



Volume 24, Number 3 - Fall 2017

Documenting Women Artisans of Morocco: Their Stories, Their Lives

Susan Schaefer Davis

How can you manage to hear from one weaver who used to steal wool from the stomachs of the sheep she watched at age eight to teach herself to weave, and tells about how a camel ran away with her soon



Kenza, weaver and cybermerchant (Susan Schaefer Davis)

afterward - and a few days later meet another weaver who is also a cybermerchant, helping her illiterate friends use cell phones to put their rugs on the internet?

If you're lucky enough to be asked by Linda Ligon to write a book about Moroccan textile artisans for Thrums Books, you get to have those and other wonderful ex-

periences. In April 2015 I traveled much of Morocco with photographer extraordinaire Joe Coca, who has taken photos for many of the Thrums books. I interviewed and he photographed, with the weavers often sitting on their favorite rugs. Usually I spoke Arabic, but in the Amazigh [or Berber] south I had Naoual, a lovely young woman, as translator.

In the past I could only exchange pleasantries and have brief translated conversations with the women of N'kob, a village where I have sold the women's rugs online. Working with Naoual allowed me to have real conversations, like with Fadma Bouhassi, an expert weaver who was also a leader



Master weaver Fadma Bouhassi and me

of village women and a midwife. Some of her nine children spread out the large variety of rugs she had woven.

I could ask and understand complicated questions, like about design. "I've known

continued on page 15

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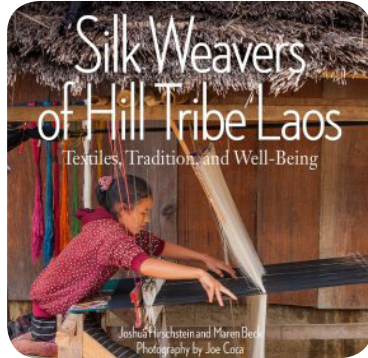
Submissions may be
edited or shortened at the
discretion of the editor.

Thruns Books “preserving the narrative of traditional textiles and their makers”

The aims of Thrums Books, founded by Linda Ligon in 2012, so closely resemble those of WARP that I want to highlight their upcoming books. The authors of these books are all connected to WARP. Ed.

Thruns Books is dedicated to “preserving the narrative of traditional textiles and their makers. Handmade cloth—expressions of people and cultures and the timeless touch of human hands—that’s what our books are about.” For more info about Thrums and their books, go to <http://thrumsbooks.com/book-catalog/>

Silk Weavers of Hill Tribe Laos, Joshua Hirschstein and Maren Beck; Photography by Joe Coca; October 2017

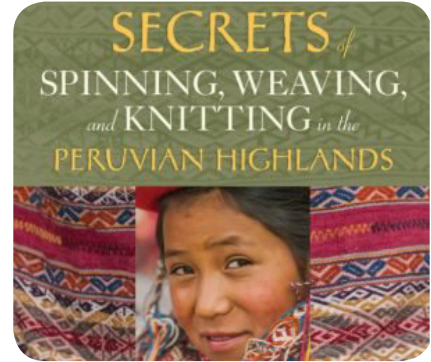


What began as a couple’s backpacking adventure with their young sons in Southeast Asia transformed into a thriving fair trade business and a renewed sense of well-being. Part travelogue, part silk-weaving primer, *Silk Weavers of Hill Tribe Laos* is a tender portrait of an American family’s travels in Laos’s remote Houaphan Province.

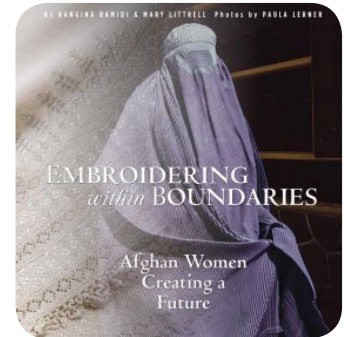
Secrets of Spinning, Weaving, and Knitting in the Peruvian Highlands, by Nilda Callañaupa Alvarez; September 2017

Ten years after the publication of her seminal book *Weaving in the Peruvian Highlands*, twenty years after founding the iconic Center for Tradition Textiles of Cusco, Nilda Callañaupa Alvarez provides an inspirational new view into the world of Andean textiles. The Peruvian highlands are home to one of the world’s finest textile traditions. The native Quechua people of the region use tricks and techniques dating to pre-Inca times to create sophisticated and beautiful handspun, handwoven, and handknitted

clothing and household goods. Callañaupa Alvarez has gathered artisans of all ages to share their knowledge, lore, and deep skills, highlighting many of the techniques used by spinners, weavers, and knitters of the Andes.



Embroidering Within Boundaries: Afghan Women Creating a Future, by Rangina Hamidi & Mary Littrell; Photos by Paula Lerner; October 2017



From the harsh and hidden lives of women in Afghanistan emerges a story of creativity, courage, and reclaiming a future through ancient cultural traditions. Fifteen years ago, Rangina Hamidi made the decision to dedicate her life to helping rebuild her native Kandahar, Afghanistan. The Taliban had been driven out by American forces following 9/11, but Kandahar was a shambles. Tens of thousands of women, widowed by years of conflict, struggled to support themselves and their families. Rangina started an entrepreneurial enterprise—Kandahar Treasure—using the exquisite traditional khamak embroidery of Kandahar to help women work within their cultural boundaries, to earn their living, and to find a degree of self-determination.



From WARP's New President

Susan Weltman

I am both honored and full of trepidation at becoming the new President of WARP. (I insisted the Board agree that I would NOT have to be the Auctioneer at



the next annual meeting before I would agree to being President.) I'm still full of energy and excitement after the meeting in Oaxaca and looking forward to the contrast of NE Iowa next

year. One of the – many - things I really love about WARP is that I have visited cities and regions I would never have seen without our annual meetings. It forces me out of my NYC/Brooklyn bubble to visit and get to know people with similar values from all over this enormous country.

As some of you know, I am a retired family therapist/social worker. I lived in New Jersey during my professional life, moving to Brooklyn eleven years ago. I was raised in a family of knitters and seamstresses and social activists; I took my first weaving class when my son left for college and I was addicted, not only by my love of textiles but by the wonderful people I met. When I learned about Weave A Real Peace I found a group with interests and values consonant with mine.

