women especially were affected by the struggle to build a new economy." Indeed, according to the Forum of Woman NGOs in Kyrgyzstan, the "transition to a market economy has led to a decrease of women's status in Kyrgyzstan...and to poverty among women."

Prior to colonization by Tsarist Russia, the Kyrgyz had lived as transhumant pastoral nomads (people who move seasonally with their livestock between fixed summer and winter pastures), and their decorative arts were tied to the processing of animal husbandry products (sheep, goats, camels, yaks). During Soviet rule, the previously self-sufficient



Kyrgyz woman in costume wearing typical headdress "Elechek."

Copyright "TUMAR" 2012.



"Beldemshi" the typical Kyrgyz woman's apron, museum display

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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The deadline for
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Fall issue of the WARP
newsletter is July 29, 2016

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

Duvet Project in Afghanistan Continues to Help Families

Kathy Kelly and Carolyn Coe

An article in the Spring 2013 issue of the WARP newsletter recounted the difficulties of life in Afghanistan and the inception of the "duvet project," by the



Afghan Peace Volunteers (APV). Founded by the Seamstress Collective in Kabul after the deadly winter of 2012, the program is still going strong, and Carolyn Coe and Kathy Kelly, both with Voices for Creative Nonviolence (VCN) and part of the recent delegation to visit with APV to provide assistance and support, give some insight on how the project has helped one of the seamstresses.

Safeh Zakira is one of 60 women sewing for this winter's duvet project of the APV. She says she wants to continue sewing. Before this work, she would sometimes break the shells of almonds, using the shells as fuel. Her husband is a day laborer, laying mud on walls. Most days he can't find work.



When he does work, his average pay is 300 Afghanis a day (\$4), but in the winter he earns less, 200 Afghanis. So many are seeking work that employers take advantage of the situation. Officially, Afghanistan has 40% unemployment. The unofficial estimate is higher: more than 80%.

Safeh's family lives in a rented home that costs 2,500 Afghanis (\$36) a month.

They also pay for water, 500-1,000 a month.

Safeh Zakira learned about the duvet project from her neighbor. She asked where this place was and took the initiative to come and ask to be involved. A team of APV visited her home to survey her home situation and gave her employment.

Kathy Kelly, co-coordinator of VCN, explains how the seamstresses are chosen. APV volunteers have developed a questionnaire to use when they visit families in Kabul. The family visits help them choose the 60 women, (twenty from each of three ethnic groups in Kabul), who will be employed to make the duvets. Likewise, the family visits enable the APVs to compile a list of recipients. The questions the survey team use may seem simple:

- How many times a week does your family have a serving of beans?
- Do you rent your home?
- Can anyone in your family read and write?

Child laborers are asked to tell about what type of work they do in the streets, how many hours they work each day and how much money they earn.



But the answers open up excruciatingly painful situations as many family members explain that they never have adequate food, that the

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Update: 2016 WARP Annual Meeting

Visions of Change in Santa Fe - July 8-12

Judy Newland

Program update:

We have added a film screening on Friday night after our group introductions. It's less than half an hour and introduces us to Nilda Callanaupa's work with the weavers in Peru.

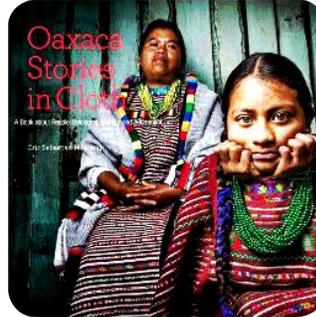
WARP Book Bits

On Sunday afternoon we will have a reception and book signing event, along with time to share marketplace experiences and wonderful textiles. Three or four authors will be present sharing and possibly selling their books, depending on how fast the printing presses move!

Our keynote speakers, Christine Eber and Jeanne Simonelli, will have *Artisans and Advocacy in the Global Market: Walking the Heart Path*. This volume presents the story of social science research evolving into advocacy, collaboration, and friendship. The contributors have drawn from their long-term, interactive ethnographic encounters in order to examine how producer-consumer partnerships and knowledge are built as solidarity networks evolve.

