



Volume 25, Number 3 - Fall 2018

An Indigo-Adire Workshop with the Man Who Could Be King

This past April, members of the Rocky Mountain Weavers Guild had an opportunity to learn about Adire Eleko: Indigo Resist Dyeing with cassava paste from Gasali Adeyemo, master dyer from Nigeria. This article originally appeared in the Guild Newsletter.

Judy Newland

You were expecting a story of indigo, paste resist, and fabulous fabric produced in a workshop, right? And this is that



Our inspiring tour leader, Gasali Adeyemo

story...but wrapped in a cultural cloth to be explored layer by layer. The magical mystery tour of Nigerian indigo dyed adire cloth, with Gasali Adeyemo as our guide, weaves over and under, tugging us deep

into a life in indigo with a broom straw, a knife, and a feather.

A Deep History

Gasali began his indigo journey as a young man, mentored by his mother, who is now an 83 year-old midwife. Learning the techniques of adire and indigo dyeing has shaped who he is and his path through life. His father, a farmer, told him that he must do what he loved and stick with it, but it would not be easy. There are three tribes in Nigeria – the Yoruba, Ibo, and Hausa. Gasali belongs to the Yoruba tribe of SW Nigeria. Gasali visits Nigeria at least once a year to visit his family and check on the village. He has provided funds to dig a well for the community and hopes to find a way to create a small clinic needed particularly by the elders of the village.



Nigerian indigo ball. 105 indigo balls went into our dye pot

continued on page 11



Deep blue indigo dye pot

Creating A Connected Textile Community

MISSION

To foster a global network of enthusiasts who value the importance of textiles to grassroots economies

PURPOSE

Exchange information

Raise awareness of the importance of textile traditions to grassroots economies

Mobilize textile enthusiasts

Create conversations that result in action

CORE VALUES

Textiles are an important component of the human experience.

Networking and sharing information creates an environment for constructive action.

Making connections between textile artisans worldwide promotes positive social change.

Interacting with people who have similar values enriches our lives.





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or mail to
Weave a Real Peace
5753 Hwy 85 North #3044
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contributions to the
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newsletter is
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Send articles and
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the newsletter to:
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Submissions may be
edited or shortened at the
discretion of the editor.

On the Border with Christine Eber

10 July 2018

Tonight I'm volunteering in the donated clothing room at Peace Lutheran Church in Las Cruces, New Mexico, helping mothers from Central America find clothes to



*This photo of Margarita putting on a belt over her skirt appears in **Our Clothing/K'utik/Nuestra Ropa**, a book in English, Tsotsil, and Spanish produced by weavers in Tsobol Antsetik of San Pedro Chenalhó, Chiapas. The book is available for purchase at <http://weaving-for-justice.org/>*

replace the clothing they crossed the border in. I immediately realize that the women's ankle monitors present a problem. My friend Mary and I try to help them find pants that are loose at the ankle, but the women want to wear clothes that make them feel attractive, not stretched-out sweat pants that no one wants anymore. So, Mary takes scissors to the seam of a pair of jeans a woman has chosen and we hope she can get it over her leg after she takes a shower.

I'm grateful for this chance to help these mothers recover a small part of their humanity that was stripped from them in detention and to remember how important clothing is to identity.

While helping the women, I am reminded of a Triqui grandmother who fled paramilitary violence in Oaxaca several years ago. She was placed in a jail in El Paso where she was forced to wear a blue jumpsuit (blue indicates low security risk, yellow medium, and red high). In the following weeks, she became increasingly stressed without the wide belt that she was accustomed to wearing to hold up her traditional skirt. But the guards wouldn't let her wear her belt over her jumpsuit. They probably thought she might try to hang herself with it.

Living for a year in 1987 in Margarita's home in a Maya community in Chiapas, I followed Margarita's example and slept in my huipil and skirt and only loosened my wide cummerbund a little. I don't think that Margarita ever loosened her belt at night. It had become a part of her body's armature, giving her a sense of security and comfort.

Now I only wear loose clothing, but that year of learning about dress and identity in Chiapas helps me understand the Triqui woman and the young mothers from Central America.

11 July 2018

This morning after the women and their children have eaten their first good breakfast in who knows how long, Mary and I go through the tubs of mostly large, unfashionable blouses and start a special tub of the smallest and prettiest blouses.

Later this month when the next group of refugee mothers arrive at Peace Lutheran we will go to that tub to find blouses that make them feel attractive on the buses and airplanes that will carry them to their host families.

We wish them Godspeed on this next step toward a better life for themselves and their children.

