



Volume 31, Number 1 - Spring 2024

Timeless Art of Natural Dyeing, Colours of Bhutan

Wangchuk Ihamo

Art flows through Bhutan's conscience like a woven tapestry of culture and tradition. The intricate dances of dyeing



Sun drying natural dyed wool yarns in central Bhutan

and weaving, with pigments carefully obtained from nature's embrace, tie the people to ancient roots. These crafts of colour, intrinsically one with the land, are the enduring heartstrings that bind past generations to the present day. Through every thread and hue, echoes of the ancestors permeate the fabrics.

In Bhutan, weaving and dyeing are more than mere crafts - they are threads woven into the fabric of existence, each thread singing its own story. Through eco-friendly dyes free of toxins, the gen-

erations commune, immersing the present in ancestral songs of soil and plant.

While the march of modern synthetic dyes has reshaped industrial production, the natural dyeing tradition remains firmly rooted. In remote corners of Bhutan, some



Weavers in the east pounding madder roots for soak method which is locally known as 'Baangtsho'. Photo by G.TOBTEN

weaving communities and natural dye artists continue the sacred practice of traditional dyeing procedures, preserving age old cultural and historical significance.

Bhutanese traditional method of natural dyeing is where simplicity meets complexity in two distinct ways. In the far east,

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Mission

WARP is a catalyst for improving the quality of life of textile artisans worldwide. We are an inclusive global network of individuals and organizations who value the social, cultural, historic, artistic, and economic importance of textile arts.

Values

- Textiles are fundamental to the human experience and reflect a community's culture.
- Cross-cultural exchange enriches the lives of individuals in the global textile community and promotes positive change.
- Networking and sharing information facilitate constructive action.
- Making ethical connections between textile artisans and the market empowers artisans through stable income generation.

Vision

- WARP is accessible to a multi-lingual, multi-cultural, and all-inclusive network.
- We bring an ethical orientation to all we do.
- We promote the sharing of information, resources, and technical assistance within the global textile arts community.
- We see tangible impacts resulting from our networking in textile arts communities around the world.





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The deadline for
contributions to the
Summer issue of the WARP
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organization or service in
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constitute an endorsement
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edited or shortened at the
discretion of the editor.

Keepers of North American Traditions

Cassie Dickson

There is a note pinned to a handwoven bedcover in the National Museum of the American Coverlet in Bedford, PA, that states "Mrs. Michael Crandall wove this coverlet in 1775. The flax and wool were homegrown and dyed with copperas and indigo. Be sure to keep. A precious memory of my ancestors."



Handwoven coverlets in traditional patterns

I have several such possessions: a skein of linen yarn, spun in the early 19th century by Sophronia Orr, a hand-spun linen sheet over 200 years old from NC with the weaver's initials in the corner, my grandmother's crewel embroidery, and a very old handspun linen towel, that has handmade buttonholes in the corners and is so stained and ragged, that it is amazing that over the years it wasn't thrown away—but someone thought it was important to keep. It tells a story. A story of a weaver who spun the thread and created a textile to be used every day. In my mind, I can see her spinning the yarn and weaving it into cloth to hang by the sink, where many a hand touched. When I touch it, I feel her spirit.

I knew the first time I saw a hand-woven coverlet, I wanted to learn the craft. The master weaver who taught me was Nona Ledbetter. Her spirit and skill are transferred into the textiles I weave. I wanted to be able to spin a yarn fine enough to recreate the textiles of long ago. I wanted to dye the yarn, using plants that grow around me. These plants have been used by many mothers and grandmothers

to bring beauty into their households. I wanted to weave an heirloom that would be passed down through the generations, something to keep, a precious memory.

I have been blessed with mentors over the years, who have shared their knowledge: my grandmother, a coverlet weaver, a weaver of linens, a flax grower, a natural dyer, a basket weaver. I have been able to share my love of history and crafts with so many as they did with me.

This coming year, I will be mentoring two young women who want to learn how to spin, process flax into linen cloth, and weave an Appalachian coverlet. They are the new emerging traditional artists,



Flax fiber with handspun, handwoven linen

who will carry on the traditions of the past. I truly believe that there will always be someone who will be interested in learning our craft. This is who we are, the keepers of the traditions. It is important that we share our knowledge and our love of creating, so that the next generation will remember and say, "this is a precious memory of my ancestors".

Cassie is a Southern Highland Craft Guild heritage member, specializing in spinning, natural dyeing, handwoven traditional coverlets, the processing of the flax plant to linen cloth, and raising silkworms for silk fabric. Cassie can be reached on Instagram: [#cassiedickson textiles](https://www.instagram.com/cassiedickson textiles)



WARP's 2024 Annual Meeting Preview

This year's Annual Meeting will be an event not-to-be missed! And once again, we will be live streaming the presentations so that members who can't join in person can watch from the comfort of home.

This year's meeting will be held in Golden, CO from May 15-18th. Golden is directly west of Denver, at the base of the Front Range of the Rocky Mountains. In addition to an exciting lineup of speakers from the region's textile community, we have a number of fun networking opportunities including our annual Welcome Circle, live auction and fashion show, international vendor marketplace, and discussion groups. Presenters include:

- Keynote presenter, Lynda Teller Pete, Navajo weaver and author
- Donna Brown, founder of the Janice Ford Memorial Dye Garden
- Julia Gomez, acclaimed Colcha Embroidery artist from NM
- Marilyn Murphy, founder of Clothroads and board member for Andean Textile Arts
- Jill D'Alessandro, director and curator of the Avenir Institute of Textile Arts and Fashion



Deadline Extended for Scholarships & Assistantships

WARP has two financial assistance programs covering expenses to attend our Annual Meeting. Applications are open until March 15!

Alice Brown Memorial Scholarships are open to students and young professionals age 35 and under. Gloria Davis Memorial Assistantships are open to any WARP member seeking financial assistance. Both awards cover the full cost of meeting registration, including room & board. This year, thanks to generous donor support, we are able to offer travel funding for the first time!

