



# View from the Fringe

## Newsletter of the New England Rug Society



Vol. XIV, No. 3 February 2007

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

### February Meeting: John Collins on Persian Rugs Plus Silent Auction to Benefit Josephine Powell Center

At our next meeting, John Collins will provide a broad overview of Persian carpets, from tribal to city production. The meeting will be held at John's Watertown gallery.

When John last addressed an NERS meeting on 9/21/03, we had the following (with some modifications) to say about him: "Like many dealers, John started out as a collector. Eventually, his growing inventory and shifting tastes induced him to start selling, and he opened his first gallery in Newburyport in 1979. Since then, he has held many exhibitions and published a number of catalogs, mostly relating to South Persian tribal and village weavings. Since 2005 his gallery has been located in Watertown. He has published articles in *HALI* and *Oriental Rug Review*, and has addressed many rug societies and conferences, including several ACOR sessions."

**A big rug book and *Hali* sale will take place at the meeting.** Here is your chance to take home some great rug literature at bargain basement prices.....and know that your dollars are going to a most worthy rug-world charity!

**See pages 5 and 8 for sale details!**

### March Meeting: Fred Ingham to lead Good Rug/Great Rug Session

*Good Rug/Great Rug*, a show that was originated by Mark Hopkins, is coming back home on March 23 (**details on page 6**) with a new master of ceremonies—Fred Ingham. This program focuses on making aesthetic judgments—what separates a good rug from a great one? What are the characteristics that can make one rug sell for six figures, while another can't sell at any price? The format of the program combines connoisseurship with insightful commentary, as a panel of experts rates and comments on images of rugs not previously known to them. Come and find out if your tastes are contrarian or conventional; gain an insight into what distinguishes good from great; and imagine how that rug

#### February Meeting Details

**Date:** Friday, February 16

**Time:** 7:30PM

**Place:** Collins Gallery, 694 Mount Auburn Street, Watertown

**Directions:**

**From Harvard Square** take Mount Auburn street west 1.5 miles. The Collins Gallery will be on your right, just before a sign saying "Celebrity Pizza." If you get to the Arlington street intersection you've gone a little too far.

**From Watertown Square** take Mount Auburn street (Rte. 16) east for 1.6 miles. The Collins Gallery will be on the left, just beyond the "Celebrity Pizza" sign, a little after you cross the major Arlington street intersection.

**You can also get there by taking the MBTA bus line 71 from Harvard or Watertown Square.**

**Parking:** Parking lot in back of gallery (driveway is between the gallery and the pizzeria), and on street.

**See March meeting details on page 6**

you just bought would have fared under the panel's scrutiny. This program is fun and engaging, and promises to give you new tools for appreciating rugs and textile art.

Fred Ingham has wide-ranging interests in textile art. He is the co-founder and head of the Seattle Textile and Rug Society. He is also a member of the Board of Directors of The American Conference on Oriental Rugs (ACOR) and served as Co-Chair of the 2004 ACOR conference in Seattle, WA. He has been a trustee of The Textile Museum in Washington, DC, since 2005, where he had previously spent two terms on the Advisory Council. He and his wife Susan's rug and textile collecting interests span five continents.



## December Meeting: Fred Mushkat on “Warp-Faced Bands from Tribal Iran” Reviewed by Jim Adelson

On December 1, Fred Mushkat spoke to the NERS about his collecting focus: warp-faced Persian bands. Fred is one of the very few collectors of this material; he speculated that one major reason is that the bands are so hard to display. He also noted that, with these weavings, it's easy for Western eyes to see things that aren't really there—to wax romantic, and to interpret the iconography very subjectively.

Fred said that he had originally started collecting other things and got interested in these bands about 20 years ago. He was drawn to their ethnographic nature—there was no commercial aspect to these weavings. They also had a unique design vocabulary not shared with rugs and other weavings, due to the structural requirements of the form.

