



# View from the Fringe

## Newsletter of the New England Rug Society



Vol. X, No. 2 November 20, 2002

[www.ne-rugsociety.org](http://www.ne-rugsociety.org)

### Exhibition Tour: Sackler (Prayer Rugs) and Fogg (African Art)

The NERS meeting on Saturday, December 7th will take place at the Harvard University Art Museums. Members will gather at 10:00 AM at Harvard's Sackler Museum to see the current exhibition *The Best Workmanship, the Finest Materials: Prayer Carpets from the Islamic World* that has been curated by NERS member Amanda Phillips (see profile on page 3). Julia Bailey, Mike Tschbull and Jeff Spurr will lead an informal discussion of the rugs in the exhibit with everyone encouraged to contribute comments and ask questions. This will be followed by a brief gallery tour led by Jeff of an exhibition entitled *Marking Places: Spatial Effects of African Art* at the Fogg Museum of Art (across the street from the Sackler). This exhibition explores the ways in which African objects articulate certain types of spaces and the layers and changes within them. It covers a wide expanse of Sub-Saharan Africa, highlighting some of the continent's most prolific art-producing cultures such as the Senufo, Yoruba, Bamum, and Kuba. Comprised of a wide range of objects, from architectural elements to masks, the exhibition includes several sightworthy textiles.

NERS will defray the museum admission charges for our attendees.

#### Next Meeting Details

**Date:** Saturday, December 7

**Time:** 10 AM

**Place:** Sackler Museum, 485 Broadway, Cambridge

**Note:** **The Museum has limited our attendance to 40 people, hence you must make advance reservations!** Call Janet Smith at 978-443-3365; if no one answers, leave a message on the answering machine including your name, number of people attending, and your phone number. Remember: first come, first served!

#### Directions:

The Museum is located on the north-east corner of Broadway and Quincy street. Take the subway (red line) or a bus to the Harvard Square station, then walk across Harvard Yard to Quincy street, where you turn left towards Broadway. It's about a 10 minute walk. See map on page 10.

If you come by car, there are a few parking lots and garages in the Harvard Square area.

### First Meeting: Monisha Ahmed on Ladakhi Textiles

By Jim Adelson

On September 20th, Monisha Ahmed, a field anthropologist and scholar from India, enlightened NERS members about the weavings of Ladakh. Ladakh is a district in the eastern part of Jammu and Kashmir. The region is half Buddhist, half Moslem, with a small community of Christians as well; these latter are originally from Moravia, from which they brought their own tradition of woolen crafts. Agriculture dominates in southern Ladakh, while nomadism is more common in the north.

Ladakh has a significant history of textiles. Monisha showed an early photograph from 1847 that

included women dressed in naturally-dyed capes. The textiles are based on wool throughout the region, and on pashmina in the northern part of Ladakh. The textiles also range in color from bright and varied to plain and homespun.

In the Ladakh culture, weaving is believed to have originated from the mythical work of Duguma, the wife of King Gesar. According to a Ladakh proverb, Duguma weaves one row a year, and when she finishes her weaving, the world will come to an end. Little is actually known about the ancient history of

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## First Meeting: Monisha Ahmed on Ladakhi Textiles

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weaving in Ladakh—there is much more from nearby Tibet, where evidence of weaving goes back more than a thousand years.

One small ethnic group, the Brogpas, provides information on early customs in Ladakh. This group originally inhabited the whole region, but it has shrunk to just four villages in northwest Ladakh. Its people were pushed into narrow areas by the immigration of other peoples, including Kashmiris. The Brogpas retain some pre-Buddhist customs and some unique costumes, including headdresses.

Paintings also provide information about early Ladakh weaving. Monisha showed a picture of a painting at the Alche monastery that featured costumes and fabrics. The picture displayed a tie-dyed dress, saddle cover, and boots—all woven items. At the monastery, each panel of the ceiling is like a painted textile, and in homes, textiles were used on the ceilings to cut down on dust.

