



Volume 28, Number 3 - Fall 2021

## A Resurgence of Traditional Handweaving in Sardinia

*Kelly Manjula Koza*

On the Mediterranean island of Sardinia, handweaving is an ancient and revered art considered so complex and magical that

legends say the Jana (fairies) taught women how to construct looms and weave. Sardinia's *tessitrici artigianali* — women weavers who work by hand in the old ways — are extraordinary and rare.

Only a handful remain working as professionals, maintaining the ancient and distinctive textile traditions of their towns: Samugheo, Nule, and Aggius.

In the center of the island, weavers in Samugheo maintain the best-known of Sar-



*Samugheo textiles*

dinian textile traditions, that of *pibiones*. *Pibiones* are small raised bumps of thread that add design, strength, and durability to a textile. Only one professional studio in Samugheo still maintains the practice of hand-weaving. Isa Frongia, Susanna Frongia, and Anna Maria Pirastu work entirely by hand, weaving rugs, pillowcases, wall hangings,

traditional bags, and more using *pibiones* and related techniques. The women work on horizontal looms of various sizes warped



*Susanna Makes Pibiones*

with cotton or traditional linen. *Pibiones* and wefts are woven with linen, cotton, and wool. Typical designs include flowers, animals, and other elements of nature in stylized geometric forms.

A markedly different textile tradition persists high in the mountains of east-central Sardinia, where the village of Nule has long



*Nule textiles*

been respected for wool and beautiful textiles. Here, Eugenia Pinna, Giovanna Maria Campus, and others weave in small studios on vertical looms, using wool for both warp

**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 7*





Weave A Real Peace

WARP Newsletter  
published quarterly by  
Weave A Real Peace  
Volume 28, Number 3  
Fall 2021  
Editor: Linda Temple

Send address  
corrections to:  
[info@weavearealpeace.org](mailto:info@weavearealpeace.org)

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

The deadline for  
contributions to the  
Fall issue of the WARP  
newsletter is  
**November 5, 2021**

Send articles and  
correspondence for  
the newsletter to:  
Linda Temple  
1230 NE 70  
Oklahoma City, OK 73111  
[lgtempleok@gmail.com](mailto:lgtempleok@gmail.com)  
405/921-1064 (phone)

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

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

# Baskets of Africa: Marketing for the Basketmakers of Africa

Cael Chappell

I founded Baskets of Africa 20 years ago to ensure that African artisans would be treated with the respect, dignity, and honor that they deserve.

I chose baskets because I believe that, as one of the most ancient forms of craft, baskets are

universal to humankind. Every culture has woven baskets, and across Africa many still do.

I set out with several tenets in mind and have stuck to them. First and foremost, I endeavor to provide economic opportunity to weavers who are primarily rural subsistence farmers. I start by paying the highest possible prices to the weavers. I allow the weavers to set their own prices. I don't negotiate or dictate pricing; I feel like they

know best what prices they should charge. This alone almost guarantees they will receive a great price for their baskets. In some cases I pay over 10 times more than Fair Trade standards dictate. A number of other factors come in to play, of course, such as analyzing fair trade minimum wages in the local context, figuring out how long it takes

to make a basket and the costs involved, paying more than the weavers ask if possible, paying advance deposits with every order, paying for all baskets and costs prior to the weavers shipping anything, never holding weavers accountable for loss or damages in shipping, never canceling any order for any reason, never using contracts or deadlines, and on, and on.

Once this main tenet is in action, the others fall into place. One of the biggest benefits to the weavers, who are primarily women, is empowerment. In what are mostly patriarchal societies, when women can earn an income and spend that money as they choose, they overwhelmingly spend it on their children, for example, paying for school uniforms, supplies, and tuition. Being an income earner elevates a woman's status within the family, village, and greater community.

Additionally, basket weaving is important to cultural heritage for most of these societies.

Weaving baskets, whether for ceremonial occasions or daily use, is essential for cultural preservation. Additionally, it preserves other aspects of culture because it is a slow, quiet activity. I often



*Cooperative group meeting with master weavers in Rwenzori Mountain region of Uganda.*



*Zulu weaver in South Africa carrying a traditional Ukhamba basket*



*Showing off naturally dyed raffia in Rwenzori Mountain region of Uganda.*



*Zulu weavers in South Africa working on modern style wire baskets.*



# 2021 WARP Annual Meeting A Virtual Success!

Kate Colwell

When asked how we found so many stellar presenters for the 2021 WARP Annual Meeting what comes to mind is Social Networks. That term has been so co-opted by electronic sites that we may forget that WARP is a networking organization, and we each have social networks.

The Annual Meeting Subcommittee with Beth Davis, Sara Lamb, Kelsey Wiskirchen and myself organized the logistics for our first virtual meeting but it was only through networking that we were able to pull it off. We had nearly 500 registrants and up to 250 attendees at a time.

