



# Weave A Real Peace

WARP Quarterly Volume 32, Number 2 - Summer 2025

## Cabo Verdean Textiles: Uncovering the Past, Projecting the Future

Maggy Fragoso

"Law of alternation, law of repetition, law of symmetry. It's all here," Marcelino Santos proudly remarked as we were analyzing his *pano d'obra bicho*, an historic Cabo Verdean textile. Originally made by the West African enslaved weavers taken to Cabo Verde by the Portuguese, these textiles have North African patterns and Christian references that make them visually distinct from other historic West African textiles. They are woven on a narrow loom popular in West Africa. The weaver adds supplementary heddles that enable him to create intricate patterns.

I had arrived in Cabo Verde after a four-year absence from my parents' home country on a quest to find weavers with knowledge about the historic Cabo Verdean textiles. I appreciate the trust Marcelino put in me because it is unusual to come across one of these historic textiles and be able to closely admire them, least study their every detail.



I visited Marcelino in his studio in São Vicente located on the top floor of his house on an unpleasant windy morning, even by islander standards. Once we settled in, nothing else mattered but our conversation about textiles, creativity, and methods in a blend of Portuguese and Crioulo languages

—continued on page 2



At Left: Marcelino Santos holding up an historic Cabo Verdean textile. At Right: Contemporary Cabo Verdean textiles at the headquarters of the newspaper A Nação on Santiago Island. Photos by Maggy Fragoso.

### 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.

—continued from page 1

developed in the Santiago and São Vicente islands. The small space was almost fully occupied by three narrow-strip looms constructed by him that had ongoing textile and tapestry works. The walls were covered with his tapestries and colorful sketches of what he planned to weave, which by themselves are works of art. The motifs Marcelino put into his drawings and tapestries are inspired by the everyday life and Cabo Verdean cultural traditions.

The historic Cabo Verdean textiles, a sought-after commodity in the transatlantic slave trade era, have given way to much simpler textiles with new patterns,



At Left: Marcelino working on a tapestry in a narrow-strip loom he constructed. At Right: Two tapestries hung on his studio wall made by Marcelino, depicting traditional dancing and a woman carrying a basket on her head.

sizes, and colors to adapt to consumer preferences. The fibers used are mostly imported yarn, synthetic included, and are not restricted to indigo dyed or the natural cotton colors as they were in the past.

Back in the 1970s, Marcelino was part of a privileged generation that was able to learn from the last weavers that knew the handweaving secrets of the historic Cabo Verdean textiles. He told me that the price he would have to put on a historic Cabo Verdean textile would be too high for the local market. To earn a living he opts to weave tapestries.

As I said goodbye to Marcelino, both of us were hopeful. As weavers with a passion for the historic Cabo Verdean textiles, we are determined to walk the walk of our ancestors and project their weaving expertise into the future.



Maggy Fragoso is an author and independent scholar of Cabo Verdean origin. She is working on a book about the origins and history of the historic Cabo Verdean textiles, that hit its peak production during the Atlantic slave trade era, while learning how to make the historic Cabo Verdean textiles. To contact Maggy, email [ellae.santiago@gmail.com](mailto:ellae.santiago@gmail.com).



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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. Thanks to Cheryl Musch, Sarah Saulson, and Karen Searle for providing feedback for this issue.

#### **2025 Submission Deadlines**

V32N3 - Fall July 11

V32N4 - Winter October 24



# HANDMADE ≡ MARKET

Aid to Artisans is now Handmade to Market. The organization was founded in 1976, with the purpose of providing support to artisans. Over time, they have focused their work on one of the significant challenges artisan businesses face—connecting to the marketplace in a competitive global economy.

According to their website, "This rebranding is about more than just a new name. It represents a commitment to placing artisans and handmade businesses front and center in everything we do. Our brand, website, and marketing materials are designed to spotlight their talents, aspirations, and achievements. By making artisans the focus, we aim to amplify their voices, celebrate their creativity, and champion their businesses on a global stage."

To learn more about their ongoing programs, visit [handmadetomarket.org](http://handmadetomarket.org).