Our meeting in Oaxaca speaks to WARP's strengths. With our wonderful coordinator, Rita Chapman, and fabulous volunteers (thank you, Judy Newland and your committee) working and planning for months, we had 66 participants. This was after being warned that we would not find people eager or willing to travel to Mexico. We had a fascinating program and attracted many new members. We also, for the first time, had three scholarship students and one assistantship, all funded by generous contributions (and chosen by our hardworking Scholarship Committee.) Their presence (and that of

two students from University of Wisconsin, Madison) helped us to realize the importance of having a critical mass of students and we are determined to have at least three scholarship students in the future.

To do this we need our members' help and active engagement. The Board realizes we need to upgrade our social media efforts; we are reinvigorating our Social Media Committee (and looking for members who would be interested in serving on this Committee.) In addition we are forming other committees, acknowledging that the Board cannot do this work alone. I recently had the opportunity to have dinner with a member, Virginia Davis, in Berkeley. She asked a question I love to hear: "What can I do to help WARP?" My reply - tell people about our goals and achievements and encourage interested people to attend our meetings (those of you who have been to even one know we have a great time together). And, of course, like any other organization we appreciate your financial support.

Susan can be reached at sweltwoman@gmail.com

Glimpses from the 2017 Annual Meeting

Processing silk with the Moisés Martínez Velasco family in San Pedro Cajonos, Mexico.



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Rita Chapman
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From the WARP Office

Rita Chapman

Farewells and Thank yous!

While in Oaxaca, we said fond farewells to former board members Cindy Lair and



Teena Jennings. (Cindy is from Iowa, I'm certain we'll see her in Decorah next year!) Welcome to Barbara Scott and Devik Wyman, newly elected WARP board members. I

know that WARP is in good hands!

Thanks to everyone who made our Oaxaca 2017 Annual Meeting run smoothly, with terrific programs, wonderful conversations, and oh so beautiful textiles! Thanks to Judy Newland, Gail Ryser, Rocio Mena Gutierrez, Norma Schafer, and many others, for the top-notch programs and outings. Several experts spoke Friday, researchers and project leaders whose presentations on their work were complemented nicely in the home studio visits with artisan dyers and weavers on Saturday. Thanks to Carol Ventura for lovely photos to grace our website and Facebook pages, and to Stephanie Schneiderman, who took charge to get a

friend to a doctor when her knee gave out. (And thanks to Stephanie for that generous donation toward our 2018 scholarship fund! It's off to a grand start!)

So many gorgeous textiles, but so few hours in a day! Many of us came home with new treasures, and new awareness of the families and communities who make them. It was such a treat to see for myself as a young woman worked on a piece of cloth on her backstrap loom, her fingers flying, expertly picking up each thread to make the patterns. My photos of her are in perfect focus – except for her hands!

Watch for more information in our next newsletter, and on the website, about plans for the 2018 Annual Meeting, set for June 8-10, in Decorah, Iowa. Registration will open late February 2018. If you want to help with planning, contact me at info@weavearealpeace.org! Within the next few months, we'll start considering our location for 2019. Contact me if you have a location in mind that would be interesting to our members, and not overly costly! Thank you!

Rita can be reached at info@weavearealpeace.org



Board Update

Barbara Scott

The WARP Board holds monthly phone conferences as well as meeting in person during each Annual Meeting. As noted in Judi Jetson's update on page 11, in early 2017 the Board also held a retreat to focus on strategic planning and long-term goals.

As a result, our July 2017 meeting was largely organizational, especially coming on the heels of the gathering in Oaxaca where we said goodbye to Cindy Lair (past President) and Teena Jennings (past Secretary) after six years of service. We are grateful to welcome Susan Weltman as the new President and Karen Searle as Secretary, while Judi Jetson continues as Vice President and Philis Alvic as Treasurer. Sara Lamb's ongoing participation provides needed continuity while newcomers Devik Wyman and Barbara Scott learn the ropes.

Our truly exciting business in July involves connecting with other artisans and groups that share our mission. While in

Oaxaca we discussed ways to acknowledge WARP's 25th anniversary (this year!) as well as respond to a request from Andean Textile Arts (ATA) for support for the annual gathering in Tinkuy, Peru (more about Tinkuy at http://andeantextilearts.org/tinkuy_2017).

We enthusiastically approved a \$250 donation to support the Tinkuy gathering, for which we will receive a program listing which we will use to celebrate our anniversary. In addition, we encourage members who want to personally support the work being done through Tinkuy to consider making their own donations, either directly to ATA or through WARP member Cathie Joslyn, who is seeking donations to take the first weavers from Ecuador to Tinkuy this year. (See Cathie's post on the WARP Facebook page.)

We are grateful to the members of WARP for placing their trust in us and look forward to serving the community.



Member Profile

Lolli Jacobsen: Advocate and Artist

Gloria Miller

"I am totally committed to fiber arts as a way for women to make some money and keep traditions alive."



Lolli is one who has been able to truly live out this commitment in her own life as a fiber artist as well

as mentor to many others. She has spent 45 years teaching, as well as making products. Growing up in Seattle the daughter of an artist, she studied art at the University of Washington and found herself drawn to textiles. During the summer after her second year, she went to visit her father's side of the family in Denmark and ended up staying for two years when she serendipitously found herself apprenticed first to a weaver and then to fabric printers. After this rich time of learning, she returned to Washington, completed her BA in Art, then found her way to beautiful Mendocino when she learned that the Art Center had a room full of underutilized looms.

She was hired by the Mendocino Art Center to teach weekend classes that evolved into The Textile Apprenticeship Program which she led for 15 years. This three year commitment was a combination of classes and work producing screen printed silk scarves and handwoven items for sale. She considers this her proudest achievement and her favorite class to

teach was Textile History.

She continues in her strong belief that humans need to get their hands on real things and finds making things very satisfying. In April she met with a devastating disruption when her printing studio of 20 years burned down. She found her time in Oaxaca with WARP this year very healing in working through this challenge and now expects to do even more with Pacific Textile Arts where she serves on the board and coordinates their gallery, monthly programs, and classes. She also looks forward to more time on a loom that has lain dormant for some years.