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- Megan Osborne, Collections Manager and Assistant Curator of the Avenir Museum

We also have the fantastic opportunity to join the local textile community for Colorado Weavers Day on Saturday, May 18th. The CWD program is extremely aligned with WARP's interests, featuring presenters who are intimately involved in local fiber production and textile education:

- Jane Levene, owner of Jefferson Farm Products Paco-Vicunas farm
- Cei Lambert, artist, entrepreneur, and educator at Colorado State University
- The Mountains and Plains Fiber-shed
- Bethany Chaney, Director of the John C. Campbell Folk School

Early Registration for the full meeting is \$345 until March 22nd, and will be \$380 starting on March 23rd. Registration for the conference will remain open until May 1. Make sure you visit the Annual Meeting page to view the full program and registration details at: <https://weavearealpeace.org/featured-content/2024-annual-meeting/>

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Weave A Real Peace Membership Information

www.weavearealpeace.org

2024 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 the 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
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or join online at

<http://www.weavearealpeace.org>



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WARP Insider

Hedy Hollyfield, Board Co-Chair

It is hard to believe that, as I write this, it is mid-February and our Annual Meeting is less than three months away. In the meantime, our committees are busy working on WARP programs and priorities. The Grants committee is currently running a fundraiser to fund our grant program.



We started the program as emergency relief grants during the early days of the pandemic. They have proven so popular that we continue to offer the grants annually, now also for development and other needs. Other programs that were started during the pandemic also continue - the monthly panel discussions and the monthly Meet a Member Fireside Chats. I attended the panel discussion earlier today and really enjoyed the program on Southwestern Basketry. It was a fantastic group of speakers; you should watch the video (<https://weavearealpeace.org/events/previous-events/>) if you were not able to attend it in person.

I hope you answered our recent survey, especially if you have any desire to serve on a WARP committee. If you didn't get a chance to respond and want to serve, please do let a member of the board know, or even better, our new Volunteer Coordinator, Debbie Durham (durhamde@gmail.com). We will be happy to work with you to find a good fit. Also, if you have ideas

for panels or fireside chats, please do let us know that as well.

The Annual Meeting will be held at the Jefferson Unitarian Church, in Golden. Transportation will be provided between the hotel and the meeting space for anyone who wants it, or both the hotel and the church have ample parking in case you prefer to drive yourself. While Colorado Weavers Day will hold its meeting at the Colorado School of Mines, we are still thinking of this as a joint meeting, and transportation and meals will be provided that day as well.

In other news, a little over two years ago we shifted Kelsey Wiskirchen from being our Administrator to being our Executive Director. She has served WARP well, and we are happy that now she is starting her third year in the position. At the last annual board meeting, in our planning for 2024, the board agreed to hire a part time administrative assistant for Kelsey. The assistant will take some of the more routine tasks so Kelsey can focus on development activity and outreach. It is an exciting time for WARP as we have grown from about 300 members to over 500 during the pandemic. You can read more about our new Administrative Assistant, Lindsay Woodruff on page 6. She is looking forward to meeting as many members as possible at the Annual Meeting, which is another great reason to attend the meeting in person.

I hope you can join us in Colorado in May!

Thanks for being a part of our community and helping us to 'Weave a Real Peace'!

Hedy Hollyfield, co-chair

Newsletter Copy Deadlines for 2024

V31N2 - Summer 2024 - April 19
V31N3 - Fall 2024 - July 12
V31N4 - Winter 2024 - October 25

Save these dates and send your contributions to the Newsletter!
Contact me at lgtempleok@gmail.com for a copy of the Author Guidelines,
or if you have questions. Thanks!



Member Profile: Kathy McHenry

Gloria Miller

I love the touching and the smoothing of fabric, cutting along the weave, seeing how the cloth was woven and the garment designed.

Kathy lives in San Francisco with her wife in the house where they raised their two daughters. Before retiring from a clinical and administrative career in health care, she encountered Aiko Kobayashi Gray, a tapestry artist leading textile exploration in Guatemala. She joined a trip and returned with a duffle bag full of textiles realizing that she would need a plan if she were going to continue that practice. *AzureBlue Textiles "hand woven in Guatemala and repurposed in San Francisco"* grew out of that first trip.



Sixteen years later, she continues to sew Guatemalan skirt fabric to make apparel and home goods which she sells at crafts fairs in the Bay Area.

Her work has centered around repurposing cortes, the rectangular cloth woven on floor looms and used for skirts. Kathy uses the fabric to make table cloths, aprons, jackets, napkins, and more. She appreciates being part of the journey of the fabric and all that it communicates about its first life: tears and mending, sun bleaching, washings and dryings. New fabric seems quiet in comparison. Her

challenge now is to find old cortes rather than the newer ones woven with synthetic thread which maintain color but lack the softened texture of old cotton.

Kathy grew up wearing clothes made by her mother and grandmother and she learned to sew from them. Over the years she made doll clothes, then her own clothes and later dress-up and Halloween costumes for her daughters. Continuing to spend hours handling textiles, cutting and sewing remains a special pleasure. Her textile gathering reminds her of the first piece of Guatemalan cloth that was a birthday gift from her mother when she was in middle school.

Kathy joined WARP in 2015 prior to the Burlingame, CA meeting, has traveled with Mayan Hands and with Multicolores and has built relationships with projects in Guatemala: La Puerta Abierta Escuela in Santiago Atitlan, Fotokids and Sharing the Dream. She returns to Guatemala several times a year, having established a spot in Santiago Atitlan.

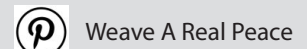
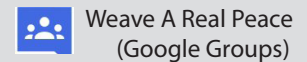
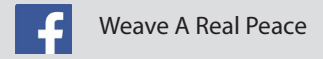
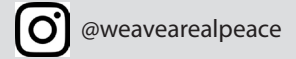
She expects that her relationship with textiles and with Guatemala will continue although duffle bags aren't as full on return trips these days. She has expanded her projects to include kimonos from Japan and tassled indigo textiles from Burkina Faso.