## In Memory of Clare Brett Smith

April 11, 1928 - April 11, 2025

In related news, we were saddened to learn of the passing of Clare Brett Smith. Clare served as the President of Aid to Artisans, now Handmade to Market, from 1986 to 2006. She was a remarkable advocate for global artisans. To learn more about Clare and her celebration of life, visit [adobe.ly/4jyTtZD](https://adobe.ly/4jyTtZD)



## A Call for Podcasts and Vlogs You Love

In our ongoing efforts to create more opportunities for networking among WARP members, we want to spread the word about member-generated podcasts related to textiles textile communities, and other concerns related to WARP's mission. If you or someone you know is hosting a podcast or vlog that you think would fit, please send information, including a contact, to Deborah Chandler at [1992warp2022@gmail.com](mailto:1992warp2022@gmail.com).

## What's in this Issue...

Cabo Verdean Textiles .....	1-2
Aid to Artisans now Handmade to Market.....	3
WARP Insider .....	4
Profile: Jennifer Moore.....	5
Kawandi: Stitching Ancestral Roots .....	6
Textile Techniques: Moose Tufting .....	7
Alice Brown Memorial Scholarships Awards .....	8
Gloria Davis Memorial Assistantship Awards .....	9
Board Member Nominee: Emily Huber .....	9
Happenings .....	10-11
New and Re-Joining Members .....	11
Programs and Posts .....	12

Weave A Real Peace Membership (WARP) Information  
[weavearealpeace.org/join](http://weavearealpeace.org/join)

### 2025 Annual Dues (USD)

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

Professional  
\$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](http://weavearealpeace.org/join-warp) or email [info@weavearealpeace.org](mailto:info@weavearealpeace.org).

You can also reach us by writing to:

Weave a Real Peace  
PO Box 403  
Seagrove, NC 27341

# WARP Insider

Kelsey Wiskirchen, Executive Director

Each day, I'm inspired by the ways our members bring vision to life, making this a wonderful time to be part of a WARP community that is making a positive difference in the world. I'm deeply grateful for the dedication of our Board, volunteers, and staff, whose time, energy, and generosity is given in abundance. We are strengthening a global network that empowers textile artisans and honors the diversity of cultural traditions. Here's what we have been up to since our last WARP Quarterly:

- **In January, we launched our new Roundtable Discussions program** creating yet another opportunity for the WARP community to come together in meaningful dialogue. Our first three sessions invited conversations on sustainability, the preservation of cultural traditions, and cultural appropriation—complex and important topics that lie at the heart of our collective work and values. Members have access to the recording on the Previous Events page on our website. For information about future Networking Roundtables, [weavearealpeace.org/events/upcoming-events](https://weavearealpeace.org/events/upcoming-events).
- **Thanks to your support we opened applications for this year's Artisan Support Grants** in March. We received a record 113 applications from 31 different countries, a reminder of the ever-growing reach and impact of WARP's network. The Grants Committee, chaired by Diane Manning, is now carefully reviewing applications to identify projects that align with our mission. To everyone who contributed to the program, thank you for making it possible.
- **Our 33rd Annual WARP Meeting is on the horizon, June 4–8 in Tuscaloosa, Alabama!** This gathering is the heart of our community—a place where ideas flourish, connections deepen, and community comes alive. This year's meeting will explore the rich and resilient textile heritage of the Southern United States, with a focus on civil rights, and the legacy of enslaved weavers and quilters.

**The last day to register for the full in-person annual meeting is May 12.**

There is a virtual option for members.

For more information, visit [weavearealpeace.org/2025-annual-meeting](https://weavearealpeace.org/2025-annual-meeting).

- **We are happy to welcome our Alice Brown Memorial Scholarship and Gloria Davis Assistantship recipients to this year's meeting.** You can read more about them on pages 8-9.
- **We will vote on a new board member at the annual meeting** to take Deborah Chandler's position on the board. Deborah is stepping down to focus on committee work to ensure WARP's future. We are delighted to present Emily Huber for consideration. You can read more about Emily on page 9.