Lolli first connected with the fledgling WARP organization at the second meeting in Colorado in 1993. Her friend Beth Davis was going to be there and she felt right at home with a group so committed to working with other cultures and using textiles to make a difference in lives. She spent time with a weaving coop in Leon, Nicaragua to assist with design, marketing, and equipment repair. Any hesitancy she had about intruding on another culture became irrelevant in light of the losses of traditions that had occurred under the Spaniards.

The best way to connect with Lolli is by email jacobsen.lolli@gmail.com. Be sure to check out the activities at pacific-textilearts.org.

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.

WARP is on YouTube! You can learn more about WARP by viewing our two wonderful YouTube videos. *What is WARP?* is a two minute version of WARP's fascinating work, background on our mission, and how we network together. The second is a longer, nine minute version suitable for sharing at gatherings, called *The World of WARP*. Both feature beautiful imagery, and may be used to educate your friends and family. Both videos are available on WARP's main website, <http://www.weavearealpeace.org>

Travel Opportunities

Escape to Beautiful Guatemala!

Travel to Guatemala with Mayan Hands for a Fair Trade Artisan Tour. Meet the amazing women of Mayan Hands to learn about fair trade and the difference it makes in the lives of the artisans, their families, and their communities.

For more information and sample trip itinerary contact us at info@mayanhands.org or 518/729-1900.



Asian Textile Studies Tour

In May we will lead our fourth textile tour around the Lesser Sunda Islands of Indonesia on board the Ombak Putih. The weavers and dyers in this area really do produce some outstanding textiles and our group visit is one of the highlights of their year. Four of the twelve cabins are already booked for next year's tour.

For more information contact David and Sue Richardson at davidandsue@asiantextilestudies.com or visit <http://www.asiantextilestudies.com/tour.html>



Update from the Fair Trade Federation

Rachel Spence, FTF Engagement Manager

Each Spring, the fair trade community unites for the Fair Trade Federation Conference and Expo, the largest fair trade conference in the United States. We were joined in Louisville, KY this year by 250 attendees and speakers from 164 fair trade companies in the US, Canada, Mexico, Nicaragua, and the Netherlands. We are excited to share a few highlights with the WARP community.

The conference opened with the invaluable perspective of Bob Chase, newly retired CEO of SERRV. His reflections on a lifelong career in fair trade and insights on how we can continue to build a more sustainable world inspired both new and seasoned attendees. Colleen and Maggie Clines, CEO and Creative Director for Anchal Project respectively, and Kirsten Dickerson, Founder & CEO of Raven + Lily, also shared their guiding philosophies for design thinking and finding new audiences.



Moderated sessions covered a variety of topics for fair trade retailers, wholesalers, and partner organizations in four thematic areas: Food & Farm, Business Strategy, Fair Trade Marketplace, and Digital Strategy. Attendees also viewed unique products from over 50 fair trade companies and organizations at the lively and colorful expo. The two-day expo is a great place for attendees and visitors to connect in person over their work.

After learning and sharing with each other during the Spring conference, each Fall, fair trade companies and organizations focus on educating consumers during Fair Trade Month. In October, businesses, organizations, and advocates will celebrate the principles of fair trade with buyers and consumers. Visit www.fairtradefederation.org for fair trade resources and further information. We hope you will join us in celebrating Fair Trade Month this October and in person for next year's conference and expo in Colorado, March 27-29, 2018.

Rachel can be reached at rs@fairtradefederation.org

New Members

Melinda Bailey
Corvallis, OR

Valeria Diaz
Mexico City
MEXICO

K. Burke Dillon
Washington, DC

Peggy Greenwood
Falls Church, VA

Samuel Bautista Lazo
Dixza Rugs and Organic Farm
Teotitlan Del Valle
MEXICO

Kimberly Mahaffy
Lancaster, PA

Terry Morris
Green Cove Springs, FL

Kyle Studnicka Pineda
University Of Wisconsin –
Madison
Madison, WI

A Year Well Spent

Carrie Miller

My internship with Weave a Real Peace began when I received the Alice Brown Memorial Scholarship to attend the 2016 Annual Meeting. At the conference, I met a plethora of artists, archaeologists, anthropologists, social activists, educators, and authors. I was also able to present my current work and receive feedback from seasoned professionals.

After the conference, I organized, wrote and published blogs on the WARP website from August to May 2017. Many of the blogs featured WARP members. I met and learned more about these inspiring individuals by being part of the blogging process.

The main project that the board members of WARP wanted me to work on was a strategic plan for increasing young membership. Throughout the Fall, I researched and wrote this plan. Judy Newland mentored me during my internship and we would meet and discuss the plan about once a month. In February, the WARP board invited me to present my research at their Strategic Planning retreat. I received very

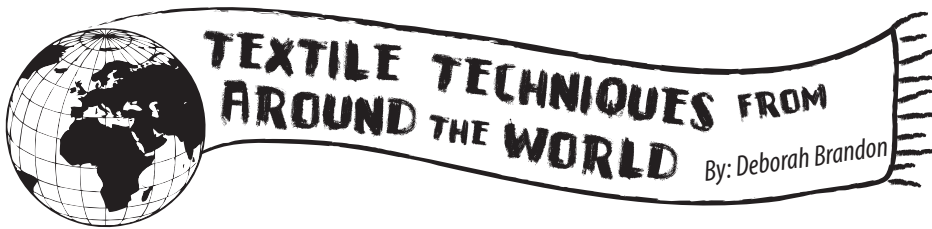
positive feedback on my work along with ideas for improvement.

This internship exposed me to behind-the-scenes situations with non-profits. It gave me the opportunity to learn about other artists' paths and become acquainted with artists I admired. This developed a kind of confidence in myself as an artist that I previously lacked. I gained skills in blog formatting/content, communicating with and organizing individuals remotely, researching a broad topic and funneling the information into a practical format and presenting my work to knowledgeable professionals.

While attending the conference, I felt that I had come home to a huge family that shared my values and interests. It was surprising! I feel very blessed to have been ushered into this group of people and will continue to provide service to the organization.