Christine Eber

In response to the crisis on the border, members of the Weaving for Justice steering committee are doing what they can. Crystal is helping lawyers reunite parents and children separated at the border. Christine, Mary, and Sarah, of our steering committee, are volunteering with refugee hospitality at Peace Lutheran Church in Las Cruces. To donate to this effort at Peace Lutheran Church go to [Amazon.com](https://amazon.com) and find Wish List for Border Servant Corps. To donate to Annunciation House, one of the four NGOs in the U.S. currently receiving reunited parents and children and then sending them to area shelters in El Paso and Las Cruces, including Peace Lutheran, please go to this link: <https://annunciationhouse.org/financial-donations/> Your donation to Annunciation House can also be sent in the form of a check made out to Annunciation House and sent to: Annunciation House, 815 Myrtle Avenue, El Paso, TX 79901.



From WARP's President

Susan Weltman

While I am still glowing with pleasure thinking of our Annual Meeting in Decorah, I feel I must begin this letter with an expression of my grief and dismay at the



detentions and forced removal of children from their parents at our Southern border. WARP mem-

bers work closely with many citizens of Latin America, and we know the efforts people make to remain at home, with their families and deeply ingrained cultures. People leave their homelands and families only out of desperation and despair. At our meeting we heard an account of the effects of a 2008 raid on the meat packing plant near Decorah, about the adults arrested, many of them deported or jailed, and its effect on the economy and lives of those living in this one small town.

The times in which we are living give ever greater urgency to the work done by members of WARP and their supporters. We had a fabulous meeting; the speakers were outstanding and we celebrated the 25th Anniversary of WARP. We had an amazing silent auction and Marketplace – and we had the opportunity to greet old



WARP Has A New Administrative Coordinator

Sadly, Rita Chapman, who has been WARP's Administrative Coordinator since 2015, has decided to explore other adventures. After an extensive search, the Board is pleased to announce that Kelsey Wiskirchen is the new Administrator. Kelsey has been a WARP member since she was selected as an Alice Brown Scholar in 2010 and has been active in the organization since. Read more about Kelsey on page 5. Rita and Kelsey will be working toward a September transition. Thanks, Rita, for all you've done for WARP! And welcome Kelsey!

friends and meet new ones. For the first time, in addition to our two Scholarship Students we had three Assistants who received some support for helping at the meeting. The attendance at the meeting was a reminder that our members live all over the country; members who sometimes have difficulty getting to meetings on the East or West Coast were able to drive from all throughout the Midwest. And some of us, like me, learned how beautiful northeast Iowa is!

We are actively planning our 2019 Meeting in Washington, DC with the theme of "Empowerment of Women is a Path to Peace." We have a great Planning Committee and almost too many wonderful ideas. We will be having a day trip to a museum; while the Textile Museum might seem like the logical choice, we are exploring what will be on exhibit at other DC museums. We are also considering an optional Sunday afternoon trip for those who plan to spend another day in town. And we're planning lots of time to hang out and socialize; as the evaluations of the 2018 meeting confirmed, that is really important to us all!

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Weave A Real Peace Membership Information

www.weavearealpeace.org

2017 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
5753 Hwy 85 North #3044
Crestview, FL 32536

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



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Term expires 2019

Rita Chapman
Administrative Coordinator
info@weavearealpeace.org

From the WARP Office

Rita Chapman



It has been an honor and a pleasure to work with you over the last three years! It's time for me to expand my consulting work with non-profit organizations. I have much to offer and I hope that you will contact me if your group needs assistance with strategic and financial planning, grant writing, membership growth, member engagement, and volunteer leadership development.

The time has flown, surely it's only a few months since I sat in Cindy Lair's dining room in Boulder to talk about the WARP administrative coordinator position? I was already a member for several years, I didn't hesitate to apply. Cindy taught me much, as has Philis Alvic, Linda Temple, Deborah Chandler, Judy Newland, Karen Searle, Teena Jennings, Kelsey Wiskirchen, and Katie Simmons – and so many others! I've

so enjoyed getting to know such giving, talented people. I made many positive changes to the way WARP operates, by streamlining some processes, and simplifying others. And I got to travel to Mexico for my first time!

I have such respect for WARP members, and appreciate that you joined because you are optimistic about making positive change in our world. Many of you work with allied groups, even better, as it spreads our knowledge even further. That's what we do - we network, share information, educate, advocate, and make people aware not only of what's happening in the world – but about what else is possible.

WARP's new mailing address will be: Weave a Real Peace, 5753 Hwy 85 North #3044, Crestview, FL 32536. The email address will remain: info@weavearealpeace.org.

Take care, and let me know how you are at rmcatma@gmail.com!



The Word from Thrums Books

Karen Brock

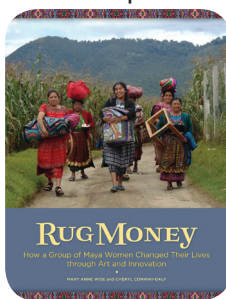
Those of you who attended the annual meeting in Decorah, IA, got a sneak peek at our two new fall books: *Spider Woman's Children: Navajo Weavers Today* by Lynda Teller Pete and Barbara Teller Ornelas and *Rug Money: How a Group of Maya Women Changed Their Lives through Art and Innovation*, by WARP member Mary Anne Wise and Cheryl Conway.

