



Volume 25, Number 2 - Summer 2018

# The Triple Role of Textiles: Insights from Syrian Refugees

Submitted by Cathy Stevulak

I met Yasmine Dabbous when screening the THREADS documentary film at the United Nations Commission on the Status of Women meeting last Spring. Last year,



Yasmine spent time with Syrian refugees in Beirut and with organizations and individuals who are empowering female refu-



gees. This article is about an installation that she created at the Museum at the Fashion Institute of Technology upon her return to New York.

A laundry line with beautiful tile-like embroidery on ethereal fabric, and pic-



tures of smiling women and children rotating on the wall behind it. Such was the first impression visitors had when they looked at Yasmine Dabbous' installation at the Museum at FIT in New York City.

But a closer look told a different story, hiding behind the smiles projected on the wall. The piece is a commentary on the predicament



*Kinship Stories necklace featuring vintage Turkoman tassel, Rabari embroidery from India, and Ottoman 19th-century coins.*

*continued on page 6*

## 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.



# Clothing Line Benefits Alpaca Villages

Introduction by Janice Knausenberger; translation by Deborah Chandler

This February, my husband and I had a fantastic trip to Ecuador. A new friend told me about the finest quality 100% alpaca clothing made in Ecuador and arranged for us to visit.

Paqocha has a shop in Tumbaco, one of the suburbs of Quito. Susana manages the shop which is filled with knitted and hand-woven clothing made with local handspun alpaca.

Susana custom sewed a handspun, hand-woven poncho for me and I picked it up just before we left to return to the US. This poncho is a dream to wear. It has a flattering drape and cut. I hardly notice that I am wearing it because it is so lightweight, and I am always comfortably warm when I wear it.

I found their well photographed story on their website <http://paqochaecuador.com/tejedoras/> I used Google Translate to learn more while being in awe of how much they have done to promote quality alpaca clothing. Paqocha is definitely a gem waiting for us to discover. Here is from information about the organization that I received via a letter from Lorena Perez at Paqocha:

"It is a pleasure for us that you like your Paqocha garment!

"Paqocha is a small Ecuadorian company created by Felipe Segovia and me in 2006. It is part of the alpaca fiber value chain in the Sierras of Ecuador. Indigenous communities that own alpacas include Asociación Asaraty, Chorrera Mirador, Jatari Campesino, La Moya in the province of Chimborazo, Comuna Zuleta and Cajas in the province of Imbabura, Tushin Burga and Pilisurco in Cañar. All of these commu-

nities are suppliers of fiber classified according to international standards. In addition, more than seventy women spinners of the Jatari



Campesino, La Moya, and Royal Palace communities of the province of Chimborazo transform the pure fiber of alpaca into thread and make

the necessary material for 15 women weavers to develop fabrics that I design. Paqocha maintains a fair pay-

ment process for alpaca communities, spinning women, and weavers. More than 100 families

can improve their income and recover ancestral care practices of the environment, as well as continuing to spin and weave. New generations see this as an opportunity to stay and work in the countryside and not necessarily to migrate to cities.



"For us it is a great joy to have clients who value the alpaca fiber work process in Ecuador,



and take the best that the country has in a high quality fabric within a purely artisanal process.

Paqocha has participated in various fashion events such as the Ethical Fashion Show-Paris 2007, 2009, 2010; Ecochic Fashion Show in Geneva, Basel and Singapore – 2010, and through the Ibero-American Design Biennial in Madrid 2016."

With a fraternal greeting, Lorena Perez



## WARP Newsletter

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The deadline for contributions to the Fall issue of the WARP newsletter is **July 27, 2018**

Send articles and correspondence for the newsletter to:

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405/478-4936 (phone)

Information about an organization or service in this newsletter does not constitute an endorsement by WARP.

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



# Register Now for WARP's 2018 Annual Meeting in Decorah, IA

We're filling up quickly, but there is still room to join us! We invite you to WARP's 25th Anniversary Annual Meeting in Decorah, IA, June 8-10. Go to <http://weavearealpeace.org>, and then to Annual Meeting, then click on Decorah, IA. Contact Rita Chapman for any questions at [info@weavearealpeace.org](mailto:info@weavearealpeace.org). Don't delay - registration closes on May 18!

The meeting's theme is Sustaining Culture: Environment, Economy, Community. Interesting speakers and tours are planned and a party atmosphere will prevail with a reception by Thrums Books to honor the

publication of *Moroccan Women Artisans* by our own Susan Schaefer Davis; a reception at Vesterheim, the Norwegian-American Museum in Decorah; and WARP's own 25th Anniversary party and Live Auction. An Artisan Market and a Silent Auction will be ongoing during the meeting. Plan to come with money to spend and items to donate.

Check the WARP website to see profiles of our invited speakers. Tours to Vesterheim and to the Seed Savers Exchange will also be highlights of the meeting. See you there!