Longtime WARP member and printmaker, Marilyn Anderson will be there with her new book (if the printing presses run favorably), the bilingual Spanish/English *Guardianes de las artes: grabados de artistas y artesanos de Guatemala/Guardians of the Arts: Prints of Guatemalan Artists and Artisans*. This graphic art book with text and reproductions of forty-three relief prints celebrates Guatemalan arts and crafts traditions along with the artists and artisans themselves. The extended captions for each print focus on the background information related to each image. Longer essays further illuminate and give context. These include: Sustaining Culture, Maya Arts and Change, Weaving and La Violencia, Ecology and Arts and Crafts and, To Treasure and Nurture: Guatemala's Artists and Artisans.

Eric Mindling's new book, *Oaxaca Stories in Cloth: A Book about People, Belonging, Identity and Adornment*, takes you to the heart of Oaxaca to meet the people who shaped this land and its rich culture. From sea coast communities to remote mountain villages, Eric has sought out the few remaining people who follow the traditional ways and wear the traditional dress. His poignant photographs and commentary tell their story. *Oaxaca Stories in Cloth* includes more than 100 sensitive, intimate, full-color portraits of traditional people of the Oaxacan hinterlands who continue to wrap themselves in the clothing that expresses their ancient, living culture.



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Weave A Real Peace Membership Information

www.weavearealpeace.org

2016 Annual Dues

- * \$35 - Individual, U.S. and Canada
- * \$40 - Individual, international and sister memberships
- * Simple living - Choose an amount you can live with
- * \$50 - Group/supporting
- * \$100+ - Patron/donor

All memberships are based on the calendar year and expire on December 31. Members receive access to all publications for the year joined.

Members have access to annual Membership Directory through a secure members only section of the web site, a quarterly newsletter, and can participate in the WARP 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>



From the WARP Office

Rita Chapman

I'm very excited that WARP's Annual Meeting is happening next month! I think we broke a speed record this year for registrations. Online registration opened on



April 27 – and within 20 hours, all the Option A full package spots were filled. Even so, you can still join us using Option B (find your own lodging, but join us for all activities and meals) or Option C (Monday July 11 only, with all meals). If you choose Option C, please also join us for WARP's Friday night gathering at the IHM Retreat Center (and for \$25 extra, you also get dinner). For more details, see <http://weavearealpeace.wildapricot.org>. Then, go to <http://folkartalliance.org> to buy your IFAM tickets a.s.a.p., since they did sell out last year. I hope to see you in Santa Fe!

Did you know the whole concept of WARP began in 1992 at the Handweavers Guild of America's yearly Convergence? Twenty-four years ago, nine people met there to talk and share, and realized they needed to talk again soon. They met four

weeks later, and the mission and plans came together for the group that became Weave a Real Peace. WARP will begin celebration of our 25th year by hosting a booth August 3-6 at Convergence® in Milwaukee, WI. If you're planning to be there, please come find me. Let's chat and learn what else WARP can be doing!

Here's more information from HGA representative (and WARP member) Kathi Grupp, "The Handweavers Guild of America would like to invite you to the ultimate international fiber art experience, HGA's Convergence® conference where you can meet people face to face and touch real cloth, not just exchange texts or look at images. Participate in shopping for the highest quality fiber arts products directly from the manufacturers and wholesalers. Choose from the many classes led by the leading national and international instructors in the fiber arts.

"Immerse yourself in the inspiration and stimulation of exhibits, classes, textile tours, and shopping – all in the vibrant arts community of Milwaukee, WI." Learn more at <http://www.weavespindye.org/convergence!>



Duvet Project Continues to Help Families

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that once they pay rent for the mud home in which they live, they have no remaining funds for food, blankets, fuel, or clean water.

The young volunteers work hard to develop useful survey questions and discuss ways to be sensitive as they visit families and try to build trust. Sometimes very difficult arguments erupt over which families are most needy.

3,000 duvets were manufactured and distributed in the winter of 2015-16. The cost for purchasing and storing materials, paying a living wage to the seamstresses, and transporting and distributing the

duvets, (which are given as gifts to needy families) amounted to approximately \$36,000.

