



# Weave A Real Peace

WARP Quarterly Volume 32, Number 4 - Winter 2025

## Old Boxes House Cultural Treasure

Dolores Aponte Ramos

Navy blue, yellow, and terracotta—the dresses were all embroidered using white thread, as was customary. The colors had faded; the fabric, fragile, riddled with moth holes and stained with dust. Our humid tropics had created a microscopic ecosystem of fabric destruction.

I was alone in my Grandma's house that had been neglected for decades, dealing with hundreds of boxes. I recovered photos, love letters, to-do lists (surprisingly current), toys—so many disparate things, forming a patchwork not only of this family but echoing Puerto Rican history as well. I also found piles of boxes filled with polyester

cloth and garments bought by mail from Sears and Spiegel catalogs, which had rapidly supplanted the *vestidos calados*, embroidered dresses, as a modern token. Dumped in closets were early fast fashion pieces, some still with tags—none of them wearable as a document of a beauty practice gone wrong.

*Calado* is a strange embroidery-weaving hybrid, if you think about it. You cut both warp and weft to reconstruct the fabric—normally with irregularities—into tiny square bones, where you weave, with a needle, a pixelated design. Traditional motifs include roses, similar to cross-stitch patterns that came in little booklets as guides for the paid laborers who made them.

Preserving the calado dresses became a way of recovering a memory. Recuperating a testimonial account of what happened to ordinary people when Puerto Rico became part of the USA in 1898—when the first women's working groups used the skills they had learned in *las factorías*, small workshops, to create gracious, wearable art for themselves and their babies. And of those who began micro-businesses, sending their children to university.

Reconstructing Grandma's dresses presented no technical challenge for

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### 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.



Reclaiming her grandmother's dress, Dolores Aponte Ramos lovingly re-embelishing the traditional calado embroidery that defines early Puerto Rico clothing. Photos by Dolores Aponte Ramos

—continued from page 1

me, but it did require facing what time, dust, and neglect had done to these otherwise formidable pieces. Always a textile enthusiast, I learned the art of calado very young, from an elderly relative. From my generation, I'm the only person I know who learned it casually, as part of family education. Most textile artisans and artists I know acquired the skills as adults, motivated by nostalgia or curiosity—a *contrapelo*, against the grain of modern society.

During the 1950s, *calado* was a sign of elegance among the nascent professional class—the first generation of university graduates. Still today, babies are taken from the hospital or to their baptism wrapped in a *sabanilla calada*—a white, lightweight Irish linen blanket, often embroidered with “*Dios me bendiga*”, God bless me. I wore shirts embroidered with birds, flowers, and phrases during my early school years. I would contemplate how the thread moved through little grids to entertain myself during those long school hours. That fashion also marked me as an extravagant, odd child. Already then, the mid-sixties, it was hard to find *caladoras*—most girls wore imported white shirts from Asia.

Often perceived as a European inheritance the art of calado is more accurately linked to Operation Bootstrap, an economic development plan started in 1944 to shift the economy from agrarian to manufacturing, giving rise of industries tied to major cities in New York and Europe. Some of the *operarias* even had jobs in New York, New Haven, and Massachusetts, forming a strong Puerto Rican presence throughout the East and Midwest of the USA.

By 1930, 122,000 women were working in factories on the island, and 50,000 more took on home-based sewing jobs. A sewing machine was part of almost

every household, and embroidery was key to household sustainability—especially since agriculture was seasonal. Textiles were a way to feed both body and soul. Pride, creativity, and initiative found their way through ill-paid labor.

Because of its hybridity, calado—made with DMC thread, Irish linen, and patterns from New York, produced by overlooked artists—represents a liminal space that reflects the first modern globalization of a supply chain, both domestic in the strictest sense and multinational. Paradoxically, it remains one of the few local manifestations of textile design.

I began this reconstruction journey hoping to unveil how specific textile practices in our geo-economic and social context enabled the re-articulation of global textile chains one stitch at a time.



A detail from Ramos' Grandmother's dress.

Dolores Lola Aponte Ph.D., is a textile artist and researcher. She is a professor at the University of Puerto Rico.