Last Fall as a Board we discussed our overall meeting theme. In response to both our angst at lockdown and the political issues of 2020 and our desire to have a more diverse meeting, we chose the theme **Unraveling Borders, Weaving Networks** and then started discussing formats for the meeting. The successful panels that Philis Alvic and Judi Jetson had put together inspired a meeting filled with panels. A virtual meeting needs to be as interactive as possible and so panels seemed to work better than solo speakers. Fortunately, we

were able to start with topics and presenters scheduled for the 2019 Montana meeting organized by Dorinda Dutcher and many other suggestions came from Board members. Susan Weltman and others contacted their friends and it was an iterative process to put together which presenters would fit which theme. We are extremely fortunate that members whom we approached to be panel moderators also had their own social networks and were able and willing to reach out and bring in panelists with no prior acquaintance with WARP. Figuring out timing across 22 time zones was no easy feat and we are very appreciative of presenters who stayed up till midnight or got up at 5 a.m. to join us. Having learned from the monthly panels, we had practice sessions for each panel so panelists could meet each other and get comfortable with the webinar format. We outsourced technical skills that we needed to our three Assistants who also were suggested by members. Fortunately, technical glitches were few and Kelsey did incredible project management and kept everybody and everything together for a joyful remote meeting.



## WARP Zoom Panels Scheduled

In celebration of the Peace Corp's 60th Anniversary, and as part of our Continuing Textile Traditions series, Weave a Real Peace's next Zoom Panel will present three WARP members who served in the Peace Corps in Africa in the 1960s and 70s. The October panel will feature three NGOs from India, and in November three WARP members who give tours will discuss the benefits to artisans. The general schedule is the 3rd Saturday of every month at 1:00 pm EST, so September 18, October 16, and November 20.

The panels will be moderated by WARP member Judi Jetson, a weaver and a leader in the well-researched promotion of craft, particularly textiles. There will be ample opportunity for questions from those attending this free online event.

While the panels are provided at no charge, registration is required. Go to [weavearealpeace.org](http://www.weavearealpeace.org) to register.

## Weave A Real Peace Membership Information

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

### 2021 Annual Dues (USD)

\$50 - Individual in US/Canada  
\$90 - 2 year special - Individual US/Canada  
\$40 - International Individual/International Sister Guilds  
Simple living - Choose an amount you can live with

\$40 - Sister/Gift Subscriptions  
\$75 - Friend of WARP  
\$50 - Professional: Guild/ Business/ Non-profit Organization  
\$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>



# From the WARP Office

Kelsey Wiskirchen

Writing this, I am sitting at my desk chair overlooking the hills of rural North

Carolina. The WARP office (my home) is fairly remote, but because of WARP I feel deeply connected to the worldwide textile community. Especially this year, when we have had so many new members join us and our outreach has been far greater than usual.

Thank you to all who joined us on Zoom this summer for our online annual meeting, donated to our programs, and sent us your feedback. This is a season of change, and I am grateful to you, our ded-

icated members. After a wildly successful virtual meeting with over 20 speakers and almost 500 folks joining us from 15 countries, the board and I have been busy planning for WARP's future. We feel more energized than ever to continue our work of connecting and doing outreach to our members in textile communities around the world.

If you have missed any of our online programs this year, or if you want to see what we have coming up on the WARP calendar, please make sure to visit our events page on the WARP website. You can watch recordings of everything and register for upcoming events at: <https://weavearealpeace.org/upcoming-events/>

Warm wishes from the WARP Office,  
Kelsey Wiskirchen

## WARP Receives Generous Donation

*Deborah Chandler*

We say that WARP is a networking organization. That's another way of saying it is a group dedicated to building and celebrating relationships – member to member, member to indigenous and other groups we work with, even helping groups around the world find people who can help them grow and thrive. Community. More specifically, textile community, all in an effort to make the world a better place, personally and globally. We believe it is possible to Weave A Real Peace.

Recently we received word from WARP member Jacquie Vincent that her good friend Ellen Marott had similar beliefs. Ellen was a textile person most of her life, especially an avid weaver and surface design artist, creating upscale garments under the name Janelle Designs. Active in both the Whidbey Island and Seattle weavers' guilds, she worked hard to introduce many people to both textiles and craft. Jacquie says "In 2018 she bought a 1960's contemporary home [in Tucson] with the intention of totally remodeling it, which she did. She was diagnosed with

Leukemia in 2019, but moved to Tucson anyway. She died in June 2020. Ellen was smart, funny, loved travel (she and I did a lot of traveling together), and freely gave of her time and talent to others."