Kathy is happy to be in touch with others who love Guatemala and textiles or who are eager to plan their first trip. Email is the best way to reach her:

k.mchenry@comcast.net,

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!



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 Deborah Chandler 1992warp2022@gmail.com

Would you like to be featured on our Instagram or Facebook pages? Send your stories (with images) to Elena Laswick elenalawick@gmail.com

Interested in helping with the blog or Facebook? Contact Kelsey Wiskirchen info@weavearealpeace.org



WARP's Staff is Growing

Kelsey Wiskirchen

New or Re-joining Members

Janina Alexander
Fort Collins, CO

Phyllis Anderson
San Francisco, CA

Olivia Arreguín
San Diego, CA

Kristi Bott
Eaton, CO

Regina Bouley Sweeten
Portales, NM

Inga Calvin
Denver, CO

Francine Campone
Denver, CO

Christina Carter
Albuquerque, NM

Dr. Cathy DeForest
Portland, OR

Mary DePetro
Lakewood, CO

Deidryn Duncan
Beltsville, MD

Shanta Edwards
Doha, QATAR

It has been an exciting time of growth for WARP, and we are thrilled to announce the hiring of new staff members! Lindsay Woodruff has been hired as our new Administrative Assistant to support the Executive Director in managing WARP's daily operations. Elena Laswick has also accepted the role of Marketing Coordinator, to continue growing our outreach and promotions, and will begin in her official role in June after completing her volunteer term as a board member. We are delighted that WARP can now support these new staff members to help us continue growing in our mission of serving as a catalyst to support textile communities worldwide.

Lindsay Woodruff, WARP's new Administrative Assistant, received a Master's Degree in Nonprofit Management from Regis University in 2014. In 2015 she founded Maraluna, a neighborhood shop in Dayton, OH dedicated to connecting global communities through ethical and sustainable goods that nourish the soul. Lindsay also serves on the board of directors for the Fair Trade Federation. Lindsay is

thrilled to be joining WARP and is excited to bring her nonprofit management education and experience as well as her love of fiber arts to such a wonderful organization. When she isn't working, Lindsay is cooking, reading, weaving, or taking her kids and dogs for a nice long walk.

Elena Laswick was born and raised on the US/Mexico border in Tucson, AZ and has lived primarily in Nebaj, Guatemala for the past nine years. Since graduating from The College of William & Mary in 2014, she was drawn to marketing and communications positions benefitting Latin Americans. After working for several NGOs and social businesses based in Nicaragua and Guatemala, she was inspired to create two social businesses of her own: Ixil Collective and Amano Marketplace created go-to-market strategies for 1,000+ Guatemalan and Peruvian artists during COVID and served as her unofficial M.B.A. in marketing. Elena is passionate about textiles, indigenous rights, and cultural preservation. For the past three years as the youngest board member, she was instrumental in overhauling our website's new look and feel.



Seeking Donations for 2024 Textile Auction

We are gearing up for our much anticipated annual auction! This year we will have a live auction during the Annual Meeting in May, and also an online silent auction in October. For both auction events, we are seeking gently used or new ethnic textiles and clothing. We also include books, baskets, handmade jewelry, textile related handmade pictures, and other items relat-

ed to WARP's mission. Please check your drawers, closets, and studios for treasures that you would like to donate. If you are attending the Annual Meeting, you may bring your auction donations with you. For those who are not attending in person, but would like to make a donation, please email us at info@weaveareal-peace.org.





Textile Techniques Around the World

Teena Jennings

A corner of the WARP Newsletter will once again be devoted to the astounding techniques that are used to create textiles.

This corner will be written in the spirit of the original creator, Deb Brandon. But it cannot hope to come close to what Deb gave to us. In 2003, she began writing under the banner "Textile Techniques from around the World." With every technique about which she wrote, she had this uncanny knack of drawing the textile close to her. She would begin writing about how the technique had become meaningful to her – who she had been with when she first noticed it; who had given it to her; in which market she had been standing when she first saw it; even, sometimes what senses were awakened by the textile. She would then pull away from the textile and place before us all of her carefully researched and newfound knowledge. Many times, she would set the stage in situ, with the people for whom the technique was important. Clearly, Deb has had a rich life growing up and she was drawing from this embedded understanding that the world has many interesting little crannies. Also, Deb brought to the table the reverence of an artist and a maker. Many of her articles were collected into a book entitled *Threads Around the World: From Arabian Weaving to Batik in Zimbabwe*, a splendid book documenting some of the topics that she had covered. The photographs chosen to exemplify the various techniques, including work by Joe Coca and by Carol Ventura, are exceptional.

All of this to say that I have huge shoes to fill! Thankfully, I, too, possess a pas-

sion for textiles, much like Deb has. I am a weaver, however since my retirement I must say that I spend my time spinning yarn, knitting, and natural dyeing. I promise myself that the loom will be banging away one day soon. I had been a faculty member within a Textile Department for many, many years, where I taught many aspects of textiles – prehistoric evidence for textiles and world history of textiles; fiber science as well as yarn and textile structure, specifications and quality assurance; museology and textile conservation; fiber arts and surface design; dyeing; and, lastly, color theory. My connection with WARP comes from my experiences in Tanzania, Madagascar, and Bolivia, where I linked with several women's co-operatives over the years. I am a long-time member of WARP, having also served on the Board and the Grants Committee.

The word "textile" is, of course in and of itself, open for discussion. For the purposes of the WARP Newsletter, it could include the gathering of the fiber, the making of the yarn, the construction of the textile, the dyeing techniques and the surface design. It is difficult to know where this column will lead me. It may, on occasion, need to involve the growing of a particular dyestuff. It may also include the management of hides and/or skins. It will include basketry and cloth of all kinds. Regardless, if you are game, so am I. I will be glad for any questions and suggestions you might have along the way.