Voices for Creative Nonviolence welcomes support for The Duvet Project. Paypal donations can be made at the www.vcnv.org website (click on the frame which says "Duvet Project.") Checks made payable to Voices for Creative Nonviolence, with Duvet Project written in the memo section, can be sent to VCNV, 1249 West Argyle St., Chicago, IL 60640.

For more information about the Afghan Peace Volunteers, visit <http://www.ourjourneytosmile.com>. All photos by Ron VanNorstrand

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Member Profile

Philis Alvic: Weaving Ties Together Her Interests

Gloria Miller

Our newest WARP board member is Philis Alvic, who began her term last spring. Philis is no stranger to annual meetings, where her enthusiasm for her lifelong commitment to the art of weaving, her study of the history of Appalachian crafts, and her nurturing of fair trade projects personify her connection with all that WARP represents.

Philis grew up in Chicago and studied weaving and painting at the Art Institute of Chicago. Teachers Else Regensteiner



and Lurene Stone helped her begin her pursuit of weaving that led her to study the work of weavers who came before her. Among the works that in-

trigued her while in school were weavings from Appalachia--little did she know at that time that she would live in South Carolina and then Kentucky for the better part of her life and that her contribution to the Appalachian Crafts Revival would be significant through her study, teaching, and writing.

Even when her three sons were small, Philis was able to complete the very demanding Handweavers Guild of America Certificate of Excellence and she has continued to build upon this foundation. She studies regularly with other complex weavers who specialize in creating art on 16-shaft looms.

Much of her current art consists of loom-controlled complex wall hangings, often with a 3-dimensional element. She combines color and weave structures in

very creatively designed works, many of which can be seen on her website (<http://philisalvic.info/>).

Philis has also served as a consultant on crafts development and marketing in Peru, Morocco, Nepal, India, South Africa, Namibia, Kenya, Rwanda, Madagascar, Ethiopia, Tanzania, and for five Armenian projects. She was introduced to WARP in 1994 while preparing for her first consulting job in Peru and turned to Deborah Chandler for assistance. This connection led to a consulting trip to Nepal with Hope Thomas and participation in WARP meetings. She appreciates the connections and lasting friendships she has made in this organization of "intelligent energetic women who have pursued their passions and love textiles and the people who produce them."

Weaving is very literally the thread that has tied together so many of Philis' interests and activities and helped her develop her talents as artist, researcher, and advisor. "The fiber world is made up of makers, scholars, and appreciators... Those of us in the fiber arts easily find connections...we form a community... we share a common base that crosses cultures." Philis is someone who enthusiastically embraces all of these elements and who graciously invites others to take their own place in the community.

Do visit her website which has many links to explore: <http://philisalvic.info/>

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.

2016 Newsletter Copy Deadlines

V23N3 - Fall 2016 - July 29

V23N4 - Winter 2016 - November 11

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

Thanks to WARP

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IFAM Info

From the IFAM website (<https://www.folkartalliance.org/events-programs/international-folk-art-market-santa-fe/>):

"The International Folk Art Market | Santa Fe celebrates the humanity of the handmade and empowers communities through the opportunity to develop year-round income.

- Enjoy international food and music, artists demonstrations, and unique folk art from throughout the world.
- In the past 12 years, artist sales have exceeded \$21 million and impacted over one million lives in the communities they represent.
- Artists take home 90% of their earnings, giving them the opportunity to serve as catalysts for positive social change in their communities by improving employment, healthcare, education, and well-being."

Tickets to the Market will be available for purchase on May 1. Don't wait until the last minute—last year the Market sold out and tickets were not available at the gate.

For more information about the Market, go to <https://www.folkartalliance.org/events-programs/international-folk-art-market-santa-fe/> This site will also be posting information about volunteering if you want to help at the event.