## Annual Meeting Agenda Sunday, June 10, 2018 Luther College Decorah, IA

The Annual Business Meeting will take place Sunday morning, June 10 during brunch, with the following agenda:

- \* Presentation and request for approval of 2017 meeting minutes
- \* Presentation and request for approval of financial report
- \* Old Business  
Progress on Strategic Plan: Structure, Public Conversations, Advance Leadership
- \* New Business  
Special Focus: Membership Plans for 2019 Annual Meeting  
Election of Board Members  
Thanks to retiring Board Members
- \* Adjournment

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

## What's in this Issue

Triple Role of Textiles: Insights from Syrian Refugees.....	1
Alpaca Clothing in Ecuador .....	2
WARP Bulletin Board .....	3
Member Profile: Barbara Scott.....	5
Auctions at Annual Meeting .....	5
Carol Hayman Exhibit .....	6
New Members .....	6, 7
Textile Techniques: Jordan - Camel Hair Shawl (and more) .....	7
From the WARP President.....	8
2019 WARP Meeting in DC .....	8
Marketplace at Annual Meeting ..	8
WARP Budgets 2017-2018.....	9
Alice Brown Scholars Named .....	10
Thrums Books Receive Awards... ..	10
Thanks to Donors .....	10
Travels.....	10
Nominating Committee Presents Slate.....	11
<i>Threads Around the World!!</i> .....	11
Katyi Ya'a Urgent Appeal.....	12

## Weave A Real Peace

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

### 2018 Annual Dues

- \$50 - Individual in US/Canada
- \$90 - 2 year special - Individual US/Canada
- \$40 - International Individual Simple living - Choose an amount you can live with
- \$50 - Guilds/Organization
- \$30 - Sister/Gift Subscriptions
- \$75 - Business
- \$75 - Supporting Individual
- \$100 - Friend of WARP
- \$150+ - Patron of WARP

All memberships are for 12 months, and expire 12 months from date of joining.

Members have access to annual Membership Directory through a secure 'members-only' section of the web site, a quarterly newsletter, and can participate in the WARP Google Discussion Group.

Dues are used for printing, mailing, and office expenses. Weave A Real Peace (WARP) is designated a 501(c)(3) nonprofit organization by the Internal Revenue Service. All donations to WARP are tax deductible in the United States.

For membership or additional information, please send your name, address, telephone number, and email address with appropriate check, money order, or Paypal information in US funds payable to WARP to:

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

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



# WARP Bulletin Board !!!!

Networking is what we do.

## WARP Governing Board

Philis Alvic  
Lexington, KY  
[philis@philisalvic.info](mailto:philis@philisalvic.info)  
Term expires 2018

Judi Jetson  
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Term expires 2019

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Term expires 2018

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Rita Chapman  
Administrative Coordinator  
[info@weavearealpeace.org](mailto:info@weavearealpeace.org)

## VOLUNTEER POSITIONS

### *Greeters at Annual Meeting*

Do you enjoy seeing friends old and new arrive at Annual Meeting? Join us at the Registration Desk and help register, greet and orient new arrivals. One to two hour shifts, mostly Friday. Contact Barbara at [milkweedgardener@gmail.com](mailto:milkweedgardener@gmail.com) to sign up.

### *WARP Membership Committee*

We are seeking a few individuals with ideas and experience in membership development to join the Membership Committee, focused on member recruitment, retention, and engagement. WARP has a special mission and we feel that there are lots of others out there in both the textile and community development fields who share our interests and goals and would like to be members. How do we find these people? How do we better engage the members that we already have? The immediate mission of the Membership Committee will be to design and implement a comprehensive plan to address those questions. We will be working by conference call and email. Interested? Contact: Philis Alvic ([philis@philisalvic.info](mailto:philis@philisalvic.info)) or Barbara Scott ([milkweedgardener@gmail.com](mailto:milkweedgardener@gmail.com)), Co-Chairs, Membership Committee

## PAID POSITIONS

(Post your opening here next issue!)

## MATERIALS SOUGHT/AVAILABLE

(Have a community textile project that needs supplies? Tell us, and see it listed here next issue.)

## CONNECTING

### *Support for Katyi Ya'a Coop, Oaxaca*

Several members of the women's textile cooperative Katyi Ya'a in Oaxaca lost their homes in recent earthquakes. WARP member Margaret MacSems is assisting the coop's collective rebuilding efforts. See the article on page 12.

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This Bulletin Board is for all of us and by all of us. Know of a job coming open in textiles/ community development? Maybe your organization needs an intern? Do you have a community textile project that could use material supplies or perhaps you have a closet full of supplies you want to send to a worthy project? Post it here. Contact Barbara Scott [milkweedgardener@gmail.com](mailto:milkweedgardener@gmail.com) with your listings. Deadline for Fall Issue: July 25.

## Newsletter Copy Deadlines

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](mailto:lgtempleok@gmail.com) if you have questions. Thanks!



# Member Profile

## Barbara Scott: “Practicing ancient fiber art...links us across the globe and throughout human history”

Gloria Miller

“Practicing ancient fiber art techniques links us to people across the globe and throughout human history. When I dip a piece of fabric I’ve woven into a dye made from plants I’ve nurtured, I feel like I’m a part of an endless tapestry of human ingenuity and history. I’m awestruck, and grateful that other people figured these things out! At the same time I know that while—for me—fiber arts are a wonderful enhancement to my life and mental health, they are also a choice that arises from my privilege. I can experiment with color and texture, make gifts to express affection, process experiences, and learn historical methods, but it is always optional, not a necessity.”