More New or Re-joining Members

Anne Marie Egemose
Odense
DENMARK

Tina Farrell

Donna Foley
Silver City, NM

Hetty Friedman
Newton Center, MA

Annie Gambrell

Diana Garcia
Oakland, CA

Dixie George
Longmont, CO

EstherGrace Gilbert
Philadelphia, PA

Dondrill Glover
Astoria, NY

Ines Hasenfuss

Margaret Hoffmann
Portland, OR

Faye Irelan
Fort Collins, CO

**Apply now for financial support to attend
WARP's 2024 Annual Meeting
See page 3, or go to WARP's website**



More New or Re-joining Members

Debbie Johnson
Blaine, MN

Lin Keeling
El Paso, TX

Patsy Krechel
Denver, CO

Kirstine Kofoed Langli
The Flax Weaving Museum
Glamsbjerg
DENMARK

Gillian Loftis
Springfield, IL

Janet Moore
St. Louis, MO

Mary Napier
Hillsborough, CA

Marchen Ohi

Vivian Perry
Fort Collins, CO

Jessica Pinsky
Cleveland, OH

Julia Stephens
Santa Fe, NM

Raymond Taylor, Jr
Albuquerque, NM

The Wonders of Virtual Technology: Indigo Dyeing in Bolivia

Kelsey Wiskirchen

If you have ever heard me describe my history with WARP, you know my life has been fundamentally affected by our members. When I attended my first WARP meet-



ing in 2010, I met Dorinda Dutcher, who works with weavers in Bolivia, and helped form a cooperative called PAZA. Just six months after meeting Dorinda, I was on a plane to Bolivia to visit her and the weavers in the community of Independencia. To say this trip was life-changing would be an understatement. My first time outside of the United States, a lifelong kinship with the women of the community was born during our shared time.

I haven't had the opportunity to return to Bolivia in person, but thanks to the wonders of virtual technology, I have never felt disconnected from Independencia. In January, I had the absolute delight of spending two days teaching indigo dyeing on Zoom with my friends: Dorinda, Doña Maxima, Doña Narciza, Doña Deisy, and Doña Beatris. In the past decade, Dorinda has been instrumental in helping coordinate natural dye workshops at the request of the weavers,

to revive the natural dyes that were once common practice in the area. During the early days of the pandemic, before becoming WARP's Executive Director, I taught a series of virtual natural dye classes to textile artists in the US, as a replacement for in-person workshops. It was an absolute pleasure to return to the teaching role for a couple of days, to visit Bolivia by way of Zoom, and to teach indigo dyeing, which is undoubtedly my favorite natural dye. If you would like to see images of our dye experience and read a more extensive recap, please check out Dorinda's article on the PAZA website here:



Doña Maxima's delight in watching the first skein oxidize after its first dunk in the dye vat

<https://pazaboliviablog.com/2024/02/06/learning-to-dye-with-indigo/>

I wish to thank WARP member Catharine Ellis, for serving as a consultant in planning this indigo workshop. A true testament to the generosity of the WARP community, Catharine communicated with Dorinda and me extensively to help determine the best type of indigo vat method to use for this training, considering the historic regional dye traditions and accessibility of materials.

For more information about WARP members' Services, Wholesale and Retail opportunities, and Tours, check out WARP's Artisan Direct Connect, a directory of resources offered by our members by clicking on the **Community** link at weavearealpeace.org



WARP Member Organization Above the Fray leads textile tours to Hill Tribe Laos and Vietnam. Photo: Joshua Hirschstein



Resistance Art as Inspiration for Fibre Farming

Part I - Planning

Joanne McBay

As a young university student, I became aware of human rights issues in South America through involvement in the World Council of Churches. The early 1980s introduced me to the art form of arpilleras, opening up a whole new world of resistance needlecraft



To gather the colours needed, I created a watercolour of the idea first, then collected the fabrics, yarns and threads to match. I am using hand embroidery/crewel work, punch needles, appliqué, and some 3D figure linen sheep sewn on a wool background. They will be stuffed with real fleece that will be pulled out with a fine crochet hook.

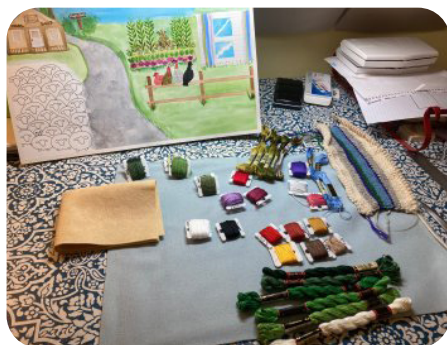
and how to speak through it. I have maintained an interest in viewing how women around the world use simple materials to speak out on current events in their countries

During the Augusto Pinochet dictatorship, many Chilean women created complex tapestries depicting the harsh conditions of life and the pain resulting from the disappeared victims of Pinochet's repression. These tapestries, known as arpilleras, get their name from the Spanish word for the burlap backing they used. Arpilleras came to symbolize women's protest against the brutal Pinochet dictatorship. Although these women worked quietly and used a traditionally feminine method, their arpilleras had wide influence within Chile and internationally.

Recently in Canada, in my province of Ontario, we have been dealing with our own issues surrounding the use of limited agricultural and wet land, urban sprawl, luxury housing and the lack of support for farmers. While some are able to speak out, or write their opinions within the press, I found myself reflecting back on arpilleras and resistance art of the last 40 years. My present

project is taking that art form and creating wall hangings for a farm close to my heart, Topsy Farms of Amherst Island, ON.

I have farmed myself. I have raised small flock rare breed turkeys and chickens. I know how many rules are written in favour of large corporate farms. The family farms must rely on many ways to create income: a main crop or livestock, then smaller income sources connected to the main source or connected to the family's land. Topsy Farms raises dual purpose sheep then has the fleece spun into yarn as well as bedding and blankets which are sold on their website. They have created a place where the public and school groups can visit for hikes, nature walks, and visits with farm animals. There is a small maple sugar bush running in the spring. They have hosted yarn dyeing and foraged food dinners. It may seem eclectic, but for many



The threads and a knitted piece that will be felted down into the house. The colours on the house are borrowed from the Shoreline blanket in the farm's collection.

farmers, it is survival. My wall hanging represents these many efforts for income and family food sources. I am in the planning and preparation stage. Next week I expect to move into the main image appliqué then move on to detail work. I hope to share a finished photo with you in the next newsletter.

