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Nettie Adams is Associate Curator in the Webb Museum of Anthropology at the University of Kentucky. Together with her husband, she has done archaeological work in the Nile Valley over a period of 29 years. Excavations in the Sudan from 1959-1969 were undertaken as part of the UNESCO Nubian Monuments Campaign to save the archaeological remains of Nubia before their flooding by the Aswan High Dam. Beginning in 1976, she and her colleague, Elisabeth Crowfoot, participated in excavations at Qasr Ibrim under license granted by the Egyptian Antiquities Organization to the Egypt Exploration Society of London. The results of this work have been reported at conferences in this country and abroad, and published in various archaeological and textile journals. Final reports are in preparation.

Monisha Ahmed received her doctoral degree in Social Anthropology from Oxford University in 1996. The subject of her dissertation was the weaving traditions amongst the nomadic pastoralists of Rupshu in Eastern Ladakh. This work is currently being published as *Living Fabric: Weaving among the nomads of Ladakh Himalaya*. At present she is working on a project to document the textile arts of Ladakh. She is co-founder of the "Ladakh Arts and Multi-cultural Outreach Trust", a non-government organisation that works with local performance artists and women's weaving organisations in Ladakh.

Gloria Seaman Allen received her Ph.D. in American Studies with concentrations in material culture and folk life from George Washington University. Her dissertation explored the roles of slave women in cloth production on large plantations in the Chesapeake region. She has written and lectured extensively on eighteenth- and nineteenth-century textiles and textile workers from Maryland and Virginia. Recent works include the book, *A Maryland Album: Quilting Traditions, 1634-1934*, the published paper "Slaves As Textile Artisans: Documentary Evidence for the Chesapeake Region," in *Uncoverings 2001*, and the article "Needlework Education in Antebellum Alexandria," in *The Magazine Antiques*. From 1980 to 1990 she served as curator and then director of the Daughters of the American Revolution Museum in Washington, D.C.

Jeni Allenby, formally a curator at the National Gallery of Australia (where her last exhibition was *Arabesque: the mythology of Orientalism*), is director of the Palestine Costume Archive in Canberra, Australia, a research centre/museum that tours traveling exhibitions and educational programs of Middle Eastern cultural heritage worldwide (www.palestinecostumearchive.org). She has two post graduate research degrees on Palestinian costume and her monograph on Palestinian costume and embroidery since 1948 will be published in late 2003. She has also curated and written the catalogues for the Archive's traveling exhibitions *Portraits without names: Palestinian costume, Secret Splendours: women's costume in the Arab world* and *Symbolic defiance: the costumes and textiles of the Palestinian intifada*.

Elizabeth Wayland Barber holds degrees from Bryn Mawr and Yale; she is Professor of Archaeology and Linguistics at Occidental College. Thirty years of research on early textiles and clothing in Europe and Western Eurasia have resulted in three books: *Prehistoric Textiles* (Princeton, 1991), *Women's Work--The First 20,000 Years* (Norton, 1994), and *The Mummies of Urumchi* (Norton, 1991). All have been awarded book

prizes by the Costume Society of America, and one by the American Historical Association. Two were selected by Book-of-the-Month Club. She has written many articles; she designed and curated "Mothers of Invention: 25 Millennia of Textile History" for the Museum for Textiles, Toronto; and she served several years on the TSA Board. Her hobbies include European folk and historical dance and dress.

Ute Bargmann received a diploma as translator and interpreter at the Sprachen-und Dolmetscher Institut in Munich, and a Master Weaver certificate at the Hill Institute in Florence, Massachusetts. She worked for many years in Special Collections and Archives in the University of Massachusetts Amherst Libraries.

She has given lectures on ethnic textiles and seminars on different weaving techniques at New England Weavers Guilds. Last year, she designed an exhibit based on the above manuscript at the W.E.B. Du Bois Library at the University of Massachusetts Amherst.

Betsy Sterling Benjamin is a studio artist, teacher and textile researcher. She has lectured throughout Europe, Asia, Australia and the USA on Japanese resist-dye techniques and the history of Japanese costume. Her research on the origins and contemporary art of *roketsu-zome* resist dyeing was published in "The World of *Rozome*: Wax-Resist Textiles of Japan" (1996, 2002). Her work has been exhibited around the world including solos shows in Japan, Indonesia, Costa Rica and the USA. She presently teaches at two New England colleges.

Lena Bjerregaard, a native Dane, received her B.A. in American Indian Languages and Cultures and her M.A. in textile conservation at the University of Copenhagen. Her thesis, on the pre-Columbian textile collection of the National Museum of Copenhagen, is published as a catalogue of the museum. She worked in textile conservation at the National Museum of Copenhagen for many years, and has worked since 200 at the Ethnographic Museum in Berlin, where she is responsible for the museum's large collection of pre-Columbian textiles. Her research on the Laguna de los Condores textiles was sponsored by the Foundation for the Research and Conservation of Andean Monuments, New York.

