



Volume 22, Number 2 - Summer 2015

Katyi ya' a Revives Native Cotton Growing, Spinning, Weaving in Oaxaca

by Margaret MacSems

The tradition of textile production is centuries old in San Juan Colorado—an



Spinning with drop spindles made from manglar root

indigenous Mixteco village on the coast of Oaxaca. This region of Oaxaca and



Recently produced textiles being reviewed for size and quality

Guerrero (la Costa Chica) is home to one of eight meta-populations of wild cotton found within the Mexican center of origin (*G.hirsutum*) and one of a handful of sites

of origin of brown cotton worldwide. In Mexico, brown cotton is known as 'kuyuchi' and in Mixteco as 'katyi ya'a'.

In San Juan Colorado, traditional and modern textiles are made and used locally and approximately 96% of women continue to weave. Modern items include blouses, huipiles, shawls, shoulder bags,



Carolina weaving on her backstrap loom

and tortilla napkins. The longest running use of artisanal cotton textiles is the men's traditional pants and long sleeve shirt, made from kuyuchi. The men's shirt is the only traditional textile made from kuyuchi still used regionally. Today, the main use of kuyuchi is in the application of designs to commercially woven textiles. The continuation of the weaving tradition is based on custom, identity, and household economics.

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.

continued on page 4





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The deadline for
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 Fall issue of the WARP
 newsletter is
 September 11, 2015

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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.

Traditional Weavers of Guatemala: Their Stories, Their Lives Debuts at Annual Meeting

On Saturday afternoon of the Annual Meeting weekend, a launch party was held to celebrate the publication of *Traditional Weavers of Guatemala: Their Stories, Their Lives*, by Deborah Chandler



Guatemala, including the weavers in this book, live with the aftermath of the brutal armed conflict of the 1980s. The courage and creativity of those who survived to continue their participation in their remarkable arts traditions inspires honor and respect. Authors Deborah Chandler and Teresa Cordón and photographer Joe Coca carry us to a new level of appreciation for the achievement of Guatemala's artists. The authors' deep knowledge and love of their subjects shine on every page."

The book is available for \$34.95 from ClothRoads at <https://www.clothroads.com/>



and Teresa Cordón, with photos by Joe Coca. A special shipment of the books arrived just in time for the meeting, allowing most of those present to purchase an autographed copy. Published by Linda Ligon of Thrums Publications, the book features the works and lives of 20 artisans.

About the book, Marilyn Anderson, author of *Guatemalan Textiles Today*,



Celebrating the book release: Linda Ligon, Teresa Cordón, Deborah Chandler

writes "Modern life conspires against finding meaning in doing work in slow, old-fashioned ways and often blunts people's sense of the beauty of the handmade. Globalization and free trade treaties have resulted in migration out of Guatemala and the formation of more factory production establishments there. Many in

What's in this Newsletter...

Katyi ya'a Revives Native Cotton.....	1
<i>Traditional Weavers of Guatemala</i>	2
2015 Annual Meeting Summary.....	3
Membership Information.....	3
From the Prez.....	4
WARP Governing Board.....	4
Artisan Resource Guide, 2nd ed.....	5
Travel Opportunities.....	5, 11
Thanks to WARP Donors.....	6
WARP Media 101.....	6
2014 Accomplishments.....	6
Textile Techniques: Zari Brocade.....	7
New Members.....	7
Work named Best of Show.....	7

Special Section:

2015 WARP Annual Meeting

Business Meeting Minutes.....	8
2014 Financial Report.....	9
Guatemalans Reject GMO Seed.....	11
Meeting Photos.....	12



2015 Annual Meeting Meets Goals

Linda Temple

In 1992, a small group of people, invited by Deborah Chandler, gathered at a cabin in CO to share ideas and learn from each other about weavers/craftspeople in developing countries...to brainstorm about starting cross-cultural sharing projects, developing sister-guilds, etc. Little did we know that in May 2015, this group – now called Weave A Real Peace (WARP) - would gather for the 24th time, for the same purpose.

Seventy-four participants from 22 states and four countries gathered at Mercy Center in Burlingame, CA, for WARP's 2015 Annual Meeting from May 29-31, 2015. Maggie Leininger coordinated the jam-packed program, and Gloria Miller handled all the local arrangements. A brief summary of presentations is below. Throughout the year, you will be hearing more about many of these people/projects in the newsletter.