As we prepare for this gathering, I'm reminded of what makes WARP so special: a spirit of collaboration, a commitment to cultural integrity, and a belief that textiles can be a force for peace and understanding. Whether you are preserving traditional knowledge, innovating through your craft, or supporting artisan communities through advocacy or education, your role in this network is essential. We are stronger because of the diverse voices and experiences that each of you bring.

On a personal note, I'm delighted to share that Daniel and I welcomed a new addition to our family this winter! Joseph Elliot Johnston arrived on February 8, and is filling our lives with joy. I look forward to introducing him to the WARP family in Tuscaloosa in June!



Kelsey, Daniel, and Joseph Elliot at their North Carolina Home. Photo by Larry Wiskirchen.



# Member Profile: Jennifer Moore

Gloria Miller



*Jennifer Moore was drawn to weaving from the moment she saw her first loom. The focus of her journey is the technique of doubleweave. At lower right is a detail of her work, Antigua, inspired by a trip to Guatemala with Deborah Chandler. Photos provided by Jennifer Moore.*

To many in the weaving world, Jennifer's name is readily associated with doubleweave, a technique that allows the weaver to produce two layers of cloth that either weave separately, connect at the selvedge, or interweave the layers allowing for impactful designs. Much of her art, as well as her teaching and writing, is based in this structure. Her book, *Doubleweave*, is a comprehensive text with projects that can lead to endless creativity.

Jennifer was a senior in college in Portland, Oregon, working on a self-designed major in biological illustration, when she signed up for a weaving class. As soon as she entered the studio with rows of looms and shelves of yarn she felt like she was where she belonged.

As she learned the basics of weaving, her background in piano and organ allowed her to adapt easily to the motions and rhythm of creating on the loom. Following the class, she wove on her own and took workshops for about twelve years. In 1990, she enrolled in an MFA program in Fibers at the University of Oregon, where she studied intensively under Barbara Setsu Pickett.

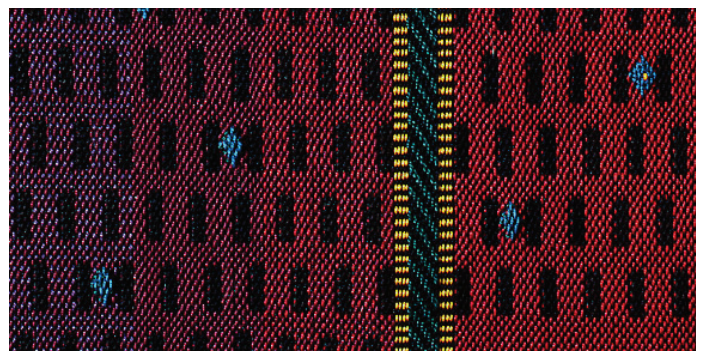
During a period of upheaval in her life in the late 1990's, she was looking for something meaningful to do. She read about WARP and it seemed like a community of like-minded people that struck a chord with her. Going to the WARP meeting in 2000 led her to join Deborah Chandler on a trip to Guatemala, where she met friends who have been part of her life ever since.

**"I feel that textiles are the carriers of the culture. So much knowledge is embedded in them, not only in the materials and techniques, but in the rituals, belief systems, and the culture itself."**

A high point was being invited by Nilda Callañaupa to go to Peru in 2013 to teach a group of 20 Quechua weavers to produce doubleweave pickup on backstrap looms, enabling them to revitalize that technique from their past. She serves as treasurer for Andean Textile Arts and has accompanied their tours to Peru and Bolivia.

Living outside of Santa Fe, New Mexico, Jennifer is in frequent contact with many in the arts community and she has volunteered at the International Folk Art Market. She is proud to have had one of her pieces displayed at the U.S. Embassy in Montenegro. There have been many other exhibits and various awards along the way.

Jennifer is semi-retired, although she continues teaching both in-person and via Zoom, and she is recording her workshops to make them available online. She writes occasional articles and sells the occasional weaving. Fiber arts are the thread of continuity that has tied her life together. To learn more about her work, visit [doubleweaver.com](http://doubleweaver.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.*

# Kawandi Quilts: Stitching Ancestral Roots

Mary Madison

I often search Google for fiber arts and follow the thread wherever it takes me. During one of these excursions, I stumbled across an article by Sarah K. Kahn about a village in Karnataka, India.