When Ellen asked Jacquie to be the executor of her estate she told Jacquie that she wanted her legacy to include a donation that focuses on women, in particular women whose lives revolve around textiles. Like the women of WARP. And so, due to our focus, our broad reach, and with faith that WARP will manage it well, Ellen's estate has made a bequest to WARP to use to support women in textiles in the best way we see fit.

This tremendous honor and responsibility come as the Board and Administrative Coordinator are starting the process of strategic planning for WARP in the Era of Zoom. Our international reach is far greater than has ever been possible before, and we want to discover and create ways to make the most of the opportunities that are before us. It is with profound thanks that we pledge to do our best to carry out Ellen's wishes.

# Member Profile: Valarie Lee James

Gloria Miller

*"I have been fortunate enough to pursue my own personal art in this life and now I am passionate about supporting the handwork of other artisans, especially those who have not had the choices that I've had for no other reason than the accident of birth."*

Valarie grew up with fiber arts in her blood. She spent many a day watching her mother and elder Appalachian family members stitch and quilt. As a child of a military family she was exposed to many cultures early in life and was deeply inspired by the fine embroidery in Portugal and the bas-relief of crewel embroidery in England.

She taught herself to create fiber art: first as a small child using a stone to grind grasses and flowers then adding water



to make liquid color. Later when living in Alaska, she spontaneously constructed vertical looms with birch branches, warping them with twine and weaving with a weft of bark mixed with natural cotton-like fiber. The impulse to weave was with her from an early age and techniques came to her naturally.

Her education was in Clinical Art Therapy, yet fiber arts were essentially self-taught. Following a sculpture intensive she taught figurative sculpture while her own art became fiber based. She lived in San Francisco in the 80s where she worked on projects including the now famous street murals that speak of the immigrant experience. She also worked on a number of AIDS quilts, a turning point in her evolution as a Cultural Arts Worker in the community.

Living in Arizona since 2004 she has been involved in direct assistance to migrants, encouraging and promoting art embroidered in shelters in Nogales where stitching contributes to healing as they await asylum.

Valarie has public fiber installations on permanent display—two in Tucson, AZ made of found fiber, concrete and steel that honor the thousands of migrants who have died in the deserts. Another is in Gothenburg, Sweden at the Museum of World Cultures featuring *bordados* (embroideries) found in the Sonoran Desert.

She thrives on supporting Artisans Beyond Borders (ABB) with communications, supplies, curating exhibits and presenting their story to others. She and other cultural arts workers are always on the lookout for assistance with communications, administration and promoting sales—ideally, she is hoping for a young bilingual woman intern. She is happy to connect with other WARP members at [Valarieleejames@gmail.com](mailto:Valarieleejames@gmail.com)

For more on ABB see the Spring 2020 WARP Newsletter for her article about the project. There is more information on these sites: How the arts can help asylum-seekers make their way now in the U.S.A. ~ Artisans Beyond Borders Update, Summer/Fall 2021 – Art & Faith in the Desert ([artandfaithinthedesert.com](http://artandfaithinthedesert.com))

*ArtisansBeyondBorders.org;* Shop: <https://www.etsy.com/shop/BordandoEsperanza>

*Gloria Miller, the Member Profile columnist, 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!



@weaveareal-peace\_



Weave A Real Peace



@WeaveARealPeace



Weave A Real Peace (Google Groups)



[weavearealpeace.com/blog](http://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 Deborah Chandler [weavingfutures2012@gmail.com](mailto:weavingfutures2012@gmail.com)

Would you like to be featured on our Instagram? Contact Lola Faruroti [lolahlovescargo@gmail.com](mailto:lolahlovescargo@gmail.com)

Interested in helping with the blog or Facebook? Contact Kelsey Wiskirchen [info@weavearealpeace.org](mailto:info@weavearealpeace.org)



# From WARP's President

*Deborah Chandler*

## Thanks to Donors!

Donors to WARP's General Fund are listed below.

Donors to the Annual Meeting start on page 8.

Susan Balascio  
Harmony Weaver's Guild

Jean Bodeau

John Laswick

Chrystina Gastelum

Chantal-Manou Müller  
chantimanou  
handSpinnerey

Kristi Avery  
Long Thread Media

Birthe Miller  
Prince George Fibre Arts  
Guild

Kathy Kelley

Jan Cannon

Marcia Cronin

Virginia Blechman

Ellen Marott Trust



"The only owners of Allegheny College are the alumni. There is no city, state, or profession to worry about us. We are all there is."

If we don't do it, no one else will." Dave Hoag '60,  
Trustee Emeritus

From my alumni magazine, it struck me how equally it applies to WARP. WARP exists FOR its members, but as a networking organization it also exists VIA its members. No participation, no

WARP. Pretty simple.

And so the results of the recent membership survey are very exciting: 50+ want to volunteer, five are interested in being on the board, 44 told us of connections they have made through WARP. This is what WARP is all about, sharing information with the goal of helping people help people better – and just growing friendships with like-minded people.