Rug Money details the creation and the triumph of Multicolores, a rug-hooking artist cooperative in Guatemala. Through a compelling narrative, the authors describe how they built a business framework from within the local culture and created successful teaching strategies that encouraged both artistic advancement as well as personal growth—all while establishing and maintaining their enterprise as a force in the global marketplace. Poignant individual profiles of several of the Maya artists and

what participation in the project has meant to them bring the story from economics to heart. Joe Coca's award-winning photography captures the spirit of the Maya women, their art, and their commitment to the organization and to one another.

Spider Woman's Children: Navajo Weavers Today by Lynda Teller Pete and Barbara Teller Ornelas offers an intimate view into the life of today's Navajo weavers that will inspire and surprise. Twenty profiles representing weavers from ages sixteen to eighty-eight illustrate the beautiful and complex world of contemporary Navajo life, art, and family. The authors are fifth-generation Navajo weavers themselves and they tell each weaver's story with an authentic voice, in-depth perspective, and a treasured kinship. They deftly explore a world shaped by history and rich cultural traditions.

Visit Thrums Books at <https://thrums-books.com/>



Meet WARP's New Administrative Coordinator!

Gloria often spends weeks putting together the Member Profile columns, working long distance. This column was submitted prior to Kelsey's application for and hire as the new Administrative Coordinator, which is quite serendipitous for us all!

Member Profile: Kelsey Wiskirchen

Gloria Miller

"In my first year of graduate school at Arizona State, the 2010 WARP conference was in Arizona when I was awarded the Alice Brown Memorial Scholarship to attend. At that time, I was becoming aware of the context that my textile work fit into - I was interested in the community aspects of people (often women) working together to create textiles, and the depth and impact of this in communities worldwide. Attending the WARP meeting opened up a whole world of information and relationships which shaped the direction of my graduate studies and reconnecting each year at the annual meeting has become incredibly important to me."

Kelsey's introduction to fiber arts came when she was five or six and her grandmother taught her to embroider by drawing



flowers, then K e l s e y stitched over the lines. She has been embroidering ever since and continues to

expand her interest and skills in the fiber arts. She earned a BFA from Truman State University and an MFA from Arizona State. She easily immersed herself in weaving, sewing, and surface design as well as in the textile traditions of different cultures.

Along with developing her artistic skills, she continues to deepen her understanding of the cultural and community connections. "We spend our entire lives surrounded by cloth, but I think the significance of textiles and the processes that are used to create them are often

overlooked." She has had opportunities to work in many cultures and has taught all age groups about techniques as well as the history and cultural traditions that surround the making and use of cloth. She brings a deep belief in the sense of connection and ease of conversation that comes with working side by side that has major implications for society as a whole by carrying along the stories and traditions while embracing innovation. "I believe that textiles can be a vehicle for empowering communities, and working for positive change in our society."

Today Kelsey runs a studio in St. Louis where she offers textile workshops for art educators. She plans projects (weaving, sewing, batik, indigo dyeing, etc.) that can be adapted for various age levels, and provides the teachers with lesson plans so that they can easily integrate textiles into their school curriculum. She also teaches for St. Louis ArtWorks, an apprenticeship program for at-risk youth that teaches job and life skills. See her post: <http://weavearealpeace.org/warp/spotlight-st-louis-artworks>

Kelsey's story might spark WARP members to keep in mind the importance of our student scholarships and encourage us to be alert for recipients whose lives might potentially change the way cloth and textile artists around the world are viewed and honored.

Kelsey enjoys connecting with WARP members at violatextiles@gmail.com

Do visit her studio website: www.violatextiles.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.

Connect to the WARP Community!

-  @weavearealpeace_
-  Weave A Real Peace
-  @WeaveARealPeace
-  Weave A Real Peace (Google Groups)
-  weavearealpeace.com/blog
-  Weave A Real Peace

Post Your WARP Experiences

- Social and textile work of members/yourself
- Events from WARP meetings
- WARP's history and long-time members
- New members you've met
- Events relative to WARP's members and mission
- Local and global textile initiatives

(Tag posts with @weavearealpeace_ and #weavearealpeace for reposting!)

Be a Social Media Volunteer

Interested in writing a guest post for our blog? Contact Judy Newland judy.newland@gmail.com

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

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



Scholarship Students Reflect on WARP Meeting

Hellen Maria Ascoli

A couple months ago a friend, and fellow Madison Weaver's Guild member, Char Thompson, sent me an email to apply for the Alice Brown Memorial Scholarship to attend this year's WARP meeting in Decorah, IA. Having recently moved to Madison, WI from Guatemala this email and the following scholarship couldn't have been better timed!