- Lynda Grose, of Cleaner Cotton, and Michele Belson, of Lunatic Fringe, discussed sustainable cotton farming and yarn products, and led a hands-on cotton "tasting" session so participants could spin and explore cotton in many forms.
- Maren Beck and Josh Hirchtein, of Above the Fray: Traditional Hilltribe Art of Laos, talked about their efforts to promote weaving traditions of Laos and Vietnam.
- Kathleen Vitale discussed the challenges of documenting Maya textile traditions. A lively spin-off discussion about the unavailability of organic cotton in Guatemala is examined further in the article on page 11.
- Rebecca Burgess, of Fibershed, and Maggie Leininger of Industrious Anarchy, provided information about promoting sustainable textile practices through community development.
- Amanda Smiles, of Ruraq Maki, shared her experiences working with women weavers in prison in Peru wanting to use their textile skills to provide income.
- Rocio Mena Gutierrez told of her work with the women in San Rafael Guatemala to develop a product line of natu-

rally dyed yarn. Tintes Naturales yarn kits are sold by Cotton Clouds and can be used to make tea towels, a vest, or a jacket.

- Scholarship recipients Rachel Wolyniec and Averie Floyd told about their textile and travel experiences, and their plans for the future.
- Tali Weinberg gave a brief presentation about the work and mission of the Textile Society of America.
- Linda Ligon, Deborah Chandler, and Teresa Cordón discussed how they got into book production. Linda wrote a nice account of the experience on her blog, <http://thrumsbooks.com/textile-traditions-old-and-new/>
- Deborah Corsini, former curator of the Quilt and Textile Museum in San Jose, shared her knowledge of the Wedge Weaving technique and allowed hands-on experimentation.

On Saturday afternoon, there was a fabulous reception celebrating the launch of the new book, *Traditional Weavers of Guatemala*, by Deborah Chandler and Teresa Cordón, with photos by Joe Coca, and published by Linda Ligon of Thrums Books. Read more on page 2.

The Marketplace was open throughout the weekend. The Silent and Live Auctions, WARP's only fundraising events, were held Saturday evening. The business meeting on Sunday morning wrapped up the 2015 conference. Meeting minutes are on page 8.

Once again, the purpose of the WARP annual meeting achieved its goal—to provide a gathering place for people who are passionate about international textiles and textile traditions, about the people who make them, and who are involved in helping to sustain those practices. It's a place "to listen, to share ideas, to learn from each other, to see how we can take some next steps together" as Deborah wished for 23 years ago. In upcoming issues of the newsletter, you will be hearing more about what we learned and what some of the next steps might be. And you are encouraged to participate!

Weave A Real Peace Membership Information

www.weavearealpeace.org

2015 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 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:

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



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From the Prez...

Cindy Lair

I am always amazed at our annual conference; perhaps "EXTRAORDINARY" would be my word of choice this year. I was grateful to get there after having the car engine explode, or rather implode, just 90 miles from home. The endless rain across NV and the Sierra Nevadas of CA was unusual, but I now know of a wonderful diner in Eureka, NV.

I would like to offer our heartfelt gratitude to Gloria Miller, who arranged a fabulous place for the board to stay in Mill Valley and then all of us at Mercy Center

for the conference. Also, thank you to Theresa, Gloria's housemate (she will know why).

I would like to recognize Teena Jennings-Rentenaar, Judy Newland, Judi Jetson, and Virginia Davis for working out our newly adopted Request for Proposals process. I think it turned out to be a fascinating day. I was certainly inspired by our speakers.

Maggie Leininger was awesome as the coordinator for the conference.

continued on page 5



Katyi Ya'a Revives Use of Natural Cotton

continued from page 1

Kuyuchi has become scarce in modern times. Industrial cotton is of course much more cost effective, and readily available. Weavers in San Juan do not have as much time now to dedicate to spinning cotton and household economics do not support the production or purchase of hand-spun thread or finished textiles made from it.

With little use of the fiber, regional production of cotton (brown and white) had all but ceased. A few years ago, only a handful of producers remained to fill the gap between household production of cotton by the spinners and the slightly higher general demand. In 2010, the local, grassroots non-profit Consejo de Desarrollo Sustentable San Juan Colorado (CDS) began a program to reproduce brown cotton seeds and in 2013 extended it to native white seeds. Now there are over 35 small-scale producers of heritage-cotton in nine communities in the Costa Chica of Oaxaca. The 2015 harvest, the largest since the revival program began, yielded 1.5 tons, thus significantly improving the conservation of this bio-cultural patrimony.

