

WARP



WEAVE A REAL PEACE

Volume 21, Number 2 - Summer 2014

WARP's 2014 Annual Meeting: Creating a Connected Textile Community

Excerpted from WARP's Blog, text & photos by Liz Gipson

A textile is the work of many hands. One pair grows or gathers the raw materials. One pair turns that raw material into a usable thread, yarn, reed, or bead. Another pair transforms these materials into cloth, jewelry, or vessel. The textile is then carried to market where it will be received and treasured by another pair of hands.



Deb Brandon, Jackie Abrams,
Edwina Bringle, Cindy Lair

An understanding of this work and its meaning to grassroots economies around the world is why WARP exists—to create a more connected textile community. Once a year, WARP members and their guests get together in person to swap stories, celebrate successes, evaluate failures, and make meaningful connections. Forty-two members from 17 states and five countries (Bolivia, Guatemala, Mexico, Peru, and the US) met from May 9 – 11, at the Pallottine Renewal Center in Florissant, MO, just outside of St. Louis. On Friday, members

traveled to the impressive St. Louis Art Museum for a gallery talk with textile curator



Katie Simmons, Carol Leigh
Brack-Kaiser, Tina Jennings

Zoe Perkins about the new Navajo textiles exhibit.

The meeting officially opened on Friday evening with introductions. Since members are together for such a short time, these brief introductions facilitate networking.

Saturday's programs were open to the public. Linda Ligon, founder of Interweave Press, and Joe Coca, photographer, gave a behind the scenes
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Saturnino Oncebay and
Vilma Oncebay at the
cochineal 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.

Preservation of Traditional Saudi Arabian Dresses

Jane McHan

Soad Al-Dabbagh is a creative, artistic Saudi woman who has spent much of her life researching and preserving traditional Saudi dresses, veils, and shawls. I first met her in the middle 1980s at Riyadh when I was attending various embassy receptions and dinners. I was drawn to her immediately because she was the only woman wearing stunningly beautiful traditional Saudi Arabian dresses. Her interest in traditional clothing began when she was young and visited the ancestral home of her father's family in Taif, Saudi Arabia. Taif is known for the abundance of roses, the production of rose water, and colorful traditional dresses.

Over the years, Soad has traveled to all of the regions of Saudi Arabia to research and collect traditional dresses with the idea of preserving the designs as well as making them available to the women of the Kingdom. In 1987 when she was nine months pregnant, she held her first exhibition in the Kingdom, and the business has grown by leaps and bounds. The name of her business is Lamsa, meaning "touch" in English. Currently she has stores in Riyadh, Jeddah, and Al Khobar.

She has dresses that are handmade, and she has machine-made copies of many of the dresses. At one time, she had the museum store at the National Museum. She also sells handmade jewelry from various regions of the Kingdom.

In the mid '80s, it was rare for me to see

Saudi women wearing the traditional dresses. Now one sees them wearing them with pride year around, instead of just for National Day events and during Ramadan.

In summary, Soad Al Dabbagh has, over a number of decades, compiled a large number of traditional dresses from all regions of Saudi Arabia, helped to raise awareness of the beauty of these designs, and pre-

served important parts of the culture for future generations.

The Lamsa website is <http://lamsa.co>

Jane McHan has a doctorate in experimental social psychology and an abiding interest in the Middle East, including Middle East textiles. She has held academic appointments as director of Middle East Education Centers at the University of Maryland University College, an assistant professor at the Am U of Beirut, and assistant professor at King Saud U at Riyadh. She currently lives in Concord, MA.



Dresses from the Taif mountain area of Saudi Arabia. Photo by Jane McHan.



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The deadline for
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Fall issue of the WARP
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August 15, 2014
Send articles and
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the newsletter to:

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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.

Newsletter Format

As you'll read in the Minutes of the Annual Meeting (page 10), we are working to give a consistent look to all of the organization's materials. You will notice some formatting changes in this and the next couple of issues as I work with Karen Searle to achieve "the look." *Linda Temple, ed.*

Social Media - Katie Simmons maintains a WARP presence on ravelry.com, the knitting networking site; on Weavevolution, <http://www.weavevolution.com>; and on Facebook. Please send her items to post at ktd26@hotmail.com

Artisan Textile Resource Guide to Handmade Textiles

By September the first WARP Resource Guide will be published. It will be available both on the WARP website and can be downloaded as a pdf file. The guide was conceived primarily to promote products by our international members, but is being expanded to include services such as tours, consulting, design assistance, and repair and restoration. The guide is being designed by a professional graphic designer and will include a brief description of each company or service, their contact information and three images.