Fred described the many uses of the bands. Most often, they were used to secure baggage onto animals, such as donkeys and camels. Sometimes the “animals” were humans—Fred showed a picture where a woman was using a short band, called a takel, to carry a baby. Warp-faced tent bands were also common, and often had tassels on both ends, in contrast to the animal bands with a buckle for fastening. Bands were used as head-dresses, embellished with beads or shells. And like so many other weavings, they also had secondary uses—Fred showed a picture of Bakhtiari children who had fashioned a swing from a warp-faced band.

Fred spent some time outlining the structures used for warp-faced bands. He contrasted bands with more common weft-faced structures, such as the slit-tapestry weave of a Qashqa'i kilim. For weavings like kilims, the exposed wefts provide the design, whereas in the bands, the warps create the design.

Persians use five variations of warp-faced structures. The first is one-weft double cloth, where two layers of weaving share a single, common weft. With this technique, even though the design is visible on both sides, the dark background is generally seen on the obverse or front side, and the light background on the reverse or back side. The other four types are warp-faced plain weave with warp substitution; warp face with

alternating floating wefts (used less frequently because it's not as strong); warp-faced reciprocal warp weave, and warp twining. Some pieces combine several structures—in particular, warp twining was used for edges of bands where the main body utilized a different structure.

The bands were universally woven on a ground loom. It was difficult for nomads to lug around the larger vertical looms. Also, some of the bands were too long to lend themselves easily to vertical looms. The weaving activity could apparently be very social around the ground loom, as Fred displayed in a picture of a sizable group of Bakhtiari women, only a few directly participating in the weaving, the others talking and looking on.

The basic structure of warp-faced bands dictates two colors in the vertical direction. Color was sometimes added through woven-in tufts. One of Fred's favorite examples, demonstrating the weaver's humor, had a blue tuft serving as hair on a woman's head (see picture on p. 9). He remarked that for him this was another charming facet of these weavings—in some ways they are freer and more emotive than normal rugs.

The buckles represented an art form in their own right (see picture on p. 3). The designs were stamped or carved. Sometimes the buckles had been separated and collected on their own, and in other cases they may have been removed to reduce weight when the weavings were shipped. In their normal use, the buckles outlived the bands and got reused. The ethnographer Peter Andrews found that the bands only lasted about 10 years in the field, while some buckles were quite old—perhaps as much as a couple of hundreds of years, although it's very hard to tell.

Bands have an extensive iconography. Human forms were used frequently. Some of the human depictions have an apparent sexual aspect, with discernible genitalia or babies in utero. In other cases, the human forms emphasize other features, such as an example of a shepherd with a rifle. Other domestic items, such as jewelry, were featured. Weavers depicted several types of animals, both real (birds) and mythical (dragons). Flo-

**Continued on page 3**



## December Meeting

### Continued from page 2

ral and other vegetal forms were used as well. In all cases, the depiction typically relied on alternation of color, since that provided much greater structural strength than a solid block of color.

Fred went on to outline the distinguishing characteristics of the different tribal groups. The Qashqa'i wove primarily pack bands; their goat-hair tents didn't require tent bands. They used one-weft double cloth, and rarely alternating float weave. Qashqa'i bands typically had field colors of indigo and ivory, main borders with alternating "S" or "Z" shapes, and outer borders with brown and ivory vertical stripes. The Qashqa'i used both wooden and metal buckles. They seemed to be the most prolific of band weavers—Qashqa'i bands outnumber all other tribes' put together.

The Bakhtiari also wove pack bands almost exclusively, although there are some decorative examples. They primarily used warp-faced reciprocal warp weave, with warp twining on the sides. Their field colors were usually indigo and white, with a sawtooth design for the main borders. A checkerboard design was popular for the ends.

The Shahsavan, like the Qashqa'i, utilized one-weft double cloth, with alternating float weave on a lesser number of pieces. Shahsavan weavings tended to be more finely woven, with high quality wool and colors. The Shahsavan were more likely to repeat a single design element in the band. They used braids or tassels on both ends of their bands, sometimes quite long on one end, with braided netting also found attached on shorter bands.