Responses to the question about our mission/purpose/core values brought some interesting comments, as did the question "What can we do better?" Of course I was

happy to read those that agree with my own concerns, but I was just as happy to read those that bring in new perspective, new ideas. We want to be a vibrant organization.

Not a surprise is that 75% of our membership is 60 – 79 years old, 97% are women, and we are more shades of white than every other ethnicity combined. We want to change that and have an active intention of expanding our DEI – Diversity, Ethnicity, and Inclusion; for sure we will need your help, whatever your age, gender, or color.

I was also touched by the people who said they could not get involved now but that they believe in WARP, think it is an exciting group, and will continue to be avid spectators. In most cases they hope that they will be able to participate in the future. Thank you for your honesty and realistic assessment. That means a lot also.

As the board responds to what we learn we will share the fruits with you via this newsletter, the blog, the Google group, on social media, and of course the continuation of our Zoom outreach. Stay tuned.

*Deborah can be reached at [weavingfutures2012@gmail.com](mailto:weavingfutures2012@gmail.com)*

## Shop Fair, Buy Local: FTF Update

*Rachel Spence*

Join us in making the most out of our holiday gift giving this season! Check out the recommendations below for

holiday shopping from the Fair Trade Federation community.

The logo for the Fair Trade Federation features two hands, one light-skinned and one dark-skinned, joined together around a stylized globe. The word "FAIR" is written vertically along the top curve of the globe, and "TRADE" is written vertically along the bottom curve. The word "FEDERATION" is written horizontally across the base of the globe.

holiday shopping from the Fair Trade Federation community.

**Shop Fair:** Fair trade businesses are committed to equitable and sustainable trading partnerships with skilled farmers and craftspeople. Due to these partnerships, we, as customers here in the US, are able to have access to high-quality, authentic products. In turn, our fair trade purchases also support businesses and communities globally.

**Shop Local:** When we purchase a product that's not only fair trade but also from a locally-owned store or cafe, it's a direct way to strengthen and support local business owners/employees and our communities as a whole. Shop from a local business in person or online!

**Shop Small:** Buying from a small fair trade business, our shopping experience can be more personalized, and the products we find are more unique. Purchases from small businesses also support job creation and the national economy.

The stores, cafes, and retailers that are a part of the FTF community are fully committed to the principles of fair trade in everything they do. Their commitment allows customers to know this: if a business displays the FTF member logo, it's meeting some of the highest standards in the fair trade movement.

To find a Fair Trade Federation member store or cafe near you, visit our fair trade map <https://www.fairtradefederation.org/browse-ftf-members/stores-cafes/>. For those interested in shopping online, explore verified fair trade online retailers, and keep an eye out for our upcoming Fair Trade Holiday Gift Guide!

*Rachel is the Director of Operations and Engagement at the Fair Trade Federation. She can be reached at [rs@fairtradefederation.org](mailto:rs@fairtradefederation.org).*



## Baskets of Africa

*continued from page 2*

see women weaving while telling stories, or singing, or even dancing, with children nearby and participating. It's a vehicle whereby younger generations can learn those stories, oral histories, and traditional dances from their elders.

Finally, if people don't buy these unique, hand crafted African baskets, the art form will die out. I endeavor to encourage creativity by buying anything the weavers want to weave. Rather than placing large orders for repetitive items, which I feel stifles creativity and freedom of ex-

pression, to whatever degree the weavers wish to, they can weave any baskets and I buy them. Then it's my job to find buyers for those baskets here in the US and abroad. So rather than making for the market, I'm marketing for the makers.

*I have been working in African art and craft for 30 years, travelling Africa to source from producers across the continent. 20 years ago I founded my own project, Baskets of Africa, to provide economic opportunity primarily for basket weavers. <https://basketsofafrica.com> cael@basketsofafrica.com*

## Handweaving in Sardinia

*continued from page 1*

and weft. Their flat weaving techniques create smooth, dense rugs, wall hangings, chest covers, and other items. Designs are typically geometric and linear, with intricate repetition of shape and form within form.

Near the northern coast, the rocky town of Aggius offers another distinctive Sardinian weaving tradition, notably maintained in the studios of Gabriella Lutzu and at Laboratorio Tessile Prof. Cannas. While Aggius weavers use horizontal looms warped with cotton — the tradition across most of Sardinia — Aggius' designs are unique: wool wefts display stripes of color, often alternating a bright hue with a band of natural black. The bands may be solid or contain stylized geometric flowers, birds, plants, or simple geometric designs created with flat and floating weaves.

In addition to these professional weavers who maintain the traditions of Sardinian handweaving, some women still weave as a hobby at home. A few cooperatives also exist; those I have visited use hydraulic powerlooms, as do most weaving studios



Aggius textile

in Samugheo. In addition, there are several large textile mills in Samugheo and one in Nule.