Editor's Note: In an act of serendipity, Teena Jennings writes of Hardinger on pages 6-7, another practice that incorporates drawn work and embroidery techniques originating in Norway.



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Liz Gipson, Editor

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**Send article submissions and correspondence, or to request author guidelines for the newsletter**

**to:** Liz Gipson at [newsletter@weavearealpeace.org](mailto:newsletter@weavearealpeace.org).

**Send address corrections to:** [info@weavearealpeace.org](mailto: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. Thanks to Cheryl Musch, Sarah Saulson, and Karen Searle for providing feedback for this issue.

#### **Submission Deadlines**

V33N1 - Spring January 30, 2026

V33N2 - Summer May 1, 2026

V33N3 - Fall July 31, 2026

V33N4 - Winter October 16, 2026

# Online Textile Auction November 10–16, 2025



*Huipil from Chichichastenango, Guatemala, donated by WARP Member Linda Medoff, is one of nearly 200 items ready for auction. Auction photos by Emily Huber.*

Get ready to bid on a stunning collection of hand-crafted textiles and cultural treasures from around the globe! From vibrant huipiles and traditional garments to beautiful baskets, books, and more—with nearly 200 items there's something for every textile lover.

All proceeds support WARP's work to foster a global network of textile artisans and enthusiasts. Don't miss this unique opportunity to own a piece of global artistry while giving back.

Join us online and start bidding for a good cause! Thank you for helping us celebrate global textile traditions and raise funds to support our community!



*Purchased in Iran in the 1990s, this wool embroidered textile was donated by WARP member Bea Roberts.*

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

### 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 Professional 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](https://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

As we wrap up 2025, I want to take a moment to share a few highlights from this past year and offer a heartfelt thank you to each of you who make WARP a vibrant and meaningful community.

- Thank you to everyone who participated in our recent raffle—whether you purchased tickets or donated one of the beautiful bundles. Together, we raised nearly \$6,000! Your generosity helps us continue our work to uplift and connect textile artisans around the world.
- We're excited to announce our **online auction, happening November 10–16**. This is a great chance to support WARP and find unique treasures—textiles, books, and special items donated by fellow members.
- Our 2026 Annual Gathering is June 24–28 in Guelph, Ontario, Canada! Planning is underway, and we're curating an inspiring lineup of Canadian speakers whose work aligns beautifully with WARP's mission. You can also look forward to a day of field trips—one urban adventure to Toronto, where we'll visit the textile collections at the Royal Ontario Museum and the Textile Museum of Canada, and another scenic route to Chassagne and Wellington fiber farms for a rural perspective on textile production. We can't wait to gather with you in person again!
- Once a year WARP sends out a membership survey. You can find this year's results online at [bit.ly/2025-Membership-Survey](https://bit.ly/2025-Membership-Survey). We use this feedback to plan future programming, better meet your needs, and honor our mission.
- We want you to know we hear you and we are actively working on an overhaul of how we manage our memberships and event registration online. After an extensive internal evaluation of our online support, we've partnered with Tapp Network, an agency which works primarily with nonprofits, to bring our online systems up to speed. The goal is to have the new systems ready in advance of online registration for the annual meeting which will feature an improved membership system, easier event registration, a more accessible member directory, and several other upgrades to improve your online membership experience.

Thank you to our members who do incredible work in textile communities across the globe. Whether you're an artisan, a scholar, a collector, or simply passionate about the role textiles play in our cultures and economies, your involvement with WARP helps create a stronger, more connected, and more inclusive global network.

Follow us on Instagram and Facebook @weavearealpeace for our Monday Member Spotlight or join us for one of our Fireside Chats (see back page) to get to know your fellow members better.

Thank you for being part of this journey with us. We're proud of all we've accomplished together in 2025—and even more excited for what's to come in 2026. Our gratitude and warm wishes for the season ahead.



WARP's online auction includes nearly 200 items including this African textile. It was made using blue indigo paste resist on cotton backstrap woven cloth that was pieced. Donated by WARP member Kathy McHenry. Auction photos by Emily Huber.

# Member Profile: Marjorie Durko Puryear

Gloria Miller



*Marjorie Durko Puryear. Photos provided by Marjorie.*

As a university Textile Design/Fiber Arts professor, textile artist, product designer, and collector of indigenous textiles, I have focused on global indigenous textile traditions and historic textile research.