Visions of Change 2016 Annual WARP Meeting Agenda

Friday, July 8, 2016

1:00 pm to 4 pm - Check-in

4:00 pm to 5:30 pm -

Exploring the International Folk Art Market - Mary Littrell helps us understand and explore this grand market experience we are embarking on over the next few days. She will help us find our way through the maze of amazing artisans with tips and sage advice

6:00 pm to 7:00 pm - Dinner

7:00 pm to 9:00 pm - WARP Welcome Circle & Individual Introductions – Cindy Lair

Saturday, July 9, 2016

7:30 am to 8:30 am -

Breakfast and/or Early Bird Market Entry

8:30 am to 5:00 pm - Explore IFAM

Lunch on your own

6:00 – 7:00 pm - Dinner

7:30 pm - WARP members at light speed...(5 minutes). Sign up with Katie Simmons

8:30 pm - Scholarship Presentation(s)

Sunday, July 10, 2016

7:30 am to 8:30 am- Breakfast

8:30 am to 4 pm - Explore IFAM

4:00 pm - Outdoor Reception

- Share your market experiences and treasures
- Book signing for Christine Eber and Jeanne Simonelli

6:00 – 7:00 pm - Dinner

Monday, July 11, 2016

7:30 am to 8:30 am - Breakfast

9:30 am - Keynote Speakers

Christine Eber and Jeanne Simonelli

10:15am - Break

10:30 am - Discussion Groups

11:00 am - Regroup for sharing ideas/themes/experiences

11:30 pm – 1:30 pm - Lunch

1:30 pm - Afternoon sessions (times pending)

Marilyn Murphy – ClothRoads

Nilda Callanaupa - CTTC

3:00 pm - Eric Mindling

Traditions Mexico

4:00 pm - WARP Business Meeting

6:00 – 7:00 pm - Dinner
Decompression

Tuesday, July 12, 2016

7:30 am to 8:30 am - Breakfast

Bon Voyage or Explore Santa Fe



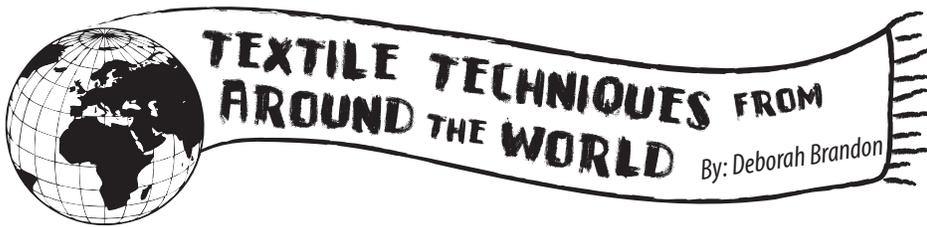
WARP 2016 Annual Business Meeting Agenda

Monday, July 11, 4:00 p.m.

Santa Fe, NM

- Presentation and request for approval of 2015 Minutes
- Discussion of year's activities
- Presentation and request for approval of 2015 Financial Report
- Election of Board Members
- Presentation and consideration of proposed By-laws changes
- Plans for coming year, including 2017 meeting
- Old Business
- New Business
- Other Business





Middle East and Arabian Peninsula—Keffiyeh

I bought my favorite keffiyeh in Daliah, a Druze village less than half an hour's drive from my childhood home. Unfortunately, I lost track of it when I left the country. After moving to the US I tried to replace it, but all I could find were cheap imitations, made in China.

The keffiyeh, which literally means "from Kufa" (a city in Iraq), is the traditional head-dress for Arab men. The earliest keffiyehs were probably made of wool. But when cotton became readily available in the first millennium BC, most makers switched to cotton. Though traditional keffiyehs nowadays are made of either cotton or wool, or a blend of the two, most of those I found on my recent online search were made of synthetic fiber.

Keffiyeh wearers fold the square in half to form a triangle and drape it over their heads, the fold lying across the forehead. Some secure it to their heads with a rope circlet (aqal), others use the long ends as a scarf to keep it in place, and many wrap the keffiyeh around their heads like a turban.

Arab Keffiyehs are traditionally either all white, or a white plain weave background with a supplementary warp checkered pattern. The checkers on Palestinian and Jordanian keffiyehs are mostly black, and those from Saudi Arabia and the Gulf states are usually red. Now that keffiyehs have become a fashion accessory around the globe, they come in a variety of colors.