Visitors and newcomers to the area were another source of information on artifacts of Ladakh weaving and culture. Moorcraft was a British visitor who came to the region in 1870 and stayed for two years, writing a lot about life and weaving there. The Moravian Christian missionaries started collections of Ladakhi objects, including cloth/rag dolls and ceramic female figures.

One of the recurrent themes of Monisha's talk was the division of weaving activities by gender in the different groups of Ladakh. In Tibet, only women wove, while in Ladakh, both men and women were involved in weaving. In Ladakh villages, however, only the men wove, and there were taboos against women weaving. The men wove on portable looms, primarily in the winter. Women were involved in spinning and dyeing. By contrast, among Ladakh nomads both men and women wove, and there were no such taboos, though there were some differences. Women wove on backstrap looms, and men on fixed-head looms. Women worked only with wool (sheep, yak); men only with hair (goat, yak). Among the nomads, women did the dyeing—men were not al-

lowed. Women wove saddle covers, floor covers, tent wall covers, blankets, saddle bags, and clothing fabric. Men wove tents, goat/yak-hair blankets, and yak bags. Men didn't do pile weaving, but did do tailoring, appliqué, and patchwork. It was compulsory for women to learn to weave by age 16, while there was no such requirement for men. According to Monisha, there is a story that women were originally demons, and if they stopped weaving, they would return to being demons.

Weaving was a very important factor in choosing a wife. There was a lot of pressure on women to weave, and as more materials for weaving became available, there was also pressure to use more varied designs. Even in non-marital settings—Buddhist monasteries—nuns were encouraged to weave, while monks were not allowed.

The arriving Moravian community exerted several influences. They introduced knitting of socks and gloves in the area, which had not been known previously. They also introduced foot looms in 1939-1940. Some women started to use these looms to weave non-traditional shawls and blankets.

In addition to the local weaving, Ladakh was very much a trade center, with woven and other objects traveling through on their way to and from Yarkand, Tibet, and other places. The Ladakhis traded their wool and salt. The traders didn't have shops in many cases—they just sat on the footpaths with their wares. Some of the items they received in exchange included Yarkand felts and rugs, Tibetan carpets including runners, silk for blouses and belts, Chinese velvets, felt for appliqué capes, Indian cotton, and Chinese brocade. Sometimes, the Ladakhis adapted these items for local use. For example, they took a sleeveless dress from Tibet and added sleeves and gathers to be in the Ladakhi style.

Today, women are moving more extensively to using foot looms, while men are becoming less interested in weaving. A lot of the skills are dying off.

Our considerable thanks to Monisha Ahmed for observing and describing Ladakhi weaving before it disappears altogether!



## Member's Profile—Amanda Phillips

By Ann Nicholas

2002 has already been a memorable year for one of our younger NERS members, Amanda Phillips. She completed her Master's in Art History, became a curatorial intern in the Department of Islamic Art at the Sackler Museum at Harvard, organized her first rug exhibit, and was awarded a Fulbright Fellowship to study kilims in Turkey. And there's still the rest of the year to go!

Amanda, under the supervision of Mary McWilliams, the Sackler's Norma Jean Calderwood Curator of Islamic and Later Indian Art, organized the current rug exhibit. The exhibit, entitled *The Best Workmanship, the Finest Materials: Prayer Carpets from the Islamic World*, includes some fifteen prayer rugs and textiles from the Harvard collections and several important New England collectors. The exhibit considers the rugs from two perspectives: the structural design dictated by the weaver's technique, and the decorative design governed by iconographic and esthetic traditions.

I briefly visited the exhibit with Amanda who showed me several unusual examples. Although faded, a Western Anatolian kilim had wonderful use of colors and abrash. This very large, almost square kilim was woven on a single loom with supplementary brocading to give some curvilinearity within the more rigid constraints of the kilim structure. NERS member Jeff Spurr loaned a textile made from three Pashmina shawls in the form of a prayer cloth. The interior of the prayer arch used two vivid shawls with contrasting red and bright blue colors and abstract swirling *botehs*. The exuberant use of color and design defined this piece. There is also an early Persian book with a painting showing the prophet Khizr meeting with Moses and Joshua—Khizr seems to be arriving on a flying prayer carpet. While the exhibit has several truly spectacular piled prayer rugs, it is these unusual pieces that expand one's vision of prayer rugs beyond the usual pile rugs.