My first connection to indigenous cultures came through Else Regensteiner's weaving courses in the 1960s at the Art Institute of Chicago where I earned a BFA degree. Later, in 1969, I earned an MFA in Textiles at Indiana University/Bloomington. There, inspired by the new textile era, I concentrated on wall-hung freeform tapestry and three-dimensional woven forms.

Much later, workshops at Centre des Textiles Contemporaine de Montreal were influential in integrating jacquard woven work into conceptual textile collage pieces embellished with found paper documents and hand embroidery. Throughout my active career from 1968-2012, I have exhibited my work nationally and internationally.

I am professor emerita at University of Massachusetts-Dartmouth where I taught for 34 years and chaired the Artisanry Department. It was a time when art making, historical research, and teaching flourished. During my tenure, I taught textile design patterning and portfolio creation directed towards industry, nature drawing, fabric printing and weaving to undergraduate and graduate majors.

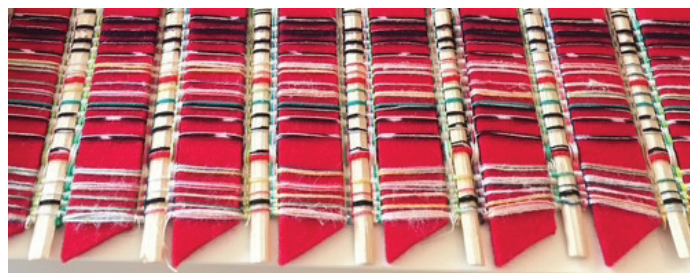
I have traveled to research historic textile cultures in Europe, Peru, Guatemala, and the silk road of Uzbekistan. In 2009, my first trip to the Highlands of Guatemala, I was introduced to Maya textile cooperatives where indigenous weavers and dyers continued their time-honored textile-making traditions. I began designing warps and commissioning fabric from Asociación Maya de Desarrollo (K'amolon K'I K'onoje, Solola), Fundación Tradiciones Maya, Panajachel, and Amigos de Santa Cruz, Santa Cruz La Laguna.

Soon Fusion De Maya, my 15-year business venture was launched, specializing in one-of-a-kind striped bamboo scarves and shawls and decorative pillows, woven by indigenous Maya weavers on backstrap looms.

Between 2010 and 2020, Fusion De Maya products were sold at gallery shops in five states, on Etsy, as well as Cambridge, Massachusetts-based Cultural Survival Bazaars. I am winding down the business and sell at just one venue.

I'm member of Minnesota Weavers Guild, Minnesota Textile Center, and WARP, and past member of Cross Country Weavers, Boston Weavers Guild, Textile Society of America and Surface Design Association.

Since 2010 post-retirement, my husband and I live in three different locations. Summer and fall in our home of 50 years on a bay in Southeastern Massachusetts, winter holidays in St. Paul, Minnesota near our daughter and two grandchildren, and four months in southern Alabama for winter warmth. Our two children have followed art paths, each earning masters' degrees in fine arts glass and ceramic sculpture.



*Detail of a table runner designed by Marjorie Durko Puryear and woven by various weavers' cooperatives in Guatamala which are sold under the brand Fusion De Maya.*

*Gloria Miller coordinates our Member Profile column. She 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.*



# Textile Techniques Around the World

Hardanger Embroidery  
Teena Jennings

Having acquired an embroidery piece, with a label "Hardanger Table Runner" (28" x 11") attached, I became curious. What separates it from other embroideries? What makes it specifically Hardanger?

Hardanger is a region of Norway situated on the west coast, south of Bergen. The associated embroidery style has its roots in counted whitework and likely worked its way up to Norway from Italy where, by the 1600s, the Renaissance emphasis on decoration continued to explode and included rich embellishment of religious vestments and other church textiles.

With the breaking down of the feudal system throughout Europe, also during the 1600's, villagers began to acquire more autonomy and more pride of place. Locally determined regional dress evolved based on what the people knew how to make, what was available and what was appreciated, often a question of what was fashionably being introduced at the time and felt to be worthwhile trying. Counted whitework was the novelty of the day.