Dr. Marlene Breu is Associate Professor of Textile and Apparel Studies in the Family and Consumer Science Department at Western Michigan University. She has conducted research in Turkey for 12 years. Her articles have appeared in a variety of publications, including a chapter titled "Traditional Turkish women's dress: A source of common understandings for expected behaviors" in *Folk Dress in Europe and Anatolia* from Berg Publishers, and "Armenian religious textiles in Istanbul" (with Dr. Marchese) in the *Journal of Interdisciplinary Studies*.

Dr. Ronald Marchese is Professor of Ancient History and Archaeology in the Department of Sociology and Anthropology at the University of Minnesota-Duluth. He has held two Fulbright Senior Research Fellowships to Turkey, and has published extensively on both nomadic material culture and archaeology. He has excavated extensively in a variety of communities in the eastern Mediterranean and is currently co-director of excavations in Greece.

Ashley Callahan is the curator of decorative arts at the Georgia Museum of Art. She received her M.A. in the history of American decorative arts through a program offered jointly by Parsons School of Design and the Cooper-Hewitt, National Design Museum, Smithsonian Institution.

Dr. Susan Conway is tutor in Southeast Asian studies at the British Museum, London, and Adjunct Professor at Parson's, New School University, New York. Her PhD was a study of the 19th century court dress of Lan Na (north Thailand) and the surrounding inland states. Her publications include *Thai Textiles* (1992, repr. 2001), *Silken Threads Lacquer Thrones: Lan Na Court Textiles* (2002) and a chapter on 19th century Shan dress for *Art and Archeology of Burma* (at press). In 1990 she was curator of an exhibition of Thai textiles shown in the UK and San Francisco. She has worked in Thailand and India advising on textile development projects.

Virginia Davis works with ikat weaving and other resist techniques. An internationally exhibited artist, her awards include four Visual Artist grants from the NEA and the New York State Council for the Arts, a Fulbright to India. Her MA in Sociology/Anthropology is from the University of Illinois, Urbana. Her interest in Mexican culture began while, as a graduate student, she was an assistant to Oscar Lewis on an anthropological field trip to Mexico. In 1991, she published "Resist Dyeing in Mexico: Comments on Its History, Significance, and Prevalence" in *Textile Traditions of Mesoamerica and the Andes*. Her video (1992), *Fidel Diaz Valencia, Master Weaver*, documents the last jaspe rebozo weaver in Oaxaca. With a joint NEA/Fondo Nacional para la Cultura y las Artes award (1995) she, with Irmgard W. Johnson, researched stitch-and-tie resist skirts in Mexico. Starting in 1988, she organized the Elsie McDougall Archive of notebooks, letters and photographs in the Department of Anthropology, the American Museum of Natural History.

Joyce Denney received a masters degree in East Asian studies from Columbia University. Specializing in East Asian textiles, she serves as Senior Research Assistant in the Department of Asian Art at the Metropolitan Museum of Art, New York.

María Jesús Jiménez Díaz is a Ph. D. Candidate in the Department of American Anthropology of the Universidad Complutense de Madrid. The Pre-Columbian Textile Collection in the Museo de América de Madrid is the subject of her dissertation. Her research is also centered on pre-Hispanic textiles from the north coast of Peru, where she has been working as the textile specialist in several archaeological projects, analyzing textiles ranging from Moche to Chimú-Inca in style. A main point of her studies concerns the technical features that characterize the Northern Textile Production as an expression of cultural identity. She has published several works on Moche textiles from the site of Dos Cabezas, on Chimú/Chimú-Inca textiles from Farfán and Cabur, and on a selection of related textiles in the Museo de América. From 1997 to 1999 she was a fellow at the Textile Museum of the Universidad Complutense, developing textile conservation. She also has been working as a textile curator and restorer in the Army Museum in Madrid (2000-2002). She is currently carrying out research and cataloguing of the Textile

Collection in the Museo de América de Madrid and is the textile specialist of the Farfan Archaeological Project, directed by Dr. Carol Mackey (California State University at Northridge).

Genevieve Dion is an award-winning artist whose collections are admired for their beautiful handmade details and extraordinary craftsmanship. She works primarily in velvet and silk, for their texture, iridescence and rich color potential and uses various applications of shibori in her creative process. Dion's collections and accessories have been sold at Bergdorf Goodman in New York, Holt Renfrew Canada, Cicada San Francisco, Maxfield Los Angeles, Barneys, Felissimo and Julie:Artisans Gallery in New York. In November 1999 she exhibited in Santiago, Chile at the International Shibori Symposium, where she also co-curated a fashion photography exhibit of North American Shibori at the Instituto Chileno Norteamericano. In November 2000, she participated for the second time in The Philadelphia Museum of Art Craft Show where she was awarded the Ornament Magazine Prize for Fiber Wearable. She has also received the Sheila Hugh Mackay Foundation Grant and the Ontario Crafts Council Design Award. A Quebec native, she is now based in Denver.