The textiles produced in factories and power-loom shops are nicely made and have their markets. Unfortunately, these mechanically-produced items are usually labeled and sold to tourists as handmade. This creates confusion and challenges for the handweavers and those purchasing Sardinian textiles.

While the European Union enforces a strict classification and labeling standard for traditional foods, there is not yet such a standard for textiles. While handweavers see the economic, legal, and artistic benefits of establishing a classification and labeling system that distinguishes between handmade, hand-decorated, and mill-made textiles, Sardinia's textile industry does not recognize that such a system would protect all Sardinian textile producers, their designs, and their economy.

Despite these issues and the prevalence of commercially-produced textiles, there is a resurgence of interest in handweaving within Sardinia. Adults who want to learn a traditional art and youth who seek a viable profession are interested in learning to weave, and turn to handweavers as mentors.

*Since 2013, Kelly has been working with the handweavers to promote, present, and preserve the heritage and art of Sardinian handweavers. Learn more at [SardinianArts.com](http://SardinianArts.com). She can be reached at [kmk@sardinianarts.com](mailto:kmk@sardinianarts.com)*

## Thanks to Donors!

Donors for  
Annual Meeting

Marilyn Anderson

Marcia Bellas

Linda Bentley

Deb Brandon

Bonnie Britton

Donna Brown

Sam & Tara Brown-Miller

Carrie Burkle

Cael Chappell

Deborah Chiarucci

Cecilia Christensen

Catherine Christo

Judy Cobillas

Yasmine Dabbous

Janet Darrow

Susan Davis

Mary Deming

Christine Eber

Karmit Even Zur

Nellie Fagan

Nancy Feldman

Diane Ferguson

Mary Joan Ferrara-Marsland

Jocelyn Formento

Lucia Gago

Alice Gansfield

Sharon Gardiner

Chrystina Gastelum

Virginia Glenn



# Weaving for Justice Exhibit Now on Display

Christine Eber

## Thanks to Donors!

### Donors for Annual Meeting

Ellen Goldman

Janette Gross

Margarite Hargrave

Sandra Hartmannsgruber

Jennie Hawkey

Jan Hayman

Marsha Heiman

Hedy Hollyfield

Lucionne "Shawnnee" Holmberg

Catherine Jacobus

Valarie James

Catherine (Cathie) Joslyn

Sarah Kuhn

Melissa Larson

John Laswick

Ali Tucker Lichenstein

Nancy MacBride

Mariana Mace

Dakota Mace

Kimberly Mahaffy

Susan Martino

Sharon McDonagh

Susan McCauley

Peg McCollough

Kathryn McHenry

Kathy M'Closkey

For more than a year Weaving for Justice has been collaborating with Maya women weavers in Chiapas, Mexico and the NM State University Museum's Curator, Kristin Otto, to prepare an exhibit of Maya textiles from Chiapas. We are excited to finally be able to share "*When a Woman Rises: Maya Weavers Creating Relationships Through Textiles*" with the public.

"When a woman rises, no man is left behind" is an expression of the Zapatista movement in Chiapas, Mexico. Through textiles and photographs from various townships of Chiapas, this exhibit explores how Tsotsil-Maya women of different generations and backgrounds use weaving practices to strengthen local communities and negotiate their identities in a changing world. The exhibition also highlights how these textiles, and the ideals they represent, forge global relationships as people make connections across cultural, linguistic, and geographic barriers.

Due to coronavirus restrictions we had no formal opening, but in early 2022 we will have an unveiling of a saint's huipil and shawl from Magadalenas, Chiapas, woven by members



of Tsobol Antsetik (Women United), a weaving cooperative in neighboring Chenalhó. Members of Tsobol Antsetik will document the weaving process with photos and share those with us. We'll keep you posted on the Weaving for Justice Instagram and Facebook pages. You can also follow along with periodic updates on the University Museum's blog (<https://univmuseum.nmsu.edu/news-events/news.html>), as well as their Instagram and Facebook pages (@nmsu.universitymuseum).

If you plan to be in the Las Cruces area sometime in the coming year, the exhibit is open through August 1, 2022, Tuesdays – Saturdays, 12-4 pm. On Saturdays a representative of Weaving for Justice will be present to welcome you. Admission is free. The Museum is located at Kent Hall, 1280 E. University Avenue in Las Cruces, New Mexico. Free single-day and weekly NMSU visitor parking permits are available through the NMSU website: <https://park.nmsu.edu/visitor/>. We'd love to see you at the exhibit!

*Christine retired as a professor of Anthropology at NM State University in 2011. Long interested in traditional textiles and in helping artisans in crisis, Christine has been working since the 1980s with weavers in Chiapas, Mexico. She can be reached at ceber@nmsu.edu.*



## Scholarship Students

*continued from page 11*

all weavers that identify themselves with this tiny animal, which impresses us so much with their beautiful structures."