Counted whitework was, and still is, a blend of different processes, executed on plain weave fabric, including drawn work (removing lengths of the warp and weft yarns as needed; pulled work (with tension, moving the position of the warp and weft threads relative to each other within a plain woven cloth and fixing



*Pulled work to secure the raw edges, then the four-sided stitch. Photos by Teena Jennings.*



*Cut work surrounded by kloster blocks and reticella filler stitches.*

the position with decorative stitchwork); and cut work (removing isolated bits of warps and wefts of the cloth's structure, creating patterns of positive and negative space and finishing the newly created unfinished raw edges with stitchwork). In Hardanger, these techniques were unified by using predominantly the satin stitch, buttonhole stitch, four-sided stitch, woven bars, reticella, and kloster block embroidery because these stitches can be executed to satisfy the blockish aesthetic and geometric configuration preferred in Hardanger.

Traditionally, Hardanger stitchwork used handspun flax, later commercial flax, applied to linen fabric that was configured as a balanced plain weave. Flax was cheap and readily available. Also, a traditional feature of Hardanger was the lack of color, being rather white on white, natural on natural, or white on natural.

Where the whitework is located on the finished product varied not only throughout Europe, but from one village to another. In this way, people could be identified as belonging to a particular village. Embroidered pieces in Hardanger were traditionally embedded within the structure of a shirt as the cuffs, collar, and front

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yokes of shirts, or as bands across an apron or hand cloths, used as modesty cloths to cover the hands in church. Because of this, traditional Hardanger did not need to include edging stitches.

How does this piece that I am holding fit in? Is it a historic piece; or relatively new and done in a traditional manner;



*Contemporary Hardanger Embroidery, shown here on a white surface, includes base fabric, balanced basketweave, drawn work crisscrossed with woven bars and surrounded with kloster blocks;*

or contemporary? It has many common features of traditional Hardanger—white ground cloth, drawn, pulled and cut work, four-sided stitch, reticella, kloster stitch and woven bars. However, the ground cloth is made of a balanced basketweave cotton cloth. The stitching, using perle cotton, is blue. Edge stitches are required to finish off the cloth because the raw edges are not embedded within the garment or finished product. Ornamental embroidery is not satin stitch and not geometrically placed. Rather, it uses large stitches that encircle previous stitches to look more floral rather than geometric.

Overall, you do not get the sense of dense geometric forms encrusting the ground cloth, like you do when looking at old Hardanger. My sense is that this remains in the Hardanger wheel house, but has veered away from tradition enough to be recognized as a contemporary piece.

#### Resources

Leslie, Catherine Amoroso. *Needlework Through History: An Encyclopedia*. Westport, CT: Greenwood Press. 2007.

Stanton, Yvette. *Early-Style Hardanger*. Westfield, NSW, Australia: Vetty Creations. 2016.

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*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).*

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## Building Foundations for Growth: WARP Budget

*Cheryl Musch and Kelsey Wiskirchen*

WARP has realized growth in membership, increased our staff, and expanded programming. Everything we do continues to support our mission of being a catalyst for improving the quality of life of textile artisans worldwide.

Our largest financial commitment is to staff and support contractors—our Executive Director, Administrative Assistant, Marketing Coordinator and for website support and improvement. This structure is our backbone, and allows WARP to provide continued programming.

Our Artisan Support Grants program allow us to financially support textile artisans during times of great uncertainty, see pages 8-9 for this year's recipients. Our annual meeting in Tuscaloosa gave us a chance to reconnect and

exchange ideas, successes and dreams. These are large budget items, and funds coming in for these goes directly out to pay for these two programs.

WARP's work is supported through the generosity of our members and friends. We want you to know your donations and participation have a lasting impact, and we appreciate your continued support.

To ensure WARP's future, we ask that you include WARP in your end-of-year philanthropic giving and consider WARP when planning your financial legacy in your will or estate plan.

We believe in stewardship, having an impact, and being transparent. You can review our [2023 and 2024 financials](https://bit.ly/23-24-Financials-25-Budget) and [2025 budget](https://bit.ly/23-24-Financials-25-Budget) at [bit.ly/23-24-Financials-25-Budget](https://bit.ly/23-24-Financials-25-Budget).