The picture in the article was of an older woman sitting on a handstitched quilt, which immediately resonated with me. The woman pictured looked like the African American grandmothers of my youth, except for the Sari she wore. The quilt she sat on bore a distinct resemblance to quilts on a chair or sofa in the "front room" of any home in my hillside community of West Virginia.

Such quilts held family memories as they were sewn from remnants of clothing worn for years. Their final service, scraps of fabric sewn into a bed covering for chilly nights. As I searched for information about Karnataka, I found the Siddi people and their versions of quilts, also made from clothing remnants. They called these quilts *Kawandi*. They bore a distinct resemblance to Gee's Bend quilts made by descendants of African slaves.

The Siddi people are also descendants of African slaves brought to India during the 16th century. While the descendants of these enslaved Africans, as well as immigrants settling there in the latter half of the century, self-identified with Indian culture and traditions, there are still traces of an African heritage.

I could find no contemporary research that shows a correlation between the Siddi of India and slaves brought

to the American South, save for the resemblances in their physical appearances and quilt-making traditions.

The Siddi method of quilting is to tear salvageable pieces of fabrics into squares and rectangles that are then stitched onto a base, placing fabric all around the perimeter, stitching as you go, to a backing fabric. This approach is used until they come to a final center piece.

The Gee's Bend method is to piece together a quilt top made up of a number of squares and strips randomly stitched together. Once the top is the desired size, it's sewn to a backing with a center layer of larger remnants for added warmth. These layers are either stitched together or a stitch is inserted at points where the fabric is joined at corners and tied together.

I chose to design my quilts with Kawandi-type construction and elements of Gee's Bend piecing. It has been my intention to create these pieces with respect and appreciation for their respective cultural traditions. Maybe I can undertake research and fill in the missing connections between these two art forms. A trip to India and Africa would be most exciting!

To learn more about Sarah K. Kahn's work on her website, [sarahkkahn.com](http://sarahkkahn.com).

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*Mary Madison is the author of Plantation Slave Weavers Remember: An Oral History. She will be the keynote speaker at this year's annual meeting. Mary is currently pursuing an Industrial Design Degree at Metro State University in Denver with the goal of designing a prototype for a loom that Veterans with physical injuries can operate.*



*Mary Madison's quilts pay homage to her grandmother's quilts using Kawandi-style construction and Gee's Bend-inspired piecing. Photos by Mary Madison.*





# Textile Techniques Around the World

## Moose Hair Tufting *Teena Jennings*

I bring you another find from driving the back country roads of Manitoulin Island, along the northern shoreline of Lake Huron. (See Quill Embroidery from the Spring 2025 Quarterly.) Moose hair tufting is truly symbolic of a lifestyle that comes from living on the land where wildlife is harvested and nothing goes to waste. It is an embroidery technique that uses the rigid guard hairs of the face, beard, along the shoulder and backbone ridge, as well as the rump and the end the tail of the moose. It is preferred because of its length, superior rigidity, light color, and ready absorption of dyes, although deer and caribou hair is also used for tufting.

Traditionally, tufting embellished clothing items made of hide such as dresses, mittens, and footwear, which added a three-dimensional aspect to the designs. Often, it was used in conjunction with other techniques such as quillwork, painting, and beading once it became prevalent when trading with Europeans began.

Although tufting was clearly done before European contact, colonization added end usages to include creating floral motifs, often applied to velvet or velveteen, framed and hung on the wall.

Traditional tanning techniques are labor and time intensive. Today, many artisans are purchasing commercially tanned hides which are absent of hairs thus negating the possibility for tufting. This, in turn, makes tufting even more special.

### Creating and Applying the Tuft Bundles

The hairs are sorted by length, diameter and color. Often the fibers are left undyed, but if using dyes, they are prepared from traditional sources such as roots, lichen, bark, flowers, and berries. The fibers require strenuous washing to get rid of soil and naturally occurring oils before dyeing as this type of surface debris inhibits dye take-up.