Carrie Miller is an MFA graduate student at Colorado State University and can be reached at carriemiller24@gmail.com





Mexico - Rebozo Fringes

She sat off to the side, away from the hubbub of eager shoppers, her entire focus on her task—forming a decorative fringe on a rebozo. Fingers sure, she tied groups of threads at intervals to create a diamond lattice. The spacing was so even—how did she do it without some type of measuring tool?

The rebozo is a traditional shawl, a symbol of Mexican identity, popularized through Frida Kahlo's Bohemian tastes. It is primarily a women's garment, worn as an accessory by many, regardless of social standing. Among indigenous women it also plays the role of a carrier for small children and other loads. There is also a strong tradition of using rebozos as death shrouds.

The making of traditional rebozos entails two essential processes—weaving the body and knotting the fringe. No matter how well or beautifully woven a rebozo, without a fringe, it is considered practically worthless. An elaborate fringe can add significantly to the value of the shawl, potentially increasing it ten-fold, or more.

The loose warp ends that remain after cutting a rebozo off the loom need to be secured to prevent the weaving from unraveling. A common finishing technique involves gathering the ends into groups and tying each group in an overhand knot, to produce the simplest of fringes.

Expert fringers, known as empuntadoras, use a variety of macrame knotting techniques to create elaborately patterned fringes, transforming them into works of art, ranging from diamond lattices to extremely complex designs. Whether the patterns are traditional or more contemporary, the artisans typically know them by heart. Accomplished empuntadoras incorporate words or figurative images, usually of flora and

fauna, into the design. Beading is a relatively recent design element, appearing on the scene about a decade ago.

Fringers buy the rebozos at the Sunday market or directly from weavers' workshops. It is not uncommon for weavers and empuntadoras to collaborate on a regular basis.

Though fringe-making provides a significant portion of the household income, it comes last on their daily task list. Empuntadoras only take time to practice their skill during moments between household chores and at night, after all the housework is finished. It can take up to a month or a month and a half to finish a rebozo (depending on the amount of free time available). Beaded fringes take longer.

I recently received a gorgeous ikat rebozo as a gift from a (generous) friend. The fringe, a work of art, is clearly the creation of a skillful empuntadora. Did it take her a month? Or more?

Resources

Sayer Chloe, *Textiles from Mexico* (fabric folios), University of Washington Press, Seattle, 2002.

Yanes, Emma, "Manos Tradicionales De Tenancingo," *El Rebozo, Artes de Mexico #0* (Spanish/English edition), 2008.

Muncey, Susan, "Made in Mexico: The Rebozo in Art, Culture and Fashion," *Visuology Magazine*, June 10, 2014, <http://tinyurl.com/ydg3raag>

Schneiderman, Stephanie, private communication

Schafer, Norma, private communication
Mehren, Leslie, "Mexico's Rebozo," *Hand/Eye Magazine*, 04/06/11 (<http://tinyurl.com/yb64egxc>)

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

More New Members

Arianne Rand
Oaxaca De Juarez, Oaxaca
MEXICO

Mary Ruppert-Stroescu
Washington University -
St. Louis,
Sam Fox School Of Design
And Visual Arts
St. Louis, MO

Erin Tenderholt
Madison, WI

Laurie Wilkins
Earth Bound, Inc.
Gainesville, FL

Patrice Wynne
Abrazos San Miguel
San Miguel De Allende



Special Section: 2016-2017 Annual Update



WARP Annual Update - 2016 - 2017

Judi Jetson

Membership

290 people are now active members of WARP. At this same time last year, we had 331 active members. One of our members includes a gift membership to WARP in her tour packages – bravo! On social media, we have 1,600 Facebook followers.

Annual Meetings

The 2016 Annual Meeting was held at the Immaculate Heart of Mary Retreat Center in Santa Fe, NM, in conjunction with the International Folk Art Festival. Eighty registrants from 20 states and three countries attended the meeting.

The 2017 Annual Meeting in Oaxaca, Mexico, was attended by sixty-six people. Speakers from throughout Mexico addressed issues of cultural preservation and cultural appropriation as they relate to the process of developing markets for village-based textile artisans. Tours of six weaving, spinning, and natural dyeing studios in Teotitlan del Valle highlighted the meeting.

Strategic Plan

A Strategic Plan update was conducted by the Board to take the next steps in the process, begun in 2014, to restructure how WARP functions and to improve our visibility. At the 2014 Annual Meeting in St. Louis, MO, the board conducted an initial SWOT Analysis (Strength, Weakness, Opportunity, Threat) facilitated by Liz Gipson. Out of this meeting, initiatives were established and the board moved forward on these initiatives. In February 2017, the board met again for the purposes of a follow-up SWOT Analysis, evaluating what has been accomplished to date, and establishing a way to move forward. Three new committees emerged:

- Committee to Evaluate Structure – this committee will clarify contractor, board, and volunteer roles with the goal of normalizing contractor hours, specifying board responsibilities, and empowering volunteers to do more. It will also create baseline metrics, evaluate current membership numbers, and engagement in social media, blog post effectiveness, and implementation of key initiatives such as Deb Brandon's book and the *Artisan Resource Guide*. Members include Philis Alvic, Cindy Lair, Sarah Saulson, and Karen Searle.
- Committee to Foster Public Conversations – the goal of this committee is to create more dialogue among members, together and in public forums, and to drive our mis-

sion of networking, including cross-generationally. Sara Lamb, the new Facebook moderator, will address digital connectivity and effectiveness by evaluating the Google Group, Twitter, etc. Judy Newland will tie this in with the Young Members Initiative and monitor its implementation and effectiveness.

- Committee to Advance Leadership – this committee's goal is to foster leadership within the organization and build relationships with like-minded groups, specifically broadening the scholarship programs and finding ways to incorporate student work beyond the annual meeting. Judi Jetson will develop a plan for outreach at key events and collaboration with key organizations.

All Committees seek participation from WARP members. This is a three-year plan and will be re-evaluated in 2019.