WARP members will be notified when the Guide is completed.

Every WARP member is encouraged to use the Resource Guide to purchase items—either retail or wholesale—or avail themselves of the services offered. This new membership service will be successful if we all help to publicize the Resource Guide among our friends and share links on social media.

Resource Guide Committee – Jackie Abrams, Philis Alvic, Mary Joan Ferrara-Marsland, and Marilyn Murphy with help from Judy Allen and Liz Gipson.

Recycled Huipiles?

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much as Q40 (\$5) for an outstanding one. They also buy blouses made of commercial cloth with profuse hand embroidery on them, paying Q5 (\$0.60) or even Q1 (\$0.13) for these. “Normal” prices for used huipiles, in good condition, (that a Mayan woman might buy), would be between Q400 (\$50) to Q1500 (\$200). The time to weave a huipil varies greatly, between several weeks and several months (or even a year), according again to its complexity and the hours a woman can devote to weaving daily.

Why would women sell their huipiles for such a miserable return? They sell because of a pressing need: a sick child in need of medicine, a school payment, or to put food on the table. Mayan women with other sources of income commented they would never sell their huipil for that price. Many who sell their huipiles will never weave or buy one again, buying instead a simple blouse.

What happens with the thousands of huipiles purchased in this way? Middlemen sell them to business owners who will sew them into products and sell them. One of our interviewees commented that they are often sold by middlemen, not by unit, but by weight.

To add insult to injury, to make them more attractive to buyers, these products are wrapped in a cloak of virtue, presented as “recycled” products. What an egregious distortion! A recycled product is one that has been salvaged from the trash. By contrast, the purchased huipiles are almost new or in good condition and women can wear them

for many more years. A huipil can last up to 15 years if a woman has more than one; if she has only one, it lasts between 5 and 7 years. These are definitely not “recycled huipiles”, we should call them instead “embezzled huipiles.”



Brenda Rosenbaum is an anthropologist and founder, with her husband Fredy, of Mayan Hands. You can contact her at mayanhandsny@mayanhands.org.

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Weave A Real Peace

www.weavearealpeace.org

Membership Information

2014 Annual Dues

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

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

Members have access to annual Membership Directory through a secure members only section of the web site, a quarterly newsletter, and can participate in the WARP Yahoo 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
3102 Classen Boulevard
PMB 249
Oklahoma City, OK 73118

or join online at
www.weavearealpeace.org

From the WARP Office...

Judy Allen, Administrative Coordinator



I have been in a nostalgic mood after the annual meeting, my sixth to attend since being hired as Administrative Coordinator in March of 2009. It happens that my first From the WARP Office column was written for the summer issue that year. If my calculation is correct, this will be my twenty first published column. The old saying has proven true, "time flies, when you are having fun."

It has been enjoyable to make so many new friends in person and via email, work with great people on the WARP boards, and increase communication with WARP members over the past five years. However, another old saying, "a time arrives for all good things to come to an end" is also proving true for me

Recently, I have found my life taking on new directions in volunteer roles. I would like to give more time to these aspects of my life - supporting other things that I value along with artisan created world textiles, such as programs and services for cancer patients and a gilded age museum house. I have given the board my resignation that will be effective anytime they are ready from the present to September 30.

It is probable that a new administrative coordinator will be writing this column for the fall issue. I wanted to use this space to say a farewell to you as administrative coordinator and a hello to you as a continuing WARP member. Thanks to all of you for making the past five years a pleasant experience filled with lots of colorful memories.

Judy can be reached at info@weavearealpeace.org

If you are interested in applying for the position of WARP's Administrative Coordinator, please send your resume to WARP Board President Cindy Lair, laircowgirl@msn.com, or mail to 960 13th St., Boulder, CO 80302.

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Home Textile Company Seeks Partner

Susie Strauss

nansūhome (<http://www.nansuhome.com>) is seeking a strategic partner or purchaser. We are looking to develop relationships that will bring creativity and financial resources to the business.

nansūhome is a socially responsible company that produces and sells handwoven, naturally dyed organic cotton home textiles, including oversized dish towels, placemats, and napkins. These products are woven by Mayan women in Guatemala from yarns dyed by a group of Mayan women and men. **nansūhome** is a member of the Fair Trade Federation.