CDS is also the founder of Katyi Ya'a, a new women's artisanal textile collective, dedicated to spinning and weaving with 100% native, locally grown, sustainably produced brown and white cotton. Both

the type of organization and product line are novel in the region. The approach to and quality of the work has resonated with the Museum of Textiles in Oaxaca City, where Katyi Ya'a has textiles for sale in the museum store. The bulk of the rest of the production is sold by word of mouth in Oaxaca.

Katyi Ya'a strives to be transparent, democratic, egalitarian, and collectively run as well as produce fine, handspun, backstrap loom woven textiles of native, natural cotton. The collective is looking for distribution in the United States as well as a volunteer to help improve production and organization of the coop. Custom orders are taken and drop-spindle and wheel-spun thread in three different weights can be purchased. Facebook: Katyi Ya'a or Margaret MacSems.

Margaret MacSems is the director of CDS, and one of the founders and promoters of the co-op concept. She also does the sales and marketing for Katyi Ya'a. Margaret can be reached via email at mdmacsems@gmail.com, or by phone in US 530/419-5191



Artisan Resource Guide To Be Updated

The *Artisan Resource Guide* is being updated just in time for the Fall and Holiday gift-buying season. Building on the success of the first edition, which was released in Fall 2014, WARP is encouraging even more submissions from its members that are either grassroots groups who market textile products or from those with experience in providing services to international markets such as consulting, designing, textile preservation, or in operating textile tours.

A request for review and revision of information has gone out to those currently included in the Resource Guide. The same format as the past Guide will be maintained—proposals will include basic contact information, a short description of products or services, and up to three photographs. Information for submitting materials and a form can be obtained by sending an inquiry to [info@weaveareal-](mailto:info@weaveareal-peace.org)

[peace.org](http://weaveareal-peace.org). The deadline for submission is July 24th, so that the guide will be ready for fall shoppers.

Listings will still be free to WARP members, as one of the benefits of membership. While the guide will be available online at no cost; consideration is being given to producing a print copy. The attractive first edition Resource Guide has had more than 10,000 people accessing it online or downloading the pdf format.

The Board decided not to conduct a full-scale evaluation of the first Resource Guide at this time. However, we would like to collect stories of contacts made, marketing opportunities, or services provided because of the Resource Guide. Send your comments and thoughts to info@weaveareal-peace.org.

Jackie Abrams, Philis Alvic, and Marilyn Murphy, the Resource Guide Committee



From the Prez...

continued from page 4

I want to especially THANK everyone who attended, from the San Francisco Bay Area locals, to the new members (you are fabulous), to all of you I am so lucky to know and get to see at least once a year.

Oddly enough, the board re-elected me as your president. We as a board are happy to say our Strategic Plan for WARP is working. Our emphasis on social media is allowing WARP to make ever more networking connections around the world. With over 1,000 "LIKES" on Facebook, to 10,000 "touches" with our *Artisan Resource Guide*, we are spreading WARP's wings.

Our website is now in Wordpress. An enormous thank you, first to Joan Fernbach who coded it all those years, then to Liz Gipson and Judy Newland for making the transition happen. Our communication committee is working to finish up the last of their chores by finishing our slide show, and YouTube video presentation.

We are in the process of hiring an Administrative Coordinator, which is exciting

to me as the volunteer who is struggling to find enough time to keep up.

Moving forward, we would like to welcome Philis Alvic to the board. Philis has already taken on tasks especially suited to her expertise—upgrading our By-Laws, and looking for an archival home for WARP's papers.

Perhaps our most exciting news is that next year's meeting will be in Santa Fe, NM during the International Folk Art Market. WOHOHOO!!!!!! More details to come...

I would like to send a special debt of gratitude out to the board. It is my pleasure and honor to serve with each of you—more inspiring women would be hard to find.

Personally, my most significant Thank you goes out to Kate Keegan, our retiring board member. She spent her tenure on the board as our "GO TO" money person as Treasurer, but Kate is so much more—an extraordinary poet, weaver, knoter, artist, and wonderful friend.

Travel Opportunities

The Art of the Charro & Feria Maestros del Arte
November 7-15, 2015

Learn about the fine fiber art of the *Charro* (Mexican Cowboy), where thread from "pita" or *Aechmea magdalenae* (the bromeliad family) is used to embellish the finest saddles, hats, belts, boots of the *charro*. This journey begins in Jalisco and ends on the shores of Lake Chapala, where we'll attend the *Feria Maestros del Arte*, which brings master artisans of Mexico to one place on one marvelous weekend!