Scholarships & Internships

Kelsey Wiskirchen chaired the Alice Brown Memorial Scholarship committee, which included two members at large, in both 2016 and 2017. Carrie Miller and Bridget Thompson were the 2016 scholarship students. Carrie also did an internship in 2016 with WARP through Colorado State University. She managed the blog over the course of the year, conducted research, and developed recommendations for a long-term effort to recruit and retain more young people as active WARP members.

The 2017 scholarship recipients are:

- Nicole Giacomantonio – a textile artist and enthusiast from Halifax, NS, Canada. She holds an interdisciplinary degree in textiles and art history from Nova Scotia College of Art and Design (see page 16).
- Dakota Mace – currently an MFA student at University of Wisconsin-Madison. She is working in both photography and textiles with much of her work focusing on recontextualizing the stories and deities inspired from Navajo designs (see page 11).
- Alisa Ruzavina – from Moscow is currently attending Central Saint Martins College of Arts and Design in London, UK, specializing in Womenswear Design with Print (see page 14).

Mirrah Johnson, though not an official scholarship student, received assistance to attend the meeting in preparation for her Internship assignment with WARP. Mirrah just graduated from the Appalachian Center for Craft. She makes garments, weaves, sews, dyes, and teaches.

continued on page 11



Special Section: 2017 Annual Update



WARP BUDGETS for 2016 and 2017 to date					
	2016 Budget	2016 Actual	2017 Budget	to date July 2017	Projected to Year End
MEMBER DUES	\$11,200.00	\$17,210.00	\$15,000.00	\$5,185.00	\$10,185.00
SILENT AUCTION	\$2,000.00	\$2,730.00	\$0.00		
DONATIONS	\$600.00	\$375.00	\$500.00	\$1,062.00	\$1,562.00
SCHOLARSHIP DONATIONS	\$250.00		\$300.00	\$1,247.62	\$1,247.62
ANNUAL MEETING FEES	\$25,500.00	\$29,480.00	\$28,100.00	\$24,465.00	\$24,465.00
VENDOR FEES (annual meeting)	\$0.00		\$0.00		
DAVIS TEXTILE					
INTEREST	\$100.00	\$165.63	\$100.00	\$25.23	\$100.00
TOTAL INCOME	\$39,650.00	\$49,960.63	\$44,000.00	\$31,984.85	\$37,559.62
ANNUAL MEETING					
Catering		\$13,465.61		\$4,011.17	\$4,011.17
Event Liability Insurance		\$201.00			
Facilities		\$11,922.00			
Lodging				\$4,107.13	\$4,107.13
Misc. Expenses - contracted guides, translators, etc.				\$13,723.06	\$13,723.06
Refunds		\$660.00			
Reimbursement for Travel		\$1,652.20	\$1,500.00	\$1,665.22	\$1,665.22
Scholarship Recipients	\$1,000.00		\$0.00	\$200.00	\$200.00
Speaker Fees		\$450.00		\$808.50	\$808.50
Staff Travel		\$515.40	\$1,841.00	\$992.17	\$992.17
Total	\$28,500.00	\$28,866.21	\$29,837.00	\$25,507.25	\$25,507.25
Deposit Next year Meeting		\$750.00			
CONTRACT SERVICES					
Accounting, Bookkeeping		\$162.50			
Administrative Coordinator		\$7,250.00		\$3,900.00	\$7,800.00
Graphic Designer					
Newsletter Editor		\$1,200.00		\$600.00	\$1,200.00
Total	\$7,400.00	\$8,612.50	\$9,000.00	\$4,500.00	\$9,000.00
NEWSLETTER	\$3,500.00		\$2,900.00		
Postage	\$200.00	\$1,277.70	\$200.00	\$135.10	\$270.00
Printing		\$2,483.16		\$1,288.63	\$2,577.26
Shipping		\$18.52		\$6.65	\$6.65
Supplies for Mailing		\$109.30		\$34.20	\$34.20
Total	\$3,700.00	\$3,888.68	\$3,100.00	\$1,464.58	\$2,888.11

WARP Financial Report Summer 2017 Philis Alvic, Treasurer

Thanks to the foresight of previous WARP Boards, the organization has a healthy endowment and an ample operating fund. However, the goal is to maintain yearly expenses equal to the amount of funds generated.

The budget and actual figures for 2016 are presented for comparison. The budget for 2017 is for the calendar year. The figures to date reflect income and expenses through a little more than half the year. The last column are projections for costs for the rest of the year.

The annual meeting is a major expense for WARP. This year the expenses were hard to estimate because of dealing with circumstances in another country and the fluctuations in currency values. The expenses did outweighed the income. The loss would have been greater but for our members' generosity in contributing to the scholarship funds and the low Mexican peso exchange rate.

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Special Section: 2017 Annual Update



WARP Financial Report Summer 2017

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Other expenses during the year are the newsletter, contract services, and general administrative expenses. Income did not equal expenses and it required dipping into reserves. Some of the shortfall can be explained by switching to a new system of gathering dues. Instead of collecting dues at the beginning of the calendar year, the membership fee is requested on the date when paid the previous year. Offering the newsletter by e-mail saved on postage.

The Board is aware of the financial situation. Increasing membership is one way to generate more funds. A comprehensive membership development plan is being drawn up that will propose different approaches to soliciting members. This plan will include ways to involve members in the organization and keep them engaged.

Last year in Santa Fe, the Board agreed to fund a proposal from Deb Brandon to cover some of the expenses in creating a book from the articles she wrote on textile techniques for the WARP newsletter. The book will expand on her research and include professional photographs.

Since Deb has secured Schiffer as publisher, she will not be drawing on the full amount authorized. WARP will receive a number of books in exchange for the investment.