In the early 1900s the practical keffiyeh took on an additional role as a political statement. First, in 1916, to symbol-



ize the unification of the Bedouin tribes against the fez-wearing Turks. Then in the 1930s, it was worn as a distinguishing mark for those Palestinians who rebelled against the British. And, in the early 1960s, Yasser Arafat, the leader of the Palestinian Liberation Organization, popularized the black and white checkered keffiyeh as a symbol of Palestinian nationalism.

When a Saudi friend offered to bring me something from Saudi Arabia, without pause, I asked for a keffiyeh, a good quality one, made in the region, not in China. I wanted a traditional Saudi red and white keffiyeh.

I have since learned that Saudi Arabia imports their keffiyehs (which they refer to as shemaghs) from factories in Syria. I wonder how the political situation in Syria has affected keffiyeh production? And what impact it has had on the Saudi shemagh-market? Do the Saudis now order them from the Herwabi family's keffiyeh factory in Hebron, the last keffiyeh factory in the Palestinian territories?

Resources

Aqel, Ryah. *A History of the Keffiyeh*.

Photography by Anja Kreibaum, LEAD Magazine, University of Michigan, March 16, 2010.

Chico, Beverly. *Hats and Headwear Around the World: A Cultural Encyclopedia*, ABC-CLIO, 2013.

Gilad, Elon. *The History of the Keffiyeh: From Proto-hat to Symbol of Pride*.

Haaretz, November 26, 2014.

Shabi, Rachel. "Chequered History." *The Guardian*, 21 September, 2008.

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

Thanks to WARP Donors

Karen Cisney, Camas, WA

Natalia Ehrlich, Cary, NC

Fiber Artists of Oklahoma, Warr Acres, OK

Kathleen Fung, San Francisco, CA

Jane A. Hahn, Aachen, Germany

Michele Hament, El Cerrito, CA

Harmony Weaver's Guild, Dover, DE

Carol Hayman, Austin, TX

Carol Ireland, Hockessin, DE

Teena Jennings-Rentenaar, Granville, OH

Nancy Merritt, Brandon, VT

Eric Mindling, Ashland, OR

Missoula Weavers Guild

Carole Pierce, Albuquerque, NM

Portland Handweavers Guild, Portland, OR

Sarah Saulson, Syracuse, NY

Susan Loring Wells, Shutesbury, MA, in memory of Judy Allen

Carlyn Yanda, Alfred, NY

Margaret Zeps, Wilsonville, OR



Books (and More) You Want to Know About...

WARP Members are unbelievably knowledgeable about many things, especially textiles. And they generously share their knowledge by writing books and articles, and making videos, about their interests. In response to my request for WARP authors to send information about what they have written, here's a continuation of the resources that began in the Winter issue. And there's much more to come in future issues. Enjoy! LT

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.

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 new Google Group. If you are interested in joining please email Katie at ktd26@hotmail.com or Rita at info@weavearealpeace.org and you will be invited. The Yahoo Group is no longer in use.

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.

Jackie Abrams

<http://www.jackieabrams.com/>

Woven Cathead Baskets, November, 2015.

Jackie leads you through the complete process of weaving colorful and unique cathead baskets, using painted cotton paper. The instructions are accessible for all levels of basket makers, with many adaptations for styles and shapes. Available at <http://www.jackieabrams.com/>. or at <http://tinyurl.com/jmhjgpd>

Marilyn Murphy

<https://www.clothroads.com>

The Weaver's Companion, co-edited with

Linda Ligon, Interweave Press, 2001. This compact, sturdy, spiral-bound volume helps weavers keep track of the details. It's all here: sett and slewing charts, formulas for calculating warp and weft, fiber identification tests, basic weave drafts, finishing techniques, fiber factoids, a must-have gray scale, design shortcuts, and much, much more!

Woven to Wear: 17 Thoughtful Designs with Simple Shapes, Interweave,

2013. More than just patterns—discover 17 designs and plenty of ideas for unique fabric and garments you'll want to wear again and again. Marilyn Murphy offers guidance for weaving scarves, wraps, shawls, and other garments, along with advice for finishing, cutting and sewing the fabric, adding edgings and closures, and combining woven fabrics with other techniques such as knitting and crochet.