The production aspect of the business is well-established, and is based on positive working relationships with the weavers, in Poaquil and Antigua, and the

dyers, in Tecpan. Both groups of artisans have been trained to produce high quality items to our specifications. To aid in the production aspect, **nansūhome** employs a Mayan woman who acts as liaison between owners and artisans, and who also handles preparation of products for shipping to US

An ideal partner or purchaser for **nansūhome** would be interested in fair trade, social entrepreneurship, artisan-crafted products, international business and marketing to take **nansūhome** to the next level. Please refer individuals interested in an initial conversation to Nancee Neel or Susie Strauss at 205/259.8644.

View us in the news at <http://tinyurl.com/p3krb2q>

Recycled huipiles?

Brenda Rosenbaum

"I would rather burn my huipil than sell it like that... The warmth it would provide has more value than the few quetzales they would give me for it." (Catarina B.)

There are many forces threatening the survival of Mayan back-strap loom weaving today. A particularly pernicious current practice is that of buying huipiles (Mayan women's blouses) for pennies, and "cutting and pasting" them (disregarding their integrity) into handbags, purses, shoes, jackets, etc., to sell in the tourist and international markets.

For the past 3500 years, the world has admired the magnificent cloth Mayan women create on the humble back strap loom. Huipiles represent the pinnacle of technical complexity and symbolic density of back-strap loom weaving. Walter Morris' studies of Highland Chiapas huipiles argue for the continuity of ancient symbols. Indeed, he says, there are hidden worlds portrayed in

modern huipiles: when a woman dons her huipil, she positions herself in the center of the universe, i.e., the diamond pattern around the neckline, which symbolizes the universe. "Wearing a huipil," says Irma Otzoy, a Mayan anthropologist, "we are saying to ourselves and others, I am Maya, we are Maya, and we will continue being Maya."

The current popularity of products made with huipiles has given rise

to a renewed and intense exploitation of Mayan women's work. Mayan women are the poorest of the poor in Guatemalan society, with few opportunities for an education or earning a living. Weaving continues to be the only source of income available to most of them. If weavers were able to sell, at a fair price, the thousands of huipiles piled up in Guatemalan markets and made into products, we would see prosperity in their communities. Instead, we see deepening poverty and, often, despair: the voice from the larger society—echoing through the centuries—deeming their work and skill, and the culture that generates these, as worthless.

I worked with Linda Asturias and Lucia Jimenez, Guatemalan anthropologists, to interview women from different Mayan communities and learn more about this practice. Even though the huipiles of each community are not comparable regarding

the complexity of their designs, their techniques, and the time required to weave one, we heard this story repeatedly: buyers (mostly women) from Chichicastenango, travel to the villages, walk from house to house, and pressure the women to sell their huipiles. They pay most often 25 Quetzales (Q25, about \$3) for a huipil in good condition; in some cases, they will pay as

cont'd on page 3

The huipil is our whole life

Teresa Gomez Ramos

It's not beautiful, it's wonderful
It's not expensive, it's valuable
It's not an article of clothing, it's a piece of our cosmogony
It's not a product, it's an expression of life

It doesn't lose its value with time.
Time transforms it into an intangible possession.
You don't recycle it, you conserve it.
If I sell it, it's not because I don't need it anymore.
It's because I need to feed my children.
It's because I have no corn in my house

I know I will never have another one like it,
But my children will be grateful.
I didn't really sell it, they gave me but a few quetzales for it.
If I had sold it, I would have demanded a good price for it
Instead, I exchanged it for medicine my little girl needed.

I once had a huipil that I loved so much, but no more.
I needed to pay for my daughter's studies
I haven't bought a new huipil, they are too expensive.
I don't even have money to buy the thread
But I'm happy to see that my child is healthy
Although I wear a simple blouse, I am dressed.

Oh, mother dear, our huipil is our whole life
It carries our sorrows and our joys
Our memories and our dreams.

New Members

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Scholarship Recipients Reflect on WARP's Annual Meeting

The Alice Brown Memorial Scholarship Fund, started by Alice Brown and perpetuated by generous donations from WARP members, allows young textile artists to attend WARP's Annual Meeting. This year Carrie Campbell and Kate White were chosen to receive scholarships.

