



Weave A Real Peace

WARP Quarterly Volume 32, Number 1 - Spring 2025

Young People Find Community in Fibers

Elizabeth Okeyele

Many young people in Nigeria are finding community from crafting. Teenagers are seen in clusters crocheting and knitting with their friends, around the hallways at school, in buses, and while walking down the road. This is becoming a popular sight in Lagos, Nigeria.

Tunnizze Creation was founded to promote knitting and crocheting among young people ranging from preschoolers learning to finger knit and make pompoms, to Gen Z teens crocheting



Favour Ebare, Elizabeth Okeyele's niece, learning to knit during a summer school program. Photo by Dexturors Studios.

a shrug for themselves. My mission is to help a child think with their hands. I often tell my pupils "If you can think it, you can create it."

Traditional caps are part of local attire and are often crocheted. It's easier to explain crochet because they see it! Many women in Northern Nigeria crochet as a means of livelihood. They pass on this skill from mother to daughters, grandma to granddaughters. Children who live in big cities without regular visits from grandparents to teach them don't have this opportunity. So here is my take—teach young people to knit and crochet in elementary school.

The craft is spreading because they see their friends working with yarn. In a survey of twenty pupils, ten of them answered that the same friend, Adeilla, inspired them to knit and crochet. They saw her crocheting and knitting in class, she showed what she was making, and encouraged them to sign up for classes.

When I started my work, there were no yarns available locally that were appropriate for teaching knitting and crochet. I approached a local yarn manufacturer, Haffar Industries Limited, who imports acrylic fiber and spins it into yarn. I asked them to partner with me to make thicker yarns. I was able to make this collaboration a success due to

Mission

Weave A Real Peace (WARP) is a catalyst for improving the quality of life of textile artisans worldwide. We are an inclusive global network of individuals and organizations who value the social, cultural, historic, artistic, and economic importance of textile arts.

Values

Textiles are fundamental to the human experience and reflect a community's culture.

Cross-cultural exchange enriches the lives of individuals in the global textile community and promotes positive change.

Networking and sharing information facilitate constructive action.

Making ethical connections between textile artisans and the market, empowers artisans through stable income generation.

Vision

WARP is accessible to a multi-lingual, multi-cultural, and all-inclusive network.

We bring an ethical orientation to all we do.

We promote the sharing of information, resources, and technical assistance within the global textile arts community.

We see tangible impacts resulting from our networking in textile arts communities around the world.

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—continued from page 1

my background in textile technology. These yarns are now available in the marketplace in colors attractive to children. Young people love happy colors.

I purchase imported hooks and needles and the children also improvise with materials readily available such as pencils. We are sometimes fortunate enough to have local suppliers donate to the schools or for community events.

There were no patterns written by a Nigerian author using materials readily available. I wrote a book that has simple patterns and uses terms and materials local school children would be familiar with called *Knitting ABC Book: 22 Knitting Patterns for Young People to Explore*. I am currently writing a book for would-be knitting teachers needing help and support.



Elizabeth Okeyele reads from her book *Knitting ABC*, a collection of patterns written for Nigerian children using locally available supplies. Photo by Dexturors Studios.

My approach to encouraging young people to knit and crochet is multi-fold. I encourage placing yarns in public places, bringing the craft into the schools, and teaching them history behind current trends using examples from their own culture and all over the world to show how fiber crafts can bridge cultures. We talk about ways to sustain their environment with natural fibres, such as cotton, linen, or silk, due to their breathability, softness, and sustainability.

Getting involved in community-based projects allow young people to contribute to a shared goal, fostering teamwork and communication. Recently I taught a workshop in Cameroon teaching young people the art of knitting to empower breast cancer survivors through the Knitted Knockers program, which promotes donating knitted prosthetics for breast cancer survivors.

The therapeutic benefits of working with fibres for crafting are numerous. Young people can bond over the calming and meditative aspects of working with their hands, finding a sense of peace and community that can last a lifetime.