There were a number of bands from Kerman Province (probably Afshar weavers), with one-weft double cloth prevailing there. These Kerman bands generally had a soft handle. The color palette was different, with more muted colors, including a pale rose main border and green squares. Their pack bands had wooden buckles and sometimes a tassel with a ball used to tie and secure the band.

Fred described another group of bands that may be the product of Fars or Luri weavers. These bands were generally thicker and more coarsely woven.

Turkmen weavers made a number of warp-faced bands. These were generally tent bands, woven with the

warp-faced substitution technique. There were also Baluch bands from Afghanistan.

Fred followed his slides and remarks with an extensive showing of pieces that he had brought from his collection. There were many examples, with just a few cited here. One of Fred's favorites was a large fragment of a Qashqa'i band with cotton whites that almost seemed to be a family portrait, showing a father with two sons, a mother and two daughters, and a number of animals. He presented another Qashqa'i piece that was one of the few with known provenance: it had been owned by a tribal chieftain. The piece was relatively late, probably woven in the 1930s or 1940s, but Fred pointed out that there was still fantastic skill evident in the weaving, with no deterioration in technical mastery.

Fred's other examples included a very lively Bakhtiari headdress, and a Fars (or possibly Khamseh) band with a shepherd holding his rifle. Veramin and Shahsavan examples had no borders, with the main design elements covering the entire piece. Most pieces were in very good condition, leading Fred to speculate that the best examples perhaps were treasured and saved rather than subjected to the hard use normally given to bands.

Our thanks to Fred Mushkat for sharing the knowledge of these weavings that he has acquired over the past twenty years, and for bringing so many examples from Kentucky for us to savor first-hand!



Detail of Kerman band (above)  
Assorted buckles (left)  
Additional picture on pages 6, 7, and 9

**Member Profile: Jeff Dworsky****By Ann Nicholas**

“Rug picking is a lot like lobstering,” says Jeff Dworsky. “There’s a hope that when you look in the pot there will be a special one, but there are a lot of empty traps for every treasure. But, if it is a treasure, what a rush!”

Dworsky, an NERS member who lives in Maine, is both a lobsterman and rug picker. In 1974 he moved to Maine from Cambridge and began working on lobster boats, the usual work in coastal Maine. By 1984 he had moved to a small island in Penobscot Bay, where he built a house fitted out like a boat, caught lobsters, did photography, and raised sheep. Island sheep wool is great for hand spinning; it is very clean and fetches a good price. A few years ago the sheep all disappeared, and Jeff thinks coyotes chased them off the island. Today he lives on the mainland, but he sometimes works with his sons, aged 16 and 21, setting and hauling some 200 lobster traps.

For the last ten years, Jeff has spent much of his time as a rug picker, sometimes called a rug merchant without bricks and mortar. He describes picking as being a rug broker, finding rugs and then selling them, usually to dealers and sometimes to collectors. The common lore is that pickers find pieces at small country auctions, estate sales, little antique shops, and in old country homes, but the reality is that the rugs are usually discovered in dealers’ old stacks, other pickers’ inventories, and on the internet.

He began picking in 1995, when he was the divorced parent of three young children with the responsibility of caring for them three weeks a month. He had moved off the island and built a home in Stonington which he needed to furnish. Finding a garish red and black Afghan rug for the floor, he used it for a few months and, after growing tired of it, sold it for a good profit. Soon he realized that he could spend one week a month on the road buying old rugs and the other three at home caring for his children and selling his finds with phone calls and photographs.

At first he drove an old Subaru station wagon around looking for rugs. He wore out more than one set of tires, and at the end of each week the station wagon was often completely filled with rugs. On one trip to the

Midwest he and another picker stopped at an Ohio rug store which was stocked with recent Persian rugs, but the owner agreed to let them look through the stacks in his back room. Jeff noted some closure loops peeking out of a very high stack and, hoping for a treasure, he started going through it. Near the bottom was an early Yomud chuval fragment priced at \$125, but the owner sold it for \$75. Dying to see it in natural light, they drove around the corner and put it on the car hood. In the sunlight it was a “killer” piece!! And as for the closure loops in the stack— they belonged to a modern bag with synthetic dyes.