Thanks....

to Scholarship Fund Donors

Susan Abouhalkah
Deb Brandon
Virginia Bridge
Pam Hutley
Teena Jennings
Cathie Joslyn
Molly Martin
Aimee Russillo
Sarah Saulson
Marilyn Webster
Susan Weltman
Margaret Zeps

Carrie Campbell

I arrived at the WARP annual meeting, not knowing much about what I was walking into, trusting that it would be something wise, valuing, valuable, filled with perspective. With no weaving background, just a sincere appreciation for the beauty of textiles and natural colors, I was grateful for the opportunity to share my story of working independently with women weavers in northern Peru, and unite my experiences with WARP wisdom and such great appreciation for and expertise in textile arts.

The meeting offered a chance to talk about my experience creating business for a nascent association of weavers that's not quite organized for business; externally process some of the challenges; and raise questions about merging business and craft. I was thankful to connect with insights in business and development. The meeting also offered a taste of the breadth of experience, skills, and interests of the WARP members.

What impressed me was the strong sense of community and charisma. A welcoming, familial, fun-loving atmosphere radiated throughout - in the dyeing workshop, at meals, at the auction with Cindy's sparkly purple tiara - and accompanied me all the way to the airport, and on the way with Philis and Dorinda having lunch at Baskin Robbins. Even as a newbie, peripherally-related to skills of WARP members, the meeting felt like a reunion.

Thanks to Marilyn, the scholarship committee, airport shuttle-ers, and everyone who helped me get there! I look forward to staying in touch, learning through the organization, and being part of it.

Carrie can be reached at cec693@yahoo.com

Kate White

In 2012 I started work at Schacht Spindle Company. Having worked previously in economic development, I'd left the field because I couldn't find a role for myself that fit. I found that fit at Schacht, and also joined WARP that year. I was pleased to know of a group that joined two of my seemingly disparate interests. I ultimately let my membership expire, however: here again, I couldn't figure out how I could contribute.

Cindy Lair, who I work with at Schacht, suggested that I apply for the Alice Brown Memorial Scholarship. The purpose of the scholarship, she said, is to introduce people to the organization and then to see what happens. Sure enough, the weekend was one of sparks. I met wonderful people working in interesting and important ways. I spotted places that my unique skills could be of service. I got inspired by deep lineages of creativity and revived a long-forgotten project. WARP seems to know and honor each individual, creating a lively and healing momentum towards a common goal. In two short days, I started to find my fit.

I am learning that when life asks questions, I should look for opportunities rather than answers. Thank you to everyone who contributed, organized, cajoled, and otherwise worked to create this opportunity for me. Thank you to those who heard my questions and shared your experiences with me. I hope to get to know you better - and meet many more - in the years that come.

Kate can be reached at whitekl@gmail.com

**Save the Date! - The 2015 WARP Annual Meeting
will be May 29 - 31 in the San Francisco area,
Mercy Center Retreat, Burlingame, CA.**



Peru—Three Dimensional Embroidery

As I roamed the WARP 2014 Marketplace, out of the corner of my eye, I spied embroidery—ants, marching across hand-woven cotton fabric, their bums up in the air, protruding out of the cloth. Three dimensional embroidery.

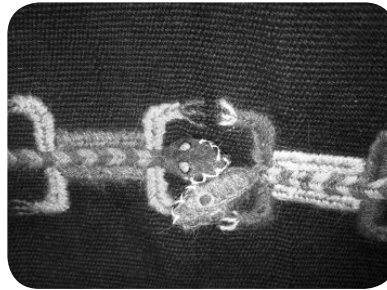
The textiles on the table, made by the Oncebay family from Ayacucho, Peru, were brought over by Vilma and Saturnino Oncebay. The Oncebays are a family of textile artisans, spinners, natural dyers, weavers, and embroiderers (see photo page 1).

Members of the family have spent more than a decade studying Inca and pre-Inca textiles. Unlike the CTTC (Centro de Textiles Tradicionales del Cusco), which focuses on revitalizing traditions that were close to extinction, the Oncebays, with Saturnino at the helm, work on replicating and reintroducing ancient techniques that have actually become extinct.

Vilma was responsible for the three-dimensional embroideries on the table. She based them on a two thousand year old textile fragment the Oncebays found in a Chilean museum. The fragment holds twelve lizards lined up head to tail along its length. Each lizard's torso, limbs, and tail, are flat-embroidered in a chevron pattern, whereas the head, stitched to the torso, is three dimensional. According to Saturnino, the museum piece is attributed to the Moche culture, which flourished on the northern coast of Peru from about 100 AD to 800 AD.