Elizabeth Okeyele studied textile technology at Yaba College of Technology, holds Craft Yarn certificate, Knit level 1 and 2 from Craft Yarn Council, a mini MBA from Tekedia Institute, and recently acquired a Professional Diploma in Education. Elizabeth serves on the board of Center for Knit and Crochet and recently won the Golden Scissors Emerging Leader Award from the Craft Industry Alliance. She is a mum to two amazing boys and she loves to garden in her spare time. For more information about Elizabeth, visit Tunnizze Creation's Facebook page [@Tunnizzcreation](#).



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Send address corrections to: info@weavearealpeace.org or mail to Weave A Real Peace (WARP), PO Box 403 Seagrove, NC 27341

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

Submissions may be edited at the discretion of the editor.

Thanks for your contributions. Sharing information is a core value of WARP.

2025 Submission Deadlines

V32N2 - Summer April 9

V32N3 - Fall July 11

V32N4 - Winter October 24

Editor's Note

You may notice a few changes in this edition of the newsletter. When I stepped into the role of editor, the team was in the middle of re-imagining the layout. Some of the items on the wish list were implemented early. This issue takes the process a step further widening the columns and removing the small sidebars, enabling us to publish larger photos.

We updated the header and changed the name of the newsletter to WARP Quarterly. While "newsletter" is still implied we feel this reflects the nature of this publication whose scope is beyond the organizational news of WARP.

Thanks to Linda Temple for making the handoff so smooth and providing us with her wish list for changes, the Marketing Committee for putting in the legwork for reworking the format—Rocío Mena Gutierrez, Elena Laswick, Diane Manning, Chad Troyer, Kelsey Wiskirchen—and input from the team who provide feedback for each edition—Cheryl Musch, Sarah Saulson, and Karen Searle.

A special shout out to Myra Wood, author of *Crazyshot* for her creative assistance with the redesign and Liz Mrofka of WhatIf? Publishing, an author-centric self-publishing service, who created a clean template for us to use.

WARP at its core is a vehicle for sharing information among those who care deeply about the social, cultural, and economic impact of textiles. It is a simple act to pass on the things you have learned—observations, conflicts resolved, awareness built, successes and failures shared—yet, so powerful in the context of a network.

We share information within this global network in many ways—online panels and fireside chats with members, and the new networking roundtable, via our website that includes the Artisan Resource Guide, robust blog posts, grants programs, and our newsletter archives. The newsletter has played a central role in strengthening this network. Once a quarter, we share the news of the organization and the world beyond it.

Also central to WARP's mission is our annual meeting. We are gathering in Alabama this year. You can read more about this year's meeting in Beth Davis' WARP Insider column on page 4. Join us!

—Liz Gipson

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Weave A Real Peace Membership (WARP) Information
weavearealpeace.org/join

2025 Annual Dues (USD)

Individual
\$50 / \$90 for 2 years
Simple Living starting at \$5

Business
\$75 / \$135 for 2 years
Simple Living starting at \$10

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

All WARP members have access to the annual Membership Directory & Discussion Forum through a secure members-only section of the website. Members receive a quarterly newsletter and are invited to attend our member's only events, including virtual monthly programs and our Annual Meeting.

Additional Business Member Benefits:

Listing in WARP's Artisan Direct Connect, social media promotion, newsletter listing (as space allows), and participation as a vendor at WARP's Annual Meeting.

For membership or additional information, please visit weavearealpeace.org/join-warp or email info@weavearealpeace.org.

You can also reach us by writing to:

Weave a Real Peace
PO Box 403
Seagrove, NC 27341

WARP Insider

Beth Davis, Board Co-Chair

This has been an exciting few months for WARP, filled with many “firsts”. The most joyful of which was the arrival of our Executive Director Kelsey Wiskirchen’s first child! As of this writing, I’m delighted to report that mother, father, and son are all doing very well and looking forward to seeing everyone at the Annual Meeting in June. We have put a team in place to manage day-to-day WARP operations while Kelsey is out on maternity leave. All WARP events will continue according to our regular monthly schedule. Our main email address info@weavearealpeace.org will still be operational during Kelsey’s absence and all correspondence will be handled by WARP Board members.

Another first was the launching of our monthly Networking Roundtable, a new program designed to facilitate discussion and networking among WARP members around topics of great interest. Our first Roundtable was a resounding success, with many WARP members expressing their views on the topic of Sustainability. If you were not able to attend, you can listen to the recording on the Previous Events page on our website. Visit the Upcoming Events page on our website for information about future Networking Roundtables, weavearealpeace.org/events/upcoming-events.