The prayer rug exhibit is Amanda's first curatorial effort. Several exhibit teams specializing in

design, display, and writing assisted her, so at times she felt more like a project manager than she had expected. The biggest challenge, though, was writing the small display cards that accompany each piece—it was difficult to get all the information into 150 to 200 words and make it understandable to the average visitor.

Amanda graduated from the University of Chicago with a degree in medieval art history. She then studied for her Master's degree at the University of Massachusetts with Walter Denny.

Growing up near Boston, she remembers the oriental rugs in her grandmother's and great-grandmother's homes. In spite of being typical workshop Persian rugs of the 20<sup>th</sup> century, they piqued her early interest in rugs and textiles. It was not until she went to U Mass to study that she began to consider rugs as an academic pursuit. As an academician, rugs interest her because of the many unanswered questions that they pose. One important issue is the relationship between the structural constraints of the weaving process and the iconographic tradition of the weaver. Also, as objects that percolate through all levels of a society, how do rugs reflect and change with the status and position of the weavers or owners?

NERS members will be treated to a special exhibit tour on December 7 led by Jeff Spurr. Although Amanda would love to lead our tour, by then she will be in Turkey studying kilims on her Fulbright fellowship. She plans to investigate the technical links between the classical 17<sup>th</sup> century kilims found in major European collections and later Anatolian tribal kilims. She is fortunate to have the great kilim researcher, Josephine Powell, as one of her advisors.

When I interviewed her in late September she was waiting for her visa from Turkey to be approved, hoping to leave by mid-October. When I wished her well, she said, "I have no thesis to prove, I am there to discover." We will look forward to hearing about her discoveries after her year in Istanbul.



## Second Meeting: Natalia Nekrassova on Ersari Rugs

By Jim Adelson

On November 1, a large group of NERSers piled into Bemis Hall to hear Natalia Nekrassova's talk on Ersari weaving. Natalia had been curator of the rug and decorative art collections in the State Museum of Oriental Art in Moscow for 24 years, and had traveled extensively to the Ersari population centers of Central Asia, so she had great experience to build on for her talk. The session drew a significantly larger crowd than usual, and the attendees brought a large and varied selection of Ersari weavings from their collections for a lively show-and-tell after her prepared remarks.

Natalia described the Ersari as one of the most numerous Turkmen tribes. They inhabited mostly the western side of the Amu Darya river; the river provided a natural border from other peoples to the east. The Ersari came to this area in the 17<sup>th</sup> century, with the Tekke as their neighbors to the west.

The Ersari were very heterogeneous, incorporating other Turkmen and non-Turkmen people over time. In that regard, they were much more open to outside influences than other Turkmen tribes. Even beyond bringing others into the tribe, the Ersari had significant access to settled Uzbek and Tadjik city cultures in Khiva and Bukhara. That was a major reason for Ersari variation in design, composition,

color, and structure. Interestingly, while the Ersari embraced these variations, they displayed less variety in the types of pieces that they created—fewer storage bag types, and no tentbands, for example—than some other Turkmen tribes.

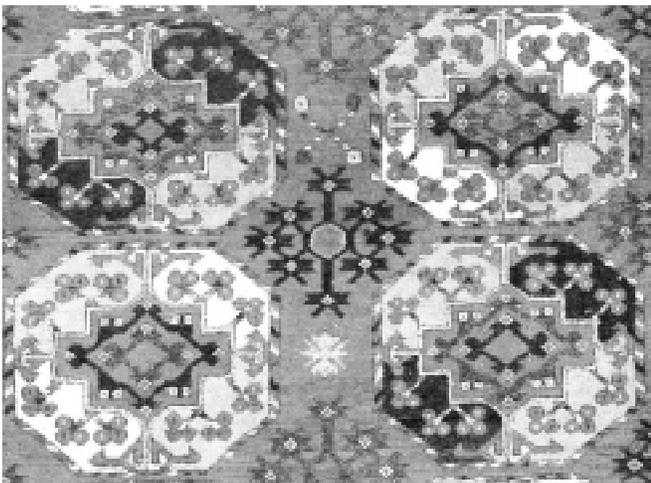
Natalia organized the majority of her talk around slides of specific pieces. She started with a set of main carpets, each exhibiting its own rendition of the archetypal Ersari gulli gul. The first example was a main carpet from Marvin Amstey's collection. There were three rows of seven octagonal guls, on a deep red background. The piece had dark and light-blue secondary guls, and a small, octagonal tertiary gul. It had three borders, the central one using a design normally attributed to Beshir.