In 2012 I received my M.F.A. from the School of the Art Institute of Chicago, and decided to return to Guatemala, my home country, wanting to bring together my interests in Contemporary Art / Education / Craft. For five years I balanced my work as Director of Education at Ixchel Museum of Indigenous Dress while also teaching art through diverse disciplines at Francisco Marroquín University and at Fundación Paiz (a private cultural foundation in Guatemala that offers classes in visual and performing arts and hosts the Paiz Biennial) and continuing my art practice that centered on the back-strap loom.

However in 2017, it was time to leave Guatemala again. My husband and I moved to Madison last summer and I was anxious to find a community that searched for and understood the richness of a life that is rooted in a place, community, or tradition.

Since my experience in Decorah, I feel as I have started to find a place again, as I

have connected with several WARP members and regained enthusiasm to start on a new "weave".

Md Rashaduzzaman

University of Nebraska-Lincoln

I am honored to be one of the recipients of the Alice Brown Memorial Scholarship to attend the WARP Annual Meeting in Decorah, IA. This scholarship helped me in attending the meeting and making valuable connections with textile enthusiasts. Thanks to your generous support. I really enjoyed every single moment at the WARP meeting. The presentations and discussions on sustainable culture were extremely helpful in gaining new information and sharing knowledge. It was inspiring how WARP members are working so dedicatedly with peoples, especially women, in different countries and how they are transforming their lives as well as the society for good. Thanks for the opportunity to share my work. The visit to Vesterheim, the Norwegian-American Museum, and Seed Savers International was a great experience and way of learning. Definitely, the international marketplace and live auction will be unforgettable. Again, thanks for all your support. I will be eagerly waiting to attend the 2019 Annual Meeting.

New Members

Hellen Ascoli
Madison, WI

Barbara Berg
Decorah, IA

Betsy Bruce
Oberlin, OH

Nancy Ellison
Zumbrota, MN

Mary Hark
Saint Paul, MN

LaDonna Jonsen
Decorah, IA

Karin Knudsen
Minneapolis, MN

Maximilian (Max) Koenig
London, UK

Brecia Kralovic-Logan
San Diego, CA

Judy Kay Lindholm
Little Rock, AR

Christine LoFaso
Chicago, IL

Barbara Neebel Meier
Decorah, IA

Norma Schafer
Durham, NC

Judy Shuros
Dorchester, IA

Lara Smirek
Berlin, Germany

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Newsletter Copy Deadlines

V25N4 - Winter 2018 – October 19

V26N1 - Spring 2019 - February 1

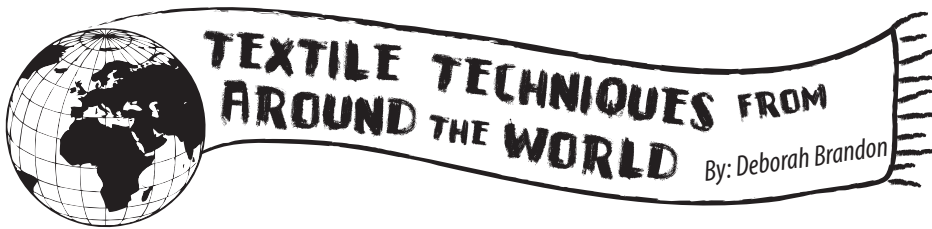
V26N2 - Summer 2019 - April 19

V26N3 - Fall 2019 - July 26

V26N4 - Winter 2019 - October 11

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





Italy - Jacquard Looms

I paused outside the door of the church of San Francesco delle Dome in Perugia, the capital of Umbria, Italy. I knocked hesitantly, the sign hadn't been clear and the stone building was imposing. Was this indeed the Laboratorio Guiditta Brozzetti?

A diminutive woman with close cropped gray hair and deep red lipstick answered, greeting me in fluent English though heavily accented—Marta Cucchia.

I had no idea what her role was in this handweaving school/museum. Curator? Teacher? Manager? Director?

I quickly learnt that she played all those roles and more. Marta is a lovely woman, a doer, a visionary, vested in her life's work (photo at lower right). She's been reproducing medieval weaving techniques, replicating textiles depicted in paintings centuries old. Her pieces, most with images of mythical creatures such as griffins and dragons, are stunning.

In addition, hoping to pass on her knowledge to future generations, she teaches workshops and offers paid apprenticeships.

She gesticulated with her hands, "Otherwise, all this will die out. We mustn't let that happen."

Marta's great grandmother, Giuditta Brozzetti, started the enterprise during World War I, with the purpose of preserving the traditional Umbrian textiles. She supplemented the income of weavers in the poverty stricken Umbrian countryside, by selling their wares in the city.

In 1921, she opened a handweaving workshop, where she provided apprenticeships to women who wished to learn the trade. They learned to weave on four harness looms to reproduce the traditional Perugian fabrics, which until then were a cottage industry. (These fabrics are basically combinations of a variety of twill patterns.) In order to revive the production of the more complex patterns of the beautiful damasks of the past, she transformed four harness looms into Jacquard looms.

Harness looms are limited to repeats of the same pattern. Until 1800, the only way to create more complex patterns was to pick up each thread by hand. In 1801, Joseph Jacquard automated the process.