Deborah Robson

<http://www.drobson.info/>

The Fleece & Fiber Sourcebook: More than 200 Fibers from Animal to Spun Yarn, with Carol Ekarius. Storey Publishing, 2011. This one-of-a-kind photographic encyclopedia features more than 200 animals and the fibers they produce. Entries include photographs of the animals; samples of raw fiber, clean fiber, and handspun yarns; and many knitted and woven mini-swatches.

The Field Guide to Fleece: 100 Sheep Breeds and How to Use Their Fiber.

Storey Publishing, 2013. A compact, portable reference. Profiles include photos of the animals and quick information about their origins and conservation status, as well as summary data about fleece weight, staple length, fiber diameter, and natural colors.

Handspun Treasures from Rare Wools:

Collected Works from the Save the Sheep Project, ed. Interweave Press, 2000. Out of print, but available either in abbreviated PDF format or, the original through used-book channels, sometimes for reasonable and sometimes unreasonable prices. Starting in 1997, the Spin-Off editorial team struck out to enlighten spinners about rare-breed wools and in 2000 published the book ***Handspun Treasures from Rare Wools***, featuring breed information and photos made from these wools for a touring exhibition. Selections available as an e-book: <http://www.interweavestore.com/handspun-treasures-from-rare-wools-ebook>



Kyrgyz Textiles: Revival and Innovation

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Kyrgyz families became enmeshed in the Soviet imperial economy. The Kyrgyz became dependent on foreign manufactured goods, and this, along with other changes, led to a gradual breakdown of the closed subsistence systems characterizing nomadic life. These changes affected the role of handcrafted textiles in daily life. By the 1990s, there was a low demand for handicrafts from local customers. Local customers were mainly only buying ritual items or gifts for weddings, anniversaries, birthdays, etc.

Nonetheless, the arts and crafts sector has been experiencing an upswing for the last 10 years or so, spearheaded by many remarkable woman artisans and entrepreneurs and fueled by demand from tourists and customers around the



*Dr. Asel Temiraliyeva-Meyer,
2015 Arts and Crafts Fair, Issyk-Kul*

world. Two women who are representative of this dynamic new arts and crafts movement are Asel Temiraliyeva-Meyer (NGO Shardana) and Chynara Makashova

(Art Group Tumar), both of them dedicated to fostering traditional and innovative textile crafts in Kyrgyzstan, along with women's rights.

Art Group Tumar (www.tumar.com) has been invited to the Santa Fe Folk Art Market for the first time this July and all Tumar associates (Kyrgyz artisans and designers) are excited to be exhibiting their textile crafts, blending traditional craftsmanship with imaginative, innovative design. So, like their forebears, nomads who bartered their goods with the settled peoples of nearby oasis towns, absorbing new ideas through contact with traders, contemporary Kyrgyz craftswomen are learning to navigate the global marketplace, selling handmade textiles to customers around the world.

Resources:

For articles on traditional Kyrgyz textiles: Christine Bell, christine-bell@t-online.de

For information about the NGO Shardana and "Nomad's Spirit" (Kyrgyz handicrafts): Dr. Asel Temiraliyeva-Meyer, Nomad's Spirit, Bredowerstr. 147, D – 14612 Falkensee, Germany; phone: + 49 (0)3322- 1266414; email aseltemeyer@yahoo.de; Skype: [temiraliyeva.meyer](https://www.skype.com/name/temiraliyeva.meyer)

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

Quality Control in Handmade Textiles

Cathy writes: Dr. Temiraliyeva, a friend of Chynara's (co-founder of Tumar Art Group) invited me to an arts and craft fair yesterday and discussed some of her activities regarding ensuring high standards in felt production and design in Kyrgyzstan. It was a great talk. If any WARP members are especially interested in maintenance of standards and quality control in handmade textiles, I would love to pass Dr. Temiraliyeva's name on so her advice can reach more textile craftswomen.