Next came an example from Jon Thompson's book *Oriental Carpets from the Tents, Cottages, and Workshops of Asia* (pg. 37), with very similar design elements, but a lighter color palette and a Yomud-style main border. This piece, with freer ornaments and brighter colors, reflected some Uzbek influence.

According to Natalia, Ersari men were willing to marry others, particularly Uzbek women, who brought more color into their weaving. She showed another gulli gul carpet with a grid of lines connecting the secondaries, and speculated that it might have been woven by an Uzbek woman in an Ersari environment because of the rug's use of rounder guls and lighter yellow shades. She continued with several other gulli gul rugs, including one from the Textile Museum of Canada and a quite different one from Jerome Krause's collection. This last piece had a lot of red and blue, with relatively little white and yellow, suggesting a southern Ersari origin, far from Beshir—more on Beshir characteristics and weaving later.

Throughout her presentation, Natalia was very hesitant to speculate on rug dating. She generalized that older Ersari main carpets were more freely spaced, with larger, rounder guls, more undecorated space, more brown, and less yellow. Newer rugs tended to be much more crowded. A younger rug

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Detail of Ersari gulli-gul main carpet  
(*Oriental Carpets from the Tents, Cottages, and Workshops of Asia*, pg. 37)



## Second Meeting: Natalia Nekrassova on Ersari Rugs

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that she showed from Siawosch Azadi's *Turkoman Carpets* (Plate 8) had the same elements as earlier carpets, but they were so tightly pushed together that the primary guls almost disappeared.

From main carpets, Natalia moved on to engsis (door carpets). She showed an example from the Textile Museum of Canada—small in size; brown, white, red and a little yellow, suggesting that it was woven far from trade sources; and with a white field decorated with the inner figure from the gulli gul. Another telling characteristic was the presence of a minor border design called 'judur' that appears only in Ersari weaving, consisting of a continuous, undulating vine with pairs of leaves in alternating directions, shown on a dark background, most frequently dark green. Natalia talked about how engsis originated as door rugs, but as they were woven later for established homes rather than yurts, they grew in size to be distinctly larger than a door opening.

Next, Natalia proceeded to Ersari banded chuvals. Her first example came from a Simon Crosby ad in *HALI* 113, and she described it as among the older ones. Bands of design were separated by plain bands. The design bands used many small, typical Ersari patterns. This chival was similar in size to other tribes' chuvals, rather than having the large proportions (as large as two meters wide) found in many Ersari examples. Natalia contrasted another banded chival from a Hamburg collection—later and less lively, but still beautiful. Finally, she showed a picture of a banded chival that Tzareva (*Rugs & Carpets from Central Asia*, plate 141) labeled as Kirghiz, but which Natalia felt was definitely Ersari for many reasons, including design, structure, color palette, and more.

Natalia completed her tour through general Ersari weaving with a couple of examples of smaller pieces called mafrash (small storage bags). The first came from the previously cited Azadi book, and showed an eight-pointed star as the central design element—a very common design for this type of piece. The second came from the Amstey collection, with four medallions embedded within the eight-

pointed star, and kotchanak minor border designs. By contrast with the judur design used solely by the Ersari, the kotchanak design was frequently found in Tekke, Salor, and Saryk weaving.