Joanne Dolan is an associate curator in the textile collection at the Museum at FIT in New York. She has helped curate and coordinate several exhibitions at the museum such as, *A Woman's Hand: Designing Textiles in America, 1945-1969*, *Monumental and Intimate: The Tapestries of Helena Hernmarck*, and *Beads and Sequins, Scintillating Fashion*. She has consulted on exhibitions outside of MFIT, such as the Festival of Mongolia's *Mongolian Nomads: A Tradition of Survival*, and Guggenheim Museum's *Giorgio Armani Retrospective*. She also teaches the history of western textiles at FIT's School of Graduate Studies. She presented a paper on WPA textiles at TSA's 1998 Symposium. She has her B.A. in Art History from the University of Massachusetts at Amherst, and her M.A. from S.U.N.Y. FIT.

Lynn Felsher is Curator of Textiles at The Museum at FIT. She recently co-curated the exhibition *Red* (2002) and curated *A Woman's Hand: Designing Textiles in America, 1945-1969* (2000), *The Saris of Princess Niloufer* (1997), and *Extravagant Lengths: Velvet Plush and Velveteen* (1991). She has also served as coordinator for such exhibitions as *C'AD Infinitum* (1998), *From Printed Line to Woven Flower: Exploring Textile Design* (1996) and *Beyond Tradition: Lao Textiles Revisited* (1995). From 1987 to 1990 she served as adjunct instructor in Textile/Surface Design Department at the Fashion Institute of Technology. Among her most recent presentations were "Textile Sample Books Reassessed" (2000) at the Winchester School of Art in Winchester, England; "Vally Wieselthier" (1998) at the Society of Architectural Historians, annual meeting; and "Textile Study Collections and Public Accessibility" (1996) at the European Textile Network conference in Manchester, England. She also received a New Jersey Historical Commission Oral History Grant to interview workers in the Paterson, New Jersey silk industry.

Jacqueline Field is an independent researcher resident in Portland, Maine. Previously, following experience in the textile industry in Britain she joined the faculty at Callendar

Park College, Scotland, teaching textile and design courses. After moving to the United States, she continued her teaching career, first at the University of Southern Maine and, later, at Westbrook College where she also curated a costume and textile collection. Her current research is centered on silk in Maine and the American silk industry. Published articles related to silk include, "Silk and Style: Affording American Machine-Made Silks at the Turn of the Twentieth Century" (1999) and "Dyes, Chemistry and Clothing: The Influence of World War I on Fabrics, Fashions and Silk." (2001) in *Dress*, the Annual Journal of The Costume Society of America.

Cynthia Finlayson received her Ph.D. in Ancient Near Eastern and Classical Art History from the University of Iowa-Iowa City. She also minored in Islamic art. Her dissertation topic focused on an in depth study and re-cataloguing of the female funerary portraits of Palmyra, Syria. She currently is an Assistant Professor of Art History at Brigham Young University where she teaches not only ancient and classical art history but also Islamic Art and Architecture. She is currently the Director of the BYU/Syrian Department of Antiquities Museum Computer Registration and Conservation Project and travels between Utah and Syria to teach, do research, and assist the Syrian Department of Antiquities. This summer she will also return to excavate in Petra, Jordan where she began her graduate studies. Dr. Finlayson has given numerous presentations on both Palmyrene and Islamic art at the national conferences of both the College Art Association and the Archaeological Institute of America.

Judy Frater is Project Coordinator for Kala Raksha Trust in Bhuj, Kutch, India. In this role she oversees a comprehensive development project, including a museum and resource center. Her M.A. degrees were received from the University of Washington in anthropology and museology and from the University of Minnesota in South Asian studies and Marathi language. Frater's *Threads of Identity: Embroidery and Adornment of the Nomadic Rabaris* won the Costume Society of America's Millia Davenport Award in 1997. She has served as Associate Curator for Eastern Hemisphere Collections at the Textile Museum in Washington, DC and curated numerous exhibitions in India, Scotland, and the U.S. showcasing the textiles of India.

Yuko Fukatsu received an M.A. in Costume Studies from New York University, after completing M.A. in Textile Design from Tama Art University, Tokyo. As an Andrew W. Mellon Fellow in the department of Textile Conservation at The Metropolitan Museum of Art, she specialized in technical analysis of ancient Chinese and Japanese textiles from Asian Art Collection. She has received grants to research textiles from Japanese temple and shrine collections in American museums from Toyota Foundation, Kamei Foundation, The Matsushita International Foundation, and Pola Art Foundation in Japan. After lived in New York for seven years, she continues her research on textiles and weaving technology as a part-time lecturer at Tama Art University in Tokyo.