Registration is now open for another first – the first WARP Annual Meeting to be held in the Deep South. This will be a rare opportunity for many of us to experience a part of the country that we might otherwise never

have visited—a chance to learn about its rich textile history from all perspectives, a chance to learn about the evolution of the state since the Civil War, and a chance to get to know our Alabama members.

Like many of you, I have never been to Alabama and the images that come to mind when I think of the Deep South are a conflicting mix of natural beauty and human struggles. The WARP Annual Meeting Committee has listened to many of the concerns that WARP members have expressed about visiting a state whose politics and culture differ so markedly from their own, and has put together an extremely impressive socially aware program, with a focus on civil rights and social justice.

Rather than sidestepping or sugar-coating sensitive topics relating to Alabama’s textile history, we are giving them center stage with a program that includes fiber artist Mary Madison, our keynote speaker, speaking about Testimonies of Slave Weavers; and Dr. Steve Brown, addressing the immense topic of “Cotton – A Storied Crop Touching Southern Lives, Farms, Mills and Economies”. There will also be an opportunity to visit the Freedom Quilting Bee Museum or the Birmingham Civil Rights Institute.

In addition will be the much loved Annual Welcome Circle, abundant hugs, friendly meals, endless conversation, the fashion show, the live auction, and the glorious marketplace. In short – an annual strengthening of the WARP community. Join us! For more information, visit weavearealpeace.org/2025-annual-meeting.



Co-chairs Beth Davis, at left, and Rocio Mena Gutierrez recently met up in Mexico City. Beth shared her thoughts on the founding of WARP and her trip on the WARP blog weavearealpeace.org/exploding-potato-chips-visiting-mexico-city. See page 9 for Rocio’s article on Ancestral Indigo.

Member Profile: Kelly Manjula Koza

Gloria Miller



*Kelly gives a gallery talk during 2017 Exhibit of Sardinian Handwoven Textiles at the Italian Cultural Institute in San Francisco, California.
Photo by Flavia Loreto.*

Kelly came to appreciate fiber arts from her childhood exposure to garment construction, embroidery, crochet, and weaving. While she learned some of her mother's techniques and admired her wisdom, she above all inherited the design/engineering genes so common on her side of the family.

While earning her degree in Graphic Design at the University of Arizona, she took fiber arts courses with Gayle Wimmer, who was a huge influence and friend. Although Kelly knew that weaving was not a profession for her, she loved textiles, especially handwovens.

Her career has cycled between working for herself, volunteering with groups supporting humanitarian causes, especially the NGO EmbracingtheWorld.org founded by her spiritual teacher Mata Amritanandamayi, and working in the corporate world of high-tech, which has provided funding for her other endeavors.

Kelly, with her eclectic background, describes her path as meandering through many types of work, paid and pro-bono, primarily in the area of communications: design, writing, video documentation, training, instructional design, program management, consulting, and connecting people. She has donated her skills to WARP and other groups. If you attended the last Annual Meeting, you may have seen her behind a camera filming the event.

She first went to Sardinia, the largest Italian island in the Mediterranean sea, in 2013, after a number of threads of her life came together in the realization that childhood dreams she had of an unknown seascape were of Sardinia. Much has unfolded since then, with more to come. She founded Sardinian Arts, which continues to evolve. She has come to call Sardinia home, yet plans to move there have been delayed.

"I always loved textiles, especially handwoven, and had a vague sense I would someday collect them and do something to support women handweavers." —Kelly Koza

Helping these weavers promote, preserve, and sell their art, while maintaining and advancing their heritage and culture in a sustainable way, is Kelly's passion. The weavers and others there have become family to her.

While she has a great vision for projects in Sardinia, she is also passionate in general about advancing the recognition of weaving as an art, increasing the awareness, understanding, and value of the handmade and the role it has in our technological culture.

Kelly joined WARP during the pandemic, after having seen a number of social media posts and being nudged by Virginia Davis to attend an online event. The WARP mission, activities, and everyone here felt like an instant fit. She's grateful for the connections, heart, expanding activities, and outreach of WARP members—and looks forward to more!