To incorporate the volumetric lizard heads and ant bums in her embroidery, Vilma wrapped a seed, designated for the head (or bum), with thread, using a cross banding technique. Cross banding is a variation on the loop stitch, which appears in embroideries dating back to the Paracas culture that reigned on the south coast of Peru from around 600 BC to 100 BC. In Vilma's work, as in the museum fragment, the cross banding formed four equidistant braids running down the length of the seed, connecting the segments of thread (bands) that enclosed the seed.

Replicating the lizards on the ancient textile fragment, she embellished each lizard's head with eyes and a toothsome smile. In the final step, she stitched the head onto the flat-embroidered torso.



As with other textiles created by the Oncebays, the three dimensional embroidered textiles were very much a family endeavor. Saturnino wove the background and Vilma did the embroidery. In addition, other members of the family handspun and dyed with natural dyes the alpaca thread.

I bought two of Vilma's embroidery pieces. One with ants, the other with lizards. I hope to purchase some of the Oncebays' Nazca influenced textiles soon. Toro Mata, a Peruvian art store in Washington DC is planning a show featuring the Oncebays, opening in late September 2014.

Resources

Saturnino Oncebay Pariona, *Textil*

Oncebay—Original Reproductions
Prehispanic Textiles.

Barbara Wolff, Professor of Anthropology,
Montgomery College, Rockville, MD and
Ayni co-founder.

HandEye Magazine—Peru, Summer 2012.

Embroidered Textiles, by Sheila Payne,
Thames & Hudson, 2008.

*Textiles of Ancient Peru and Their
Techniques*, by Raoul D'Harcourt, University
of Washington Press, 1962.

http://en.wikipedia.org/wiki/Moche_culture#Material_culture

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

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Special Section: 2013 Annual Report



The Year in Review

Membership - At the end of 2013 WARP had a total of 259 members, which was an increase from the 257 we had at the end of 2012. Of the total, 49 were new members, which was seven less than the 56 new members we added in 2012.

WARP Board - A three-year Board term came to an end for President Linda Bowden who declined a second term. Board nominees, Jackie Abrams (for second term) and Kelsey Wiskirchen, were elected by the membership to three-year terms. The Board recommended to the membership that an additional board member position be added and nominated Katie Simmons for a three-year term. The membership unanimously approved the addition of the eighth board member and Katie in that position. The Board elected Cindy Lair - President, Teena Jennings-Rentenaar - Vice-President, Jackie Abrams - Secretary, and Kate Keegan - Treasurer.

Administrative Coordinator - Judy Allen handled membership, finances, and member communications. In 2013 she supplied information to Liz Gipson in support of the strategic marketing initiative: Project Conversation. Judy published two editions of the membership directory, maintained the members only section of the web site and increased communication to members with emails during the year. She answered inquiries about WARP from members and the general public.

Annual Meeting - 43 members from 17 states and three countries (Guatemala, Bolivia, US) gathered at Southern New Hampshire University in Manchester, NH, June 27 to 30. We toured the Millyard Museum in Manchester and the American Textile History Museum in Lowell. Our speakers were Michael Skillicorn from Dean's Beans on fair trade and Susan Bartlett and four participants of Rubia's Sewing Confidence program in Manchester. Cindy Lair once again served as auctioneer for the live auction which, along with the silent auction, brought in \$2,390. Thanks to Board members, Jackie Abrams and Linda Bowden, who did a marvelous job with program and

local arrangements. The Board agreed to plan two years in advance for meetings selecting sites for 2014 in St. Louis and 2015 in San Francisco.

Alice Brown Memorial Scholarship Fund - Sarah Saulson and the scholarship committee awarded two scholarships to young textile artists to attend the Annual Meeting. Recipients were Selina Petschek from Bennington College and Susannah Arnhart from Fairhaven College. The fund had a balance of \$1876 as of 12/31/2013.

Newsletter - The long time volunteer contributions to WARP by newsletter editor, Linda Temple, were recognized by the board as they voted to provide a stipend for this position. Linda has been responsible for creating one of WARP's tangible benefits to members, our 12 page quarterly newsletter. Thanks go to Linda and the members who contributed articles this past year.

Slide Show - Cindy Lair previewed the new digital slide show and gathered feedback for Board member, Judy Newland, who is developing it. The new show will be available to guilds and any other organizations who express interest in learning about WARP.