In the last few years the internet has revolutionized how Jeff buys and sells rugs, especially tribal and antique ones. He predicts that in a few years the internet and special events such as ACOR will be how most of these pieces will be sold. Today he acquires many pieces from internet sites and European rug pickers, especially those from East Germany and Romania. Jeff usually contacts prospective buyers via email, sending rug pictures as attachments. He also shows some pieces on Rugarabbit. (*Note: If you are not familiar with [www.rugarabbit.com](http://www.rugarabbit.com), a web site for selling tribal and antique pieces, check it out! See page 8*)

**Continued on page 5**



**Jeff Dworsky – The hanging, thought to be East Indian, is made entirely of colored glass beads strung together to form a mat decorated with a tree-form, parrots, and an animal border.**



## Member Profile: Jeff Dworsky

### Continued from page 4

When deciding whether to buy a piece, Jeff asks himself the same question we all do: "Is it beautiful?" rather than whether it can be quickly sold, whether there is a demand for it in the market, or whether it is old enough or in good enough condition. "Sure, those things are important. One can have a checklist of necessary attributes for certain types, like Turkish rugs," he says, "but they're all meaningless if it isn't beautiful." A successful picker needs to have a good eye and the unwavering hope that the next stop will yield a treasure, but to stay in business he must maintain a good reputation and the customer's trust.

Jeff does collect pieces as well—being exposed to all that good stuff, it's hard not to, he says. He has collected very good examples of Eastern Anatolian pieces, many of which were exhibited at ACOR 8 in Boston. He is fascinated with negative space, subtlety, and unexpected color combinations. The rugs hanging on his walls are an eclectic group of pieces that he loves for

what they reveal about the weaver and her personality. Rugs aren't the only things that decorate his house; he is very proud of a 2½ foot Minke whale skull in the living room.

During the interview Jeff regaled me with stories of finding rugs. Once he met a man working on a lobster boat who was selling items on eBay. He had acquired them when a friend on Long Island sold a storage facility and offered him the unclaimed property. There were some rolled rugs covered with brown paper. The man showed them to Jeff, and inside the brown paper they were wrapped in 1942 newspapers. There was one great Bijar, but most were 1920's and 1930's Hamadans. Perhaps their owner carefully wrapped them up before going off to World War II and never returned.

Rugs tell stories, too: some are about their weaver's passion and personality, others about their owner's pleasures and life, and a few about their picker's perseverance.

## Books to be Sold at Silent Auction at the February 16 Meeting

**Bailey, J. and Hopkins, M., *Through the Collector's Eye—Oriental Rugs from New England Private Collections*, 1991, 128 p., 49 color pl., 29 x 22 cm, hardbound. Out of print. This was the exhibition catalog for the NERS-sponsored exhibition that hung in Providence and Washington, DC, with illustrations of members' pieces and essays on the history of rug collecting in New England (Bailey) and current collecting trends (Hopkins). Market price used: \$50-90. **Opening bid: \$20****

**Black, D. and Loveless, C., *Woven Gardens, Nomad and Village Rugs of the Fars Province of Southern Persia*, 1979, 149 p., 57 color pl., 30 x 21 cm, hardbound. Out of print. This milestone work has valuable essays by Allgrove, Harvey, Housego, Pinner & Whiting on Fars designs, weaving, and dyes. It was the first serious attempt to sort out these rugs and illustrate good examples. Market price used: \$70-90. **Opening bid: \$20****

**Davies, P., *The Tribal Eye. Antique Kilims of Anatolia*, 1993, 140 p., 90 illus., 58 in color, 26.5 x 23 cm, paperbound. Text describes the process of weav-**

ing kilims and the symbolism, with some emphasis on kilim production as a reflection of tribal culture, based upon the author's field work and readings (there are 70 footnotes). Kilims are mostly 19th century; technical descriptions. Retail price: \$30. **Opening bid: \$8**

**Ford, P.R.J., *Oriental Carpet Design*. 1989, 1992 softcover reprint, 352 p., 800 illus., 400 in color, 32 x 24 cm. An excellent advanced introductory book, based on the idea of identifying rugs by first examining the complexity of their designs. The text reflects the author's long experience in the Oriental rug industry. Retail price: \$40. **Opening bid: \$10.****