Irene Good is Hrdy Visiting Curator at Harvard University's Peabody Museum. She specializes in fiber analysis, the archaeology of textile production and exchange, and the later prehistory of Central Asia. Irene received her doctorate in Anthropology at the University of Pennsylvania in 1999; and her dissertation, "The Ecology of Exchange:

Textiles from Shahr-i Sokhta, Eastern Iran", is in press. The archaeology of early silk is one of Irene's particular interests. She is currently working on a project examining early silks in Western Europe and Asia.

Beverly Gordon, Ph.D., is a Professor in the Environment, Textiles and Design department at the University of Wisconsin-Madison. She has been actively involved with TSA since its inception, serving as Coordinator of the 199 Symposium, as Vice President from 1996-1998, and President from 1998-2000. Her books include *Bazaars and Fair Ladies: The History of the American Fundraising Fair*; *Shaker Textile Arts*; and *Feltmaking: Traditions, Techniques and Contemporary Explorations*; and she has written numerous articles on American needlework and American Indian beadwork. She is now working on a volume entitled *The Fiber of Our Lives: Why Textiles Matter*.

Jocelyn Gottschalk completed course work in May 2001 at *The Fashion Institute of Technology* for a Master's Degree in Museum Studies: Costume and Textiles. She is currently working on her thesis, the subject of which is fashion in the United States in the nineteen thirties. She has presented papers at *The Fashion Institute of Technology*, and at *The Southwest Wisconsin Medieval and Renaissance Conference* at the University of Wisconsin-Platteville. She currently works at *The Textile Museum* in Washington, DC.

Joerg Haerberli by training is an organic chemist (Ph.D. 1960, Brown U.). Since retiring he has identified seven textile traditions (Sigvas 1, 2, 3, Arequipa early Nasca, Sigvas-early Nasca, Sigvas 3-Nasca, provincial Pukara), three of which (Sigvas 1, 3, Arequipa early Nasca) were verified in the field at La Chimba, department of Arequipa. The findings will be published under "Tiempo y tradición en Arequipa, Perú, y el surgimiento de la cronología del Tema de la Deidad Central" in *Huari y Tiwanaku/Modelos y Evidencias, Parte 2, Boletín de Antropología* 5 (2001). Some of the findings were presented at the 18th (1999) and 19th (2000) Annual Northeast Conference on Andean Archaeology and Ethnohistory and at a Dumbarton Oaks tertulia (2000). Earlier publications are: "Twelve Nasca Panpipes" in *Ethnomusicology* (1979), "The Brooklyn Museum Textile No.38.121" in *Journal of the Steward Anthropological Society* (1995) and with Colin McEwan "Ancestors Past but Present" in *Precolumbian Gold* (2000).

Elizabeth Wincott Heckett is a Research Associate and part-time lecturer in the Department of Archaeology, University College Cork, National University of Ireland. Wincott Heckett has published Medieval and Viking Age textiles from Dublin, Waterford and Cork, and Bronze Age, Iron Age, Early and Post Medieval Irish finds. Presentations and subsequent publications include the Northern European Archaeological Symposia 1987, 1990, 1993, 1996, 1999 and 2002, and TSA 1998 and 2000. Her publication, *Viking Age Headcoverings from Dublin* (Royal Irish Academy) is planned to be in print at the end of 2002.

Ana Lisa Hedstrom is a textile artist and designer who is recognized as one of the leading American shibori artists. Her fabric and wall pieces have been shown widely both in the US and abroad, featured in exhibitions by the Cooper-Hewitt Museum, New York; American Craft Museum, New York; British Crafts Center, London; Museum of

Craft and Folk Art, San Francisco. She was awarded Top Prize in the International Division at the Shibori/World Expo, Nagoya '89; was a top finalist and received the Ideacomo Award from the Fashion Foundation at the Third International Textile Design Contest, Tokyo '88; and twice was given a Craftsman Fellowship by the National Endowment for the Arts. Hedstrom's work has also been featured in several publications: *Memory on Cloth: Shibori Now and Shibori* by YI Wada; *Art to Wear*, Julie Dale; and *Craft Today*, Paul Smith and Edward Lucie-Smith.

Jessica Hemmings completed her BFA (Honors) in Textiles at the Rhode Island School of Design in Providence, Rhode Island in 1999. In September of 2000 she earned her MA in Comparative Literature (Africa/Asia) with Distinction from the School of Oriental and African Studies, University of London. She is currently working towards her Ph.D. on the role of cloth in the novellas of Zimbabwean author Yvonne Vera at the University of Edinburgh. Research interests include the relationship between textual and textile production, with particular emphasis on postcolonial literature and crafts. Jessica writes regularly for the *Surface Design Journal*, *FIBERARTS*, *Craft Arts International* and *Object*. "The Voice of Cloth: Interior Dialogues and Exterior Skins" will appear in the forthcoming book *Sign and Taboo: Perspectives on the Poetic Prose of Yvonne Vera*.