One of our most recent members to join the board comes with a rich background including Latin American Studies, Occupational Therapy, and most recently Master Watershed Steward. Barbara’s life-long connection with textiles seems like one special lens that has guided her perspective of creativity as well as view of economic development. She is mostly self-taught in textiles and admits to many years of dabbling in most areas of fiber arts, yet comes with a deep awareness that her entry into craft comes from a position of choice and not of necessity.

Barbara and her husband have lived in Media, PA outside Philadelphia for almost 30 years punctuated by work stints in Guatemala, Costa Rica, and El Salvador.

She has been an administrator and educator in a variety of not-for-profit

programs where she worked as a teacher, grant writer, college director, human rights advocate, researcher, and hospital-based therapist. Some programs were directly fiber related but most promote human rights, women’s empowerment, and conservation. She homeschooled her son from 4th grade through high school and his fascination with color and pattern led them to work on quilt patterns at age five and backstrap weaving in Guatemala at age nine where they both learned from a Mayan neighbor. They also enjoyed knitting mathematical structures (such as tori, or donut-shapes).

One of her most fun jobs was a two-month project as a team with her husband and young adult son in Costa Rica where they worked for a non-profit conservation program researching and producing trail maps and developing publicity materials.

As Barbara and her husband begin to prepare their retirement home, she already has a stand of willow being readied for basketmaking and has plans to buy her first floor loom.

Meanwhile, she is grateful to be part of the WARP community with its unique and deep understanding of both traditional textiles and development issues. She looks forward to continuing to help build our networking among artisans and their allies.

Barbara is happy to connect with WARP members by email at [Milkweedgardener@gmail.com](mailto:Milkweedgardener@gmail.com)

*Gloria Miller is a Sister of Mercy and has been working with a knitting group in Peru for many years. She became connected with WARP when she started weaving in 2006 and continues to enjoy weaving and her weaving connections all over the world. She can be reached at [gmillersm@gmail.com](mailto:gmillersm@gmail.com)*

### Auctions!

WARP’s major fundraisers are the auctions, both Silent and Live, that are held at the annual meeting. The Live Auction, which takes place on Saturday evening, will feature special items selected by the Board. The Silent Auction consists of items donated by members—gently used ethnic textiles and textile-related items. The Silent Auction will run throughout the meeting, ending Saturday afternoon. Please peruse your textile and textile-related treasures and donate generously so this can be a successful auction.

If you are attending the meeting, you can bring your auction items with you. If not, contact Linda Temple, [lgtempleok@gmail.com](mailto:lgtempleok@gmail.com), and we will make arrangements for sending items.

Those of you who are attending the meeting, please be sure to set aside funds for all those fabulous textile items you won’t want to pass up.



## Welcome to New Members

Gay Allan  
Iowa City, IA

Kate Banner  
Jackson Hts, NY

Barbara Berg  
I Weave What I Believe  
Decorah, IA

Penelope Boling  
Manchester, MA

Melissa Brown  
Oneota Weavers and  
Spinners Guild  
Decorah, IA

Aaron Burmeister  
Seed Savers  
Decorah, IA

Laura Demuth  
Decorah, IA

Karen Fink  
Southern California  
Handweavers' Guild  
Sherman Oaks, CA

Laurann Gilbertson  
Vesterheim Norwegian-  
American Museum  
Decorah, IA

Brad Gilchrist  
Oneota Weavers and  
Spinners Guild  
Iowa City, IA

Mary Glock  
Oneota Weavers and  
Spinners Guild  
Decorah, IA

*continued on page 7*

## Carol Hayman Photo Exhibit in Antigua, Guatemala

If you happen to be in Antigua, Guatemala in May, stop by the Casa Herrera to see an exhibition of 25 photos by WARP member Carol Hayman. "Handmade – Hecho a Mano" are photographs of artisans in and around Antigua, which are the result of a three-week residency at the Casa last summer. The University of Texas awards residencies to scholars and artists who can immerse themselves in the quiet atmosphere of a historic colonial building in the heart of the old capital. The photos depict local craft makers, which include potters, wood carvers, wrought iron workers, and weavers. One of the weav-

ers is Ruth Nohemi Sagache. Ruth and her family weave various kinds of textiles including huipiles and table runners. She sells her work in the main square around the park in Antigua and takes visitors to her home in San Antonio Aguas Calientes. There will be an artist's reception May 17th at 6:00 p.m. The Casa is one block north of the main plaza of Antigua at 4a Avenida Norte, No. 9. Casa Herrera is an extension of The Mesoamerica Center at UT's Department of Art and Art History. You can find more information at <https://casaherreraexhibition.weebly.com/>



## Triple Role of Textiles

*continued from page 1*

of Syrian refugees, but also the hope that textiles bring to this community.