# WARP 2025 ARTISAN GRANT RECIPIENTS

Diane Manning

WARP's 2025 grant cycle recently concluded. We received a record 111 submissions from more than 30 countries. Fifteen were new this year, including Kenya, Pakistan, Sierra Leone, Croatia, Costa Rica, Cameroon, and East Timor. WARP is becoming more global every year!

Thanks to the continuing support of our generous members, we were able to award 25 grants, the most ever!

Emergency grant applications declined substantially in 2024, so this year we decided to eliminate this category and focus on applicants seeking funds that would lay the groundwork for building sustainable incomes and long-term success, such as:

- Raw materials: fiber, yarn, dye supplies, wood to build a loom, etc.
- Tools and equipment: sewing machines, looms, digital cameras, etc.
- Training: design, business, or technical skills development.
- Marketing: craft fair stands, brochures, catalogs, website, and social media support.

Applicants could still apply for emergencies such as earthquakes, floods, and fires, however, all of the applications we received were development-focused.

As is the case every year, the Grants Committee would have liked to award more grants than we had funds to support, but we are pleased with those we selected after much debate and deliberation.

I am very grateful for the diligence and dedication of our committee members: Beth Davis, Cheryl Musch, Susan Davis, and Cathlin Craver.

Visit [bit.ly/2025-Artisan-Grant-Recipients](https://bit.ly/2025-Artisan-Grant-Recipients), to view a slide show prepared by Beth Davis. You can also hear directly from our past recipients as part of our Continuing Textile Traditions Panels under previous events in October 2025 and 2024, [weavearealpeace.org/events/previous-events](https://weavearealpeace.org/events/previous-events).

Here are a few profiles of this year's recipients. All of the funds donated to the Artisan Support Grant programs are passed directly onto the grantees.

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## Beulah Foundation Ltd: Malawi, Africa



The Beulah Foundation is a nonprofit that upcycles donated second-hand clothing into new and unique handmade fashion statements, doormats, and accessories, which provides training and generates sustainable income for women and youth in their community. In addition, Beulah Foundation uses a portion of their income to donate reusable sanitary pads to girls in need to support their health and education. This is part of their mission to improve menstrual health and ensure that girls can attend school without interruption. The grant will be used to purchase raw materials and a sewing machine to enhance production, a laptop for design and social media promotion to expand reach, and skills training for team members. Photos provided by Beulah Foundation.

## Himalayan Naari: Chakouri, India



Himalayan Naari creates handknit woolen items and naturally dyed yarns. They are made in the remote mountain villages of northern India where families live on small subsistence farming plots. Pictured here are Naari artisans knitting at a community meeting (at left) and a photo of their dye workshop. In this region, few economic opportunities exist, especially for women. The grant will provide funding for fabric and equipment to start a new product line of cotton tote bags, enabling them to reach a customer base beyond those who purchase only woolen items. Photos provided by Himalayan Naari.

## X-Chilul pak': San Juan Cancuc, Mexico



X-Chilul pak' creates a variety of handmade textiles, focusing on traditional techniques using hand-dyed and/or commercial threads. Predominantly woven on a backstrap loom, they often use woven brocade techniques and incorporate embroidery, knotting, crochet, and beading. These two garments exemplify their design aesthetic. The grant will be used to purchase rayon yarns to explore new possibilities in the design of garments building on last year's grant which enabled the purchase of a stock of raw materials and natural dyes. Photos provided by X-Chilul pak'.

# Opportunities

## TRAVEL

**Andean Textile Arts**  
**Bolivia**  
**April 21 - May 4, 2026**

Exquisite weaving, fascinating culture and history, natural wonders, and warm, welcoming people—Bolivia has it all! Join Andean Textile Arts as we travel from the edge of the Amazon basin to Andean weaving communities and historic cities. Spend time with the Indigenous weavers learning about their art and lives. Visit the mountain whose riches of silver built the modern world, and explore the largest salar (salt flat) on the planet, so big it can be seen from space. Sample Bolivian delicacies, from humble stone soup (for real!) to world class cuisine in the very cosmopolitan city of La Paz. Join weaver and artist Jennifer Moore and Handwoven editor emerita Anita Osterhaug as we explore this magical country. We promise, this trip will be unforgettable.