Strategic Marketing Initiative: Project Conversation - The Board engaged Liz Gipson from 8/15/2013 to 2/15 2014 to use social media to increase membership in and public engagement with WARP. Liz's initial work involved refreshing existing social media sites (Facebook, Twitter, Ravelry, Weavolution) and establishing a Blog and Pinterest page. She also evaluated current membership to build a profile of who WARP members are and what marketable opportunities they present.

Thank you to all the members who are involved in the work of WARP.

Travel...

Textile Odyssey Tour to Myanmar

January 15 - January 30, 2015

Itinerary: Yangon - Bagan - Mandalay - Kengtung -
Inle Lake

For more information, email
textile_odyssey5@yahoo.com

Special Section: 2013 Financial Report



Profit and Loss 1/1/2013 - 12/31/2013

	Jan 2013 - Dec 2013	
Income		
Annual Meeting Fees	\$	13,074.25
Donations*	\$	1,619.73
Dues	\$	13,756.00
Interest Inc	\$	4.53
Meeting Scholarship Dona	\$	1,183.00
Membership Directory Pap	\$	135.00
Silent Auction	\$	2,390.00
Vendor Fees Annual Meeti	\$	505.00
Uncategorized Income**	\$	186.00
Total Income	\$	32,853.51

Expense

Annual Meeting Deposits 2	\$	3,646.75
Annual Meeting Expense	\$	11,317.19
Board Meeting Expense	\$	960.55
Mail Service	\$	218.14
Marketing Strategy Project	\$	2,500.00
Meeting Scholarship Alloc:	\$	742.00
Membership Directory	\$	78.05
Memberships (HGA)	\$	50.00
Newsletter	\$	3,072.25
Pay Pal Fees	\$	94.53
Slide Show Expenses	\$	37.65
Staff Salary	\$	9,600.00
Supplies	\$	512.94
Technology/Software	\$	35.00
Web site	\$	50.00
Total Expense	\$	32,915.05
Balance	\$	(61.54)

*Includes 2013 donations of \$135 to Endowment
to be transferred on 4/12/2015 when next CD matures

**Income & donations for Full Moon Wool

Account Summaries 12/31/2012 - 12/31/2013

General Operating

Checking - FSB		
	12/31/2012	\$ 1,268.12
	12/31/2013	\$ 5,635.19

Savings - FSB		
	12/31/2012	\$ 1,000.85
	12/31/2013	\$ 3,868.35

PayPal		
	12/31/2012	\$ 141.13
	12/31/2013	\$ 970.04

Operating Reserves 12/31/2012 - 12/31/2013

CDs - FSB		
12mo	12/31/2012	\$ 20,061.43
	12/31/2013	\$ 18,005.55
7mo	12/31/2012	\$ 10,334.91
	12/31/2013	\$ 3,147.26
12/31/13 Balance*	\$	21,152.81

Endowment Fund 12/31/2012 - 12/31/2013

12/31/2012 Balance	\$	25,329.45
Net Income	\$	1,427.02
12/31/2013 Balance***	\$	26,756.47

***Does not include 2013 donations of \$135 to Endowmen
to be transferred on 4/12/2015 when next CD matures

WARP on the Web - <http://www.weavearealpeace.org>

features WARP history, annual meeting information, member access to the directory, and past newsletters. You can join or renew your membership online, and sign up for WARP's ListServ.

Special Section: 2014 Annual Meeting



WARP Annual Business Meeting Minutes May 11, 2014 - Pallottine Retreat Center, Florissant, MO

Present: Jackie Abrams, Cynthia Alberto, Judy Allen, Philis Alvic, Deb Brandon, Ginny Bridge, Edwina Bringle, Gary Burge, Carrie Campbell, Deb Chandler, Joe Coca, Dorinda Dutcher, Liz Gipson, Hedy Hollyfield, Teena Jennings, Judi Jetson, Cathie Joslyn, Kate Keegan, Judy Krol, Cindy Lair, Linda Ligon, Katherine Matos, Rocio Mena Gutierrez, Gloria Miller, Marilyn Murphy, Cheryl Musch, Judy Newland, Saturnino Oncebay, Vilma Oncebay, Irene Schmoller, Karen Searle, Katie Simmons, Linda Temple, Susan Weltman, Kate White, Devik Wyman, Carlyn Yanda

Cindy Lair called the meeting to order.