<http://tiastephanietours.com/tour/art-charrerijalisco/>

The Textile Traditions of Oaxaca and Chiapas
February 7- 19, 2016

Explore the textile traditions and ethnographic textiles of the Coast and Isthmus of Oaxaca. We'll visit the Amuzgo weavers of Xochistlahuaca, Guerrero, the Mixtec spinners/dyers/weavers of the Coast of Oaxaca, and explore the fascinating world of dyeing with a live marine mollusk, "purpura pansa."

We'll celebrate Zapotec culture in the Isthmus of Tehuantepec, then travel to the Highlands of Chiapas to explore the extraordinary Tzotzil and Tzeltal Maya weaving traditions of San Cristobal de Las Casas.

<http://tiastephanietours.com/tour/textile-oaxaca-chiapas/>





Thanks...

To the Fiber Guild of Kansas City and the Kansas City Weavers Guild, who donated 5% of sales from their 2014 Creative Hand Show and Sale. WARP member Leesa Duby is a member of the guild.

And also to WARP Members...

Marcia Bellas
Barbara Bergman
Edwina Bringle
Jane Brownlee
Dana Connell
Mary Deming
Dale Fairbanks
Handweavers Guild of Boulder
Harmony Weavers Guild
Carol Hayman
Teena Jennings-Rentenaar
Kate Keegan
Mariana Mace
Judy Newland
Carol Pierce
Irene Schmoller
Schacht Spindle
Marilyn Webster
Susan Weltman
Mary Woodley
Carlyn Yanda

Staying Connected: WARP Media 101

Katie Simmons and Kelsey Wiskirchen

WARP is an organization that fosters connection and networking. We now have a variety of platforms to communicate with members, stay connected, and to share WARP related conversations publicly.

Facebook - A place for quick, public sharing of links, photos, and notes. Find "Weave A Real Peace" in the search bar on your personal Facebook account to follow what WARP members share and to make posts to the page. Click "Invite Friends to Follow" to promote WARP to your other Facebook friends.

WARP Blog - This is a platform for publicly sharing articles and photos about WARP's members. To subscribe to receive an email when a new article has been posted, click on "Blog" in the main menu at <http://www.weavearealpeace.org>. Enter your email address where you see

"Subscribe to the WARP Blog Via Email." To contribute an article to the blog, please email info@weavearealpeace.org

Yahoo Listserv/Google - We have decided to end the Yahoo group. It tends to be cumbersome and not user friendly. I would like to invite everyone to our new Google Group. If you are interested in joining please email Katie at KatieSimmons326@gmail.com and you will be invited.

The **WARP Newsletter** will continue to be published in hard copy four times a year and mailed to members. Back issues are available online at <http://www.weavearealpeace.org>. **Twitter** - We have this linked to our Facebook account so the notifications will be the same.

If you would like to share your WARP connection story, please email Kelsey at kelsey.viola.wiskirchen@gmail.com or Katie at KatieSimmons326@gmail.com

In 2014, WARP:

- Published WARP's first **Artisan Textile Resource Guide**, distributed online to 10,000 people
- Redesigned all of WARP's marketing materials including website, newsletter, social media sites, and marketing materials; drafted a WARP Style Guide
- Updated both the front and back end of the website
- Continued to grow our social media presence—currently 900 FB likes
- Created a new membership form that gathers better information from our members
- Researched and selected a membership management platform to manage WARP back office operation (Wild Apricot)
- Created a new RFP (request for proposals) for Annual Meeting
- Updated Mission and Core Values Statements and defined WARP's purpose
- Redefined the duties and responsibilities of the Administrative Coordinator, working on new staff hire
- Created new WARP presentation, currently moving into a video format
- Lend A Helping Hand article features WARP; published in **Patchwork and Craft**, an Australian magazine



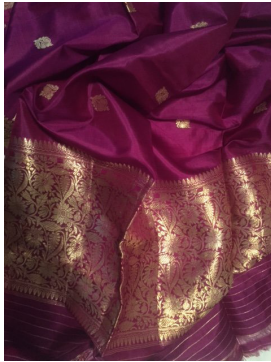


TEXTILE TECHNIQUES FROM AROUND THE WORLD

By: Deborah Brandon

India—Zari Brocade

My father traveled to India several times during my childhood. He always came back bearing exotic gifts. The one gift I remember vividly is the wedding sari he pulled out of his suitcase with reverence—a deep red silk sari, embellished with gold brocade. It is one of my prized ethnic textiles.