Travel Opportunities

Guatemala

Karen Searle will be leading a tour in Guatemala July 24-August 2. The itinerary includes stays in Antigua, a Lake Atitlan village, and the ikat region of Quetzaltenango, with visits to the largest indigenous textile market in San Francisco el Alto and the famous market in Chichicastenango.

Extras include visits with local weavers and cooperatives and with experts on Mayan astrology and spirituality. Information: <http://www.artguat.org>; ksearlear@gmail.com

Books (and More) You Want to Know About

continued from page 8

Deborah Robson, cont'd

<http://www.drobson.info/>

Socks: A Spin-Off Special Publication for Spinners and Knitters, ed., with Rita Buchanan. Interweave Press, 1994. Out of print, but available through various used and new-book channels. Instructions for 20 different hand-

spun, handknitted socks, including hiking socks, knee socks, lace socks, and much more, as well as notes on spinning, choosing equivalent commercial yarns, and techniques. (Note: This book contained, among other delights, Kathryn Alexander's amazing and original entrelac socks.)

....to be continued in future newsletters!

'Tourists' Visit PAZA in Bolivia

Susan Weltman

Editor's Note: The last issue of the WARP newsletter featured the work that Dorinda Dutcher and PAZA (Project Artesania Zona Andina) are doing in Bolivia. Susan Weltman and her husband visited the PAZA project this Spring.

For several years, Dorinda and I have talked about a visit to Independencia, Bolivia, her home and that of PAZA (Proj-



Jimena is helping her mother, Doña Justina Vargas, rewrap a yoga mat strap.

ect Artesania Zona Andina). When my husband Steve and I decided to visit Bolivia, I knew this visit would be unlike anything else we might do in the country. We would be staying in a small town (population between 2,000 and 3,000), getting to know the local weavers and dyers (though with limited Spanish and no Quechua), and hanging out with Dorinda. We knew we would be the first "tourist" visitors to PAZA, coming without a teaching or volunteer agenda. Luckily, Dorinda decided to take us on.

Dorinda lives in a lovely home, with a beautiful, welcoming garden and (we never knew) is a wonderful and inventive cook (inventive as she has no refrigerator and all the food is from the local market). We enjoyed staying in the little, very basic hotel (water when the town has water, hot once in a while).

Our days were spent going to the market to buy breakfast, going to Dorinda's, and going with Dona Maxima—

what a treat to meet her!—and some of the other women to gather flowers for dyeing. We hired a truck to buy alpaca fleece and to see the countryside. And we took lovely walks in the hills. The rainy season was a great time to visit, especially as we had very little rain! The women are busy weaving yoga mat straps which are great for export; Steve and I carried back 25, all of which had been sold before we even left home.

We loved seeing life up close in this small town where women come on Sundays from local villages to sell their vegetables in the weekly market and then stop by Dorinda's to deliver the straps they have woven during the week.

This was a very special trip for us and a privilege to be part of PAZA for five days, despite language and cultural differences. The women and girls with whom Dorinda works are not impoverished, but it takes very little to turn their lives upside down. PAZA (and Dorinda) are there for them then. It is such a personal, intimate project; the sale of two yoga mat straps can make such a difference for these women and their families.

Susan Weltman can be reached at sweltwoman@gmail.com. More information about PAZA is available at <https://pazaboliviablog.com/>



The strap was woven on a loom but needed a few more centimeters to meet the specs.

New Members

Deidre Adams
Highlands Ranch, CO

Susan Cheever
Cambridge, MA

Susan Hart
Santa Fe, NM

Ercil Howard-Wroth
Upland, CA

Galen Moore
Louisville, CO

Gayle Ramsden
Abbotsford, BC

Cameron Taylor-Brown
Los Angeles, CA

Becky Vanderslice
Longmont, CO



WARP Online Raffle Features Artwork from Board Members

Rita Chapman

Hopefully by now you've been to our website <http://weavearealpeace.org/raffle> to see the pieces that Board members have carefully selected to donate for the Raffle, and you're deciding how to allocate your tickets! Are you impressed with Karen Searle's gorgeous red woman knitted with copper wire? How about Jackie Abrams' charming handwoven basket? Or do the delicate embroidered lace flowers made by Kelsey Wiskirchen catch your fancy? How about Cindy Lair's two fabulous drawings on felt, "Repose"? If you don't want to play favorites among the Board members, you could buy tickets for each of their creations. Or, if you have really fallen in love with one particular piece, you can designate that several tickets go into a single pot. The more tickets you have in the pool, the better chance you have of yours being drawn for your favorite item. Tickets cost \$5.00 each, but

you'll want to get the deal of five tickets for \$20.00.