The tufts are created by gathering 15 - 20 hairs of similar length and color into a bundle. A needle and thread come up through the back of the hide or cloth and wraps around the butt end of bundle, then pulled tightly, causing the bundle to stand up as the needle and thread go back down through the hide or cloth. This is repeated with many bundles placed together closely, leaving no spaces within a singular tuft. The tufts are then trimmed to a rounded dome-like shape.



*Moose tufting accents among beadwork stitched on a moccasin. The shoes were purchased by the author at a rural gas station on Manitoulin Island. Maker unknown. Photo by Teena Jennings.*

While sewing, it is important that the hairs don't dry out as they will become brittle. Hairs are kept moist by putting them in the mouth or wrapping in a damp cloth.

### Line Work

Line work is a couching technique using 6 - 10 hairs grouped together and secured with a stitch across the lengthwise grouping of hair fibers. The stitches are evenly spaced and slightly on the diagonal. Before the stitch is tightened, the hairs are slightly twisted as a group producing a bead-like effect. This technique is used for outlining and emphasis.

### Resources:

Canadian Museum of History. Moose Hair Embroidery.  
[www.historymuseum.ca](http://www.historymuseum.ca)

Gostelow, Mary. *The Complete International Book of Embroidery*. New York, NY: Simon and Shuster, 1977.

*Teena Jennings is a longtime WARP member, a textile researcher, textile traveller, a dyer and maker, a desperate textile aficionado, and can make everything seem more relevant through textile connections. She can be contacted by email at [textileteena@yahoo.com](mailto:textileteena@yahoo.com).*

# 2025 Alice Brown Memorial Scholarship Recipients

Cheryl Musch, Scholarship Committee

We are thrilled to announce this year's recipients of the Alice Brown Memorial scholarship. They represent the next generation of student leaders in the textile space and we look forward to welcoming them to the Annual Meeting. You can learn more about them in their own words in our June blog post on our website. Thanks to Marcia Bellas, Betsy Blosser, Sarah Saulson, and Karen Searle who also serve on the Scholarship Committee.



Ahndiya Kiburi is a recent graduate from University of California - Davis with a BA in Design – more specifically textile and fashion design. She is a maker who aspires to become a professor in design or studio art and hopes to inspire future Black and Brown artists alike. Her honors thesis - Reclaiming Black Womanhood Through Fashion - analyzes and challenges the representation of Black womanhood in American media and to reclaim the richness of Black womanhood and challenge the perception of the Black female body and Black womanhood.



Bailey Shultz is a student at the University of Kentucky working on a degree in Anthropology and Studio Art. He is interested in material culture, fiber techniques from around the world, and wants to be part of a community collaborating and sharing knowledge of worldwide cultures. Having worked on frame looms and floor looms, Bailey has a hunger to learn as many techniques and methods as possible, and enjoys pulling inspiration from communities.



Skylar Strouss will be graduating from Thomas Jefferson University (TJU) with a BS in Textile Design. Her first introduction to the global textile community started with the HABI, an exhibit of historical Philippine fibers at TJU. In March, she participated in an international short course "Uzbek Textiles on the Silk Road", traveling to Uzbekistan with Marcia Weiss and Jade Papa, professors at TJU, for ten days, to explore the culture, artisanship, and rich history of textiles in Central Asia.



Isaac Sunday works for MitiMeth, a WARP grant recipient based in Nigeria. Hired as an Apprentice, he now holds leadership positions including Prototype Lead Developer, Quality Control Lead, Textile Weaving expert, and Training Workshop facilitator. Isaac has a passion for preserving traditional Nigerian weaving skills, and has been involved in the pioneering work creating textile art with woven water hyacinth fiber, an invasive aquatic weed. Not only will Isaac's participation strengthen our global network, he will be able to present firsthand the impact of the 2024 WARP Grant on the women weavers and design inspiration MitiMeth got from this capacity building experience.