As a farm that produces fibre, Topsy works to balance the care of the sheep with the nature around them (even coyotes); how the fleece is treated and washed with sustainability and environmental concerns about chemicals; and how to continue as a family-run farm with the mounting costs of production.

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In Memory

Margot Schevill

Early WARP member Margot Helmuth Blum Schevill, 92, passed away on January 17, 2024, in Berkeley, Calif. Born in Stockton in 1931, she was a talented musician and scholar. Margot was a trailblazer, graduating from Brown University's first women's class in 1972 with degrees in Music and Spanish, later earning an MA in Anthropology. Publications include *Maya Textiles of Guatemala: The Gustavus A. Eisen Collection*, 1902, 1993; (author of intro.) L.M. O'Neale, *Yurok-Karok Basket Weavers*, 1995; (reteller) *The Pollen Path*, 1998; Editor and Publisher: (with J.C. Berlo and E.B. Dwyer) *Textile Traditions of Mesoamerica and the Andes: An Anthology*, 1991; *The Maya Textile Tradition*, 1997.



WARP Members Contribute to Colorado Museum Exhibit

Lydia Shoaf

On January 18, Nicole Eubanks and myself, representing the nonprofit Friendship Bridge, were pleased to offer a presentation called *Huipiles of Guatemala: Heritage and Tradition* to an audience of textile

and author Deborah Chandler offered volunteer editorial support to the huipiles' descriptions in the exhibit.

In the presentation, we discussed that weaving was one way the Mayans were able to maintain their identity when the Spaniards invaded Guatemala 500 years ago. In fact, many writers and anthropologists have concluded that weaving was an act of resistance against colonization at the time. We can't say this for certain because we lack written records from the indigenous Maya. But we do have information that is a combination of two sources: what has been told to us by our artisan clients, whose parents and grandparents passed stories to them through oral tradition, and also through historical review of the huipiles themselves. What we do know for sure is that huipiles were being woven when colonization happened, and many symbols of Mayan culture are incorporated in them.

One example: The "X" designs in the huipil from Chichicastenango represent holiness and spirituality. The town of Chichicastenango is the place where the sacred Maya religious book, the *Popol Vuh*, was found. To this day, the *Popol Vuh's* rituals are embedded in the culture of Chichicastenango.

Learn more about the Chichicastenango huipil and other huipiles in the exhibit by visiting www.handmadebyfriendship-bridge.org (click "Master Weavers"). Huipiles can be ordered directly from the site to support the Guatemalan artisans who make them.

In Memory Eleanor Adams

Longtime WARP member Eleanor Adams was born in England during World War II and came to the USA after meeting and marrying her husband, Jim Adams, in 1962. She recently died in Mendocino, CA. Her work at Camphill Village Kimberton as coordinator of textile programs was a significant experience for her. In 1974 Eleanor returned to the Mendocino area where she became a part of the burgeoning textile "scene". Participating in the Mendocino Art Center Textile Apprenticeship Program was pivotal as it enabled her to pursue her life as a weaver and textile designer and make many lifelong friendships within a tightly knit community.



Friendship Bridge Chief Development Officer Nicole Eubanks stands with her husband, Chris, and WARP member Betty Toguchi, at the opening of the Master Weavers Collection exhibit of traditional Guatemalan blouses at the Global Village Museum in Colorado.

enthusiasts and museum supporters at the Global Village Museum in Fort Collins, CO. The presentation was held in conjunction with our Master Weavers Collection of Guatemalan huipiles (traditional blouses) that was exhibited at the museum through February 2024, featuring ten examples of huipiles from different regions, and their significance to Mayan history and culture. The exhibit was made possible through generous funding from WARP member Betty Toguchi of Foster City, CA. WARP member



Resistance Art

continued from page 9

Farmers do an amazing job but as fibre artists, we need to highlight the work farmers do, how it benefits us and our world. Without their work, we would not have the fibre to create.

Joanne McBay is a retired elementary school teacher. She first learned to embroider at the age of six and just kept picking up various needlework skills as she came across them. She lives in Toronto, ON, Canada and enjoys knitting past bedtime. Creating art from fibre in a multimedia method is a favourite pastime. She can be reached at joannemcbay@yahoo.ca



WARP Travel Opportunities

continued from page 16

spend time at Colegio Horizontes, our girl-centered, groundbreaking school, built in



2022, that provides access to a high-quality, empowering, and holistic middle and high school education for local indigenous youth.

This trip is a unique opportunity to learn about Maya Ixil culture, history, and daily life as well as make a huge impact in the lives of Chajul youth and families. You will engage with teachers, students, and families, and contribute to the community by participat-

ing in a meaningful service project alongside community members. Plus, there will be an opportunity for a local backstrap weaving lesson where you will learn about the unique weaving traditions of Chajul!

LHI will arrange all the trip logistics (aside from flights). Secure your spot by May 1st for this June 2-10 trip and embark on an exciting travel opportunity that combines learning, service, and exploration.

"This is a once-in-a-lifetime experience that could only be provided by an organization like LHI who is professional, entrusted, entrenched, and respected in the community." - Prior Trip Participant

To sign up or for more questions, write to communications@limitlesshorizonsixil.org by May 1st!

To learn more about Limitless Horizons Ixil, visit: www.limitlesshorizonsixil.org

Colours of Bhutan

continued from page 1

region known for silk and cotton weaving, the boiling and soaking methods are used. Here, extracts of dye such as madder, lac, walnut shell, symplocos leaves, and the local sour fruit known as khomang act as fixtures, creating beautiful colours.

In central Bhutan, where wool is the canvas, the fermentation method unfolds a complex process requiring ash-water, local wine, yeast, and roasted wheat for dyeing with indigo leaves. Dyers cleverly use cow dung to cover the dye vat and provide the heat for proper fermentation. This fermentation method is traditionally associated with indigo and stick lac.