When you send your check and select the pieces you want to take a chance on, we'll send you your ticket numbers. The drawings will be held at the WARP Annual Meeting in Santa Fe. You can take home your prize if you are the lucky winner. If you are not present, we'll mail your item to you. Be sure to check the website for photos and written description for each item! (Take a sneak peek on page 12.)

Remember that all proceeds from the raffle go to fund WARP and its mission. So, you can consider the purchase of your tickets as a donation, if you are one of those people who never wins anything. And remember, there is always the chance of your number being drawn. This might be the first time for you to walk home with a treasure.



2016 Alice Brown Scholarship Students Announced

For a number of years, Alice Brown scholarships have been awarded to students and fiber artists 35 years or younger to attend WARP's Annual Meeting. Board Member Kelsey Wiskirchen chaired the search committee for the 2016 Scholarship committee and sent the following information about this year's recipients.

Carrie Miller is currently a graduate student working toward her MFA in Fiber Art at Colorado State University. She works for a non-profit called PrettyBrainy that offers teenage girls the opportunity to learn about social entrepreneurship through e-textiles. Carrie will be volunteering as an intern for WARP this year,

and the annual meeting will be a chance for her to connect with our members and get to know the organization.

Bridget Thompson just finished her BFA in Anthropology with a minor in Art from Lewis & Clark College in Portland, OR. Her thesis work was on sustainable and ethical textiles from the Guatemalan highlands, where she has also traveled. Bridget learned about WARP through her thesis research into social enterprises that partner with Guatemalan weaving collectives, and is looking forward to learning what she can from our members at the annual meeting in Santa Fe.

WARP Membership Have You Renewed for 2016?

Did you know that WARP has roughly 350 members?

Unfortunately, close to 80 have not yet renewed their memberships for this year! You can do this now at <http://weavearealpeace.wildapricot.org/> Our memberships provide our base level of funding, that pays for our quarterly newsletter, our website, and our presence on social media. It allows us to communicate with the world and to reach new people. It allows us 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. If you normally pay for the \$35 individual membership, can you upgrade to the \$50 supporting level, or even the \$100 Patron level? WARP's annual memberships run January to December. We are a non-profit as defined in the IRS tax code 501(c)(3). Thank you!





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

2016 Annual Meeting July 8-12 in Santa Fe!!

Sneak Peek at Three of the Six Raffle Items (see page 11)

“Earth Woman” - Jackie Abrams

9” h x 8” x 8” - Cotton and rice papers, acrylic paint and mediums, waxed linen thread, sand



“Earth Woman” is from my Women Forms series: woven vessels that speak of women, their shared stories, and their layers of experience. The outside, with its decorated, rough surface, has been formed and shaped by society and by her life experiences. The inside, which catches the light in unexpected ways, reflects her inner strengths—strengths not always visible, which may require careful looking.

Mini Wire Woman - Karen Searle

Knitted copper wire, 8.5” high

Karen Searle creates sculptures and objects in fiber and mixed media using traditional needlework techniques. Her knitted and crocheted figures and vessels are inspired by women’s lives.

Her knit and crocheted sculptures portray older womens’ bodies and show the beauty of our imperfections, along with a dose of humor. Her mini wire women are knit in the round with fine copper wire on size 000 lace needles, and the resulting hollow figure has lifelike movement. They are 7 to 8 inches tall.



Pansy Embroidery - Kelsey Viola Wiskirchen

8” X 8” embroidery, framed in a shadow-box behind glass.



When I was 7, my grandmother, Mitzie, taught me how to embroider while I was staying with her during the summer. For practice, she drew flowers on the fabric and I stitched over her lines. This series of embroideries are inspired by the flowers she grew on her farm in Missouri.