**Gantzhorn, V., *Oriental Carpets*, 1998, 532 p., 707 illus., most in color, 32 x 25 cm. While the text, a doctoral dissertation arguing that most Oriental carpets have Armenian & proto-Armenian origins, is not convincing, this book nevertheless offers an abundance of excellent rug illustrations for the money. This is a hardbound reprint of the original edition, which was entitled *The Christian Oriental Carpet*. Retail price: \$40. **Opening bid: \$10****

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## Mark Hopkins Honored For Work In Field of Islamic Textile Art

*The following was excerpted from the 12/2/06 issue of the Lincoln Journal.*

In a ceremony at First Parish, Lincoln resident Mark Hopkins was the recipient of the Joseph V. McMullan Award for Outstanding Contributions to Scholarship and Stewardship in the Field of Islamic Textile Art.

Hopkins is a collector of Islamic ethnographic textiles and is active in that field as a lecturer and organizer of related conferences. He is also president of the New England Rug Society, a non-profit group of collectors, scholars and enthusiasts that holds most of its seven meetings each year at The First Parish in Lincoln. The presentation was made during a meeting of the society.

The award was sponsored by the Near Eastern Art Research Center of Washington, DC, and was presented to Hopkins by its Vice Chairman, Raoul Tschebull of Darien, CT. The Center was founded to support publications and projects furthering the cause of Islamic textile art, and has made annual awards since 1988.

In the ceremony, Hopkins was cited for his dedicated work over more than 20 years focused on creating a broader public understanding and appreciation of

antique oriental rugs and related ethnographic textiles. His contributions have included the organization of national conferences, scholarly articles published in journals serving the field, and lectures throughout the US and Canada.

Hopkins has been president of the New England Rug Society for 12 years, during which time he has helped it grow from 35 members to more than 170. He is also a member of the board of directors of the American Conference on Oriental Rugs, a national non-profit organization that sponsors biennial conferences throughout the United States. He was chairman and lead organizer of the most recent event, held in Boston last April, which was attended by more than 500 collectors, scholars, and dealers from around the world and which attracted nearly a thousand visitors from the Boston area.



Mark Hopkins (right) receives the 2006 McMullan Award from Raoul (Mike) Tschebull, Vice Chairman of the sponsoring Near Eastern Art Research Center, for his work supporting the scholarship and stewardship of Islamic textile art

### March Meeting Details

**Date:** Friday, March 23

**Time:** 7:30PM

**Place:** First Parish, Bedford Road, Lincoln

**Note:** \$5 guest fee for non-members

#### Directions:

From Rte. 95 (128) take the Trapelo Road West exit (#28B) in Waltham. Proceed west about 2.5 miles to a stop sign at the five-way intersection in Lincoln (there is a white planter in the middle of the intersection.) Go right on Bedford Road for 0.1 miles to Bemis Hall, a large brick building on your right. **The parish house is on your left.**

From Rte. 2 take Bedford Road, Lincoln Center exit (eastbound, turn right at light; westbound, go through light, turn right, and circle 270 degrees to cross Rte. 2 at the light.) Proceed 0.9 miles and you will see Bemis Hall, a large brick building on your left. **The parish house is on your right.**

**Parking:** In back of the parish house plus along the street. It's OK to park in front of Bemis Hall **provided the building is dark and not in use.**





## Josephine Powell: Memorial Words By Jeff Spurr

On Friday, November 15, 1996, those members of the NERS fortunate enough to be there heard one of the truly memorable talks ever to be delivered to our society. It was presented by a totally original personality, Josephine Powell, who died January 19, 2007, with her boots on, working away at her computer while preparing for two exhibitions of her collections that were to be on view at ICOC in Istanbul this coming April. She was 87 years old.