For a video preview and tour brochure, visit [andeanarttextilearts.org/textile-tours/bolivia](http://andeanarttextilearts.org/textile-tours/bolivia). Proceeds from this tour benefit the weaving communities. Fellow WARP members, please pass this opportunity on through your social media and to any friends who might want to join us.

## WORKSHOP

**Cross Cultural Collaborative**  
**Ghana**

Cross Cultural Collaborative offers year-round opportunities to visit Ghana and either work independently or corroboratively with local artists. Stay in our guesthouse with an ocean view, participate in workshops taught by African artisans, and visit galleries, museums, traditional villages, and outdoor markets.

For more information visit, [culturalcollaborative.org/workshops.php](http://culturalcollaborative.org/workshops.php) or email [aba@culturalcollaborative.org](mailto:aba@culturalcollaborative.org) You can follow us on Instagram or Facebook @crossculturalcollaborative

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**Does your organization have an opportunity coming up that you would like listed in the WARP Quarterly?**  
Email [newsletter@weavearealpeace.org](mailto:newsletter@weavearealpeace.org).

**TextilesLIVE**  
**Gujarat, India**  
**December 27, 2025 -**  
**January 10, 2026**  
**USA Book Tour**  
**November 8-December 13**



Explore rich hand-crafted textiles of Gujarat through the eyes of the artisans who create them. Judy Frater, your tour guide, lived in Kutch for three decades, established the first design school for artisans in Gujarat, and wrote *Artisans by Design: An Odyssey of Education for Textile Artisans in India*.

November 8 - December, 13 Judy Frater will be holding talks, book signings and trunk shows to celebrate her recent book, *Artisans by Design*. Venues include Appleton, WI, Providence, RI, Lancaster, PA, Philadelphia, PA, and Potomac, MD. [textileslive.com](http://textileslive.com)

## EXHIBIT

**Multicolores**  
**Panajachel, Sololá, Guatamala and online**  
**October 10, 2025 - February 10, 2026**

Multicolores launched their first online and on-site exhibition called the Art of Being, on October 10, World Mental Health Day. This exhibition of 48 self-portraits by Multicolores' artists. Through their portraits, the artists reflect on their pasts, honor their present, and envision the selves they aspire to become. They are powerful stories of resilience and transformation.

To view the exhibit online, visit [multicolores.org/pages/art-of-being-exhibit](http://multicolores.org/pages/art-of-being-exhibit).



*Multicolores exhibit The Art of Being is available to view online and in-person. These works show how artistic expression can strengthen self-esteem, support the reconstruction of personal identity, and create new narratives that empower artists to live fully. Exhibit poster provided by Multicolores.*

## TRAVEL, CONTINUED

**Tours by Sharon**  
**Michoacan, Mexico**  
**January 22-31, 2026**

Join us for an experience of a lifetime to visit the Monarch Butterfly migration at two of the butterfly sanctuaries. Spend time in Morelia, visit several of the crafts villages around Lake Patzcuaro, take part in pottery, weaving workshops, visit mask and reed basket makers. See the copper-making process in Santa Clara de Cobre. Learn about the Purepecha culture and history in this part of Mexico. This is the last time this tour will be offered. [toursbysharon.com](http://toursbysharon.com).

## CONFERENCES

**Fair Trade International Symposium**  
**Cologne, Germany**  
**September 23-25, 2026**

Global gathering of scholars, practitioners, and policy makers working in Fair Trade. [montanaweavespin.org](http://montanaweavespin.org).

**Montana Association of Weavers and Spinners**  
**Missoula, Montana USA**  
**June 16-21, 2026**

Workshops, Bateman exhibition, fashion show, vendor hall. [montanaweavespin.org](http://montanaweavespin.org).