My extensive travel to these communities has always been a journey of learning, practicing their skills, and falling in love with their craft. Each region has their own unique recipe carefully crafted over years of experiences. This secret element is the key in the alchemy of creating unique and captivating shades that tell a story of tradition and innovation. These recipes, born from the heart of Bhutan, not only produce exquisite colours but also embrace sustainability, aligning with the essence of our culture.

Reflecting on this rich history of natural dye, I am reminded of my late grandmother, who through a simple act of boiling eggs with madder leaves, would create bright red color on eggshells—a fascinating example of how natural dyes seamlessly integrated into our daily lives. Our homeland, rich in minerals and plants, has been a generous provider of natural dyes.

The art of natural dyeing in Bhutan celebrates the resilience of tradition, the simplicity that holds profound beauty, and the innovation that sustains a timeless craftsmanship.

Wangchuk Lhamo is a weaver and a natural dyer from Bhutan. She leads "Colours of Bhutan" a conscious brand dedicated towards crafting slow textiles using only natural dyes and local yarns, blending tradition with innovation. Beyond her studio Wangchuk collaborates with rural artisans breathing life into Bhutanese's heritage. Her commitments extend to community initiatives and environmental advocacy, making each piece not just a creation but a meaningful statement. You can reach her at coloursofbhutan@gmail.com or follow her page on Facebook and Instagram.

More WARP Travel Opportunities



Updates

Chiapas - Mexico
Fall 2024

Let me know your level of interest

Scotland - this tour is being pushed to June 2025

Who is interested in this tour?

For additional information or to sign up email Sharon Giles at toursbysharon@gmail.com

Use the Fiber: Nerdy Sheep Fiber Works

Sarah Engel

Nerdy Sheep Fiber Works® is invested in a no waste shearing process. Now that your sheep are easy, breezy and ready for summer,

an owner, it's important to understand your part in the shearing process. You want to create a system to support the process. This might mean running your sheep through a chute, corralling them in a secure and small space and/or haltering your sheep ahead of time. Erin and I are always happy to trou-

Old Yarn



4,700-year-old ball of yarn discovered near Lake Biemme in Lüscherz, Switzerland, dated to at least 2700 BC

In the Neolithic period, the development of textiles was a significant leap forward for early societies. While direct evidence like the 4,700-year-old yarn ball is rare, indirect clues have painted a broader picture. Impressions on pottery, discovered at various sites, reveal patterns and techniques of weaving, indicating an established practice.

Tools such as spindle whorls and loom weights, essential for spinning and weaving, have been unearthed as well. In some exceptional cases, actual cloth fragments have been found, often preserved in unique conditions like bogs that prevent decomposition. Additionally, Neolithic art and iconography occasionally depict clothing and textile patterns.

Museum of Artifacts
<https://www.facebook.com/museum.of.artifacts/posts/779194894242705/>



what happens to the wool? No wool should ever go to waste, and Erin Miller and I with Nerdy Sheep Fiber Works are always pleased to talk about this with shearing clients. Educating on sheep's well-being and wool usage is something they are very passionate about. Did you know wool can nourish soil and help hold up to 30% more moisture? You can felt it, you can spin it, you can turn it into dryer balls, you can give it to your barn cat for a comfy cozy bed. Several clients are fiber artists and keep their wool, some show and sell the wool, and others use it in their gardens. The uses of wool are seemingly endless and 100% of it can be used for something.

The wheels began turning for Erin Miller sometime in 2020. At this time, she had around 20 years of experience with fiber. From knitting to handspinning to scouring (cleaning), Erin had worked with wool in all stages, except for right off the sheep. When Erin started learning more about the shearing industry, she realized there was an unmet need in CO. It can be harder for smaller farms, hobby farms, and pet owners to find a shearer to come out for their small flocks. As Nerdy Sheep Fiber Works shears more and more across the state, we are learning that clients are also looking for a shearer that loves their wool babies as much as they do. In March 2022, Erin and I attended the first of now four shearing schools.

Nerdy Sheep Works are American Sheep Industry (ASI) certified, and practice safe and careful handling in the shearing process. As



bleshoot a setup with the owners and talk through a process that works for everyone, including your woolly wonders.

Shearing appointments came pouring in after the first season, and Erin and I could not keep up with all of the requests. This is when we applied for the Weave A Real Peace Development Grant. With the grant we doubled our shearing equipment and started booking more appointments in our second season. As a weekend side business, the WARP grant helped Nerdy Sheep reach almost 40 farms across the state of Colorado. Shearing sheep, llama and some screaming goats along the way, Erin and I sheared nearly 300 animals last season. We expect those numbers to continue growing in future seasons.

Nerdy Sheep Fiber Works® is a women-owned full service fiber contributor from shearing to final product based in Westminster, CO. Nerdy Sheep Fiber Works products are handmade, naturally dyed, and made from all natural materials. This creative, zany team produces home décor, wearables and more, all purchasable throughout the year at www.nerdysheep-fiberworks.com. The team can also create custom wearables and décor upon request.



West African Strip Cloth Weaving in Switzerland & France

Louise Meyer

Koko Fofana and Ibrahim Coulibaly continue their summer West African strip-weaving workshops in Europe after a two year pause due to COVID. A network of UGAN supporters in France and Switzerland organise workshops, demonstrations,



Ibrahim Coulibaly and Louise's granddaughter

and marketing opportunities that sometimes include travel to Haslebach, Austria, and Berlin, Germany.

Although I live in Washington, DC I spend summers near Berne with my son and his family, this is how I befriended the UGAN supporters.

In 2017, I traveled to Unterwindisch, located near Zurich to meet Susanna Fry, a felt artist who managed a two week West-African weaving workshop in the Dieselokal, an art-space which 200 years ago was Europe's largest cotton spinning factory. It was a thrilling experience to see Swiss adults and children sitting 'inside' their looms weaving with great concentration and enthusiasm.