Josephine's talk was a byproduct of her labor of love: three decades of traveling the highways and byways of Anatolia to document the weaving culture and daily lives of nomadic, semi-nomadic, and recently-settled peoples. Her talk revealed that Josephine was not only a producer of wonderful and telling photographs but that she was capable of sustained and imaginative fieldwork, and knew what to do with the results to promote meaningful understanding of the subject matter at hand.

Starting in 1946, Josephine had participated in the resettlement of WWII refugees, but then became a freelance photographer with an initial specialty in architecture in 1953. In 1955 she set up an office in Rome, the same year she was commissioned to document Byzantine mosaics. This fateful undertaking brought her to Istanbul. By 1961 she was living there permanently while keeping her business based in Rome. By 1958 she had made her first of many photographic expeditions to Afghanistan, one of which was undertaken largely on horseback. Like Turkey, Afghanistan particularly captured her imagination, a fact to which her numerous and splendid photographs attest. Ultimately her photography took her as far east as India and Nepal, and as far west as Morocco, leaving a remarkable photographic legacy—largely in black and white—the bulk of which presently resides at Harvard. Her subject matter included Islamic, pre-Islamic, and vernacular architecture, ethnographic subjects, and museum collections—most notably that of the Kabul Museum, devastated in turn by shelling, looting, and the tender mercies of the iconoclastic Taliban.

Her photographs provide a critical record of the wonderful artworks once housed there.

What anyone knew who had even the briefest encounter with Josephine was that they were in the presence of an original: sharp as a tack, opinionated—and ready to share her opinions—and a memorable raconteur. She also had striking blue eyes, undimmed by time.

This past October, the Textile Museum in Washington, DC, presented Josephine with its second annual George Hewitt Myers Award for her contributions to our understanding of rugs and textiles, and to our knowledge of their producers. These contributions included her corpus of ca. 30,000 35 mm color slides, and her collections of kilims, trappings, and weaving implements amassed during her Anatolian researches, all of which have been donated to Turkey (NERS members will remember adopting a few kilims in support of her collection's future). The Textile Museum also acknowledged her work with Harald Boehmer (who has spoken more recently to the NERS) in the development of the revolutionary DOBAG project in the late 1970s and 1980s, which reintroduced natural dyes and home-spun wool to the production of rugs by village women in western Turkey. That not only benefited their lives and elevated contemporary tastes, but provided a model for new rug production elsewhere.

At the TM event, Josephine remained as vivid as ever, but impossibly frail. As one person remarked to me, "Josephine subsists on coffee, cigarettes, and oxygen." Those were not enough to sustain her, and she did not feel up to speaking to those gathered to honor her. In a brilliant stroke, the TM had arranged for Andrew Finkel, the British journalist who had written the article on her in *Cornucopia* ([www.cornucopia.net/highlights30.html](http://www.cornucopia.net/highlights30.html)), to interview her on video, which was remarkably successful.

She will be missed, and, despite her age, she departed too soon, but she has left an important body of work, and a profound impression on all who knew her.

*See a sampling of Josephine's photos on p. 10.*





## Books to be Sold at Silent Auction at the February 16 Meeting

### Continued from page 5

**Opie, J., *Tribal Rugs***, 1992, 328 p., 356 illus., 291 in color, 12 maps, 31 x 24 cm, hardbound. A major addition to the rug literature, this well-illustrated book offers a big section on tribal life, tribal art, and the history of motifs; then sections on tribes and their weavings: Lur, Bakhtiyari, Kurd, Qashqa'i, Khamseh, Afshar, Baluch, Shabsavan, Turkish, Caucasian, Turkmen. The text reflects personal experience in the Middle East and extensive reading. This is the 1998 Bullfinch reprint edi-

tion. Retail price: \$63. **Opening bid: \$20.**

**Wright, R.E. and Wertime, J.T., *Caucasian Carpets and Covers***, 1995, 184 p., 132 illus., 34.5 x 25 cm, hardbound. A comprehensive survey of Caucasian weaving, with major focus on flatweaves and utilitarian objects—since the authors argue, based on the Russian literature, that these were more traditional than the piled rugs, many of which were made for the Western European or Russian export market. Retail price: \$75. **Opening bid: \$20**