Karen Herbaugh is the curator at the American Textile History Museum. She joined the ATHM staff in 1994, when she was hired as part of the project team to move the Museum's textile and wooden tool and machinery collections to Lowell. Since that time, she has assumed increasing responsibilities within the collections department and is now curator of those collections. She has coordinated and mounted several of ATHM's recent temporary exhibitions. She holds a B.S. from Arizona State University and an M.S. from Oregon State University in historic costume and textiles. Before coming to ATHM, she worked with several costume collections in Arizona and Oregon. She serves on the Costume Society of America, Region I board of directors and the Textile Society of America 2002 biennial symposium committee.

Grace Katterman received her MA in Anthropology and Museology in 1986 from the University of Arizona and continued studies in Clothing and Textiles until the department closed without awarding further degrees. During this time she was also employed in textile conservation by the Western Archaeological and Conservation Center, a National Park Service repository in Tucson, where she now continues to work under contract with this facility as a textile conservator. As a current Board Member of the California Institute for Peruvian Studies, she has been active in textile instruction, research and conservation in Peru for over 15 years. She has authored articles concerning several major south coastal textile collections in the care of this organization and currently continues the study of Provincial Inca garments.

Morimoto Kikuo is the director of the Institute of Khmer Traditional Textiles located in Siem Reap, Cambodia, which he founded in 1996 with support of the Japan Foundation. The goal of the Institute is to restore and preserve Cambodian textile traditions by providing a place for women to weave and dye silk, encourage younger generations to continue weaving to preserve their national heritage, and activate a promising

marketplace for the textiles woven by the students and teachers, and promote other activities such as sericulture. Mr. Morimoto had spent many years previously in northeast Thailand working with natural dyes and silk weaving projects, including working with Khmer (the dominant ethnic group of Cambodia) weavers located in this region.

Keiko Kobayashi is an artist and researcher of traditional weaving. After graduating from California College of Arts and Crafts where she learned textile history from Dr. Ruth Boyer, she studied Japanese textile history under Professor Tomoyuki Yamanobe at Tama Art College in Tokyo to write a M.A. thesis titled, "Double Cloth Weave on Backstrap Loom in Hachijo Island." During the symposium of the Textile Society of America in 1998, she spoke about "Recreating a Warp-faced Compound Weave with the Jacquard Mechanism-Considering Heizo Tatsumura." On the TSA in 2000, she spoke about the invented *kasuri* techniques after Meiji period, titled "Old Ties and New Points."

Mary A. Littrell is Professor of Textiles and Clothing at Iowa State University, having received her Ph.D. from Purdue University. Marsha A. Dickson is Associate Professor of Textiles and Clothing at Kansas State University, having received her Ph.D. from Iowa State University. Littrell and Dickson have conducted research on fair trade marketing in the U.S. and among textile artisan groups in Guatemala and India, where they currently are co-directors of an Earthwatch Institute project focused on assessing impacts of artisan work. Their publications include *Social Responsibility in the Global Market: Fair Trade of Cultural Products* and numerous articles in *Human Organization*, *Clothing and Textiles Research Journal*, *Journal of Global Marketing*, *Journal of Fashion Marketing and Management*, *Annals of Tourism*, and *Journal of Tourism Research*.

Louise W. Mackie received her M.A. in Islamic Art from the Institute of Fine Arts, New York University. She curated textiles at The Textile Museum and at the Royal Ontario Museum in Toronto, and currently is curator of textiles and Islamic art at the Cleveland Museum of Art. Her most recent publication is a collaborative book with N. Atasoy, W.B. Denny & H. Tezcan, *IPEK Imperial Ottoman Silks and Velvets*. Previously, she produced a video, *Threads of Time: Handmade Textiles in Fez, Morocco*.

Diane Maglio: Menswear clothing historian with an MA in Museum Studies: Costume and Textiles from the Fashion Institute of Technology. She is a teacher of fashion, an international lecturer, and merchandiser for Viyella men's sports shirts.. Her most recent publication: "Luxuriant Crowns: Victorian Men's Smoking Caps," *Dress* June 2001 was presented as an illustrated talk at Oxford University, England for the Costume Society symposia 2001. Diane Maglio was the special editorial consultant and contributor to "A Century of Men's Fashion" published by DNR. She was a speaker at "Hollywood and Fashion" seminar presented at the Black Bear Film Festival, Milford, PA.

Linda McIntosh received her Master's degree in Southeast Asian Studies from the University of Wisconsin-Madison. While at Madison, she researched the textiles of Tai ethnic groups living in Thailand and Laos. Continuing her research in the field, she has lived in Thailand for several years, making frequent trips to Laos, Burma, Cambodia, and

Thailand. As a Lao-American, Linda grew up around weaving as her mother (a Red Tai) continued to weave, as she did her native country, in the United States. Forthcoming publications on the subject of textiles include "Textiles and Dress of Cambodia," "Textiles and Dress of Thailand," and "Lao Ikat Dyeing," in the next edition of the *Encyclopedia of Asia* (Scribner's). She is a regular guest lecturer in the course on Southeast Asian textiles at the University of Washington-Seattle, and has made presentations on Thai textiles in the past.