Her website provides a great deal of insight into the techniques and the artistry that goes into each piece as well as introductions to the weavers. To learn more and connect with Kelly, visit sardinianarts.com or email kmk@sardinianarts.com.

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 her weaving connections all over the world.

WARP Grantee Hosts Asooke Weaving Workshop

Muhammed Abdulrasheed Abiodun received an Artisan Support Grant in 2024 to train seventeen young weavers in his community to revitalize traditional Nigerian Asooke pattern weaving, a type of supplementary weft structure.

They received their first order to weave scarves for a group that was celebrating an anniversary with a patterned inscription using the newly learned technique. "It was a thing of joy that brought a sense of inspiration. My community is regarded as an encyclopedic place of weaving because we could possess this knowledge. And I was happy to extend the registration to the neighboring weaving places," said Abiodun.

Although Abiodun is working to preserve the traditional pattern weaving of his community, he wrote to us about his love of plain weave, "Plain weave is a weaving system that only requires left and right movement of the shuttle. But even without picking, and any other special techniques to make designs . . . nothing is plain. Towels, wrappers, shirts and other woven fabric products are birthed." The WARP grant will allow the community to expand their product line and offer textiles using the traditional Asooke technique.



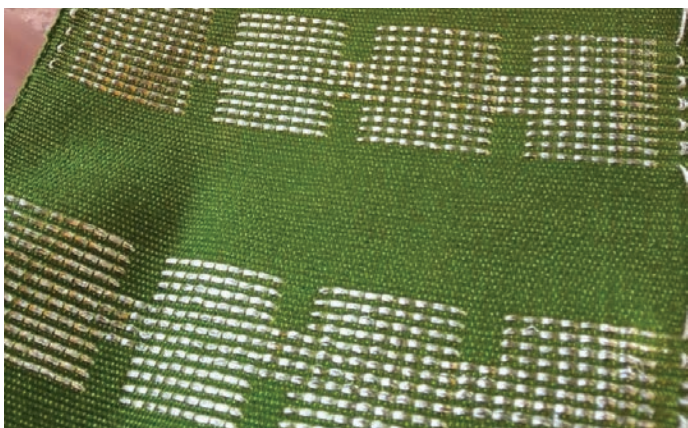
Muhammed Abdulrasheed Abiodun, second from left in the front row, received a WARP's Artisan Support Grant to fund a weaving workshop in his community of Kankatu in Nigeria. Abiodun used the funds to teach a traditional pattern weaving technique that uses a supplementary weft to create designs.



Abiodun explains the concept of pattern weaving to Hajarah, a 5-year-old whose father is a weaver—she wanted to try too! Photos provided by Muhammed Abdulrasheed Abiodun.



The trainees fulfilled their first order to make a muffler using the technique taught during the workshop for a philanthropic group who was celebrating an anniversary.



Above: A detail of the pattern weaving technique taught during the workshop. Below: The Asooke weavers in Muhammed Abdulrasheed Abiodun's community also produce beautiful plain weave fabric for sale.

2025 Artisan Support Grant Application

WARP provides grants to textile artisans who need help building healthy businesses inspired by handmade textile traditions.

Our grants program is funded by donations. The fundraiser ending February 28, raised a total of \$20,710. A little over half was raised by individual donations which were doubled by matching funds—\$5,000 from the Ellen Marott Bequest and \$5,000 from an anonymous donor. Thank you for your generosity. All of the donated funds go directly to artisan grantees.

Textile artisans from any country are welcome to apply. Applicants can be an individual, association, cooperative, or small business. Your product must be fiber-based, handmade, and not mass-produced. Individual applicants may request up to \$500; groups may apply for up to \$1,000.

The application opened March 1.
Applications accepted until March 31.
Grantees will be notified by June 30.