Our Administrative Coordinator, Rita Chapman is a tireless worker for WARP and has found many ways to economize. Linda Temple has continued to edit an always exciting newsletter at a very modest expense

WARP BUDGETS for 2016 and 2017 to Date, cont'd					
	2016 Budget	2016 Actual	2017 Budget	to date July 2017	Projected to Year End
OPERATING EXPENSES					
Books, subscriptions, memberships	\$50.00	\$100.00	\$50.00		\$50.00
Communications - websites, blogs, etc.	\$300.00	\$1,229.91	\$300.00	\$135.00	\$1,000.00
FSB Bank Fees					
Insurance, Liability					
Misc. expenses	\$100.00	\$77.04	\$0.00	\$15.89	\$15.89
Office Supplies, Software, Technology	\$1,400.00	\$451.28	\$1,100.00		\$500.00
Operations - Printing & Copying		\$131.50			
PayPal Fees	\$1,000.00	\$829.02	\$1,000.00	\$567.40	\$800.00
Postage, Mailing Service	\$175.00	\$207.15	\$150.00	\$47.39	\$200.00
Telecommunications					
Total	\$3,025.00	\$3,025.90	\$2,600.00	\$765.68	\$2,565.89
SPECIAL WARP PROJECTS					
<i>Artisan Resource Guide</i>	\$150.00		\$0.00		
Board Planning Retreat		\$1,368.20	\$4,899.20	\$2,920.11	\$2,920.11
Brandon Book		\$1,181.75	\$3,818.25	\$522.50	\$522.50
Marketing Strategy	\$1,000.00		\$1,000.00		\$500.00
Member Drive		\$585.71		\$13.60	\$13.60
Total	\$1,150.00	\$3,135.66	\$9,717.45	\$3,456.21	\$3,956.21
TOTAL EXPENSES	\$43,775.00	\$48,278.95	\$54,254.45	\$33,149.31	\$41,317.46
Profit/Loss		\$1,681.68	-\$10,254.45	-\$1,164.46	-\$3,757.84
OPERATING			\$26,400.02		
ENDOWMENT			\$27,673.87		
TOTAL SAVINGS			\$54,073.89		



WARP Annual Update - 2016 - 2017

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Judi Jetson chaired a new committee in 2017 to provide financial assistance to members and artisans who could not otherwise afford to attend the Annual Meeting and would value the experience. Several young people benefited from this fund.

A **Young Member Initiative**, chaired by Judy Newland, is in the early organizational stages with hopes to continue the internship program and encourage the involvement of more young people (see page 12).

Newsletter

Linda Temple provided another great year of newsletters. Linda thanked those who help her – Leesa Duby, for mailing out the newsletters; Steve Cipske for indexing the newsletters; and Cheryl Musch, Sarah Saulson, Deb Brandon, and Karen Searle for proofreading each and every issue. Kudos also to the newsletter columnists, Deb Brandon (Textile Techniques), Rita Chapman (From the Office), and Gloria Miller (Member Profiles). Our newsletter is being sent to an increasing number of members via email and, combined with printing the newsletter in Oklahoma City, WARP saved nearly \$1000 this year in printing and postage costs.

Birth and Rebirth: Textile Techniques from Around the World - Progress is being made on Deb Brandon's book, featuring 25 articles from the WARP newsletter. It is currently being edited and supported by

photographs taken by Joe Coca and Carol Ventura. The book will be published by Schiffer Press, hopefully by the end of 2017. Because this volume will become a nice way to showcase WARP, and features WARP articles, \$5000 was provided as start up for the project and upon completion, Deb will give 100 signed copies to WARP. WARP will use these books as gifts and for special initiatives.

Administration

We appreciate the efforts of Rita Chapman, who further developed WARP's membership renewal and information system, made sure our bills were paid and books were maintained, and kept our website up-to-date.

Board Members

Judi Jetson, Sara Lamb, and Susan Weltman were elected as new Board members in 2016, to replace retiring members Jackie Abrams, Kelsey Wirkirchen, and Katie Simmons.

Devik Wyman and Barbara Scott were elected in 2017 to replace retiring Board members Teena Jennings and Cindy Lair.

The official Minutes of the 2017 Annual Business Meeting
are posted at
www.weavearealpeace.org

2018 Annual Meeting in the Midwest! June 8-10 Decorah, IA!

Decorah, in northeastern IA, is best known as the home of Vesterheim, the Norwegian-American Museum, which has a wonderful textile collection, in addition to other displays related to immigration history. Vesterheim property includes 16 historical buildings and it is the most comprehensive museum in the US dedicated to a single immigrant group.

Decorah is also the headquarters of Seed Savers Exchange, the nation's largest nongovernment seed bank. We will stay on the campus of Luther College, a liberal arts college founded in 1861 by Norwegian immigrants, which values diversity and sustainable practices. We look forward to a more traditional Annual Meeting format in 2018.

Scholarship Students Reflect on WARP Meeting

Dakota Mace

Being an Alice Brown Memorial Scholarship recipient was a great opportunity to learn about the dynamics of being part of a unique community such as WARP. This experience allowed me to meet with WARP members from different textile backgrounds as well learning from experienced professionals. The conference also opened doors into new interests, as well as research for myself. One of my favorite parts of the conference was the weaving tour as well as hearing from other tra-

ditional weavers who are utilizing their skills in new and innovative ways. Being in Oaxaca inspired my newest body of work which focuses on the idea of tradition and new materials, thanks to the amazing group of women that I had met. Overall, I was extremely grateful to meet the many influential individuals of WARP and I thoroughly enjoyed my time spent in Oaxaca. Thank you so much to everyone for allowing me to be a part of WARP!

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WARP Young Members' Initiative

Judy Newland

Impromptu meeting of WARP young members in Oaxaca

Nine inspired young members met in Oaxaca to discuss the WARP young members' initiative and compile a list of topics important to them. The discussion was lively and wide-ranging, touching on website improvements, social media concerns, how to continue to build the young members' base by keeping in touch regularly and finding ways to effectively communicate the mission and purpose of WARP to potential members. Meeting participants included Kyle Studnicka and Erin Tenderholt, students at the University of Wisconsin Madison, working at a cooperative in Teotitlan del Valle, MX this summer; Dakota Mace, Alisa Ruzavina, and Nicole Giacomantonio, WARP 2017 scholarship recipients; Mirrah Johnson, new WARP Intern; and Rocio Mena Gutierrez, Katie Simmons and Kelsey Wiskirchen, young members who have belonged to WARP for several years. Look for more news about our young members on the WARP blog and in future newsletters.