### Odds and Ends

**Rugrabbit.com.** In her profile of Jeff Dworsky (p. 4), Ann Nicholas mentions [www.Rugrabbit.com](http://www.Rugrabbit.com) as the new place of choice for finding rugs on the Internet, and indeed it is so. At the time of writing it has 38 pages, each listing a dozen rugs for sale. While these occur in no particular order except for latest additions first, you can browse by category (prayer rugs, Turkomans, ...) or by dealer name. Some of the world's best known dealers are here, though perhaps they tend not to show their top pieces. At the same time, anybody can post pieces for sale with minimum fuss and bother. So we have here a real world-wide bazaar open to all comers.

Each listing consists of a picture, a caption, sometimes a price, and the seller's name and email address. But the quality of most of the pictures is atrocious, and the captions rarely exceed five words. Consequently it is quite difficult to assess the quality of the offered wares.

**Steppe Magazine.** NERS members may be interested in a new magazine, devoted to Central Asia, that has been launched recently. It is published twice a year. Among articles that have appeared so far are *The Emirate of Bukhara in colour*, *Kazakh baths*, and *Karakol: A Russian town in remotest Central Asia*. For more information visit [www.steppemagazine.com](http://www.steppemagazine.com).

So far the good news. Now for the bad news:

### Rug Book and HALI Sale at February 16 Meeting

Thanks to the generosity of local textile artist Susan McCraw (see note at bottom), the NERS is the recipient of six excellent rug books and 112 copies of *Hali* magazine, all of which will be sold at the February 16 meeting. We will donate the entire proceeds of the sale to Josephine Powell's Foundation for the Preservation and Study of Anatolian Ethnography. The donation will be made in her memory following her death this past January (see obituary on page 7).

add one of the few remaining copies of its landmark, out-of-print "*Through the Collector's Eye*" ACOR 1 exhibition catalog.

Here is how the sale will work: The rug books, details of which are listed on page 5, will be sold by silent auction. We will begin the bidding at a low starting price, and subsequent bids—made by writing your name and bid amount on an adjoining sheet—will require a minimum of \$2 increments. A cutoff time will be announced when the auction begins, and the highest bidder at that instant will take home the prize.

Each of the 112 Hali magazines, whose issues range from #25 to #149, has had one to three illustrations cut out and removed by the artist. While this diminishes the market value of each issue, it hardly detracts from the quality of the contents. We are therefore pricing the issues accordingly. The magazines will be bound in groups of eight, with the issues in sequence (although a few are missing). Each bundle will be sold outright for \$10, first come first served. **The sale and silent auction will start promptly at 7:30PM.**

*Note: Check out Susan McCraw's beautiful textile art at her website [www.susanmccraw.com](http://www.susanmccraw.com), much of which has been inspired by oriental rug design motifs. Her illustrated article appeared in the April 2004 issue of this Newsletter (vol. XI no. 4).*

To the books donated by Susan, the NERS will



## Upcoming Rug Events

### Future NERS 2006/7 Meetings:

**4/13:** Tom Hannaher on budget collecting (at ALMA)  
**5/19:** Picnic & Show and Tell (location to be determined)

### Auctions:

**Grogan**, Dedham, 2/11 (including rugs)  
**Christie's**, London, 4/16  
**Sotheby's**, London, 4/17  
**Skinner**, Boston, 5/12  
**Nagel's**, Stuttgart, 5/15  
**Rippon Boswell**, Wiesbaden, 5/19, 11/17  
**Sotheby's**, New York, 6/8  
**Christie's**, New York, 6/26.