For more information, visit weavearealpeace.org/community/artisan-support-grants

New or Re-joining Members

United States

Barbara O'Connor
San Carlos, CA

Loie Morse
Fort Bragg, CA

Ann Nurre
San Antonio, TX

L Kaye Crippen
Dana Point, CA

Sandra Oravec
Mechanicsburg, PA

Judy Newland
Baine, WA

Vicki Wesen
Mount Vernon, WA

Jeanne Hoin
Grand Rapids, MI

Robin Shefts
Torrington, CT

Brenda Andrewson
Rosemount, MN

Cheri Vasek
Santa Fe, NM

Charlotte Wenger
Newton, KS

Elise Deringer
Brooklyn, NY

Rita Enders
Palm Desert, CA

Mary Spanos
Alabaster, AL

Amy Putansu
Clyde, NC

Elise Deringer
Brooklyn, NY

Rita Enders
Palm Desert, CA

Mary Spanos
Alabaster, AL

Donna Ritter
South Orange, NJ

Holly Ochidi
Oneill, NE

Shirley Murphy
Albuquerque, NM

Donna Simms
Troy, NY

Hillary Steel
Silver Spring, MD

Rosalind Macken
Meadville, PA

Thomas Kirlin
Washington, DC

Beatrice Roberts
Eugene, OR

Jessica Bowen
Austin, TX

Barbara Brophy
Cheyenne, WY

Irmgard Seidl-Adams
Lewisburg, PA

Barbara Shapiro
San Francisco, CA

Connie Frisbee Houde
Albany, NY

Julie Hall
Summerland, CA

Nancy Klotz
Kennewick, WA

Karen Radcliff
Kent, WA

Beth Larsen
Wichita, KS

Anita Fletcher
Asheville, NC

Marion Scichilone
Snohomish, WA

Ursula Beck
Ranchos de Taos, NM

Janice G Knausen
Berger
Rockville, MD

Marty Reid
South Burlington, VT

Leslie Ardison
Carlisle, MA

Ginger Jones
Portland, ME

Judith Haden
Santa Fe, NM

Kate Banner
High Falls, NY

Ellen G Spears
Atlanta, GA

Emily Huber
Mendon, MA

Lori Benson
Bath, ME

Patti Calabrese
Barnegat, NJ

Regina Bouley Sweeten
Portales, NM

Canada

Rachel Eugster
Ottawa, Ontario

Rachel Miller
Toronto, Ontario

Denmark

Catherine Elaine
Peppers
Mainz

Great Britain

Laura Bunt-MacRury
Stirling, Scotland

Portugal

Maggy Fragoso
Pontinha





Textile Techniques Around the World

Embroidery Using Porcupine Quills *Teena Jennings*

Manitoulin Island is the largest freshwater island in the world and is situated along the northern shoreline of Lake Huron. The island is home to several First Nation bands, most from within the Ojibwa culture. Driving the backroads of the island is special enough, but stopping at the roadside stands and gas stations along the way can demonstrate that the artisanal ways of the people of this land can still be experienced.

Quillwork, using porcupine quills for an embroidery technique, remains in evidence. Traditionally, it is used in two ways:

- Applied to deerskin, moosehide and other leathers for use as moccasins, dresses, shirts, knife cases, baby carriers and leggings.
- Applied to birchbark and used as storytelling and song memory scrolls, lidded boxes, baskets used for collecting fruits and maple syrup, and other vessels.

Porcupine quills are gathered in the spring and are soaked in water until softened. The quills are then flattened by pressing between fingernails and/or teeth. The sharp end is maintained to help insert the quill into the bark or hide. Before the introduction of aniline dyes in the late 19th Century, natural dyes were used to color the quills.

Dating this type of embroidery applied to clothing items is difficult. They believed that women as creators and using animated products in this way, tied their community to both their cosmological and natural worlds. With a belief so strongly formulated, it had obviously been relevant to them long before European contact (de Stecher, 2022, p. 4). To create the embroidery stitches on hide, the quill is folded back and forth to create a zigzag and stitched in place using sinew, moosehair or, later, horsehair. The zigzag can be left open or compressed depending on design decisions.

The earliest documented examples of work on bark were made by Denys in the mid-17th Century (Johnson and Yenne, 2011, p. 32). To design with quills on bark, holes are made using an awl. The sharp end of the quill is pushed through these holes. The ends of the quill are cut and the quill is bent close to the bark. As the quill dries, it stiffens and the awl holes get smaller. The bends at either ends help to hold it in place. A backing of thin birchbark covers the end of the quills to secure them.