Brazilian João Marcos Lisboa da Rocha focuses on wearable textiles that he weaves with naturally dyed organic fibers. He writes "'Retrace the Time Weave' has its guiding thread of the act of weaving that crosses the textile manufacturing processes and natural dyeing in different fibers, with manual weaving as a support for reflection, creation, and learning, as well as thinking about art, design, and craftsmanship. Throughout the dyeing and weaving process, dialogues with ancestry and the contemporary were manifested through

very old knowledge and practices, both in dyeing recipes and in weaving and tapestry points, as well as in gestures dedicated to the time of manual making, summoning childhood memories, experiences in the countryside and in cities that materialized through a textile and wearable piece as a "memory cloak". Sharing with WARP and creating dialogues is constantly thinking about the poetics of invisible threads charged with forces that are present everywhere, connecting everything and everyone, rescuing, preserving, tying and sewing fabrics, memories and crafts with the sensibilities of human experience."



# WARP Programs Inspire New Members

Maddy Bartsch Minneapolis, MN	Tara Gujadhur Traditional Arts and Ethnology Centre Luang Prabang Laos	Karl Logge Over and Under / Logge Romani Calasetta, Sardinia Italy	Marta Romani Over & Under Calasetta, Sardinia Italy
Robyn Becker Yarn Cloud Manassas, VA	Christine Halverson nine dot designs San Jose, CA	Lyn McCormick Easton, MD	Linda Sax White Plains, NY
Christine Berkowitz Scarborough, ON Canada	Kathleen Hayes	Veronica McDermott Calgary, AB Canada	Charlene Schmid Integrity Alpacas & Fiber Vacaville, CA
Jean Bodeau Winthrop, WA	Ann Hedlund Arizona State Museum U of Arizona Silver City, NM	Mary McKay EPIC Allenpark, CO	Rosemarie Smith Lynn Haven, FL
Sass Brown London Islington United Kingdom	Catherine Herman Brooklyn, NY	Janet Medina Ellicott City, MD	Lorraine Spector Los Angeles CA
Carrie Burkle Textile Arts Los Angeles Los Angeles, CA	Lucy Jennings The Creativity Patch Kingman, AZ	Kathleen Murphy Full Circle Textiles & Design Studio Charlottetown, PE Canada	Paula Stashak Huntington Beach, CA
Lanita Busher Novato, CA	Laurie Kallevig survivor girl ukulele band project New York Mills, MN	Deb Nemetz Boston, MA	Shari Syrkett Hempstead, NY
Omar Chavez Santiago Oaxaca, Mexico	Jeanne Kavanagh Hampton, CT	Rae Newhouse Millersville, PA	Naomi Tarantal TSGNY Brooklyn, NY
L Kaye Crippen Dana Point, CA	Kathy Kelley Westport, NY	Cindy Owings McAllister, MT	Cathy Thompson Tucson Handweavers and Spinners Guild Tucson, AZ
Karen Crittenden Karen's Yarn Paper Scissors LLC Batavia, NY	Beth Kessler Glenville, MN	Daniela Pedrosa Belo Horizonte, Minas Gerais Brazil	Maria Urdinarrain Long Beach, CA
Sam Elkins Sam Elkins Textiles Georgetown, TX	Kate Kilmurray	Laura Rana Khushi Kantha (Happy Blanket) London, UK	Kathleen Utts Wimberley Valley Saori Wimberley, TX
Jose Espinosa	Anne Lamborn Los Gatos, CA	Gwendi Raymond Woven Tuna Weaving Journeys Minneapolis, MN	Simone Wesner Birkbeck, University of London London UK
Diane Ferguson Meadows Place, TX	Linda Leaf Vine Grove, KY	Lesley Roberts Textile Arts Los Angeles Culver City, CA	Julie Wittrock Ocean Park, WA
Martha Fraley Woman of the Cloth Paducah, KY	Annabel Lee Lexington, KY	Deborah Robson Fort Collins, CO	Sophia Zorzi UFMG Juiz de Fora, Minas Gerais Brazil
Jo-Ann Georges Cascade St. Anns Trinidad and Tobago	João Marcos Lisboa da Rocha UFMG/UEMG Sao Joao Do Manteninha, MG Brazil		
Dondrill Glover Astoria, NY			
Marie-France Gosselin Ottawa, Ontario Canada			