"Being born and raised during the Civil War in Beirut, I have experienced the destructive effect of war in a very profound way," Dabbous explained.

An estimated 11 million Syrians have fled their homes since the outbreak of the civil war seven years ago. According to Dabbous, textiles play a triple role in the lives of these refugees. They are the few clothes that recall home and keep the tactile memory alive. They also allow Syrian refugees to make a living; often unable to join the formal economy, women use their sewing skills to earn money. The repetitive nature of needlework also provides refugees with a sense of safety and calm.

Dabbous explored these notions through an installation representing a laundry line, with hanging chiffon pieces, on top of which she printed refugee application forms and embroidered patterns from Damascus tiles.

"I insisted on embroidering the pieces myself because I wanted to go through the experience and to represent it with integrity," Dabbous said.

The pictures projected on the wall affirm the humanity of Syrian refugees

through a universal element: the smile. "These smiles reflect the resilience and strength of refugees," the artist explained.

Textile art is not new to Dabbous. She is the founder of Kinship Stories, a line of tribal art jewelry made with vintage and antique materials collected worldwide (see photo page 1). "I see each necklace as a story," she said. "My work with Kinship Stories is a call to celebrate artisanship and revive an understanding of its worth and its value."

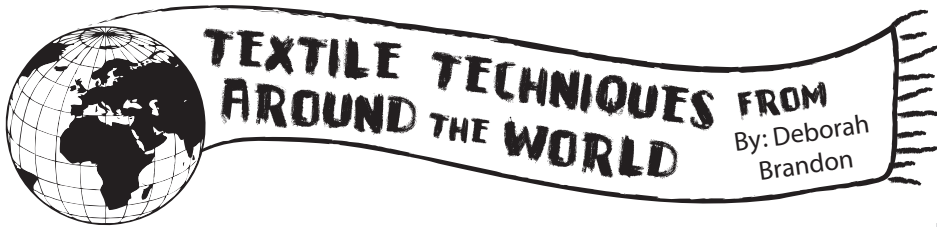
"Because they come from a variety of cultures, my necklaces also foster an understanding of the other – which is really much needed today," Dabbous added.

The Lebanese artist said she rarely works on projects of 'art for the sake of art.' "Perhaps because I grew up during the war, it is always important for me to make art that enlightens and inspires," she said.

For more information about Kinship Stories, see [www.kinshipstoriesproject.com](http://www.kinshipstoriesproject.com)

*Cathy Stevulak is a Canadian filmmaker whose interest in textiles goes back to early childhood. Prior to filmmaking, Cathy was Senior Governance Adviser with United Nations Development Programme in Bangladesh and has lived and worked internationally for over 20 years. She can be reached at [cathy@kanthathreads.com](mailto:cathy@kanthathreads.com)*





## Jordan—Camel Hair Shawl (and more)

Sensing a tourist trap, I was reluctant to enter *Sita Souvenir*. But I was unable to resist the draw of ethnic textiles. A pile of Suzani-style shawls looked interesting, and I'm always on the market for interesting keffiyahs with cultural significance.

We were traveling through Jordan. On our way to the city of Petra, the capital of the Nabataean empire (400 B.C. to 106 A.D.), made famous by the movie *Indiana Jones and the Last Crusade*, we stopped at what looked like a high end gift shop.

A handsome Bedouin promptly led me right over to a pile of breathtaking shawls, probably the most expensive items in the store—he must have noticed my eyes drinking in the textiles lining the walls.

He spread them out in front of me, one after the other. They were glorious—the silk embroidery, the woven camel hair background, so soft. And the colors...

The skilled salesman proceeded to wrap a cream colored shawl around my head, probably knowing full well that I would have trouble leaving the store without it. The silk embroidery was exquisite—peacock colored leaves flaming outward in the shape of a sun.

I questioned his claim that the shawl was hand embroidered and the fabric handwoven. The chain stitch embroidery seemed too even. After examining the back, to my disappointment I concluded that it was indeed machine embroidered, albeit skillfully. I also suspected that the background fabric was not handwoven. Like the embroidery, the weaving was flawless, including the selvages. The fringe, on the other hand was definitely hand-finished, and no two shawls were alike. The shawls were the creation of cottage industry.

The proprietor, Zaid Farajat, maintained that all the items in the shop were made in Jordan and proceeds from the sales went towards the Noor Al Hussein Foundation (NHF).

The NHF, a non-profit NGO, was founded in 1985 by Queen Noor of Jordan. According to the NHF official website, the foundation's mission is to facilitate lasting change in underprivileged communities by creating self-sustaining economic opportunities.

Naturally, Zaid's assertion piqued my interest and helped me rationalize spending more money than I had budgeted for the trip—I bought the gorgeous shawl. Distracted by the beautiful textiles around me, I didn't think to ask what portion of the proceeds went to NHF.

The trip was more educational than I could have imagined. In addition to learning more about Jordan, the Bedouin, and the Nabataeans, I learned that affection can be quantified—Zaid offered me a dowry of 2,000 camels. I also learned the importance of reading the fine print—he stipulated that I must produce at least 12 children.