A lidded quillwork box made from porcupine quills and birch bark, purchased by the author at a rural gas station on Manitoulin Island. Maker unknown. Photo by Tenna Jennings.

With colonization, Europeans expressed an interest in the quillwork, particularly when applied to birchbark. The making of curios, such as wallets, napkin holders, fan handles, and more was evidence of a European respect for the product outcomes; an Indigenous respect for the ability to sell these items; and an active dialog between the two cultures.

Quillwork is labor intensive and difficult. It is not surprising that, when beads became available as trading goods, they readily made the transition to beads. The subtleness of color, texture and sheen makes quillwork very special.

To Read Further:

de Stecher, Annette W. *Wendat Women's Arts*. Montreal and Kingston, ON: McGill-Queen's University Press. 2022.

Johnson Michael G. and Bill Yenne. *Arts & Crafts of the Native American Tribes*. Richmond Hill, ON: Firefly Books Ltd. 2011.

Ancestral Indigo

Rocío Mena Gutierrez

Añil, *Xiuhquilitl*, *Ch'oj* are some of the names given to this ancestral plant and blue pigment. *Xiuhquilitl* means “blue herb” in *Náhuatl*, an ancient Mexican language. Its pigment has been part of our traditions in Mexico since before the Spaniards arrived in the 1500s.

Our native indigo plant was replaced and almost forgotten when the Spaniards arrived. They introduced the *indigofera tinctoria* plant, probably coming from India or Africa, this plant is still widely grown in Mexico today.

There is another plant, which was native to Mexico, called *indigofera suffruticosa*, that I call ancestral indigo. Even though the Zapotecs knew about its existence and it could be found growing wild in Oaxaca and other regions of Mexico, the knowledge to use it was lost and no one was extracting indigo out of this plant anymore.

Mexican dyer Raúl Ponton was inspired to start a project to recover this ancestral indigo plant. For Raúl, it was very important to restart extracting indigo from our original native plant in Mexico. The *indigofera suffruticosa* plant had been harvested and extracted in other parts of Latin America, but not in Mexico.

This project developed as a collaboration between Raúl Ponton, Sari Monroy, Eileen Markoff, Lorena Tixi, Magnolia Escobar, and me. Magnolia and her Zapotec family in Oaxaca were indigo producers since the 1980s,

but they had always grown the *indigofera tinctoria* species. It was challenging to restart harvesting and extracting the *indigofera suffruticosa* after all this time, but Magnolia and her family were very enthusiastic and liked the idea. They started growing the plant on June 2024, and the plant was ready to be extracted at the end of September 2024.

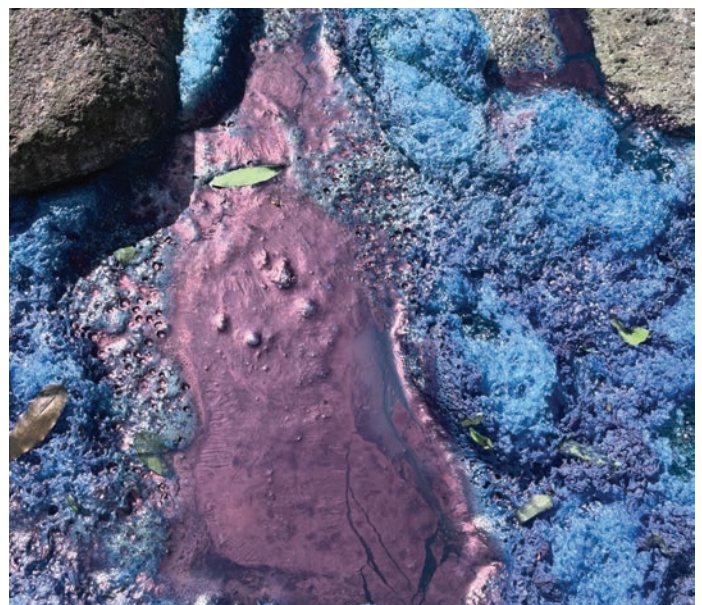
Every plant has its own particularities and the growers needed to make some changes to their previously practiced process in order to have a good result. At the end, the goal was achieved and the first kilos of our ancestral blue were obtained.