After poring through various books and websites, I am convinced that my sari is a Banarasi sari. Banaras was the original name for Varanasi, a city in the state of Uttar Pradesh in eastern India. Varanasi is the last remaining center of the zari (gold or silver thread) brocade weaving industry in India.

Unfortunately, advances in technology have led to mass production of cheap imitations. As a result, appreciation for the art and respect for the artisans has diminished. Earning a living as a zari-weaver became next to impossible.

Afraid that the tradition of zari brocade weaving would die out, several textile marketers and designers stepped in to increase the marketability of the textiles by combining tradition with contemporary tastes. In addition to creating fabric with more dramatic patterns, weavers are now trying to appeal to a worldwide market by adding stoles to their repertoire.

Brocade is a patterned weave that can easily be mistaken for embroidery. The pattern overlays the background cloth, which is either silk or cotton.

Traditional patterns include floral, paisley, trellis, or lattice designs, on textile borders or covering the entire piece. Contemporary patterns tend towards dramatic geometric designs.

Traditionally, zari thread was made of real silver, often with a gold wash or plating. When the silk threads became worn, old saris were melted down to silver ingots, from which zari makers created new zari thread. Some artisans flattened thin strips of silver and used them as such in the weaving. The more common method was to wind the flattened wire around silk or cotton threads, which were then plated with gold.

Nowadays, to avoid high costs, zari makers use polyester threads, or copper wire, which they then burnish with gold or silver.

I recently brought out my sari to inspect it to help me in writing this article. As I do whenever I take it out, I marveled at the depth of the color of the silk. This time, I took a closer look at the zari thread and I'm almost sure that it was made of flattened wire (probably silver) wound around a silk thread, then gold-plated.



This time, after learning about zari weaving and inspecting the sari more carefully, I was able to appreciate the workmanship much more than I did previously.

My father clearly has a good eye for both beauty and good quality.

Resources:

Jaitly Jaya, *Woven Textiles of Varanasi*, Niyogi Books, 2014.

Lynton, Linda, *The Sari: Styles-Patterns-History-Techniques*, Thames & Hudson, 1995

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

New Members

- Michele Belson
- Betsy Blosser
- Dana Connell
- Barbara Craig
- Teresa Dvorak
- Aiko Kobayashi Gray
- Kathy Grupp
- Sarah Jean Harrison
- Karin Hazelkorn
- Lin Hightower
- Mary Anne Kluger
- Susan Pasley
- Ruraq Maki (Amanda Smiles)
- Anne Sly
- Carol Sutton
- Heidi Thumlert
- Gayle Vallance

Best of Show

WARP Member Karen Searle has work in Velocity of Textiles at Georgia State University School of Art and Design, Atlanta, May 14-July 31. For this international exhibition highlighting innovative uses of fiber techniques and technologies, juror Jon Eric Riis chose 34 artists from 112 applicants. Karen received the Best of Show award for her wire needle lace work, "My Mother's Hair." Images of the show can be seen at <http://artdesign.gsu.edu/velocity-of-textiles-and-flight-patterns-gallery-images/>



Special Section: 2015 Annual Meeting



WARP Annual Business Meeting Minutes May 31, 2015 - Mercy Center, Burlingame, CA

Present: Jackie Abrams, Eleanor Adams, Philis Alvic, Marilyn Anderson, Carol-Leigh Brack-Kaiser, Teresa Cordón, Deborah Chandler, Cecilia Christensen, Kate Colwell, Virginia Davis, Leesa Duby, Dorinda Dutcher, Averie Floyd, Virginia Glenn, Rocio Mena Gutierrez, Karin Hazelkorn, Lolli Jacobsen, Teena Jennings, Kate Keegan, Cindy Lair, Sara Lamb, Melissa Larson, Maggie Leininger, Linda Ligon, Mariana Mace, Gloria Miller, Marilyn Murphy, Judy Newland, Carole Pierce, Gail Ryser, Sarah Saulson, Irene Schmoller, Stephanie Schneiderman, Karen Searle, Katie Simmons, Adrienne Sloane, Bonnie Tarses, Linda Temple, Heidi Thrubert, Dorothy Thursby, Susan Weltman, Kelsey Wiskirchen, Rachel Wolyniec

Meeting was called to order at 8:40am.