Lesley Miller gained a doctorate in Design History from the University of Brighton in 1988 for her thesis on design and designers in the eighteenth century silk manufactures of Lyon (France) - which is also the subject of the book she is currently writing. She has written a number of articles on silk manufacturing, including, most recently 'Mysterious Manufacturers: Identifying L. Galy, Gallien et cie. and their Contribution to the Eighteenth-century Lyon Silk Manufactures', *Studies in the Decorative Arts* (Spring 2002). She lectures in textile and dress history at the University of Southampton (UK) where she is program co-ordinator for the BA History of Art and Design. The research for this paper benefited greatly from her tenure of the Veronica Gervers Fellowship in Textile History at the Royal Ontario Museum, Toronto, in 2000.

Robin E. Muller studied studio Textiles at both Virginia Commonwealth University (BFA 1976) and the University of Michigan (MFA 1978). She has taught Textiles, Foundation, Craft History and Book Arts at the Nova Scotia College of Art and Design, Halifax, Canada since 1979. She began researching fabric bookbindings due to her combined interest in textiles and the book arts. She curated The Handbound Book in Nova Scotia at the Mary E. Black Gallery, Nova Scotia Centre for Craft and Design in 2002 with binder and historian Joseph Landry to commemorate the 250th anniversary of printing in Canada. It included a 32-page catalog published by Gaspereau Press and a video by the same title produced by Muller and Landry. Her current textile work involves weaving images, sometimes for book covers, on a TC1 computer jacquard handloom.

Yuh Okano is an artist and designer who grew up and did research in Japan and was educated in the US, receiving her BFA from Rhode Island School of Design in textiles. As an artist, she searches for the potential of materials and how they relate to people's everyday lives. Okano has worked as a designer for Tanuki Studio, NYC; Junichi Arai's J. Christie Co, Japan; and was a full-time faculty member at the Otsuka Textile Design Institute. Her works have been featured in numerous group and solo exhibitions, including "Structure and Surface: Contemporary Japanese Textiles," St. Louis Art Museum and MoMA NY; Textile Designer's Show; and Tokyo Fashion Festival. She has collaborated with costume designers, including Academy Award winning designer Emi Wada for a movie "1/2 Woman" by Peter Greenway.

Suzette Copley Patterson is a graduate student at San Francisco State University and has taught at the Fashion Institute of Design and Merchandising where she received her degree in Fashion Design. She is currently completing her MA in International Relations and South Asian Studies with a concentration on economic development, and taking

courses in preparation for applying to PhD programs in cultural anthropology focusing on South Asia, textiles, and ancient migration patterns. She studied in India as a Rotary International Ambassadorial Scholar at Jawaharlal Nehru University, and worked with weavers as a designer and project manager for a non-governmental organization in the Indian Himalayas. Her work included a project funded by Oxfam to document the traditional weaving of the Kullu Valley and Kinnaur.

Anne Paul received her Ph.D. in Art History from the University of Texas, Austin, specializing in pre-Hispanic Central Andean cultures. She has published books and numerous articles on the textiles affiliated with the Paracas/Topará cultural tradition of south coastal Peru. Her book *Paracas Ritual Attire: Symbols of Authority in Ancient Peru* is an analysis of the iconography of the textiles in two funerary bundles. Other recent studies focus on the following aspects of the embroideries: the organization of work (both the stitching of figures and the dyeing of embroidery threads), the use of a combinatorial logic to arrange colors, and the underlying symmetry structures employed in the layout of the embroidered motifs. She has taught at several universities, and currently lives and works in France, where she is a member of Laboratoire "Techniques et culture", Centre National de la Recherche Scientifique, Paris.

Ann Peters received her Ph.D. in Anthropology from Cornell University, specializing in the projection of social identities in dress and material culture in Andean cultures. She has published several articles on textiles and other artifacts of the Paracas/Topara cultural tradition of south coastal Peru. Her research interests on the semiotics of intentioned and unintentioned forms of visual communication includes study of archaeologically known societies, historical documents and contemporary Andean communities. She has taught at several universities in the United States and in Chile, and is currently engaged in teaching and research at the Universidad de Tarapac, Arica, Chile

Cathy Ostrom Peters received her Masters of Art History from the University of St. Thomas, St. Paul, MN. The subject of her thesis was an in-depth examination of the male costume components designated as "eastern" but as yet unidentified from the Viking Age graves in the town of Birka, on the island of Björkö, in Lake Mälaren, 30 kilometers off the coast of Stockholm. Cathy is the Galleries and Exhibits Coordinator at Augsburg College and President of the Textile Council Board for the Minneapolis Institute of Arts, Minneapolis MN. She published "Islamic Prayer Rugs: A Creed in Color." *The Sacred Arts Exhibition Series* catalogue, September, 2000 and has presented numerous papers and lectures on the unique "eastern" finds at Birka as well as on the various aspects to be considered in textile research.