Natalia then turned to the weavings of the Kizil Ayak, a subtribe that was part of the broader Ersari group from the 17<sup>th</sup> century on. There were also some possible ties between the Tekke and the Kizil Ayak, with a large shared design repertoire. Her first example was a detail of a main carpet shown by Hans Jurgen Krause (*HALI* 112, pg. 53), with the tauk nauska gul that several Turkmen tribes used as its major design figure. The next example was a large main carpet pictured in O'Bannon's *From Desert and Oasis: Arts of the People of Central Asia* plate T24, also with tauk nauska major guls and chemche minor guls. Some other examples from the Kizil Ayak were very similar to Yomud designs, e.g., one from the Russian Ethnographic Museum in St. Petersburg, with a tauk nauska major gul, a dyrnak minor gul, and a lot of white. The common design pool between Yomud and Ersari weaving is surprising, given that there was very little contact between them.

Natalia moved on to Beshir weavings, pointing out that Beshir was a village just opposite the Bukhara region across the Amu Darya river, but did not represent a specific ethnic sub-group of the Ersari. Beshir rugs were made for trade and marketed long before other Turkmen rugs, including those of the rest of the Ersari group. They were sold in Bukhara, sporting designs that appealed more to the tastes and environments of Bukhara city dwellers. Natalia pointed out that some groups of rugs have been attributed to Bukhara, but that there is no foundation to this belief, and that the rugs were not typical of other Bukharan crafts. She stated that the rugs were not woven by settled Bukharans, but by other groups, including the Ersari, for sale in Bukhara.

The urban market promoted many aspects that differed markedly from other Ersari weaving. The Bukharans preferred more cosmopolitan designs, such as the stylized carnations in an example from the Russian Ethnographic Museum, the Herati de-

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## Second Meeting: Natalia Nekrassova on Ersari Rugs

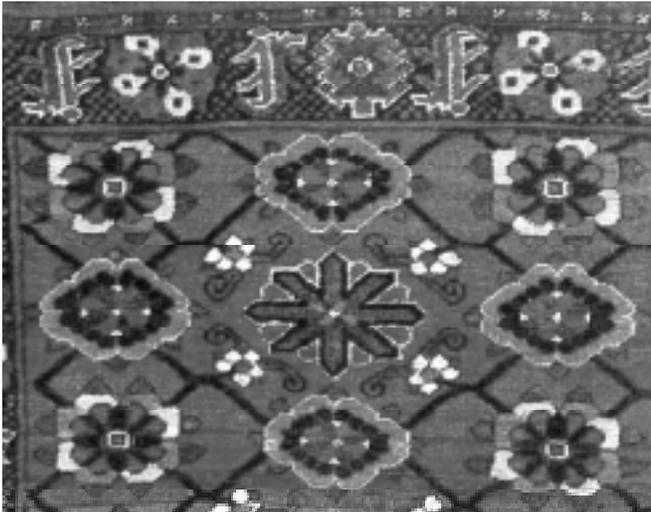
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sign, the Persianate mina khani design in a chuval, and the “Five Moon design” example illustrated in *From Desert and Oasis* (Plate T33). There was a great fondness for very densely packed designs. Rug sizes differed given the characteristics of the Bukharan houses, leading to some very large carpets. These aspects were clearly illustrated with a large (8' x 15'), brightly colored, repeat-design Beshir carpet that appeared in a Peter Pap ad in *Hali* 116 (page 70). A lot of these same patterns were also used in smaller Beshir bags. Natalia also showed an example of the so-called “cloudband Beshir” design,

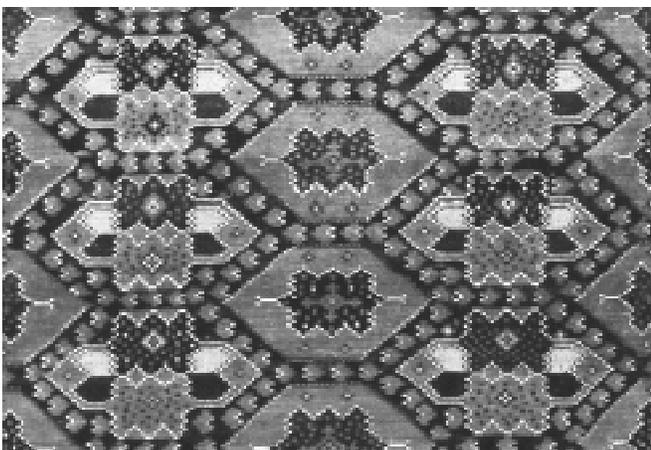
one which features a repeat of a floral or zoomorphic (snake) element in the main field. This particular example also had a characteristic Beshir border.