Recovering this plant and this color is a literal way to continue recovering our roots—these literal blue roots that were almost lost to time. The “Mayan blue” that we find in the ancient pyramids of Mexico, such as Bonampak, Tajín, Cacaxtla, etc., were painted with this ancestral plant, as well as the ancient huipiles of our grandmothers.

What a better way to honour our land than by recovering what was once ours, and by echoing our ancestors. If you are interested in learning more about the extraction process and to see more photos, I will write about my experience in the April 2025 blog post. WARP's blog can be found at weavearealpeace.org/blog



An *Indigofera suffruticosa* field in the Oaxaca mountains.
Photos by Rocío Mena Gutierrez.



Magical colors created during the indigo extraction process.

Opportunities

TRAVEL

Andean Textile Arts Peru

October 21 - November 2, 2025

Celebrate our twenty-fifth anniversary with us! You will visit four weaving communities accompanied by legendary Quechua master weaver Nilda Callañaupa Alvarez.

During the tour, you will enjoy a private visit to the Amano Museum's exquisite collection of pre-Columbian textiles. Visit many of the greatest archaeological sites of the Incan Empire: the crown jewel of Machu Picchu, the fortress at Ollantaytambo in the Sacred Valley, and the massive ceremonial center of Sacsayhuaman.

Learn of cultural treasures as our private guide, Raul Jaimes shares his knowledge of Incan architecture and history. View glaciers on your way to Nilda and Raul's hometown of Chinchero, where you'll have a traditional Andean lunch and take part in a natural dye workshop. Enjoy extraordinary Peruvian cuisine including traditional community meals, gourmet dining, and international classics.

For further information or to register, email tours@andeantextilearts.org.

WORKSHOPS

Navajo Weaving and Culture with Pearl Sunrise Taos, New Mexico July 19 - 26, 2025

This is an inclusive experience, beginners as well as more advanced are welcome. Our Diné Leader is Pearl Sunrise, who learned from her mother growing up on the Navajo Nation.

Because weaving is a decidedly physical activity, we offer breaks for activities such as swimming, nature walks, yoga, and massage. Other activities include drumming, storytelling, and a trip to the 2,000 yr old Taos Pueblo to witness the Maiden Corn Dance.

The workshop, activities, and meals are held at San Geronimo Lodge, a Historic Lodge in Taos, New Mexico. This immersive experience promises to be a peaceful time. Come Join us and be part of a unique weaving community for a week.

For more information, call 575-758-0350, email ursulaartschool@gmail.com or visit taosartschool.org/pearl/pearltaos.htm

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Does your organization have an opportunity coming up that you would like listed in the WARP Quarterly? Submit your listing to newsletter@weavearealpeace.org.

EVENTS

International Folk Art Market Santa Fe, New Mexico July 10 - 13, 2025



The International Folk Art Market in Santa Fe is an annual celebration that brings together over 100 artists from more than 50 countries. It offers a transformative experience unmatched anywhere else in the world.

The Santa Fe market celebrates folk artists and heritage art from around the globe, honoring humanity in handmade creations. For three days each year, thousands of visitors attend the artist market, creating a ripple effect of economic empowerment for artisans and their communities—supporting cooperatives and community projects that benefit countless individuals.

The International Folk Art Market is more than just a showcase for the beauty of folk art; it is also an opportunity for us to preserve traditional cultural practices and directly support artists.

For more information, visit folkartmarket.org.

CONFERENCES

Cultural Sustainability Academy Transylvania, România August 16 - 24, 2025

The Cultural Intellectual Property Rights Initiative® joins forces with WhyWeCraft® to host the Cultural Sustainability Academy - The Knowledge Hub for Cultural Sustainability® Executive Program, in Transylvania, Romania. With its rich cultural context and diversity of tangible and intangible cultural heritage, Romania is the ideal location for an immersive and multi-sensory learning experience. Unique know-how will meet local craftsmanship and gastronomy in a safe space to ask difficult questions and engage in dynamic discussions around the challenges and opportunities of Cultural Sustainability.

The Executive Program of The Cultural Sustainability Academy is designed to connect a variety of stakeholders, including fashion industry representatives, systems-change enablers and local community representatives, with like-minded people and equip them with actionable tools to integrate Cultural Sustainability into their practices.