I promised myself that one summer in the future I would have Koko and Ibrahim come give a workshop in Halen, a car-free 'village' where my son's house is located. Last summer, August 2023, my wish came

true! The weavers with all the pieces and parts of 11 looms: warps, shuttles, hed-



Koko Fofana, Louise Meyer, and Ibrahim Coulibaly

dles, treadles — and drag-stones gave a 4-day workshop.

Transportation was provided by Cornelia, owner of the Textile Center, Zuricher Stalder AG in Lyssach where Koko & Ibrahim were staying. She dropped them off on Halen's Village Square.

Extra surprise - my daughter, who also lives in Washington DC, was on holiday in Switzerland with her three children, exactly when this African strip-weaving workshop took place! They came to visit their cousins in Halen and each of them learned to weave.

For background information, please refer to my article in WARP Vol 28, Summer 2021 titled: ***UGAN Cooperative in Northern Ivory Coast.***

AfricanCraft.com has a new look, where you can find more about Koko and Ibrahim under Artisans.

Louise learned to weave in Geneva, Switzerland. She intended to work in a development project in the Atlas Mountains, however in late 1970s, she moved to Ivory Coast (Cote d'Ivoire) with her family. She was hired by the International Labor Organisation (ILO) to strengthen a fledgling artisan cooperative. She can be reached at louise.meyer66@gmail.com

More Travel Opportunities

Woven Lives: Following the Thread May 15-24, 2004

We're thrilled to announce the return of Woven Lives: Following the Thread Textile Immersion in Oaxaca this summer! After the tremendous success of last year's program, which brought together a diverse group of participants spanning various ages, backgrounds, and experience levels, we're eager to once again offer an enriching experience in textiles, natural dyes, and Oaxaca's vibrant artisan culture. More information at <http://tinyurl.com/yz4md4m8>



2024 Artisan Grant Applications Due by March 31

Diane Manning

IFAM Names New Executive Director

Stacey Edgar has been named the new Director of the International Folk Art Market in Santa Fe, NM.

Edgar is an award-winning social entrepreneur, educator, researcher, and artisan business consultant with over 20 years of experience working with folk artists globally. For the past five years she has served as an assistant teaching professor at the University of Colorado Boulder, Leeds School of Business in the Social Responsibility & Sustainability Division.

The 2024 International Folk Art Market will be held in Santa Fe, NM from July 11-14. You can see the Artist list for the 2024 Market at <https://folkart-market.org/2024-ifam-artist-list>

We are delighted to announce that, for 2024, WARP will again award monetary grants to textile artisan communities in need.

Artisans who are experiencing temporary hardships due to circumstances such as drought, extreme heat, floods, earthquakes, or war can apply for an Emergency Grant. Emergency needs could include: food or seeds for food crops, medical care/medicines, clothing, utilities, dependent care, or housing.

Artisans who are seeking to grow their business can apply for a Development Grant. Possible development needs could include: artisan supplies, equipment, marketing materials, or technology.

Individual artisans and their families are eligible to receive up to \$500. Artisan associations/cooperatives/multi-household groups are eligible to receive up to \$1,000.

Textile artisans from any country are welcome to apply.

The 2024 grant application period opened on March 1. All applications must be received by March 31 to be eligible.

On February 29, we completed our month-long matching grant campaign in which the Ellen Marott Bequest Fund* matched donations up to \$5,000, dollar for dollar. As of this writing, we've raised \$6,126, for a total of \$11,126!

Thanks to the generosity of our community, we have met or exceeded our fund

raising goal every year since 2021. In the past three years WARP has given 74 grants to 1,500 artisans/artisan groups in 13 countries. The number of applicants has grown significantly each year (12 in 2021, 42 in 2022, and 63 in 2023). We have every reason to believe that our applicant pool will grow significantly this year as well.

If you know or work with an artisan or artisan group who might benefit from one of our grants, please let them know. They can apply at <https://weavearealpeace.org/community/grants-scholarships/> between March 1 and March 31.

We deeply appreciate the generosity of the WARP community!

**Ellen Marott was an avid weaver and surface design artist who worked hard to introduce many people to textiles and craft. She wished for her legacy to include a donation focused on women, in particular women whose lives revolve around textiles. Ellen's estate made a bequest to WARP to use in support of women in textiles. This gift was given because of our broad reach with weaving communities around the world, and with faith that we will manage it well. We can see no better way to honor Ellen's generosity than to give money directly to weaving communities in need of support, and we hope to double this year's allocation with contributions from the WARP community.*



Deadline Extended for Scholarships & Assistantships

continued from page 3

WARP's Annual Meeting brings members together for education, fellowship, and networking. This year we will also have the opportunity to participate in Colorado Weavers Day. See the article on page 3 for more information about the meeting, or

visit WARP's website: <https://weavearealpeace.org/featured-content/2024-annual-meeting/>.

Please share this information with anyone you think would benefit from a WARP Scholarship or Assistantship