### Resources

- <http://www.nooralhusseinfoundation.org/>
- Genevieve Belmaker, *Moon Israel & the West Bank*, Perseus Books, 2016
- Queen Noor, *Leap of Faith: Memoirs of an Unexpected Life*, Miramax, 2005

Deborah Brandon is a multi-talented mathematician and former board member. She can be reached at 412/963-7416 or at [brandon@andrew.cmu.edu](mailto:brandon@andrew.cmu.edu)

## More New Members

Mari Gray  
Kakaw Designs  
Walnut Creek, CA

Lucy Hansen  
Tipton, IA

Karen Holloway  
Poughkeepsie, NY

Chara Itoka  
The Itoka Group  
Cambridge, MA

Terry Mattison  
Longview, WA

Bryan Mock  
Fallow Space  
Springville, IA

Diane Nesselhuf  
Friends of Sharing the  
Dream in Guatemala  
Vermillion, SD

Athena Pallis  
The Peace Pillow Project, LLC  
Missoula, MT

Md Rashaduzzaman  
Lincoln, NE

Wendy Stevens  
Oneota Weavers and  
Spinners Guild  
Decorah, IA

Virginia Westheider  
Batavia, OH



# From WARP's President

Susan Weltman

Judging by wandering in NYC, we are seeing an explosion of interest in textiles, with a greater appreciation of the place that they play in our lives. This is fascinating for me as a museum goer and follower of recent trends. (If you are able to visit New York check out the exhibit, *Fabricating Power with Balinese Textiles* at the Bard Graduate Center AND *The Decorative After Miriam Schapiro* at the Museum of Art and Design.) I also think it is good for the world, good for the artisans among us, and those about whom we are concerned. And, I sure think we can use some good news.

The cover of *Handwoven*, March/April 2018 announces "A Community of Cloth: Weaving an Identity." Of course, we at WARP are not only handweavers (some of us); we have a community of those who support textile workers world wide, and potters, basket makers, and activists. In my efforts to connect with more of our community I've not only continued meeting WARP members as I travel or at home but also am making an effort to meet a craft community that is new to me. (Oh, the incredible pleasures of retirement and free time!)

Several weeks ago I took an embroidery class from a Palestinian embroiderer, Wafa Ghnaim, author of *Tatreez & Tea: Embroidery and Storytelling in the Palestinian Diaspora*. I am not about to become an outstanding – or even very good – embroi-

derer, although I greatly admire that skill. But I was eager to meet Wafa and to learn who was signing up for this class in Brooklyn. I also recently wandered by a new yarn store that teaches spinning and weaving; the availability of rigid heddle looms has greatly opened up the possibility of weaving to people living in small apartments.

I've enjoyed meeting WARP members living in Brooklyn. I visited Cynthia Alberto who has turned Weaving Hand into much more than a weaving school; look up the website, [www.weavinghand.com](http://www.weavinghand.com), to learn more (especially her very exciting work at the Museum of Art and Design this Spring). This week I had the opportunity to meet Anush Mirbegian who has just moved to Barcelona where she is producing alpargatas (cloth shoes for the uninitiated). Anush is working with artisans and purchasing handwoven textiles from a variety of countries. Again, check out her website, [www.esparta.casa](http://www.esparta.casa)

My next journey will be to Berkeley Springs, WV where I'll visit Mary Joan Ferrara-Marsland. We're going to look through the baskets contributed by Jane Hahn and choose those to be auctioned in IA, something to look forward to. From there to Asheville, NC where Deidre Adams and I will visit Judi Jetson. Again, the pleasures of retirement – and of having such wonderful WARP members and friends to visit!



## Washington, DC To Be Site of 2019 Annual Meeting

Susan Weltman

We are very excited to inform members of our plans to hold our 2019 Annual Meeting in Washington, DC. We have booked rooms and meeting space at the Georgetown Hotel and Conference Center (<http://www.acc-guhotelandconference-center.com/>), a lovely hotel in a terrific neighborhood. Janice Knausenberger, Louise Meyer, and I visited three possibilities before choosing Georgetown; we love the facilities – and we know the food is terrific! We are hoping to arrange a private tour of the Textile Museum and pos-

sibly the Renwick Gallery and/or the new Museum of African American History. It will be easy for those who wish to book rooms both before and after the meeting if you want to spend more time in DC. We've just learned that the Smithsonian Folk Life Festival (an annual event with different countries featured each year) will be held that weekend. Another reason to stay another day. We are looking for members who would like to be on the planning committee; contact me, [sweltwoman@gmail.com](mailto:sweltwoman@gmail.com)

### Marketplace

Would you like to have a space in our International Marketplace this year? It will be back in full swing on both Friday, June 8th and Saturday, June 9th and so far we have six very special vendors signed up:

Dorinda Dutcher with Bolivian textiles from PAZA

Lynn Persson with Guatemalan textiles from Terra Experience

Mary Hark with Kumasi paper from Ghana

Elisha Renne with Queen Amina Embroidery

Diana Nesselhuf with Guatemalan textiles from Sharing the Dream

Mary Ann Wise with international textiles from Cultural Cloth

Please send me an email if you're interested in joining the Marketplace so I know how many tables and how much space to reserve. There is no charge, but we ask vendors to make a contribution to WARP of 10% of sales.