Nowadays, Marta does the work that used to be the job of several skilled artisans. She designs the patterns, often reproduced from old paintings, which she then copies onto graph paper. Next she translates the pattern on the graph paper onto punch cards, by hand.

She then laces the cards together in a continuous belt which will feed them into the loom. The cards advance every time the weaver steps on the (single) treadle. (The punch cards I used in college, in the early 1980s, to encode computer programs, evolved from Jacquard's cards.) The holes in the card control which threads are raised whenever the weaver opens the shed. Each row of holes corresponds to a pattern row and subsequently a woven row.

Marta, as her mother and grandmother before her, continues Giuditta Brozzetti's Atelier Museum and more. See their website at <http://www.brozzetti.com/>

So dedicated to her work, she continues, despite still suffering from a hernia from lifting 200 lbs worth of metal heddles with every row she weaves.

I came away with two fabulous pieces she'd woven and a broad smile on my face. It was a day to remember.

Resources:

- Cucchia Mart, Laboratorio Guiditta Brozzetti, manager, weaver, curator—private communication.
- Albers Anni, *On Weaving*, Dover Publications inc., 1993.
- Baldelli Bombelli Clara A., *Arte Tessile Cultura Etradizione Umbra*, Laboratorio

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

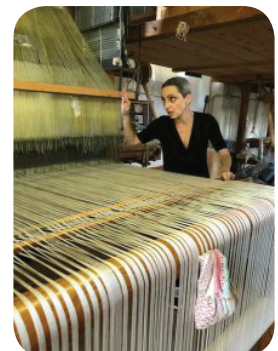
Thanks to WARP Donors!

Betsy Bruce
Deborah Chandler
Hedy Hollyfield
Louise Meyer
Susan Weltman

More new Members

Judy van der Linden
Decorah, IA

Joanne Wilkins
Oswego, IL



Marta



Lions depicted in the Medieval style



Special Section: 2018 Annual Update



WARP Annual Update - 2017 - 2018

Judi Jetson

Membership

293 people are now active members of WARP, with twenty-two joining to attend the meeting. At this same time last year, we had 290 active members. On social media, we have 1,720 Facebook followers, up 7.5% from last year. On Instagram, we have 140 followers, a number we hope to grow in the coming year.

Annual Meeting

Karen Searle and Sara Lamb co-chaired this year's Annual Meeting in Decorah, IA. Sixty-nine people attended and heard from four speakers working with international textile projects: Dianne Nesselhuf of Sharing the Dream Guatemala, Elisa Renne of Queen Amina Embroidery, Mary Hark's Ghana Paper Project and Mary Ann Wise of Cultural Cloth. Talks and tours were given of the Vesterheim Museum and Seed Savers International. Scholarship recipients discussed their research and goals, a report was given about the recent Tinkuy, and Thrums Books hosted a reception and presentation by Susan Davis on her new book about Moroccan weavers.

The live auction raised \$2,120, and the silent auction raised \$2,897. WARP's International Marketplace returned this year with thirteen vendors: Cultural Cloth, Sharing the Dream, Queen Amina Embroidery, Kumasi Paper, PAZA, Azure Blue Textiles, Mujeres Aliadas, Cloth Roads, Thrums Books, Hillcreek Fiber Studio, Hedy Hollyfield and Marilyn Anderson. Vendors contributed \$720, making total funds raised at the annual meeting \$5,738.

WARP's Strategic Plan

Judi Jetson reported on the Strategic Plan. Three committees were created in 2017 to Evaluate Structure, Foster Public Conversation, and Advance Leadership. New board positions have now been created to oversee implementation of these plans and are open to WARP members who would like to join. We also created a Membership Committee to reflect the Board's focus on building membership and membership benefits - Janice Knausenberger to chair. A Marketing Committee was created, Judi Jetson to chair and Carrie Miller to co-chair, to oversee outreach to other organizations and our public communication via the website, social media, and printed materials. Carrie Miller will work on outreach to colleges and universities with textile programs, with emphasis on scholarships to attend the annual meeting in Washington, DC. A third new position will be Development Chair, which will be shared by Judi and Carrie in the coming year; its focus is to oversee Giving Tuesday, an online donation day directed at non-profits, and to identify other fundraising opportunities. This past year

WARP received over \$2800 in pledges and donations on Giving Tuesday, which was directed toward the scholarship program.

Scholarships & Assistantships

Kelsey Wiskirchen chaired the Alice Brown Memorial Scholarship committee again this year, which included two members at large, and selected this year's scholarship winners. They were:

- Hellen Maria Ascoli, a Guatemalan artist and weaver currently living in Madison, WI. From 2014-2017, Hellen was the Director of Education at the Ixchel Museum of Indigenous Dress, where she developed an educational outreach program called "The Story of a Thread."
- Md Rashaduzzaman, currently a PhD student in the Department of Textiles, Merchandising & Fashion Design at the University of Nebraska-Lincoln. Md received his Bachelors and Masters degrees in Textile Engineering from Bangladesh University. His research addresses the best eco-friendly and cost-effective methods for treating waste from textile factories.