Approval to accept the minutes of the 2014 Annual meeting: Motion to accept was made by Deborah Chandler; seconded by Susan Weltman; all approved.

Financial Report: Kate Keegan explained that, because we did not have an Administrative Coordinator, membership renewals were not received in time for a positive balance at the end of 2014. This was rectified when the memberships finally came in in 2015, eliminating that shortfall.

We discussed some of the specific line items.

- The sale of the Davis Collection is ongoing. Some of the pieces are in this weekend's auction. We will be looking for a method to place these items for sale online.
- The Full Moon items from India will be resolved in the coming year. We will be considering possibilities such as a donating the wool.
- Expenses specific to this past year are the Marketing Strategy Project initiated with the help of Liz Gipson and the *Artisan Resource Guide*.
- Staff salary is under budget due to Judy Allen's resignation.
- The Supplies expense includes a \$500 donation to the Pan Mass Bike-a-thon in Judy Allen's name.
- Of the \$6000 pulled from the Op Reserve to fund the Marketing Strategy Project and the *Artisan Resource Guide*, \$1538 remains.

Communication (formerly Marketing) Report: Judy Newland outlined the following activities and encouraged

everyone to read the poster that is up throughout the venue outlining the past year's accomplishments (page 6).

- WARP's Facebook page has had more than 1000 likes.
- The Artisan Resource Guide has had more than 10,000 looks.
- The website has been converted to WordPress.
- Postcards, depicting the four more prevalent areas of interest within WARP—weaving, spinning, basketry and knitting—have been designed and published and are now in distribution.
- WARP has a style guide in place to assure that all of our publications look the same and are recognizable as belonging to WARP.
- The *Australian Craft Magazine* has published an article about WARP.
- Our former slide presentation is being produced as a video and will be available on YouTube and on the WARP website.
- Philis Alvic submitted an article to Complex Weavers which highlighted the *Artisan Resource Guide*.

Newsletter: Cindy did not accept Linda Temple's resignation as editor of the newsletter. Instead, Cindy thanked Linda for working so hard to keep the newsletter as the significant member perk. Linda in turn thanked those who sent in articles; Sarah Saulson, Karen Searle, Deb Brandon, and Cheryl Musch, who do the proof reading, and Cindy for mailing out the newsletter.

Cindy broached the subject of sending out the newsletter electronically. She thanked the people at Schacht, without whom the newsletter in its physical format could not be sent out. Irene Schmoller wondered if we could give members a choice. Linda and Cindy consider this a possibility only if Wild Apricot facilitates the option, otherwise it will be too cumbersome. Mariana Mace wondered if we could target the savings; Leesa Duby thought that we could begin by sending electronic versions to guilds; Deborah Chandler said we should be sure to cost out printing only a few copies, maybe the savings would not be significant. Dorinda Dutcher said we should begin with the next membership; Linda T. and Judy N. wondered if we should increase the cost of membership for those that want a hardcopy; Sarah

continued on page 10



Special Section: 2015 Annual Meeting



2014 Financial Report

	Profit and Loss Jan 2014 - Dec 2014
Income	
Annual Meeting Fees	\$9,635
Donations*	\$685
Dues	\$4,579
Gloria Davis Textile Collection	\$2,780
Meeting Scholarship Donations	\$525
Membership Directory Paper	\$45
Silent Auction	\$3,129
Vendor Fees Annual Meeting	\$495
Uncategorized Income**	\$226
Total Income	\$22,098

Expense	
Annual Meeting Expense	\$6,976
Board Meeting Expense	\$2,572
Brochures/Postcards	\$344
Mail Service	\$150
Marketing Strategy Project	\$3,220
Meeting Scholarship Allocations	\$580
Membership Directory	\$95
Memberships (HGA)	\$50
Newsletter	\$2,191
Pay Pal Fees	\$60
Postage	\$591
Resource Guide	\$440
Staff Salary	\$7,500
Supplies***	\$1,173
Technology/Software	\$566
Web site	\$50
Total Expense	\$26,560
Balance:	\$(4,462)

Transfers from Op Reserve:	
Marketing Strategy 2	\$5,000
Resource Guide	\$1,000
Balance	\$1,538

*Includes: 2013 of \$135 & 2014 of \$125 to be transferred to Endowment 4/12/2015 at CD maturity