Judi Jetson, VP & Marketplace Coordinator  
[judi@judijetson.com](mailto:judi@judijetson.com)





# WARP Budgets - 2017-2018, with Explanations

submitted by Philis Alvic, Board Treasurer

	2017 Budget	2017 Actual	2018 Budget		2017 Budget	2017 Actual	2018 Budget
<b>INCOME</b>				<b>OPERATING EXPENSES</b>			
Dues	\$15,000.00	\$11,335.00	\$12,500.00	Books, subscriptions, memberships	\$50.00	\$44.00	\$100.00
Silent Auction	\$0.00	\$0.00	\$2,000.00	Communications - websites, blogs, etc.	\$300.00	\$100.99	\$200.00
Donations	\$500.00	\$5,107.00	\$4,000.00	FSB Bank Fees		\$118.04	\$100.00
Scholarships & Assistantships	\$300.00	\$1,647.62	\$2,000.00	Misc. expenses	\$0.00	\$87.96	\$100.00
Annual Meeting Fees	\$28,100.00	\$21,605.00	\$9,500.00	Office Supplies, Software, Technology	\$1,100.00	\$119.44	\$250.00
Interest	\$100.00	\$282.84	\$300.00	Operations - Printing & Copying		\$213.55	\$200.00
				PayPal Fees	\$1,000.00	\$791.90	\$1,000.00
<b>TOTAL INCOME</b>	<b>\$44,000.00</b>	<b>\$39,977.46</b>	<b>\$30,300.00</b>	Postage, Mailing Service	\$150.00	\$250.04	\$250.00
				Total	\$2,600.00	\$1,725.92	\$2,200.00
<b>EXPENSES</b>							
<b>ANNUAL MEETING</b>	\$26,496.00			<b>SPECIAL WARP PROJECTS</b>			
Catering		\$4,131.18	\$2,000.00	Artisan Resource Guide	\$0.00	\$0.00	
Insurance		\$0.00	\$200.00	Board Planning Retreat	\$4,899.20	\$2,717.61	
Facilities		\$9,640.00		Brandon Book	\$3,818.25	\$3,117.50	\$701.00
Lodging		\$4,107.13	\$1,000.00	Membership & Marketing	\$1,000.00	\$250.00	\$1,000.00
Misc. Expenses		\$545.56	\$650.00	Donation from WARP		\$13.60	
Board Expenses	\$1,500.00	\$1,753.02	\$4,150.00	Total	\$9,717.45	\$6,098.71	\$1,701.00
Scholarship & Assistantships	\$0.00	\$200.00	\$2,000.00				
Speaker Fees		\$1,108.50	\$700.00				
Staff Travel	\$1,841.00	\$872.17	\$800.00	<b>TOTAL EXPENSES</b>	<b>\$54,254.45</b>	<b>\$42,806.97</b>	<b>\$30,401.00</b>
<b>Total</b>	<b>\$29,837.00</b>	<b>\$22,357.56</b>	<b>\$11,500.00</b>				
				Profit/Loss	-\$10,254.45	-\$2,829.51	-\$101.00
<b>CONTRACT SERVICES</b>							
Administrative Coordinator	\$7,800.00	\$7,150.00	\$8,450.00			Checking	\$5,931.87
Graphic Designer		\$0.00	\$250.00			Savings	\$1,026.72
Newsletter Editor	\$1,200.00	\$1,500.00	\$1,200.00			Endowment	\$27,858.73
Web Designer		\$81.00	\$500.00			Operating Fund	\$20,868.92
<b>Total</b>	<b>\$9,000.00</b>	<b>\$8,731.00</b>	<b>\$10,400.00</b>				
<b>NEWSLETTER</b>	\$2,900.00						
Postage	\$200.00	\$398.27	\$600.00				
Printing		\$3,448.01	\$4,000.00				
Shipping		\$6.65					
Supplies for Mailing		\$40.85					
<b>Total</b>	<b>\$3,100.00</b>	<b>\$3,893.78</b>	<b>\$4,600.00</b>				

## Explanation

WARP has income from three main sources—member dues, annual meeting fees, and donations. Unlike many other organizations, WARP does not plan to derive income from their annual meeting. Meeting costs are based on estimates of expenses.

This year our annual meeting will be held in Decorah, IA and Luther College will be paid directly for housing and meals. These expenses are usually rolled into the registration fee for the meeting. That is why the income and expenses seem so low compared with previous years.

Our expenses for the next year have been based on previous expenditures and on priorities that the Board has set for the coming year. Volunteers do most tasks of maintaining the organization, but we do pay an administrative coordinator and newsletter editor. The administrative costs are very low. While the newsletter is a significant expense, it is a major benefit for all of the members. Some members have elected to have the newsletter delivered electronically, which does save both funds and resources.