The WARP Young Members Initiative, drafted by WARP Intern Carrie Miller, is a working document whose purpose is to organize strategies for reaching and retaining young members. The main component covers demographic information, including how to reach and retain potential young members. Four appendices cover potential partner organizations, university graduate and undergraduate organizations that include a younger demograph-

ic and possible new members, relevant blog topics, and conferences relating to a young demographic.

The identified demographic includes makers, anthropologists, archaeologists, art historians, art educators, textile MFA and textile history students, fashion design and textile design students. The targeted age group is roughly 18-35. Interest of the group include textiles, social justice, fair trade, cultural preservation and research, sustainability, fashion, and fibersheds.

These young people are looking for community, resources, and a dynamic group that will give them a lot of inspiration and support in being part of the contemporary textiles community that is concerned with sustaining textile artisans around the world. WARP can help create a channel between young scholars, artists, professionals and opportunities and resources, making a space for them to share and learn. WARP can create this space through the annual meeting, the website, social media sharing and mentorship.

The Initiative includes suggestions on Reaching the Demographic, Retaining the Demographic, Potential Partner Organizations, University Grad/Undergrad Programs, Blog Topics, and Relevant Conferences. The full text is posted online at www.weavearealpeace.org.

For more information about the Initiative, contact Judy Newland at Newland.Judy@gmail.com



Evolution or Revolution?

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of publicity. Perhaps most unfortunate, the idea that anyone who disagrees with any part of the movement is a racist makes meaningful dialogue and constructive problem solving almost impossible.

As for the tradition of weaving, looking again at history, the US recovered, eventually, and handweaving returned as an art form. I take comfort believing that will

happen in Guatemala as well. But for now I wonder, what will it take here to Weave A Real Peace?

Deborah continues to do a great deal of research about the many aspects of this situation. She will be talking about this in her blog - weavingfutureswithdc.wordpress.com - in the near future, including the reactions she is getting from her Mayan friends. Deborah can be reached at weavingfutures2012@gmail.com.

Thanks to WARP Donors

Stephanie Schneiderman -
Yea, Stephanie!



Evolution or Revolution? Maya Textiles and Designs are Focus of Controversy

Deborah Chandler

While the Boston Tea Party got all the publicity, a lot of the problems that inspired the American Revolution were about textile production. Before industrialization, every home was a textile workshop. Once commercial cloth became the norm, traditional skills and patterns were lost. The Luddites, who were weavers, did not simply resist progress, they attacked it. Blood was shed. It was not pretty.

Jump ahead a century or two, take the same scenario, add Facebook and a sensitivity to long-entrenched racism, and you have the turbulent situation in Guatemala right now.

Many distinct elements about Mayan textile traditions are coming together in a perfect storm that is painful for all. Mayan women have been weaving forever, and the clothing they create is an important part of their identity and culture. It is time-consuming and expensive to make the high quality textiles traditionally produced. Plus there are huge efforts underway to help Mayan girls get the education they have been denied; more time in school means less time weaving. Consequently, there are now many machine-made huipils (upper garments) on the market, and many women are buying them, grateful for an affordable way to maintain the look of their culture; others (who can afford "real" huipils) view them as the destruction of the culture.

The fashion industry loves Guatemalan fabrics (which should be a huge boon economically), but the use of Mayan designs by fashionistas is being fought by those who do not want non-Mayans making money off Mayan designs. While some fashionistas make a point of celebrating Mayan design and culture, making that part of the story, some see that as supportive and educational while others see it as exploitive.

The words "recycled" and "repurposed" are being used to mask a practice of some who go house to house in desperately poor areas buying women's used huipils for pennies, then sell them in bulk to people who cut them up to make bags or shoes or other

products; those are then sold for hefty sums that do nothing for the women who cannot afford to replace the huipils they just sold because they were desperate for cash. Even though the more respectable fashionistas are buying used huipils at better prices, the fact that they are cutting them up is still very painful to traditionalists.

A series of bills have been proposed to the Guatemalan Congress by a small group of Mayan activists (led by a law student) that would, among other things, require anyone who wants to use any Mayan design (or word) in any way to get permission from the community whose design it is, and to pay the community as a whole a royalty for such use. While the idea of support for artisans is good, the laws proposed are totally unworkable, many believing they have a potential for doing more harm than good.

The name Maria, long a way of honoring the Virgin Mother of Jesus, has also been used as a catch-all name for Mayan women, often as an insult; in this electrified climate, any business named Maria, even if the owner/founder of the business is named Maria, is seen (by some) as blatant discrimination. CODISRA, the presidential commission against racism toward indigenous women, has ignored all manner of things that are really truly offensive, but has jumped on this bandwagon, demanding a public apology from a young businesswoman named Maria, for naming her business making huipil-inspired blouses Maria Chula (Cool or Pretty Maria). You can see the story and the blouses here: <http://tinyurl.com/ybzf792>. On December 12, the Día de la Virgen Guadalupe, a longstanding tradition in Guatemala is for children to wear traditional Mayan dress to school, in honor of the Virgin. CODISRA is now talking about threatening to slap the parents of those kids (if they are not Mayan) with fines or some other punishment.

The situation is hugely complex, involving issues that are legal, social, economic, artistic, and historic, and it is getting a lot

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Travel Opportunities

Experience Mexican Virgins First Hand!

Folk art guru Linda Hanna has organized a unique end-of-year tour to pay tribute to the most important virgins of Oaxaca, Mexico, and there are still six spaces available (women only), so act quickly to reserve your spot! The tour is December 9-18, 2017, and will include the Capital City of Oaxaca and several villages from the Central Valley to the Costa Chica (Pacific Coast) and both the upper and lower Mixtec regions. We will experience the festivities to celebrate these important saints while delving into the diverse textile traditions of the region. Guadalupe, Soledad, and Juquila will ensure our safe-keeping as we travel off the beaten path to learn, laugh, and love our inner virgins in what is sure to be a memorable journey. For all the details, write to Linda via her website:

www.folkartfantasy.com



Scholarship Students Reflect on WARP Meeting

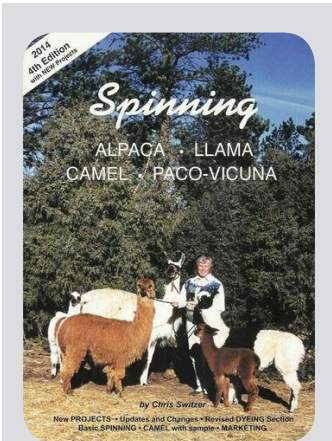
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Alisa Ruzavina