Another major theme in Beshir weaving was the influence of silk art forms. Ikat weaving was much loved and much practiced in Bukhara, and the Beshir weavers adopted ikat designs in their pile weavings. Natalia illustrated this with a Beshir chuval from the Amstey collection (*Vanishing Jewels* no. 32), as well as several other pieces with ikat designs. Natalia also said that, when imitating ikat,

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Detail from Ersari chuval with mina-khani field and Herati border design



Detail of Ersari-Beshir chuval with ikat-derived design  
(*Vanishing Jewels* no. 32)



Beshir prayer rug  
(NERS online exhibition no. 22)



## Second Meeting: Natalia Nekrassova on Ersari Rugs

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the weavers often used pink and yellow silk—silk was much more common in Beshir weavings than any others from the Ersari group. Other silk weaving traditions, such as Tadjik, also served as an inspiration; as one such example, Natalia showed the piece that graces the front cover of Tzareva's *Rugs & Carpets from Central Asia*, which she asserts was likely woven for the Bukhara market.

Natalia's last area of focus was the much-loved and much-collected Ersari prayer rug. Natalia commented that the Ersari wove more prayer rugs than any other Turkmen group. She felt that perhaps the Ersari wove these pieces specifically for sale to other Islamic groups in Bukhara. She also observed that the other Turkmen tribes did not use a separate design repertoire for the prayer rugs that they wove, while the Ersari did, e.g., the so called "head and shoulders" design. Natalia likened this design to the 16th century Turkish "keyhole" design for prayer rugs. While the prayer rug designs differ from those of other Ersari weavings, their material, techniques, and color were all typical of Ersari work. Natalia selected an example from the State Museum of Oriental Art in Moscow that echoed the architecture of the mosque. This piece demonstrates the influence of Turkish art and international Islamic culture, but uses a typical Ersari

border design.

Natalia concluded her talk with a summary of the special characteristics of Ersari weaving among the Turkmen. Structurally, Ersaris used a common technique, with brown, brown and grey, or rarely brown and white warps; asymmetric open right or occasionally open left knotting; longer pile than other Turkmen weaving; and a relatively coarse density of 700-2000 knots per square decimeter (45-130 per square inch). In all Turkmen weaving there is a balance between design and background, but Ersaris placed much more emphasis on the design. And finally, Ersari weaving used a wide range of contrasting colors.

Following the talk, Natalia and the audience relished more than 30 Ersari or related pieces that members had brought in from their collections. Many of the pieces illustrated points from Natalia's talk. The examples included several gulli gul main carpets with differing color palettes; lots of smaller pieces, particularly Beshir weavings with unique designs; chuvals ranging from classic chuval guls to mina khani to ikat designs; and examples of related or influential sources, such as an Uzbek small rug, a felt appliqué, and a Bukhara ikat fragment.

Our thanks to Natalia for her very engaging material and presentation. And thanks, too, to the many members who brought in pieces that enriched the experience, sometimes illustrating the talk's main points, and at times confounding speaker and audience members alike!

**The New England Rug Society** is an informal, non-profit organization of people interested in enriching their knowledge and appreciation of antique oriental rugs and textiles. Its meetings are held six to eight times a year. Annual membership dues are: Single \$45, Couple \$65, Supporting \$90, Patron \$120. Membership information or renewal forms can be obtained on our website [www.newenglandrugsociety.org](http://www.newenglandrugsociety.org), or by writing to **New England Rug Society, P.O. Box 582, Lincoln, MA 01773**, calling Mark Hopkins at 781-259-9444, or emailing him at [mopkins@netway.com](mailto:mopkins@netway.com).