**Income for Full Moon Wool 2013 & 2014

***includes \$500 donation to Pan Mass Challenge

Account Summaries 12/31/2013 - 12/31/2014

General Operating

Checking - FSB

12/31/2013	\$5,635
12/31/2014	\$1,136

Savings - FSB

12/31/2013	\$3,868
12/31/2014	\$1,034

7 mo CD FSB

12/31/2013	\$3,147
12/31/2014	\$7,153

PayPal

12/31/2013	\$970
12/31/2014	\$205

Operating Fund

12/31/2013 - 12/31/2014

12 mo CDs - FSB

12/31/2013	\$18,006
12/31/2014	\$18,078
12/31/13 Balance	\$18,078

Endowment Fund

12/31/2013 - 12/31/2014

12/31/2013 Balance	\$25,329
Net Income	\$1,657
12/31/2014 Balance	\$26,986



Special Section: 2015 Annual Meeting



2015 Annual Business Meeting Minutes

continued from page 8

Saulson hoped we would be careful to make this transition slowly and not penalize those that want a hard copy. Cindy said that the cost to WARP for each membership is \$45/year, \$10 more than the cost of a basic membership. More examination is necessary, but many in attendance were OK with a change to online. Marilyn Anderson stated that there is a difference in the experience of reading something in hard copy form compared to online. Many said that it was up to the individual then to print it. One concern that Cindy does have about the electronic format is that it will affect revenue for the local printer. Lots to think about.

Search for Administrative Coordinator: Teena Jennings stated that the top four candidates have been chosen for the position. They will be contacted, with the hopes that interviews will be conducted June 10-12, 2015. The pool consists of highly qualified people, who all have experience that will benefit WARP.

WARP Annual Meeting 2016 and 2017: Cindy announced that the next meeting will be in Sante Fe, NM and centered on the annual International Folk Art Festival, July 8-10, 2016. Housing is being explored at St. John College. Sarah Saulson said that volunteer opportunities exist. Stephanie Schniederma said that it is also possible to sponsor an artisan group. The meeting in 2017 will be held in Oaxaca, Mexico.

Scholarship: Sarah Saulson thanked Kelsey Wiskirchen, Cheryl Musch, and Adrienne Sloane for helping with the selection process. Sarah also thanked the recipients for coming and being an integral part of the program.

Sarah also stated that the number of applicants has increased as has the caliber of the applicants. This year we had eight applicants. Can we expand the number that we offer? Can we increase the amount of the scholarship? Can we offer partial scholarships? Can we increase the amount of the travel stipend? Typically, we try to offer scholarships to those close to the venue, but this might not always be the best choice. The board is aware of these issues and is also considering solutions.

Artisan Resource Guide: Philis Alvic explained that the first round of the guide is complete and online. The intention is that some printed copies will be available in the future. It is important, particularly in the first year, to update the guide to keep it current and relevant. This process

will begin soon. Dorinda Dutcher praised the guide.

Pauline Bellecci told Philis that she used the guide to source products for her fair trade store.

Election of Board Members: Cindy thanked Kate Keegan for her years of service on the Board. Nominations were requested from the floor. Judy Newland and Karen Searle each agreed to another term in office. Philis Alvic accepted nomination. Linda Temple moved to approve the slate of candidates, seconded by Lolli Jacobsen, and approved by the members.

New Business: Dorinda Dutcher asked about the Membership Directory. Cindy said that she and Kate White would have it completed within the next couple of weeks and by fall it should be available on the website. Dorinda wondered if there was a way of separating givers from receivers.

Gloria Miller would have liked to have seen more active recruitment of the people that attended this weekend who were not members. Carole Pierce thought that having new member packets ready for those non-members coming in would have been a good initiative. Linda Temple suggested sending these attendees the next newsletter.

Deborah Chandler stated that the new mission and goals for WARP, coming out of our SWOT analysis in 2014, require a change in our by-laws. Also, these by-laws have traditionally been readily available through inclusion in the Directory. Deborah asked that we take care to follow the by-laws, particularly noting that notification of the Annual Meeting must be made; the process used by the nominating committee must be clarified; call for nominations must be made in the newsletter; and the nominating committee should not include a board member.

Philis Alvic would investigate options for archiving WARP's paperwork.

A Big Thank You: Cindy thanked Gloria Miller for facilitating this meeting at Mercy Center. It has been a great venue for WARP. Maggie Leininger coordinated the meeting, so a thank you to her as well.

Motion to Adjourn: Marilyn Murphy made the motion to adjourn, seconded by Sarah Saulson. The meeting concluded at 10:10am.