## New or Re-Joining Members

### INDIVIDUALS

#### United States

Pamela Carls  
 Santa Rosa, CA

Juliet Mousseau  
 San Diego, CA

Carolyn Coates  
 Middletown, CT

Mary Kramek  
 Gainesville, FL

Jamyang Dolma  
 Holualua, HI

Emile Dawisha  
 Chicago, IL

Beth Davis  
 Acton, MA

Virginia M Shuster  
 Bozman, MD

Thomas Wheeler  
 Penobscot, ME

Cynthia Greenfelder  
 Grosse Pointe Woods, MI

Alinah Hever  
 Black Mountain, NC

Joan Getzfrid  
 Valley, NE

Janet Darrow  
 Mesilla, NM

Eleanor Gossen  
 Santa Fe, NM

Elise Russo  
 Schenectady, NY

Fran Seigel  
 Bronx, NY

Helena Richardson  
 Cleveland Heights, OH

Sammie McGlasson  
 Portland, OR

Susan Weaver  
 Lancaster, PA

Nancy Merritt  
 Philadelphia, PA

Sonia Falotico  
 East Stroudsburg, PA

Donna Mentzer  
 Lancaster, PA

Jennifer Hendricks  
 Oley, PA

Chrsitina Palafox  
 San Antonio, TX

Mary Ellen McMurtrie  
 Kama, UT

Annette Higby  
 Randolph, VT

**Australia**  
 Debra Salvagno  
 Croydon, Victoria

**Colombia**  
 Alexandra Sarmiento  
 Bogotá

**Croatia**  
 Ana Vragolović  
 Strizivojna

**Mexico**  
 Wilmer Levi Sosa  
 Mendez  
 San Pablo Villa de  
 Mitla, Oaxaca

#### Kenya

Brian Malika  
 Kakamega

John Bosco  
 Wambugu

**Malawi**  
 Beulah Chitsulo  
 Mzuzu

**Nigeria**  
 Rafu Ganiyu  
 Abeokuta

**Scotland**  
 Joan Johnson  
 Humber, East Lothian

**Uganda**  
 Walter Okwir  
 Kayunga

**Vietnam**  
 Asad Abbas  
 Ho Chi Minh City

### PROFESSIONAL

#### United States

A Thread of Hope  
 Guatemalan Fair Trade  
 Eliza Strode  
 Easthampton, MA

New Pathways to  
 Enterprise  
 Christine Nielsen  
 Annapolis, MD

Himalayan Education  
 Foundation  
 Elizabeth Marshall  
 Princeton, NJ



## GOVERNING BOARD

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 Chair, Membership  
 Eugene, OR  
 Term expires 2026

**Beth Davis**  
 Board Co-Chair  
 Chair, Fireside Chats  
 Acton, MA  
 Term expires 2028

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

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

**Emily Huber**  
 Mendon, MA  
 Term expires 2028

**Diane Manning**  
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 Term expires 2026

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 Fundraising  
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 Term expires 2027

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

## 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

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](http://weavearealpeace.org/about/warp-leadership)



@weavearealpeace



Weave a Real Peace  
PO Box 403  
Seagrove, NC 27341

WARP Auction November 10-16! Visit [www.weavearealpeace.org](http://www.weavearealpeace.org) to join in.

## Programs and Posts

### UPCOMING EVENTS

#### Fireside Chat: Meet Our Members

- November: Timothy Hale
- December: Christine Eber
- January: Mary-Anne Dalkowski
- February: Margaret MacSems

#### Continuing Textile Traditions Panels

- November: The Fair Trade Journey of Mayaman Weavers
- January: Textile-related podcasts
- February: Silk weaving in Madagascar

#### Networking Roundtable

- November: Movie Night *The Nettle Dress*
- January: Volunteering in Retirement to Support Artisans
- February: Share how working with cloth/fiber has impacted your life.

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

To see previous events, visit [weavearealpeace.org/events/previous-events](http://weavearealpeace.org/events/previous-events) or visit our YouTube channel [www.youtube.com/@WeaveARealPeace](http://www.youtube.com/@WeaveARealPeace)

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

- November: Artisan Support: A Holiday Shopping Primer
- December: Last Minute Online Artisan Shopping

Read our monthly blog at [weavearealpeace.org/blog](http://weavearealpeace.org/blog) and consider our Artisan Direct Connect for your holiday shopping needs, [weavearealpeace.org/community/artisan-direct-connect](http://weavearealpeace.org/community/artisan-direct-connect).

#### Save the Date! Annual Gathering

Join us next year as we gather in the city of Guelph in Ontario, Canada, June 24-28, 2026.

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