WARP has been an incredibly rich experience that has outgrown all of my expectations. Those three days were filled with so much vibrant energy, so many new inspiring encounters, such a range of great conversations on a variety of topics that hit close to home - from sharing experiences on running sustainable art practices and business to cultural appropriation and the future of folk art development. The two full days of natural dyeing and weaving workshops with their direct interaction with local craftmakers gave me a deeper understanding of the Oaxacan creative microcosmos and have been the perfect introduction to these ancient crafts which I am starting to incorporate into my work already. But really the most precious thing about the conference are the people: all of the warm and welcoming powerful women, creators and business makers, representing such a diversity

in backgrounds and all filled with such contagious curiosity and energy. It's not easy to find a place where generations get to interact with such equality and freedom and it's something I definitely feel we need more of for a more dynamic and considerate future development of the textile world. Thank you for welcoming me with open arms, thank you for making me feel right at home since the very first evening. Thank you for being not only incredibly interesting but also very interested in this exchange. I feel stronger, wiser, and more empowered than before to bring positive change with my work. Each interaction with every single one of you started new chains of ideas for future growth and I hope to carry on participating in the life of your beautiful organization to weave more global peace into our textile universe.

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Chris Switzer, from Estes Park, CO. has written a book, *Spinning Alpaca, Llama, Camel & Paco-vicuna*. It is now in its 4th edition with changes, updates, new projects, plus some sections rewritten (i.e. dyeing). Chris and her husband, Phil, have raised alpacas since 1985. More recently, Phil imported Paco-vicunas to the U.S. and helped many farms get started with this new industry (finer fleece than alpaca) the Switzers are longtime supporters of CTTC and Nilda Callanaupa's villages. They have had many trips to Peru and also Chile plus Bolivia. To order Chris' book or Paco-vicuna fiber, email chrisalpaca@aol.com



Women Artists of Morocco

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said no one had ever asked about their craft before, and they really enjoyed it – as did I.

Working on this book has led to some changes. I'm transitioning away from selling rugs online; I have passed the N'kob weavers to a larger web site www.theanou.com. I'm also moving from finding clients

for my cultural and textile tours of Morocco - to leading tours of groups who come to me. I love introducing people to Morocco, but not the exercise of finding them. Stay tuned – there may be a tour related to the book, which comes out next spring!

Susan can be reached at sdavis@uslink.net

Newsletter Copy Deadlines

- V24N4 - Winter 2017 - October 27
- V25N1 - Spring 2018 – February 1
- V25N2 - Summer 2018 – April 20
- V25N3 - Fall 2018 – July 27
- V25N4 - Winter 2018 – October 19

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



Women Artists of Morocco

continued from page 1

some designs since I was small, but when I got really good at weaving, I started to put designs that I thought up myself into my rugs. I did all of these designs [in the small bag above] from my mind; no one showed me. What I imagined in my mind, I put into this."

One N'kob woman I could speak to in Arabic was Ijja, a third generation weaver. Here she is with her loom, a photo that I think of as 'Joe's weaver cheesecake.' Her weaving that she liked most was a long narrow piece that she said was like a book, since she could use it to 'look up' designs she wanted.

Besides taking gorgeous photos, Joe really enjoyed Moroccan food. In Marrakesh



Ijja Boufikir at her loom (Joe Coca)

Samira - a seamstress, in addition to being a teacher who met her husband on the Internet - made us a feast.

Another thing Joe enjoyed was the children and it was mutual – he was a real magnet. He often let them try his cameras...and one was so inspired he had to take his own photo.

Driving through fields of spring wildflowers in the Middle Atlas Mountains, we visited Amina Yabis. She founded a co-op of women making needle-woven buttons for traditional clothing and also now for jewelry for the western market; you may have met her at the Folk Art Market in Santa Fe. We

visited the rural school where her husband teaches and she pays students to gather wildflowers to use as natural dye. Bright red



A feast from the seamstress Samira Benayad (Joe Coca)

poppy petals produce a gray violet color when fresh, and gray when dried. As we left the school, we were showered with these bouquets, like a wedding.



A portrait of Joe in Ben Smim (Susan Schaefer Davis)



Amina Yabis with rural school children near Sefrou (Susan Schaefer Davis)

At the end of a visit, I asked women if they would like to add something. Many

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Glimpses from the 2017 Annual Meeting



Panel discussion: Working with indigenous artisans to create fashion and design projects, bringing products to market, design influences, integrity of design, cultural impact, ethical issues and challenges. Panelists included, from the left, Carolyn Kallenborn, University of Wisconsin Madison; Ana Paula Fuentes, CADA Foundation; Rocio Mena Gutierrez, WARP member from Mexico City, panel moderator; Claudia Munoz Morales, *Viernes Tradicional*. (photo by Carol Ventura)

The panel presentation was followed by small group discussions.





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

Special 2017 Annual Meeting Issue

Scholarship Students Reflect on WARP Meeting

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Nicole Giacomantonio

I arrived in Mexico with very little Spanish, very little confidence, and a knot in my stomach. I left Mexico, still with very little Spanish, but fearlessly and with new fire in my belly. I am honoured to now a part of a big, beautiful, global family of textile lovers and creatives. I feel supported and inspired by this community. I could not have dreamt up a more interesting, eclectic, and bright (in every sense of the word) group of people, and I can't wait to see you all again next year.



Kelsey Wiskirchen, chair of the ABM Scholarship Committee, introducing the 2017 scholarship students. From left, Nicole Giacomantonio, Dakota Mace, and Alisa Ruzavina. (Carol Ventura)



There are almost no words to describe my experience with WARP in Oaxaca, and when I can't find words I always return to colors. I have been processing my experience through watercolour illustrations of the textiles that particularly stood out to me. The colors and patterns of Oaxaca still swirl around in my mind and propel me forward.