Three Assistantships, funded by the Gloria Davis Textile Fund, were awarded to:

- Nicole Giacomantonio, a textile artist and former Alice Brown Scholarship recipient from Halifax, NS, Canada. She holds an interdisciplinary degree in textiles and art history from Nova Scotia College of Art and Design and is planning to begin graduate school in the fall. Her assistantship is to help build WARP's presence on Instagram.
- Karin Knudsen, a textile artist, textile traveler, and Guild Coordinator for the Weavers Guild of Minnesota. She holds a Master's degree in Anthropology. Karin's assistantship is to help organize WARP's photo archives.
- Kelsey Wiskirchen, a former WARP Board member, textile artist, and teacher, Kelsey's assistantship was to help with the logistics and management of the annual conference.

Newsletter

Linda Temple provided another great year of newsletters.

Book

Deb Brandon's book featuring articles from the WARP newsletter - *Birth and Rebirth: Textile Techniques from Around the World* is being published this fall by Schiffer Press. In return for financial support for this work, WARP will receive copies of the book to be used as gifts and auction items.

Administration

We appreciate the efforts of Rita Chapman, who managed logistical support for our annual meeting, made sure our bills were paid and books were kept, and kept our website up-to-date.

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Special Section: 2018 Annual Update



Minutes - WARP Annual Business Meeting
Decorah IA - June 10, 2018

Meeting called to order by President Susan Weltman, at 9:10 a.m.

Present included: Philis Alvic, Marilyn Anderson, Sara Borchert, Krista Botsford, Carol Leigh Brack-Kaiser, Deborah Chandler, Heidi Clow, Susan Davis, Virginia Davis, Dorinda Dutcher, Nicole Giacomantonio, Brad Gilchrist, Mary Glock, Lucy Hansen, Bonna Harwood, Hedy Hollyfield, Catherine Jacobus, Teena Jennings, Judi Jetson, Janice Knausenberger, Karin Knudsen, Sara Lamb, Mariana Mace, Kathryn McHenry, Judy Newland, Athena Pallis, Denise Perry, Lynn Persson, Elisha Renne, Karen Searle, Kathryn Simmons, Karen Sprenger, Linda Temple, Hope Thomas, Kelsey Wiskirchen.

- Sara requested roll call sheet be passed around, and name checked if present.
- Linda Temple reported on the Silent and Live Auction totals from the weekend: Silent \$2000, Live \$3000 (estimates, exact amounts to be determined by Rita once all the accounting is in).
- Philis presented the financial report, explained categories. There were no questions. Sara made a motion to accept, Judi Jetson seconded, motion passed.
- Susan presented the minutes from the previous annual meeting: Judi made a motion to accept, Sara seconded, motion passed
- Susan presented Karen Searle and Judy Newland, two longtime board members who are leaving, with thanks for their service, and gifts: baskets made by WARP member and former board member Jackie Abrams
- Judi Jetson presented a report on the Strategic Plan. New positions are open on committees: the networking committee, working with other organizations making similar efforts with regard to fair trade and women's cooperatives, and creating a

membership committee. Janice to chair. Marketing: request a chair, oversee outreach to other organizations. Carrie Miller will work on outreach to colleges and Universities with textile programs, to inform them of the scholarship program. Under the Marketing program, Judi reported on Giving Tuesday, held in November after Black Friday and Online Monday, online donation day directed at non-profits. This past year WARP received over \$2800 in pledges and donations on Giving Tuesday, which was directed toward the scholarship program.

- Judy Newland requested volunteer expertise to help with online sales.
- Judi Jetson requested volunteers to help with financial review of our books, not a formal audit, and to let Philis know if anyone can help.
- Project for the upcoming year is to review the Artisan Resource Guide, update entries, and determine effectiveness.
- 2019 Annual Meeting will be in Washington DC, June 20 through the 23rd.
- Call for proposals for 2020 location and assistance.
- Susan introduced the two newest Board members: Janice Knausenberger, who stepped into Devik's vacated seat, and Carrie Miller, who stepped into the seat vacated by Barbara Scott. Dorinda Dutcher and Mariana Mace were presented as new member candidates to replace outgoing Karen Searle and Judy Newland. Philis made a motion to accept the slate of candidates, Linda Temple seconded, motion carried.
- Susan announced plan for 2019 meeting; to be held at the Georgetown Conference Center. Hedy Hollyfield suggested we connect with Dumbarton Oaks, a private museum with a collection of Pre-Columbian textiles. Karen Searle agreed to contact the curator at the Textile Museum. (note: Hope, Nicole, Elisha, and Karen noted as volunteers to help with program).
- Judy Newland requested help with the blog for the website.
- Meeting adjourned at 10 a.m.