### **NERS 2002/3 Steering Committee:**

Mark Hopkins (President)  
Jim Adelson  
Robert Alimi  
Julia Bailey  
Yonathan Bard  
John Clift  
Tom Hannaher  
Sheryl Read  
Gillian Richardson  
Janet Smith  
Jeff Spurr



### From the Editor's Desk

**NERS on-line exhibition.** As most of you know by now, our exhibition has finally been launched. It includes 26 prayer rugs and textiles, all belonging to NERS members, as well as a superb introductory essay by Jeff Spurr. The exhibition was 'curated' by a committee consisting of Jim Adelson, Robert Alimi, Jeff Spurr, and myself, though the bulk of the work was done by Bob (constructing the website) and Jeff (writing the essay). The selection criteria were simple: if a member submitted an entry that was deemed to be associated with prayer in any way, it was accepted. It is a testimony to the taste and acuity of the NERS membership that all the pieces submitted were of genuinely high quality. Since its opening the exhibition has garnered much praise, both from viewers' comments in the 'guest book' attached to the exhibition, and from notes privately received by the organizers. Among the guest book signers are well known rug authorities such as Danny Shaffer (*HALI* editor) and Jon Thompson. Mr. Schaffer has expressed interest in publishing an article based on the exhibition and Jeff's essay.

If you haven't yet visited the exhibition at [www.ne-rugsociety.org/prayer](http://www.ne-rugsociety.org/prayer) we urge you to do so immediately!

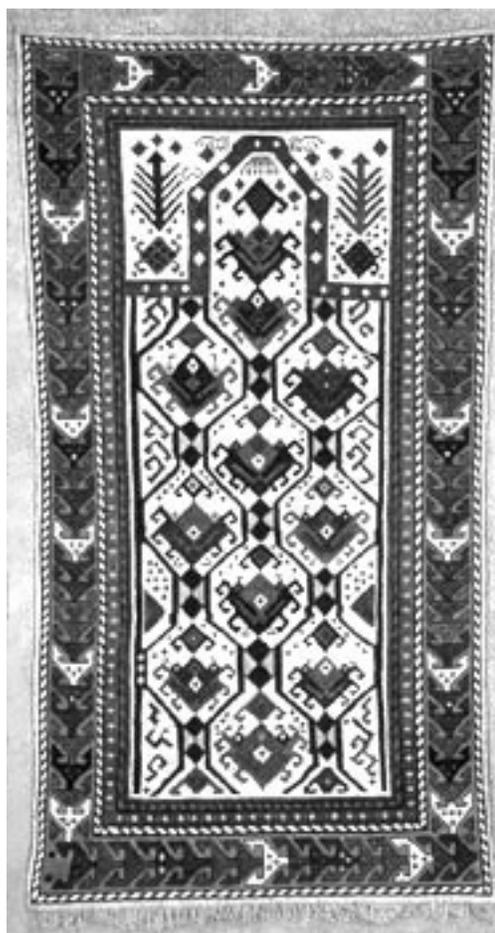
P.S. If additional items are submitted by members they will be put up on the website but not integrated into the exhibition. Please contact Bob Alimi at [ralimi@ne-rugsociety.org](mailto:ralimi@ne-rugsociety.org) for information.

**Tom Stocker's Exhibition.** Tom's exhibition of rug paintings opened at the Copley Society's premises on October 30 with a gala reception, attended by many NERS members. Delicious hors d'oeuvres were served, but they did not eclipse the star attractions—Tom's paintings. His ability to capture the texture of the wool with his brush is phenomenal. We have already seen several of the paintings at our show & tell sessions, including the Khomeini and Roy Lichtenstein fantasies; others were new to us.

All can be seen at the gallery (158 Newbury Street) until November 23, or on Tom's website (see page 9 for further information). The Daghestan prayer rug painting depicted below is perhaps my favorite. We are happy to report that several of the paintings have been sold already.

**Correction.** The Fars buckle depicted on page 8 of the last issue is not from the Mushkat collection, as stated in the caption, but belongs to Mike Tschbull. Our apologies to Mike!