## Thanks to Donors!

Susan Davis  
Teena Jennings-Rentenaar  
Anne Kelly  
Judy Newland



## Travels

### 2018 Crafts & Festivals: Colombia and Mexico

We'd love to have you join us this year on our Colombia and Mexico crafts & festival experiences.

Expo Artesanias: Medellin & Cartagena, Colombia  
June 27- July 5, 2018

Afro-Colombia & The Petronio Alvarez Music Festival: Cali & Cartagena, Colombia  
August 16 - August 24

Day of the Dead: Michoacan, Mexico  
October 27 - Nov 4, 2018

The Art of the Charro & Tequila with Feria Maestros del Arte: Jalisco, Mexico  
November 3 - 11th 2018

Textile Traditions: Oaxaca Coast & Isthmus & Chiapas Highlands, Mexico  
November 17 - 30th, 2018

For more information about these tours, contact Stephanie Schneiderman at <http://tiastephanietours.com/>

## Two Receive Alice Brown Memorial Scholarships

Kelsey Wiskirchen

We are excited to announce the two outstanding recipients of the Alice Brown Memorial Scholarship. At the WARP Meeting in June, we will hear both of these scholarship recipients speak about their work and research, and we are thrilled to welcome them into the WARP community. Congratulations to Hellen María Ascoli and Md Rashaduzzaman.

Hellen María Ascoli is a Guatemalan artist and weaver currently living in Madison, WI. From 2014 - 2017, Helen was the Director of Education at Ixchel Museum of Indigenous Dress, where she developed an educational outreach program called "The Story of a Thread." In 2016, she raised money to write a teacher's resource book for the transmission of cultural heritage. This book furthers the research methodology of "The Story of a Thread." She visited multiple weaving communities in Guatemala, focusing on the knowledge embedded in the back-strap loom; its techniques, designs, and history. Upon its publication in 2018, this resource will provide teachers with methods for connecting the Mayan textile tradition to the national base curric-

ulum, which all schools must satisfy. Hellen writes, "During this time, I also have continued to question the distinctions made between art and craft and the inclusivity of art in representing female and Mayan bodies and voices."

Md Rashaduzzaman is currently a PhD student in the Department of Textiles, Merchandising & Fashion Design at the University of Nebraska-Lincoln. Md received his Bachelor's and Master's degrees in Textile Engineering from Bangladesh University. While a student in his home country of Bangladesh, Md participated in a research project where he visited twelve textile factories, working with dyers, owners, and specialists to determine the best eco-friendly and cost-effective effluent (liquid waste) treatment method to protect the environment from pollution. His goal was to share the research study outcome with factory owners, students, experts, and to encourage the owners to install the system found to be the most protective system. Md presented his findings at the Symposium on Textile and Apparel Technology, where he received multiple awards for his research.



## Thrums Books Receive National Awards

Karen Brock

Thrums Books ([www.ThrumsBooks.com](http://www.ThrumsBooks.com)) received high honors in the prestigious Independent Book Publishers Association (IBPA) Benjamin Franklin Award program, now in its thirtieth year. Gold and Silver award winners were announced in a ceremony in Austin, TX on April 6, 2018. The esteemed indie book award program recognizes excellence in editorial content, photography, and design. From about 1,500 entries, one gold winner was named in each of fifty-four categories. Silver winners were also named in each category ([www.ibpabenjaminfranklinawards.com](http://www.ibpabenjaminfranklinawards.com)).

Thrums Books received three awards: *Silk Weavers of Hill Tribe Laos: Textile, Tradition, and Well-Being* by Joshua Hirschstein and Maren Beck was honored with the Gold Award in the Travel category; *Embroidering within Boundaries: Afghan Women Creating a Future* by Rangina Hamidi and Mary

Littrell received a Silver Award in the Multicultural category, and *Secrets of Spinning, Weaving, and Knitting in the Peruvian Highlands* by Nilda Callañaupa Alvarez received a Silver Award in the Craft/Hobby category.

This is the fourth year that Thrums Books has earned both Gold and Silver Awards through the Benjamin Franklin program. The eight award-winning books are part of a series of multicultural titles that celebrate textile traditions of indigenous communities worldwide. The books are distributed internationally and are also available at [Cloth-Roads.com](http://Cloth-Roads.com), Barnes & Noble, Amazon, and independent bookstores worldwide.

All of these authors are, or have been, WARP members, as is Thrums Books' publisher Linda Ligon.

Summaries of each of these award-winning books are in the Fall 2017 issue of the WARP Newsletter.



# Committee Presents Slate for Board Nominees

WARP's April blog introduced a new board member and two nominees. Janice G. Knausenberger will fulfill the term left open by the resignation of Devik Wyman. Mariana Mace and Carrie Miller have been nominated to run for two open board positions and, if approved by the membership at the Annual Meeting in June, both will serve on the WARP board for three-year terms. Nominations will also be accepted from the floor.

### Mariana Mace

I have been a loom weaver for almost fifty years and a basket weaver for more than twenty. My academic background is in anthropology, textiles, Native American art history, and museology. I've loved collecting and then regifting world textiles for a very long time.