Deborah Pulliam is a freelance writer currently working on a master's in history and material culture at the University of Maine at Orono, with a thesis topic of handknitting in New England, 1620 – 1850.

Elisha P. Renne is Assistant Professor in the Department of Anthropology and the Center for Afroamerican and African Studies at the University of Michigan, having received a Ph.D. in anthropology from New York University. She has conducted research on textiles

in several parts of Nigeria, including the Niger delta area (Kalabari Ijo), Southwestern Nigeria (Bunu and Ekiti Yoruba), and Northern Nigeria (Hausa). Her work focuses on the ways that textile traditions in Nigeria are selectively preserved and altered. Her publications include *Cloth That Does Not Die: The Meaning of Cloth in Bunu Social Life*, articles in *African Arts*, *RES*, *Economic Development and Cultural Change*, and chapters in *Dress and Ethnicity*, *Undressing Religion*, *Clothing and Difference*, and *Cloth is the Center of the World*.

Ruta Saliklis received her Ph.D. in Textiles and Design from the University of Wisconsin-Madison in 1995. She is The Kate Fowler Merle-Smith Curator of Textiles at the Allentown Art Museum, Allentown, PA. She is also a part-time visiting professor at Lafayette College in Easton, PA. Numerous publications include a chapter on Lithuanian folk dress in *Folk Dress in Europe and Anatolia: Beliefs about Protection and Fertility* edited by Linda Welters. This paper is the outcome of research for an exhibition and catalogue on Mildred Johnstone's embroideries scheduled for January 2003. Funding for this project is from the Lenore Tawney Foundation.

Brenda Schmahmann is Professor and Head of the Department of Fine Art at Rhodes University in South Africa. Her Ph.D. in art history was received from the University of Witwaterstrand in South Africa. She has curated a widely travelled exhibition of the work of South African needlework collectives, directed a video on Weya women's appliqués, and is author of *Material Matters: Appliqués by the Weya Women of Zimbabwe and Needlework by South African Collectives*. Her articles have appeared in *The South African Journal of Cultural and Art History*, *De Arte*, *Acta Varia*, and the *Women's Art Journal*.

Marjorie Senechal is the Louise Wolff Kahn Professor in Mathematics and History of Science and Technology, where she has taught since 1966, and is also Director of the Kahn Liberal Arts Institute there. In Smith's History of Science and Technology program, her courses include "Ancient Inventions" (about a third of which is devoted to textiles -- see <http://www.smith.edu/hsc/museum> and "Science, Technology, and Silk." Her current research includes the silk industries of Albania and of Northampton, Massachusetts, with particular emphasis on their scientific and technological contexts and challenges. She is a co-founder and director of the Northampton Silk Project.

Madelyn Shaw is Associate Curator of Costume & Textiles at the Museum of Art, Rhode Island School of Design. She came to RISD from The Textile Museum, in Washington DC, where she had been Director of the Lloyd Cotsen Textile Documentation Project. Prior to that she was Assistant Curator of Textiles at The Museum at The Fashion Institute of Technology, in New York. She writes and lectures on American textiles and fashion, and has taught in the Cooper-Hewitt/Parsons Masters Program in American Decorative Art at the Smithsonian Institution in Washington DC. Her current research interests--besides the American silk industry--include China trade textiles in Rhode Island and the role of European émigrés textile designers in bringing modernism to New York in the 1910s

Megan Smetzer, a Ph.D. Candidate in Art History at the University of British Columbia in Vancouver, is writing her dissertation on Tlingit beadwork production from the mid-19th century until the present. Her dissertation, titled *Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork*, examines the ways in which beadwork, used in ceremonial events as well as made for sale to tourists, becomes the site for the negotiation of meaning across cultural boundaries. In the past two years she has received the ACLS/Luce Predoctoral Dissertation Fellowship in American Art, and the Center for Advanced Study in the Visual Art's Chester Dale Fellowship, both of which have enabled her to travel throughout the United States documenting beadwork in museum collections and conducting fieldwork in Alaska.

Amanda Mayer Stinchecum is a historian specializing in the textiles and clothing of Ryukyu/Okinawa, with occasional digressions into those of mainland Japan. Areas of special interest include the history of ikat in East and Southeast Asia, clothing and cloth as identity markers, political roles of textiles and clothing, and the technology and identification of plant fibers used in Ryukyuan and Japanese textiles. An independent scholar based in New York, Dr. Stinchecum's publications on textiles include *Kosode: Sixteenth–Nineteenth Century Textiles from the Nomura Collection* (1984); "A Common Thread: Japanese Ikat Textiles," *Asian Art* 3:1 (1990); "Textiles of Okinawa," in William Jay Rathbun, ed., *Beyond the Tanabata Bridge: Traditional Japanese Textiles* (1993); *Mingei: Japanese Folk Art* (with Robert Moes), Art Services International (1995); "Minsa-obi/kagan nu bu: Yaeyama tategasuri momen hoso-obi no zenshi josetsu, joge" (*Minsa-obi* and *kagan nu bu*: introduction to a total history of the warp-ikat narrow cotton sashes of Yaeyama, parts I and II), *Yaeyama Hakubutsukan kiyo* 10 (March 2001) and 19 (March 2002).