Yon Bard



Daghestan prayer rug, painted by Tom Stocker

Newsletter contributors and helpers: Yon Bard (editor), Jim Adelson, Dora Bard, Mark Hopkins, Ann Nicholas, Janet Smith

Comments/contributions/for sale ads to: Yonathan Bard, 6 Holland Street, Newton, MA 02458; e-mail [doryon@rcn.com](mailto:doryon@rcn.com)



## Upcoming Rug Events

### NERS 2002/3 Meetings:

**February 7:** Bethany Mendenhall and Charles Lave  
“Out of the Cedar Chest”

**March 14:** To be announced

**April 4:** Bertram Frauenknecht “Recollections of an  
International Dealer,” joint meeting with Skinner

**May 10:** Picnic and Show & Tell.

### Auctions:

**Christie’s**, London, 11/27/02

**Sotheby’s**, New York, 12/3/02

**Christie’s**, New York, 12/18/02

**Skinner**, Boston, 4/5/03.

### Conferences:

The next **ICOC** is scheduled for 4/17-21/03 in Wash-  
ington, DC. Call 317-635-4755 or visit [www.icoc-orientalrugs.org](http://www.icoc-orientalrugs.org) for registration information.

### Exhibitions:

**Rug Paintings by NERS Member Tom Stocker**,  
Copley Society, 158 Newbury Street, Boston, until  
11/23. You can see images of the paintings on Tom’s  
website, [www.tomstocker.com](http://www.tomstocker.com).

**The Best Workmanship, the Finest Materials:  
Prayer Carpets from the Islamic World**, Arthur  
M. Sackler Museum, Harvard University, 485  
Broadway, Cambridge, until 12/15/02. **See page 1  
for details of NERS gallery tour on 12/7/02.**

**The Classical Tradition in Anatolian Carpets**, Tex-  
tile Museum in Washington DC, until 2/11/03.

### Tours:

**Kathy Green** of the Toronto Textile Museum is or-  
ganizing the following Asian tours that might be of  
interest to textile lovers. The destinations are as fol-  
lows:

**Bhutan, Sikkim & Darjeeling**, late November-mid  
December 2003

**Central Asia: Kazakstan, Kyrgyzstan, Uzbekistan,  
Turkmenistan**, 4/25-5/17/03, led by Natalia  
Nekrassova, our last meeting speaker

**Exotic India: Northern Highlights and Festivals**,  
1/30-2/21/03

**South India: Pongol Festival time**, 1/11-27/03.

For details, call 905-471-7381 or email to  
[102377.1463@compuserve.com](mailto:102377.1463@compuserve.com).

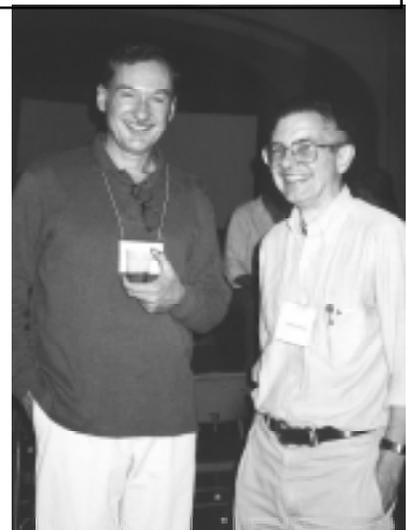
**We welcome the following new NERS members:** Sally Ann Giacozano, Daniel Lahoda, Ted  
Landsmark, Sarah May, and Marcia Scott.



**Monisha Ahmed at the lectern,  
9/20 NERS meeting**

**Tom Stocker  
and Lloyd  
Kannenberg at  
9/20 NERS  
meeting.**

**Pictures by  
Margie Yamamoto**



**For sale:** *HALI*, the International Magazine for Antique Carpets and Textile Art, 18 issues complete  
from no. 71 (10/93) through no. 88 (9/95). Perfect condition. Best offer. Call Gail Homer at 781-  
449-1341.



Harvard Square area, showing location of Museums



**New England Rug Society**  
Post Office Box 582, Lincoln, MA 01773  
[www.ne-rugsociety.org](http://www.ne-rugsociety.org)