2017-2018 Update

continued from page 8

Board Members

Susan Weltman, Judi Jetson, and Deb Brandon formed the Nominating Committee for 2017, recruiting three members – Dorinda Dutcher, who stepped into the seat vacated by Barbara Scott, Mariana Mace, and Carrie Miller. They were elected unanimously. Janice Knausenberger was also introduced; she has filled the seat vacated by Devik Wyman.

Retiring Board members Judy Newland and Karen Searle were thanked for their six years on the Board.

Annual Meeting 2019 – Washington, DC

Susan Weltman agreed to chair the planning committee for the 2019 annual meeting and will be assisted by Dorinda Dutcher, Janice Knausenberger, and Cathy Stevulak. The meeting will be held June 20-23, 2019 at the Georgetown Inn and Conference Center.



A Leap of Faith: First Time at WARP's Annual Meeting

Denise Perry

My file folder on WARP includes several articles from the early 1990's written by Deborah Chandler (*Handwoven* May/June 1993; *Shuttle, Spindle & Dye* Winter 1992/93) and Linda Temple (*Shuttle, Spindle & Dye* Summer 1993). In 2009, I presented WARP's slide show to the Duluth Fiber Handcrafters Guild. Apparently, I wasn't much of a salesperson because I believe I'm the only one from my guild to join WARP. That was in 2014. Since then I have paid my annual dues, read and collected all of the WARP newsletters, and pondered the mission and values of this organization. How nice that they fit my values, interests, and networks. However, a myriad of activities and excuses prevented me from attending the annual meetings.

Things changed dramatically for me this year. The meeting was much closer to home. As a first-time attendee I was absolutely blown away by this four day event. I discovered WARP members are a warm, enthusiastic,

and vibrant group. Their strong commitment to the organization's mission was portrayed through personal stories about their unique experiences with global textile communities. They absolutely love to share their knowledge and interests, inspiring others to join in their work. I learned so much over the weekend. The insider's view of the Vesterheim Norwegian-American Museum and Seed Savers Exchange were like icing on the cake. I returned home just bursting with tales to tell my friends and actions to be taken. I plan to reread the newsletters putting together text and faces with these new-found friends and, more importantly, to attend next year's WARP meeting in Washington, D.C. I've already convinced a friend to go with me! Attending the next Tinkuy in Cusco, Peru is high on my priority list. No dates have been set yet but will be available on the website:

<http://tinkuy2017.textilescusco.org/>

Denise can be reached at dud622@gmail.com



How Businesses Are Fighting Child Labor and Climate Change Through Fair Trade

Rachel Spence

"We live in a globally connected world where every action affects others." - Nasreen Sheikh

Nasreen Sheikh is the founder of the fair trade business, Local Women's Handicrafts, that works to empower and educate marginalized women in Kathmandu, Nepal - the same city in which she was a child laborer. Nasreen was a keynote speaker at this year's Fair Trade Federation (FTF) Conference & Expo along with Bená Burda of Maggie's Organics and Maureen Dunn Fetscher of Mata Traders. The 2018 FTF Conference and Expo took place March 27-29 In Westminster, CO with approximately 250 attendees and speakers from 160+ fair trade wholesalers, retailers, and organizations from across the U.S. and Canada.

On the second day of the conference, Bená Burda inspired attendees with her reflections on the shared values of fair trade and the organic industry. She reminded us of the impact of combining forces with other movements to achieve our goals and the power of

partnerships with "like-hearted" businesses to address safe working conditions and climate change. Bená and Nasreen's addresses touched on a number of the key principles of fair trade, including cultivating environmental stewardship and supporting safe and empowering working conditions.

Fair trade creates social and economic opportunities through trading partnerships, placing the interests of producers and their communities as the primary concern of their enterprise. Fair trade businesses also encourage environmentally sustainable practices throughout the entire trading chain, seeking to offer current generations the ability to meet their needs without compromising the ability of future generations to meet their own needs.

FTF businesses fully commit to following all of the Fair Trade Federation principles throughout their work. We encourage you to learn more by joining us at the next conference and expo in Austin, TX from March 26-28.

Rachel can be reached at rs@fairtradefederation.org
Visit the FTF website at <http://www.fairtradefederation.org/>

Travel Opportunities

Textile Journey: Coast & Isthmus of Oaxaca, November 16-24, 2018

We'll meet with the backstrap weaving Amuzgo women of Xochistlahuaca, Guerrero and with weavers in San Juan Colorado who spin and weave with native brown coyuchi cotton. We will travel by boat with the Mixteco dyers to witness how these dyers continue to use the sea mollusk, caracol purpura (common name) to dye skeins of cotton threads purple. Note: This trip continues to the Chiapas Highlands, and can be done in either segment, or both!