A cultural anthropologist, **Janice Stockard** received her Ph.D. from Stanford University. Her specialty is Chinese culture and society, and her cross-cultural areas of expertise include family, kinship, gender, and work. She has taught at Stanford University, San Francisco State University, and Connecticut College. Currently, she is an Associate in Research at the Fairbank Center for East Asian Research at Harvard University. Dr. Stockard is the author of two books, the first based on her several years of field research in South China that focused on the history of family and marriage in the rich silk-producing district near Canton (Guangzhou). In that book, *Daughters of the Canton Delta: Marriage Patterns and Economic Strategies in South China, 1860-1930* (Stanford Press), she analyzed how changing technology in the silk industry affected local marriage and family customs.

Susan Strawn is a second-year graduate student in doctoral studies at Iowa State University. Her program emphasizes historic and ethnographic textiles, with special interests in textile artisans, handcrafted textiles, and fair trade organizations. Before returning to graduate school, she was the staff artist for Interweave Press where she illustrated textiles, textile techniques, and herbs for Interweave books and *Piecework*, *Handwoven*, *Spin-Off*, *Interweave Knits*, and *The Herb Companion* magazines. She has written articles about handcrafted textiles for *Piecework*, *Spin-Off*, and *Interweave Knits*.

Bobbie Sumberg received her Ph. D from the University of Minnesota, Department of Design, Housing, and Apparel in 2001. Her dissertation is a history of the production and use of cloth by the Gouro of Cote d'Ivoire. In her present position as Curator of Textiles and Costume at the Museum of International Folk Art in Santa Fe, she continues to explore and develop themes of the use of textiles and dress from a cross-cultural perspective. Her most recent exhibit focuses on children's clothing and gender roles with examples from 20 different countries. Publications include chapters in *Dress and Ethnicity* and in *The Woven Silks of India*.

Rebecca Trussell is completing graduate studies in the Masters Program in the History of Decorative Arts at the Smithsonian Associates, Smithsonian Institution, Washington, D.C., in collaboration with Cooper-Hewitt, National Design Museum, and Parsons School of Design of New School University. Both weaver and textile educator, she has also worked as a costume conservator and curator. Since April, 2000, she has provided historical background and interpretive guidance in efforts to preserve the mill that housed the former Klots Silk Throwing Company and General Textile Mills, Inc., in Lonaconing, Maryland. Her research at the mill is the subject of Ms. Trussell's proposed master's thesis.

Yoshiko Iwamoto Wada was born in Japan and is a naturalized citizen of the United States. Wada earned a BFA in textile art in Japan and an MFA in painting in the US. In the 1970's and 80's, she exhibited widely in US venues and abroad, including the Renwick Gallery, Smithsonian Institution; International Miniature Biennale in UK; and the International Textile Fair in Kyoto, Japan. Since the 1980's, Wada has been active in textile art research and the curatorial field. She was recently a Visiting Scholar at the Center for Japanese Studies, University of California, Berkeley. Other past affiliations include: The Textile Museum, Washington, D.C.; Smithsonian Institution; Philadelphia Museum of Art; National Institute of Design, India. Twice she received the Japan Foundation Fellowship for research and was awarded a 2-year grant from Matsushita International Foundation to research Pre-Colombian shibori ("*amarras*"). She is co-author of Shibori: the Inventive Art of Japanese Shaped Resist and author of Memory on Cloth: Shibori Now. Wada is currently Vice President of the World Shibori Network and advisor to Gunma Prefecture Society for Sericulture Industry Promotion (GPSSIP).

Stephen Wagner is a Ph.D. candidate at the University of Delaware. He is currently writing his dissertation, entitled, "Byzantine Silk and German Illuminated Manuscripts and their relationship in design, function and patronage." The dissertation explores how these luxury manuscripts reflect political and religious developments in Germany during the tenth and eleventh centuries. Also at UD, he has taught several art history courses. In 1996 he was an intern in the Manuscripts and Rare Books department at the Walters Art Museum. He completed his M.A. at Florida State University where he wrote his thesis on representations of the Holy Family as a model for novice nuns in late medieval Italy. Mr. Wagner has presented papers at Dumbarton Oaks and the International Medieval Congress at Western Michigan University.

Silk Roads, Other Roads

Proceedings of the 8th Biennial Symposium of the Textile Society of America, Inc.

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