I was a Special Education teacher and testing specialist for fifteen years. Then I became involved with the Jensen Arctic Museum at Western Oregon University as a volunteer, board member, and finally curator/director for fifteen years until I retired.

I became a WARP member very early on. I remember being totally awestruck at the breadth of experience and commitment that was evident from the first conference I attended. I've been a delighted witness to the influx of new and younger members, especially the students. It would be a pleasure to serve on the board.

### Carrie Miller

Carrie Miller is a textile artist and sculptor currently living in CO. Carrie is the current Fibers Graduate Teaching Assistant at Colorado State University and will be graduating with her MFA in May 2018. She attended the Annual Meeting in Santa Fe as a scholarship recipient and interned with WARP during 2016-2017. Part of her internship with WARP was researching and writing a Young Members' Initiative.



Carrie states that "Through this internship process, I was able to participate in a strategic planning meeting with the WARP board. I was very inspired by all the behind-the-scenes enthusiasm for the continued health of the organization.

"As a WARP board member I would look forward to being a liaison to other young members and I have several ideas for projects that could build on the Young Members' Initiative. I feel purposeful and comfortable in the WARP community and would be so honored to be a board member of this organization."

### Janice G. Knausenberger

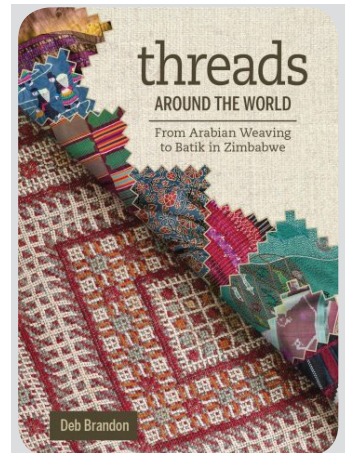
I grew up in California, graduating from Cal Poly, San Luis Obispo, in Biology. I received my Master's in Entomology from Virginia Tech and took short courses in basics of weaving and spinning, courses that helped change my life.



I raised my family, wove, and worked in St. Croix, USVI; MD; and Kenya. In Kenya I worked with local weavers on techniques, production, and design while continuing to produce new pieces on my own looms. I consulted on silk with ICIPE (International Consortium of Insect Physiology and Ecology) in Nairobi. I wrote an article with Laura Lemunyete on the Revival of Rendille/Samburu Baskets of Northern Kenya. My years in Africa were filled with discovery, inspiration, and new friends.

In 2010 we returned to MD where I was later elected President of the Weaver's Guild of Greater Baltimore. I continue to create art through my weavings, pushing limits and exhibiting and selling my work. I continue to travel to Kenya and am energized when others share what they know in the fiber arts and love sharing what I know.

I embrace the fact that WARP reaches out to youth and hope we can more heartily find ways to learn from and encourage groups who bring different ways of seeing the fiber arts and weaving. I am particularly interested in weaving from the continent of Africa.



### *Threads Around the World: From Arabian Weaving to Batik in Zimbabwe*

by Deb Brandon  
with photos by Joe Coca  
**Available November 2018**

Deb Brandon, who has written the Textile Techniques column in the WARP Newsletter for 12 years, has compiled a selection of 25 textile techniques for this book. The book will be used as a fundraiser for WARP.





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

Registration for WARP's 2018 Annual Meeting Ends May 18!

## Katyi Ya'a Artisans Have Urgent Need for Support Following Earthquakes in Mexico

*Margaret MacSems*

On March 24th I drove the 10 hours to San Juan Colorado, Oaxaca, to assess the earthquake damage to the houses of the artisans of Katyi Ya'a. I heard that damages from the February 16th quake were minimal, even though the magnitude was 7.2 and the epicenter less than 30 miles away.



In total 13 of the 25 Katyi Ya'a artisans have inadequate or seriously damaged housing. I became uncomfortably aware that four of the 25 Katyi Ya'a spinners/weavers didn't really have a house even before the earthquake; elder master spinner Otilia being one of them. Her roof

of cardboard still stands, but the walls that were made of piled-up bricks fell down. Now she has no walls at all.

Whether living with family or all alone, many of the Katyi Ya'a artisans are among the most vulnerable members of the community, which is on the whole a highly marginalized population. This is in part due to the age of the members. Spinning is a fading art practiced almost entirely by women between 50 and 80 years old.

Our plan is to build-in resilience to earthquake damage of the future, be cost effective, and create important local jobs. We will send community members to be trained in ecological construction and repair (on-site learning/doing volunteer construction in Juchitan, the site of massive earthquake destruction in September 2017). In addition to repairing as many homes as possible, the new houses will be built from local materials by local people.

By the time you read this, we will have started our GoFundMe campaign "Earthquake Aid to Weavers in Oaxaca." If you would like to donate please do so through the GoFundMe site. If you would like more information or would like to participate in some other way please contact Margaret MacSems in Oaxaca: [mdmacsems@gmail.com](mailto:mdmacsems@gmail.com) or via FB messenger.