Minutes of 2013 annual meeting: Motion for approval by Linda Temple. Approved.

Annual Report of members: 259 members signed up in 2013, 49 of which are new members. The number holds relatively steady, with as many signing up for the first time as dropping.

The **Nominating Committee** recommended that the expiring terms of board members Cindy Lair and Teena Jennings be renewed for another three years. There were no nominations from the floor; the recommendation of the Committee was accepted by acclamation. The **officers of the board** for 2014 are the following: Cindy Lair – President; Jackie Abrams – Vice President; Teena Jennings – Secretary.

New Business: The board has been engaging in a Strengths – Weaknesses – Opportunities – Threats (SWOT) Analysis while here in St. Louis under the steady guidance of Liz Gipson. A pre-survey had been conducted to get a sense of where some of the issues, if in fact they existed, resided. We found a number of problems – no clear-cut tag line, mission, purpose or values that truly connected with the population using WARP; no format for connecting people with projects related to textile-making communities; and, while at one time members of organizations formed the bulk of membership, this is no longer the case.

See page 1 to read WARP's new tag line, mission statement, purpose, and core values.

Board members have taken on added assignments to move forward in reaching goals for the future of WARP.

Modernization and Professionalization – led by Cindy Lair, with Kate White

- Evaluate and analyze internal processes
- Manage data
- Create new membership form and new member packet

Annual Meeting – led by Teena Jennings, supported by Kelsey Wiskirchen

- Create better mentoring between past and current organizer
- Create a planning committee with clear responsibilities and support
- Change how we approach the “call for papers and presentations”

Marketing – led by Judy Newland, supported by Karen Searle, Katie Simmons, Kelsey Wiskirchen, Jackie Abrams

- Develop a WARP style guide and bring consistent visual approach to materials – Karen Searle
- Maintain social media presence – Katie Simmons, Kelsey Wiskirchen
- **Artisan Textile Resource Guide** – Jackie Abrams with members Marilyn Murphy, Philis Alvic and Mary-Joan Ferrara-Marsland
- **Newsletter** remain consistent to the style – Linda Temple with Judy Newland, Karen Searle and Katie Simmons.

For a full discussion of the results of the SWOT analysis, as well as the general discussion that followed the report, please go to the members' only page on WARP's website, <http://www.weavearealpeace.org>

Financial Report: Kate Keegan stated that, because we have booked the venue for 2015 in San Francisco, we have had to prepay some of the costs a year out. Otherwise we are on budget. Jackie Abrams moved that the report be accepted. Motion was carried.

Old Business:

Artisan Textile Resource Guide: Jackie Abrams discussed the new initiative. The Guide will be broken down into three sections: Wholesale, Retail, and Services, which include con-

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The Fair Trade Federation Hosts the 2014 Conference

Suzanne Cotter, Marketing and Branding Manager, Fair Trade Federation



The 2014 Fair Trade Federation Conference and Fair Trade Expo, held for the first time in Indianapolis, IN was a hit this year with just over 240 total attendees including FTF members, fair trade advocates, and business entrepreneurs from the US, Canada, Europe, and Australia.

Attendees gained knowledge on fair trade supply chains, opening a retail store, fair trade messaging, measuring impact, and more during the event's two-day schedule of workshops and sessions. The Fair Trade Expo, held across two days at the Embassy Suites in downtown Indianapolis, displayed FTF products like food, coffee, jewelry, clothing, accessories, and other handmade items. Over 50 Fair Trade Federation members displayed products for stores and retailers attending the Conference.

One event highlight was the plenary session on the first day, during which Jonathan Rosenthal of Cooperative Coffees and Just Works Consulting shared his thoughts on the future of fair trade. His message to Conference attendees focused on the long history and roots of the fair trade movement, going back much further than most fair traders typically acknowledge. He spoke powerfully about

the value of reflecting on and learning from history in order to inform the future. The role of fair traders moving forward, Rosenthal suggested, is to celebrate together how far the movement has come and to build new partnerships outside of the narrow fair trade bubble.

A special Conference event was held at local FTF Member fair trade store Global Gifts on Massachusetts Avenue in Indianapolis. The Global Gifts staff hosted Conference attendees for an evening of food, crafts, prizes, and fair trade shopping. The staff even created a special fair trade coffee cocktail for guests to celebrate the world premiere of *Connected by Coffee*, a fair trade coffee documentary by Stone Hut Studios.