## A Raffle!

We love doing fun fundraisers! WARP will be holding a textile & book raffle, and the donations we have received are absolutely breathtaking! We have a collection of Zulu wire baskets and a Mud Cloth/Kuba Bundle from Baskets of Africa, a Tree of Life Kalamkari Painting made in Gujarat from Clothroads, a beautiful Peruvian table-runner from Ayni, a Hmong dyed & embroidered bag set from Above the Fray, books from many of our WARP member authors, and so much more. Thank you to our generous donors for this event! Tickets will be on sale through the WARP website from September 26th through October 9th, with the drawing held on October 10th. Tickets cost \$5 each, and you can choose which items you are interested in. To view our 12 wonderful bundles and to purchase tickets, please visit <https://weavearealpeace.org/raffle/>



## WARP Covid Grants Benefit Twelve Individuals/Groups

### Thanks to Donors!

#### Donors for Annual Meeting

Mary Ellen McMurtrie  
Valentina McNamara  
Rocio Mena Gutierrez  
Sheila Meyer  
Barbara Meyers  
Christine Miller  
Judy Miranda  
Leslie Mouriquand  
Chantal-Manou Müller  
Sheila O'Hara  
Wendi Oliveira  
Susan Oviatt  
Melinda Paul  
Elizabeth Pollock  
Marissa Porte  
Tierney Putman  
Carol Reinhold  
Elisha Renne  
Donna Ritter  
Sara Robbins  
Lesley Roberts

This spring, WARP gave Covid relief grants of \$500 each to 12 separate individuals or groups around the world who were heavily impacted in their textile endeavors due to Covid. WARP gave \$4000, and



Rubona basket weavers group in Uganda

members individually gave a total of \$2000 for a total of \$6000 in grants. Following are the people/groups who received the grants, and a summary of how those grants monies were spent.

A four-person committee created the grant application. Each applicant had to be connected to WARP through a WARP member being either in a business or volunteer relationship. The applications were reviewed and ranked separately by each committee member using a ranking process created by the committee (those who had close relationships with the applicant recused themselves from those applications) and the results were tallied, ranked, and discussed, reaching the ultimate decision on who would receive the grants.

Following are the grantees with the name of the group/individual grantee, and how they used their funds.

**Rubona Basket Cooperative, Uganda:** Food, 31%; investment in artist crops, 21%; medical, 9%; artist training/materials, 20%; school supplies, 12%; watering cans, 5%, miscellaneous, 2%.

**ANADISA Asociacion Atitlan, Guatemala:** Seed for food crops, 15%; artist supplies, 46%; alternate business venture, 39%.

Two villages in Guatemala that work with Mayan Hands: **Tejidos Cotzal, Guatemala:** Food, 10%; medical, 20%; funeral expense for artisan in co-op, 70%, and

**Asociacion de Desarrollo Integral Ri Ai Poop B'atz', Guatemala:** Food, 80%; seed for food crops, 20%.

**Center for Traditional Textiles of Cusco, Peru:** Food, 100%.

**Ly Thi Si Family, Vietnam:** Food, 10%; seed for food crops, 80%, diapers, 10%.

**Jessica Alina Aquino, USA:** Artist supplies, 40%, utilities, 60%.

**Artisans Beyond Borders, USA:** (100% purchase of textiles from women on Mexico/USA border awaiting asylum proceedings spent on) Food, 40%; home rent, 40%; medical, 10%; utilities, 10%.

**Trinidad**

**Vasques De Los Angeles, Mexico:** Food, 20%, artisan supplies, 80%.

**Kamming**

**Erica Djimo, Camaroon:** No report yet, but initial indication was that it would be used for food.

**Stela Nunwa, Camaroon:** No report yet.



Trinidad Vasques De Los Angeles, a weaver and her husband in Teotitlan del Valle, Mexico.

The total monies spent by all combined (reporting) grantees is: Food, 39%; seed for food crops, 12%; rent, 4%; artist supplies, 17%; investment in artist crops, 2%; alternate business, 4%; medical, 4%; utilities, 7%; training/materials, 2%; funeral expenses, 7%; school supplies, watering cans, and diapers each 1%.

If any member has questions about the grant program, or wants to participate in a grant committee if WARP conducts any future grants programs, please contact Maren Beck at [maren@hilltribeart.com](mailto:maren@hilltribeart.com)

Sincerely, the grants committee,  
Maren Beck, Mary Joan Ferrara-Marsland,  
Cindy Lair, Sarah Saulson



## Four Students Receive Scholarships to Annual Meeting

The Alice Brown Memorial Scholarship provides an opportunity each year for WARP to welcome young textile professionals, students, or recent graduates to our annual meeting. We have the privilege of learning about their work and research interests, and hope they'll benefit from the opportunity to join WARP and learn from us as well. This year four young people earned scholarships to the meeting.

There were three Brazilian recipients—**Daniela Pedrosa, Sophia Zorzi, and João Marcos Lisboa da Rocha** are students of WARP member, Dr. Soraya Coppola. **Omar Chávez Santiago**, is the son of Fe and Lola, whose studio in Teotitlan del Valle we visited during the 2017 WARP conference in Oaxaca, Mexico.