Respectfully submitted by Teena Jennings



Guatemala Repeals Law Requiring Use of Genetically Modified Corn Seeds

Kathleen Vitale

The late Horacio Villavicencio was a delightful person to interview. For more than an hour in 2006, he regaled me with



how he had grown commercial cotton in Guatemala since 1947. He switched from white to natural colored cotton around 1990 at the behest of the Museo Ixchel, with subsequent patronage from the museum's Proteje organization.

Villavicencio showed off a plethora of beautiful textiles in his Algodones Mayas store in Antigua. He extolled the solid colors and the perfection of his commercially spun thread, lamented the high cost of getting indigenous women to hand-spin some of his cotton, and blasted the provision in his contract requiring that he return every last culled seed from each crop to Monsanto in the States—a requirement he considered irrational, wasteful, and just plain wrong.

Indigenous natural colored cotton has been grown in Guatemala for more than a thousand years with seeds culled and saved from each crop. A few Maya weavers still grow the plant beside their homes and sell seeds, raw cotton, and hand-spun thread. This indigenous colored cotton is a mottled medium to light brown, never a solid bold color, and never commercially spun due to its short fibers.

Monsanto is a \$14 billion dollar multinational corporation responsible for introducing our world to DDT, Agent Orange,

Roundup, bovine growth hormones, and genetically modified crops. All proceeds revert back to Monsanto and its investors.

It is essential for all of us to make corrections as we go through life. Making mistakes, reevaluating results and making corrections is key to survival. We need to subject our purchase of thread and artisan products to the same scrutiny.

In August/September of 2014 massive protests by labor and indigenous farmers against the use of Monsanto's GMO corn seed shut down Guatemala. Decree 19-2014, known as the "Monsanto Law", was written to comply with the Central American Free Trade Agreement (CAFTA) requirements and had been passed in June. One portion of the agreement would have given the transnational chemical and seed producer a foot hold into the country's seed market. The law allowed Monsanto an entrance into the Guatemalan seed market and set in place stiff penalties for any farmer that was caught selling seed to another farmer without the proper permits. The response was a massive mobilization of a coalition of labor, indigenous groups, and campesinos. After the protests it was repealed by the country's legislature by a vote of 117 in favor, three against and a whopping 38 abstaining. It remains to be seen whether the repeal can hold out against such powerful interests, or whether the continued use of GMO seed for nonfood crops like cotton will cause similar anger.

In the meantime, let's be sure when we buy artisan products anywhere that the seed source is not GMO, and let's state that on fact labels of products we market.

(Editor's note: more info at <http://tinyurl.com/ptv7ydk> and <http://tinyurl.com/q3c6gr4>)

Kathleen Vitale is co-founder and CEO of Endangered Threads Documentaries (ETD) She can be reached at kmvital1039@gmail.com

Travel Opportunities

Indonesia - Flores, Lembata, Alor, Timor, Savu, Sumba and Rinca - May 19-30, 2016

British textile researchers David and Sue Richardson will be exploring some of the most beautiful islands of Indonesia - Flores, Lembata, Alor, Timor, Savu, Sumba and Rinca - from the comfort of the beautiful schooner Ombak Putih.

Days will be spent exploring weaving villages and learning about natural dyeing techniques, plus time for snorkelling and relaxing on deck. Each evening there will be a talk about the people and textiles we will be encountering the next day.

The trip is limited to 22 participants. Full details can be found at <http://seatrekballi.com/cruise/tribal-weaving-of-the-lesser-sunda-islands/>





Weave a Real Peace
3102 Classen Boulevard
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2015 Annual Meeting Issue

A Good Time Was Had By All



Clockwise, from top left: Philis Alvic, with her auction find (photo by Adrienne Sloane); Kathleen Vitale and Gloria Miller (Irene Schmoller); Stephanie Schneiderman modeling her Indonesian ikat fabric (Adrienne Sloane); Cindy Lair and Irene Schmoller at the cotton "tasting" (Irene Schmoller); WARP board (Karen Searle, Kathleen Keegan, Katie Simmons, Judy Newland, Kelsey Wiskirchen, Cindy Lair) on Stinson Beach prior to the meeting (Jackie Abrams); Kelsey Wiskirchen, Cindy Lair, Katie Simmons, and Margaret Leininger at the Live Auction (Karen Searle); Rocio Mena Gutierrez telling of the Tintes Naturales project (Irene Schmoller); Karin Hazelkorn, Rachel Wolyniec, and Marilyn Murphy with their Indonesian ikat finery (Marilyn Murphy).