Expoartesanas Colombia! Bogota and Cartagena, December 4-11, 2018

This travel program is designed around the singular Expoartesanas Colombia, the largest and most important gathering and showcase of Colombia's artisans and their art. The Expoartesanas handcraft fair, held in Bogota is entering its 28th year and features the finest in Colombia's diverse traditional and contemporary craft from the entire country. From Bogota, the tour moves to Cartagena on the Caribbean coast.

For more information about these tours, contact Stephanie Schneiderman at info@tiastephanietours.com
734/730-3729



Indigo-Adire Skills and Traditions

Continued from page 1

Steeped in Nigerian Culture

Indigo grows everywhere in Nigeria. It is called *elu* in Yoruba culture and the scientific name is *Lonchocarpus cyanescens*. Nigerian indigo fabric is very dark because of the plant. It is used fresh when in season, but also made into indigo balls, which are rolled in wood ash and dried. Indigo is considered both powerful and spiritual and is just as important as a medicine as it is a dye. It is added to red beans, rubbed into the floor, and used to cure much sickness. The



Detail of cassava paste application

medicine man uses the indigo after it is used for dyeing. It is sometimes burned in a house to clean the air and remove bad spirits. For 2000 years indigo has been a part of Nigerian culture. The Nigerian indigo goddess *iYamopo atiba* is described as "undescribable" and was the first woman to identify indigo. She is celebrated during the Osun festival the last weekend of August. Working with indigo brings out songs and stories surrounding *iYamopo atiba*.

Technique: the straw, the knife, and the feather

Patterns identify the group you belong to in Nigeria and there are multiple ways to achieve these patterns. Most designs are 5-7 generations old.

We made cassava paste to use for two adire techniques. Ground cassava powder is mixed with alum, copper, water and lime and cooked for 45 minutes. This paste is then applied to fabric using stencils, which is called *adire ompantani*.

Our next technique required painting the paste with a broom straw, knife, or chicken feather to create hand painted designs called *adire eleko*. Most of us found

these tools a bit challenging, but often the room filled with silence as we worked. The fabric creations dried overnight, then were immersed for a short time in the indigo bath and laid out to dry. The pieces were soaked again so that the cassava paste could be removed by scraping, which can happen even in rain and snowy weather!

Tie-dye techniques are called *adire oniko* and this work is considered a healing technique. We wrapped up our last day by creating folded and wrapped tie-dye pieces and once more dipped them into indigo. All pieces were dried and packed up to travel home.

Sharing our stories

Sharing the textile stories of our lives is why most of us do what we do. Gasali's story stretches across continents and cultures and now surrounds us in CO – we are now part of the story. So where do we go from here? We can heed Gasali's motto and "share the knowledge". And what about

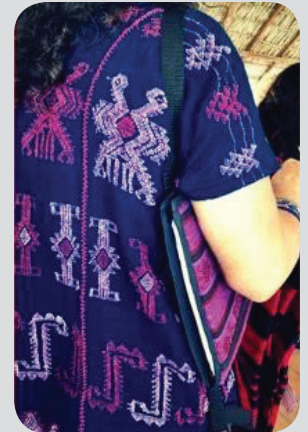


Gasali gestures while telling a story, perhaps about being a king!

the man who could be king? In Gasali's village, Ofaiedo (meaning little village), three families rotate the responsibility of caring for the community through kingship. If Gasali returned to Nigeria he could someday serve in this role. And so our friend may one day lead his village into a brave new future, sharing his message of love and the spirit of indigo with the world.

Travel Opportunities

Especially for WARP members: A Study Tour on the Oaxaca Coast
January 11-21, 2019



Norma Schafer writes: "I had the pleasure of meeting many of you at the 2017 WARP Annual Meeting in Oaxaca, Mexico, which I helped coordinate. Through my organization, Oaxaca Cultural Navigator, I organize immersion textile study tours here during the winter months. I am offering a special 10% discount to WARP members with an added 5% donation to WARP for each person who registers for our Oaxaca Coast Textile Study Tour using the Code WARP15."

More information at <http://oaxacaculture.com/2018/02/2019-oaxaca-costa-chica-study-tour-textile-explorers/>

Questions and to register: norma.schafer@icloud.com
Oaxaca Cultural Navigator LLC,
<http://oaxacaculture.com>





Weave a Real Peace
5753 Hwy 85 North #3044
Crestview, FL 32536

Meet WARP's New Administrative Coordinator (p. 5)

Happy Birthday to WARP - The 2018 Annual Meeting



Clockwise, from top left: Marilyn Anderson, giving an update on the Pro Arte Maya Project; Diane Nesselhuf, speaking about Sharing the Dream Guatemala; Krista Botsford, representing Mujeres Aliadas in the Marketplace; Judy Newland and Mary Ann Wise at the Cultural Cloth booth in the Marketplace; Luna Borchert-Oakley and Zargan Zaman, the youngest participants; Hope Thomas recalling WARP's early years; WARP's 25th Birthday cake; Katie Simmons, enjoying the Live Auction. Photos by Janice Knausenberger.