**Daniela Pedrosa**, a Brazilian fashion design graduate who is also a weaver and storyteller, writes "Weaving more than ever has proven to be my best friend and my place of refuge for the past year. There is a great magic in traditional textile making that encourages my connection with others and with myself. This thread kept my inspiration alive during such difficult times. My work currently focuses on maturing my artistic production and my training as an art teacher. I've been researching weaving in my region (from the state of Minas Gerais), and through doing so, I've been reflecting on how to establish bigger connections with the artisan community here. It is important to find ways in my city to strengthen this knowledge in an economic, social, and political way. It was very inspiring to see in the online meeting the different possibilities of action, and keeping myself connected to this network is very motivating to weave the paths of work here on the other side of America."

**Omar Chávez Santiago** is an engineer from a family of weavers in Teotitlan del Valle in Oaxaca, Mexico. "My name is Omar Chavez Santiago, I am from the Zapotec town of Teotitlan Del Valle, Oaxaca, Mexico. I represent a four generation lineage of weavers and dyers in my family. I run a one man weaving operation, performing all

the different aspects in my process, from dyeing my yarn using natural dyes only, to the crafting of my own designs.

As a weaver and industrial engineer, my work lies precisely in my production and creative process, which is based on the natural timing of the materials I work with. My colour palette is the result of my daily exploration and respect towards the nature. My approach to design innovation, starting with my contextual understanding while fostering its progress takes me to craft a series of limited hand-woven pieces, blending traditional methods with a contemporary vision. Each piece has a unique soul. I create exclusive textures with a strong personality that express my vision as a young creator and entrepreneur in a modern world. My mission, by sharing my work, is to encourage younger creators to keep weaving, and to do it differently."

**Sophia Zorzi** is a Brazilian weaver interested in natural dyeing and wearables. "'Between time, spiders and webs'— There is something almost magical about spiders and how they have an amazing ability to weave with their own silk. For me, particularly, spiders and webs became a full universe of symbolologies, myths, and poetics - which motivated me in my project, and that I think would be interesting to share with the WARP community. Somehow we, who share our admiration for the fibers and textiles, recognize ourselves in their relationship with weaving. In this project, I am interested in creating my own collection of woven wearables based on their shapes and appearance. Besides, I have the intention of investigating the black pigment with Brazilian plants, especially because black is a color more difficult to get, particularly with local materials. It interests me a lot that natural dyeing can be an opportunity to celebrate the variety of plants that are near us, becoming more connected with the biome we live in. Finally, with this work, I intend to create a connection with

*continued on page 8*

## Thanks to Donors!

### Donors for Annual Meeting

Marilyn Romatka  
Norma Schafer  
Louise Schiller  
Karen Searle  
Donna Simms  
Carla Staffa  
Jill Stanton  
Barbara Stucki  
Jini Tanenhaus  
Bonnie Tarses  
Rolly Thompson  
Amanda Thompson  
Rae Turner  
Gayle Vallance  
Carol Ventura  
Penny Weining  
Sheryl Wilson





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

## WARP Zoom Panels Scheduled for Fall (see page 3)

### Kakaw Designs Continues to Adapt to the Realities of 2021

*Mari Gray*

Since our newsletter feature this past spring, I've had the pleasure of connecting with many of you WARP members. Some people I've seen during our online workshops, others while I was helping with social media for the Annual Meeting, and others still through different WARP projects.

One such side project was that of COVID-relief grants. I have been asked to relay a big "gracias" from the weavers in San Juan Chamelco and San Juan Cotzal; they are especially grateful for the assistance they received as both of the communities were hit by the two hurricanes in late 2020 in Guatemala.

As Kakaw Designs, we are continuing on in the virtual realm the best we can. Thanks to the lasting interest in the online workshops (backstrap weaving, hand-embroidery, pompom-making, and more), we've been working on fine-tuning these offerings *poco a poco*.



*Planting crops in Chamelco*

One important step we're excited to announce is the addition of professional pre-recorded videos as part of the supplementary materials for our backstrap weaving classes. After months of planning, recording, and editing, they're finally finished! The videos show the nitty gritty details of advanced brocade techniques as demonstrated by master weaver Doña Lidia López, and are beautiful to watch. If there are any more weavers interested in joining our backstrap weaving journey, please let me know. We would be delighted to have you in the bunch.

While I miss the creative energy that's so part of in-person gatherings, I continue to marvel at how we are all able to come together from all over the world so accessibly. It feels like we are all together in this, connected in a vast yet small space.

*Mari Gray is the founder of Kakaw Designs, a small artisan made business working with 16 different artisan groups in Guatemala. [www.kakawdesigns.com](http://www.kakawdesigns.com) / [mari@kakawdesigns.com](mailto:mari@kakawdesigns.com)*