YoungSoon Takei is a recent graduate from Berea College, where she double majored in Studio Art with a focus on fibers, and Engineering Technology and Applied Design. In the Fall, she will begin her PhD in Design Studies at the University of Wisconsin – Madison. During her undergraduate studies, she spent 3 years as both a production weaver and the student weaving manager in the Weaving Department of Berea College's Student Craft Program. A fiber artist of Kenyan and Japanese heritage, her time at Berea deepened a connection to her Kenyan identity and in Kenyan textile traditions. This connection continues to shape her artistic practice and fuels research into African textile traditions, informing her approach to both craft and technology.



# 2025 Gloria Davis Memorial Assistantship Recipients

*Lindsay Woodruff, WARP Administrative Assistant*

The Gloria Davis Memorial Assistantship awards financial assistance for members to attend WARP's Annual Meeting. There is no age requirement to qualify for this award. In exchange for financial assistance, recipients help at the Annual Meeting, and are involved in a range of conference activities. Please welcome our 2025 awardees. Thanks to Deborah Chandler, Rocío Mena Gutierrez, Amy Thompson, Elena Laswick, and Kelsey Wiskirchen, who serve on the committee.



Vanina Bujalter, based in Buenos Aires, Argentina, is a second generation award-winning weaver. Initially learning from her mother, the textile artist Mimi Bujalter, she has studied, taught, and exhibited throughout Argentina and internationally. For 15 years, she taught at the Jose Hernandez Museo de Arte Popular in Buenos Aires, recognized by UNESCO with the Seal of Excellence for Crafts. Her work has won many awards, and can be seen in both public and private collections in numerous countries.



Worn Donchai is a textile scientist and sustainability advocate from Thailand with 20 years of experience in natural dyes, eco-friendly textiles, and traditional weaving. He holds a Ph.D. in Applied Chemistry from Maejo University, where he researched mosquito-repellent textile. Worn founded WORN ECO CREATION CO., LTD., where he works with artisans and researchers to create sustainable textile products. He has led many workshops on natural dyes and indigo dyeing and supports local communities through education and innovation.



Pamela Palma has been using textiles for artistic and creative expression since she begged the adults in her life to teach her to knit and sew. She made textiles her career when she started weaving in the 1980s. She has created collections of gorgeous table linens and wearables, but her real passion is to make woven art that is visually attractive, with undertones of social commentary incorporating unexpected materials.



## Board Member Nominee: Emily Huber

*Hedy Hollyfield, Nominating Committee Chair*

WARP's nominating committee, Ann Kelly, Mary Joan Ferrara-Marsland, Chad Troyer, and myself, are proud to present Emily Huber as a nominee for a seat on WARP's Board of Directors. With a background in textiles and global trade, Emily is deeply committed to advocating for talented textile artisans worldwide. She is the founder of Peregrin, a home decor business that brings these rich traditions to new markets and inspire wider appreciation. Peregrin is rooted in ethical sourcing, the preservation of traditional textile practices, and cultural integrity.

Her professional experience spans various facets of textile trade, including global sourcing, product development, merchandising, and retail. In 2015, she earned a Master of Science in Textiles, Merchandising, and Design from the University of Rhode Island. This laid the foundation for a decade-long career in corporate retail where relentless push for lower costs often came at the expense of fair wages and working conditions. Since joining WARP, at the recommendation of Deborah Chandler, she has found a vibrant community of individuals who share these values and goals.

# 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](mailto: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 year 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](mailto:ursulaartschool@gmail.com) or visit [taosartschool.org/pearl/pearltaos.htm](https://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](mailto: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](https://folkartmarket.org).

### World Shibori Network Foundation (WSNF)

Summer Garden Events and more

Berkeley, California

August 3, 2025

WSNF's Annual Garden Event is on Sunday, August 3 at the SlowFiberStudio Annex in Berkeley, California. This exciting day of programming includes a look at the work and art of Japanese sukumo indigo farming. There will be Watanabe sukumo indigo starter kits available and a live demo via Zoom from Japan by Kenta Watanabe, a next-gen indigo farmer, Sukumo indigo maker, and dyer based in Tokushima, Japan.