Three of these seats are reserved for leaders of Indigenous Peoples, Ethnic Groups, and Local Communities.

For more information, visit culturalintellectualproperty.com/cultural-sustainability-academy.

Tips For Searching the Internet

Marion Scichilone

If one can believe it, the Internet has been around for 42 years, with its official launch date on January 1, 1983. Some readers were not even born yet! Many search engines have come and gone; smile if you remember WebCrawler or Lycos. Likely many of us have fallen into routine patterns while searching the Internet. Here are a few tips for getting better results.

Retrieving Fewer Ads, More Information

If you are doing research on a particular subject there are a number of tacks you can take. For example:

- Type **guatemala indigo**. Some of the first results are about low-cost flights from IndiGo.
- Next type **"guatemala indigo"**, adding in quotes. The results begin to look more informative about indigo dyeing and its history of use in Guatemala.
- For websites which are based or housed on servers in the United States, type **"guatemala indigo" .org .edu**. Almost all the results will be websites with the domain extensions for non-profit organizations (.org) or educational institutions (.edu).

Finding Websites Based in a Specific Country

Searches retrieve results based on your IP (Internet Protocol) address first. An IP address is a unique numerical sequence assigned to each device connected to the internet. To search sites outside of your IP based address, here are a few tips:

- Start by typing **how to search for websites outside your country**. The result has information with several different approaches.
- Use the Advanced Google Search form: type **advanced Google search** in any browser. For example, I used the form to search: **needlepoint by hand** in "all these words" box, **English** in "language" box, **Cambodia** in "region" box. The results had some informative sites. I noted websites with domain names ending with .kh the Internet country code top level domain (ccTLD) for Cambodia. I tried typing in **needlepoint by hand english cambodia .kh**. The results were not as relevant, but still worth exploring.

Searches are as good as their algorithms, or the set of rules the platform uses to perform its problem-solving functions. An AI overview website, for instance Google, sometimes omits results because they are considered too similar to other displayed results. To bypass this algorithm, scroll down to the bottom of the first page of results, then click on the link that will say something like, "repeat the search with the omitted results included."

In the Winter 2024 WARP Newsletter, I wrote about WorldCat, a global catalog of library materials from libraries around the world in 500 languages. It can also bear fruit for your internet searches. For back issues of the newsletter, visit weavearealpeace.org/warp-newsletter.

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Connect to the WARP Community!



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Would you like to be featured on our social media sites? Send your submissions to WARP's Marketing Coordinator, Elena Laswick, marketing@wearealpeace.org.

Do you have an idea for our blog? Email Rocío Mena Gutierrez, at rociomenawarp@gmail.com.



Weave a Real Peace
PO Box 403
Seagrove, NC 27341

Join us at WARP's Annual Meeting! weavearealpeace.org/2025-annual-meeting

Programs and Posts

Fireside Chat: Meet Our Members

- December: Teena Jennings
- January: Kate Colwell (offered in Spanish)
- February: Amy Thompson
- March: Jess Elen Aquino (offered in Spanish)
- April: Yasmine Dabbous

Continuing Textile Traditions Panels

- January: Andean Textile Arts
- February: Freedom Quilting Bee Legacy
- March: Encouraging Children Through Literature
- April: What WARP Does for Me and Others

Networking Roundtable

- January: Sustainability
- March: Cultural Appropriation

The Networking Roundtable are new bi-monthly opportunities for members to discuss specific topics facilitated by a moderator with subject-matter expertise.

To see previous events, visit weavearealpeace.org/events/previous-events

To register for upcoming events, visit weavearealpeace.org/events/upcoming-events

Blog Posts: Deep Dives on Diverse Topics

- December: An Afghan Woman's Journey
- January: Exploding Potato Chips: Visiting Mexico City 40 Years Later
- February: What is the Difference Between Art and Artisan

Read our monthly blog at weavearealpeace.org/blog

Annual Meeting

- June 4-8 Tuscaloosa, Alabama: Weaving Hope, Tradition, and Justice in the U.S. South.

weavearealpeace.org/2025-annual-meeting

Your generous donations to WARP support these and other WARP programs. For more information about giving, visit weavearealpeace.org.