The documentary, which covers the journey of two North American coffee roasters on a 1,000-mile journey across Mexico, Guatemala, El Salvador, and Nicaragua to listen to the stories of the people who grow their coffee, was hosted at the Athenaeum Theatre in downtown Indianapolis. The film received a packed house and a lively Q&A with the filmmakers and a few special guests. To see photos from the 2014 Conference, check out our Facebook album at <http://tinyurl.com/o2nw6rw>

Suzanne can be reached at sc@fairtradefederation.org

Letters....

Susan Atkinson writes from Costa Rica:

WARP member Artesanos Naturales of Boruca, Costa Rica, and Susan Atkinson, want to thank the four WARP members that replied to our inquiry looking for a weaving teacher to help us understand the four shaft counterbalance loom. We

will be blessed with the help of Sherri Smith this July. Sherri has taught at the University of Michigan for 40 years and before that at Colorado State University. Deborah Chandler, in an email to us, says "There is likely no one on the planet who understands looms and cloth structure better than Sherri, and also ways to be efficient and make the loom work for the weaver. I give 98% of the credit for my basic understanding of cloth and looms to her. (I'm reserving 2% for myself for all the hard work it took to learn it. But she taught it to me). So, revisions to the loom have just been done and students are waiting.

This hopefully will be a rewarding experience for all. Thank you WARP.

WARP Annual Business Meeting Minutes

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sultants and travel/tours. The deadline for submissions has been pushed back to June 1st, giving members time after the meeting while still releasing the Guide in time for Christmas shopping.

Marketplace: Irene Schmoller said it was important that the community in which the annual meeting is being held be made more aware of the marketplace, helping the sellers make more profits and also helping the members who now feel obligated to buy. Deb Brandon and Cheryl Musch wondered if changing the name to something like Global Textile Marketplace might attract more outside interest.

Accolades were sent to Linda Temple. From the preliminary survey, we know how important the newsletter is. Thanks to Liz Gipson. She will continue to work with Cindy Lair. A big thank you to Judy Allen who sustains WARP by the day-to-day maintenance and more. A big thank you to Kelsey Wiskirchen for planning a memorable meeting and we are sorry that she could not attend.

The meeting was adjourned at 10:30am.

Respectfully submitted by Teena Jennings



Weave a Real Peace
 3102 Classen Boulevard
 PMB 249
 Oklahoma City, OK 73118

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Creating a Connected Textile Community

continued from page 1

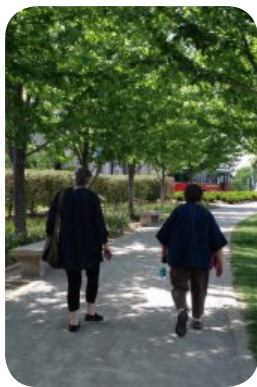
look at the making of **Faces of Tradition: Weaving Elders of the Andes** from Thrums Books.

This program was followed by WARP founder Deb Chandler's presentation about a forthcoming book about Guatemalan weavers, also published by Thrums Books, and due out in the Spring of 2015.

The morning's programs were rounded out by Kate White and Carrie Campbell, the 2014 Alice Brown Scholarship recipients' presentations of their projects; and a 15-minute documentary about the weavers of Paz Bolivia presented by Dorinda Dutcher.

An afternoon dye potluck, hosted by board members Judy Newland and Karen Searle, featured an exploration of eco dye techniques.

The market was open Friday and Saturday for shopping, a silent auction, and an exhibit of the photographs from **Faces of Tradition**. On Saturday evening, WARP held its third live auction led by auctioneer and board president Cindy



Despite the busy schedule, there was still time to walk and visit. Marilyn Murphy and Edwina Bringle.



Saturino Oncebay views photos from Faces of Tradition: Weaving Elders of the Andes

Lair. Many of the beautiful textiles were modeled by WARP members. Money raised by the two auctions, \$3,228.50 this year, will help fund WARP's operating costs in the coming year. On Sunday morning, WARP held its annual business meeting, and there were many fond farewells. A heartfelt thanks to Kelsey Viola Wiskirchen, and the rest of the team that put on this year's meeting. Members time and time again say their favorite thing about WARP is the annual meeting. It is a unique opportunity to engage with textile enthusiasts that believe in the importance of the work of the hand to communities worldwide and right in our own backyard.



Irene Schmoller showing color from fresh cochineal