The program includes WSNF founder, Yoshiko I. Wada who returns home having completed her doctorate on Boro textiles at the Museum Studies Department at the University of Leicester, England. Also present will be local wellness practitioners presenting mind and body health for creativity. There will be vendors, a potluck lunch, and an opportunity to get your hands blue while dipping a Japanese Cotton Lawn Bandana in an Indigo vat.

Other upcoming events include remote workshops:

- August 4 - 5, Master Natural Dye Scientist and Dyer Michel Garcia (France)
- August 6 - 8 Master Shibori Artist Hiroshi Murase (Japan)

There are also multiple in-person opportunities including workshops and lectures.

For details on these and other events and tours, visit WSNF website [shibori.org](https://shibori.org).



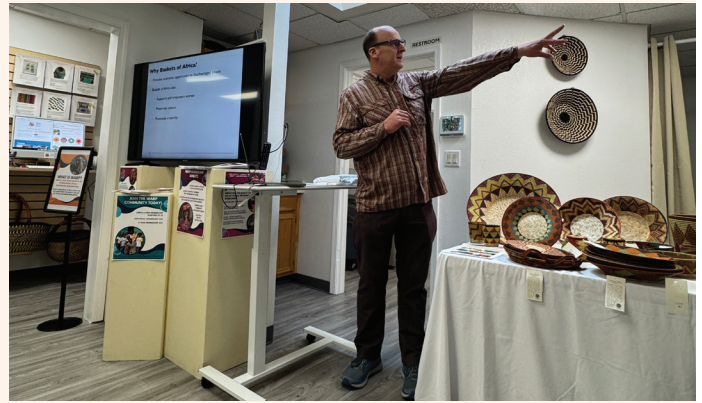


## CONFERENCES

### 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.

For more information, visit [culturalintellectualproperty.com/cultural-sustainability-academy](https://culturalintellectualproperty.com/cultural-sustainability-academy).



Thanks to Cael Chappel, former board member of WARP and founder of Baskets of Africa, for hosting a meet-up of members and those who are interested in the mission of WARP in his new space, Fiber Arts on 4th near Albuquerque, New Mexico. Rikki Quintana of HoonArts and Norma Schafer of Oaxaca Cultural Navigator also gave talks. To learn more about Cael's new venture, visit [fiberartson4th.org](https://fiberartson4th.org). Photo by Liz Gipson.