### Conferences:

**11th ICOC:** Istanbul, 4/19-22/07.

### Exhibitions and Fairs:

**Tsutsugaki textiles from the David Paly Collection,**

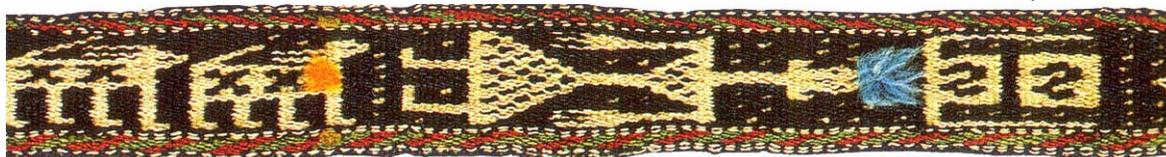
Museum of Fine Arts, Boston, until 7/6/07. These are Japanese folk textiles from the 19<sup>th</sup> century. The indigo ground cotton and silk fabrics are patterned with strong graphics and subtle colors of salmon, blues, greens, off whites etc. They include resist-dyed futon covers, gift wrapping cloth, and padded kimono-like sleeping robes.

**Red**, Textile Museum, Washington, DC, 2/1-7/8/07. This exhibition explores the uses and meanings of red in textiles across time and place.

**Architectural Textiles: Tent Bands of Central Asia**, Textile Museum, Washington, DC, 3/30-8/19/07.

### Tours:

**Istanbul and Greater Anatolia Textile and Rug Adventure**, 10/16-28/07 and 11/1-13/2007. Tours to be led by Vedat Karadag and will include visits to Istanbul, Iznik, Cappadocia, Konya, and Antalya. Contact [info@walkturkey.com](mailto:info@walkturkey.com) or telephone 011-90-212-458-5750, or visit [www.walkturkey.com](http://www.walkturkey.com) for more in-



We welcome new NERS members *Alla Chekhova* and *Jim & Arlene Sampson*

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

Comments/contributions/for sale ads to: Yonathan Bard, e-mail [doryon@rcn.com](mailto:doryon@rcn.com)

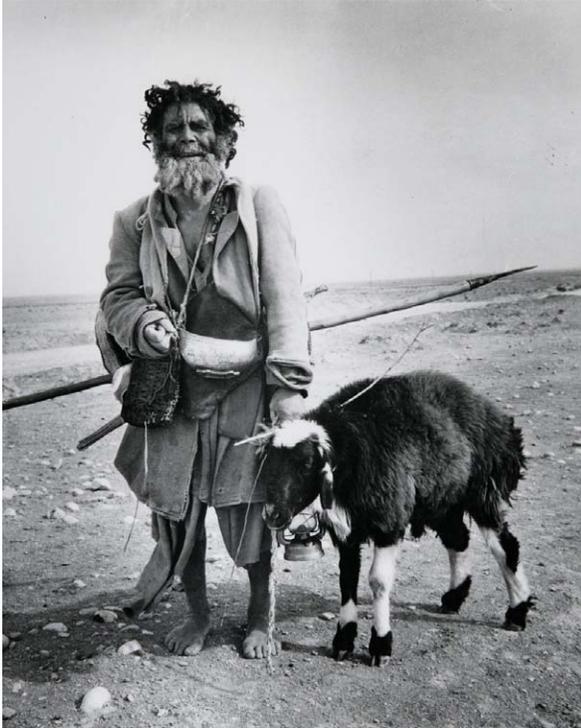
**The New England Rug Society** is an informal, non-profit organization of people interested in enriching their knowledge and appreciation of antique oriental rugs and textiles. Its meetings are held six to eight times a year. Annual membership dues are: Single \$45, Couple \$65, Supporting \$90, Patron \$120, Student \$25. Membership information or renewal forms can be obtained on our website [www.ne-rugsociety.org](http://www.ne-rugsociety.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@comcast.net](mailto:mopkins@comcast.net).

### **NERS 2006/7 Steering Committee:**

Mark Hopkins (President)  
Jim Adelson  
Robert Alimi  
Julia Bailey  
Yonathan Bard  
Tom Hannaher  
Lloyd Kannenberg  
Ann Nicholas  
Gillian Richardson  
Janet Smith  
Jeff Spurr



## Photographs by Josephine Powell



Above: Black tents, with women laying out long rolls of wool weavings. Tan Tan, near Moroccan border with Mauretania

Left: Old dervish with kashkul and goat, encountered on the road north of Bamiyan, Afghanistan



**New England Rug Society**  
Post Office Box 582, Lincoln, MA 01773



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