Thanks to Generous WARP Donors

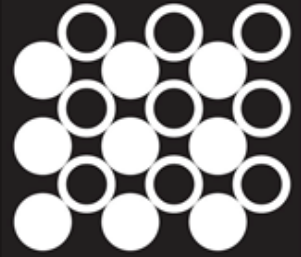
DiFerdinando/ Marshall Family	Susan Cheever Tinamit Textiles	Grainne Griffiths	Cathy Jones Fiber Arts Studio	Ginny Merritt	Pam Shack Retired University of Arizona
Weavers Guild of the Northshore	Elli Cohen	Judith Haden	Catherine (Cathie) Joslyn CR Designs	Gloria Miller	Barbara Shapiro
Madison Handweavers	Madeline Colker Cambridge Public Library	Judith Haden Photography	Will K Chimes Tower	Beryl Moody	Elizabeth Silver- Schack
Missoula Weavers Guild	Dana Connell	Michele Hament	Kathryn Kasimor	Patricia Murphy	Cynthia Smith
Yolanda Alcorta Friends of the Ixchel Museum	Bonnie Holdeman Dalke	Lucy Hansen	Siobhan Kelleher	Deanna Nielson	Sandra Niessen
Susan Balascio Harmony Weaver's Guild	Susan S. Davis	Caroline Harlow Waterford Weavers Guild	Susan Ketchersid	Denise Perry Nordic Center	Rebecca Smith
Kate Banner	Annette Drey	Susie Hart	Diane Kirschner	Lynn Persson Terra Experience	Ellen Spears
Karen Bartlett	Penelope Drooker	Bona Harwood	Akiko Kotani	Susanna Place	Linda Stacy
Sylvia Bergstrom	Leesa Duby Rough Bark Productions	Carol Hayman	Kelly Manjula Koza Sardinian Arts	Susan Porcino	Jill Stanton BABM
Nicole Bohorquez	Debbie Durham	Jan Hayman	Diane LaFrance	Susan Ramsey	Georgia Stevens
Francoise Bourdon & Clyde Kessel	Sam Elkins Sam Elkins Textiles	Ann Hedlund	John Laswick	Carol Reinhold	Jane Stolowich
Deb Brandon	Catharine Ellis	Sue Helmken The Barefoot Weaver	Kelsey Lee	Lori Remz	Barbara Stucki
Mary Bricker	Mary Flad	Patricia Henderson	Judy Lepthien	Elisha Renne Queen Amina Embroidery	Char Thompson
Rhonda Brodbeck Madison Weavers Guild	Ann Fox	Eve Hiatt	Erika Lewis Athens Fibercraft Guild, HGA	Erin Riggs	Rolly Thompson
Darla Brown	Barbara French	Annette Higby	Nancy Liebrecht	Deborah Robson	Elizabeth Toguchi
Candace Brown Spokane Handweavers' guild	Alice Gansfield	Nancy Hoagland	Marcia Lindberg	Marilyn Romatka Taproot Folk Arts	Gail Trotter
Sara Burnett Weaver's Guild of Rochester	Debbie Gellert	Lucionne "Shawnee" Holmberg American Kumihimo Society, Weaver's Guild of Baltimore	Carroll Long UN	Yael Rosenfield retired from Metropolitan Museum	Allison Tyler
Inga Calvin	Marta Gentry Munger	Judy Howard	Amy Lovejoy	Aimee Russillo LiSeed	Cathy Van Steen Marjorie R. Van Steen Memorial Fund
Jananne Cannon	Teecycled Weaving	Carol Ireland	Rosalind Macken	Sarah Saulson	Carol Ventura
Gloria Carbaugh	Annette Glaess	Catherine Jacobus	Pamela Marble	Linda Sax	Elizabeth Vierling
Deborah Chandler Weaving Futures	Virginia Glenn	Valarie James Artisans Beyond Borders	Susan McCauley Mekong River Textiles	Norma Schafer Oaxaca Cultural Navigator LLC	Rebecca Watson
Cael Chappell Baskets of Africa	Ellen Good Ottawa Valley Weavers and Spinners	Teena Jennings	Kathleen M, McConaughy	Ann Schunior	Mary Wegelin
Chris Chato	Alicia Graves UW	Kammy Johnson Shepherd's Gulch Yarn & Fiber	Kathryn McHenry	Marion Scichilone	Susan Weltman
	Jill Green Northwest Basket Weavers Vi Phillips Guild		Gail McMillan		Sherri West
			Mary Ellen McMurtrie		Robert Wakeley Wheeler Sacred Pathways.us
			Mary M Atwater Weavers Guild		Mary Williams
					Paula Williams
					Sarah Wroot

We deeply appreciate the generosity of the WARP community. Your financial support helps keep all of our programs running, and we are sincerely grateful to you. This list includes 2023 end-of-year donations, contributions to our Artisan Support Grants, donations made with registrations for our virtual programs, and more. Donors who contributed after February 18th, 2024 will be listed in the next newsletter.



Fair Trade Federation Unveils Rebranding

VERIFIED



**Fair / Trade
Federation**

From their website (fairtradefederation.org):
 "We are proud to announce the launch of our new branding and verified fair trade logo! The new logo features a modern woven pattern, symbolizing our fair trade community's global reach and interconnected commitment to fairness and equality. It represents rigorous fair trade standards, giving consumers confidence in their purchasing decisions".

WARP is seeking gently used or new ethnic textiles and clothing for the Live Auction at the Annual Meeting in May and the Annual Online Auction in October. We also include books, baskets, handmade jewelry, textile related handmade pictures, and other items related to WARP's mission. Please check your drawers, closets, and studios for treasures that you would like to donate. See page 6.





Weave a Real Peace
PO Box 403
Seagrove, NC, 27341

Register now for WARP's Annual Meeting in May (page 3)

Travel Opportunities Especially for and by WARP Members

Mari Gray

We at **Kakaw Designs** are expanding with our textile-rich travel offerings, and think that our week-long workshops may be of particular interest to WARP members. Come join us for a five-day intensive experience and learn from master artists in the beautiful UNESCO World Heritage city of Antigua, Guatemala. The Backstrap Weaving Week from June 24-28 is taught by WARP member Doña Lidia López and her sisters! Enjoy one-on-one instruction that allows participants to progress at their own pace on the loom of their design. Get into single-sided or even double-sided brocade, as you wish. On Thanksgiving Week (November 25-29), join us to stitch alongside master embroideress Doña Claribel Reyna from Sumpango. Participants choose the base color



Start off the weaving week at Doña Lidia López's home in San Antonio Aguas Calientes.

of backstrap-woven huipil beforehand, and will learn all the basic stitches involved to finish their own garment in



Doña Claribel shares the significance behind each of the stitches and motifs seen on a traditional huipil from her town.

the traditional Sumpango style. We aim to keep these new workshop-only offerings affordable. For more information: kakawdesigns.com / mari@kakawdesigns.com



Elena Laswick

Limitless Horizons Ixil (LHI) is excited to invite you to visit the remote Maya Ixil village of Chajul, Guatemala where we have worked since 2004. During your June 2-10 trip, you will

continued on page 11