## New or Re-joining Members

### INDIVIDUALS

#### United States

Mary Woodley  
Long Beach, CA

Judith Kopec  
Sacramento, CA

Ahndiya Kiburi  
Sacramento, CA

Ali Tucker Lichtenstein  
Sacramento, CA

Linda Ligon  
Loveland, CO

Carol Newsom  
Decatur, GA

Bobbi Patterson  
Decatur, GA

Margaret Courtright  
Atlanta, GA

Carol Richardson  
Warrenville, IL

Janet Throne  
Manhattan, KS

YoungSoon Takei  
Elizabethtown, KY

Bailey Shultz  
Nicholasville, KY

Jewel Hampton  
Baton Rouge, LA

Marty Riehle  
South Portland, ME

Babbie Cameron  
Durham, NC

Kay Johnston  
Robbins, NC

Jill Hankins  
Albuquerque, NM

Susan Weltman  
Brooklyn, NY

Mariana Mace  
Corvallis, OR

Skylar Strouss  
Philadelphia, PA

Manasi Eswarapu  
Upper Darby, PA

Wendy Koehler  
North, SC

Jane Brownlee  
Houston, TX

Susan Albert  
San Antonio, TX

Jeanette Pierce  
San Antonio, TX

**Australia**  
Wendy Garrity  
Subiaco, WA

**Canada**  
Ruth Griffiths  
Port Moody, BC

#### Nigeria

Isaac Siaka Sunday  
Ibadan, OY

#### Thailand

Worn Donchai  
Mae Lao

### PROFESSIONAL

#### United States

Acadian Brown Cotton  
Los Angeles, CA

San Juan Weavers Guild  
Montrose, CO

Little Loomhouse  
New Albany, KY

Mayan Hands  
Albany, NY

Fiber Artist Supply  
Company  
Madeira, OH

PAMBE Ghana's Global  
Market  
Oklahoma City, OK

#### India

Aksstaggla Klasse  
Coutures  
Noida, Uttar Pradesh,  
India



## WARP GOVERNING BOARD

**Maren Beck**  
Chair, Membership  
Eugene, OR  
Term expires 2026

**Deborah Chandler**  
Guatemala City,  
Guatemala  
Term expires 2025

**Beth Davis**  
Board Co-Chair  
Chair, Fireside Chats  
Acton, MA  
Term expires 2025

**Liz Gipson**  
WARP Quarterly Editor  
Socorro, NM  
Term expires 2027

**Hedy Hollyfield**  
Board Secretary  
Chair, Programs  
Raleigh, NC  
Term expires 2027

**Diane Manning**  
Chair, Grants  
Los Gatos, CA  
Term expires 2026

**Rocío Mena Gutierrez**  
Board Co-Chair  
Chair, Marketing  
Mexico City, Mexico  
Term expires 2025

**Cheryl Musch**  
Board Treasurer  
Chair, Finance/  
Fundraising  
Kirksville, MO  
Term expires 2027

**Chad Troyer**  
Lexington, KY  
Term expires 2027

## WARP Staff

**Kelsey Wiskirchen**  
Executive Director  
[info@weavearealpeace.org](mailto:info@weavearealpeace.org)

**Lindsay Woodruff**  
Administrative Assistant  
[administrator@weavearealpeace.org](mailto:administrator@weavearealpeace.org)

**Elena Laswick**  
Marketing Coordinator  
[marketing@weavearealpeace.org](mailto:marketing@weavearealpeace.org)

## Connect to the WARP Community!

Would you like to be featured on our social media sites? Send submissions to [marketing@wearealpeace.org](mailto:marketing@wearealpeace.org).

Have an idea for our blog? Email Rocío Mena Gutierrez, [rociomenawarp@gmail.com](mailto:rociomenawarp@gmail.com).

To reach a board member, visit [weavearealpeace.org/about/warp-leadership](https://weavearealpeace.org/about/warp-leadership)



@weavearealpeace



Weave a Real Peace  
PO Box 403  
Seagrove, NC 27341

Join us at WARP's Annual Meeting! [weavearealpeace.org/2025-annual-meeting](https://weavearealpeace.org/2025-annual-meeting)

## Programs and Posts

### UPCOMING EVENTS MAY-JULY

#### Fireside Chat: Meet Our Members

- May: Marie-France Gosselin (also available in French)
- July: Deb Brandon

#### Continuing Textile Traditions Panels

- May: Eyes on Ghana
- July: Weaving and Social Changes in Quebec and Canada—Past and Present

#### Networking Roundtable

- May: Power of the Textile Community – Stories from the Trenches

To register for upcoming events, visit  
[weavearealpeace.org/events/upcoming-events](https://weavearealpeace.org/events/upcoming-events)

To see previous events, visit  
[weavearealpeace.org/events/previous-events](https://weavearealpeace.org/events/previous-events)

#### Blog Posts: Deep Dives on Diverse Topics

- Khadi Oaxaca
- Ancestral Indigo

Read our monthly blog at [weavearealpeace.org/blog](https://weavearealpeace.org/blog)

### Annual Meeting

June 4-8, Tuscaloosa, Alabama

Weaving Hope, Tradition, and Justice in the U.S. South.

**THE LAST DAY TO REGISTER FOR THE FULL IN-PERSON ANNUAL MEETING IS MAY 12.**

There is a virtual option for members.

For more information, visit  
[weavearealpeace.org/2025-annual-meeting](https://weavearealpeace.org/2025-annual-meeting).

For local residents interested in a day pass beyond the May 12th deadline, email us at  
[administrator@weavearealpeace.org](mailto:administrator@weavearealpeace.org).

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Your generous donations to WARP support these and other WARP programs. For more information about giving, visit [weavearealpeace.org](https://weavearealpeace.org).