



View from the Fringe

Newsletter of the New England Rug Society



Vol. XV, No. 2 October 2007

www.ne-rugsociety.org

November Meeting: Mary Jo Otsea on the State of the Market By Tom Hannaher

Have you ever wondered why two carpets that appear to be virtually identical can sell at auction for dramatically different prices? You can get insight on that, and many other subjects, on November 16th, when Mary Jo Otsea will make a presentation on the current state of the oriental rug market.

Mary Jo will review what factors make a rug suitable for sale at a major auction house, and will give advice on how to buy and sell rugs at auction. One of the questions she will address is, “are collectible carpets still viable in the world of top-tier auction houses?” She will also review some of the sales highlights of the past few years, including the spectacular sale of *Carpets from the Estate of Wojtech Blau* in December 2006 that doubled its estimates, bringing a total of nearly \$5,000,000. That sale saw rugs selling for up to ten times the value of similar rugs in less-famous auctions.

She will discuss a wide variety of important single carpet sales, including a Safavid carpet from the Collection of Lily and Edmond J. Safra; a Louis XIV Savonnerie carpet that sold for \$1,210,000; carpets from the J. Paul Getty Museum; a Mughal Millefleurs Prayer Rug from about 1700 that sold for \$805,000; and a Safavid Persian carpet from the late 16th century that brought \$418,000.

Very few people have more insight into the workings of the carpet market than Mary Jo, who is Senior Vice President and Worldwide Director of Sotheby’s Carpet Department. She is responsible for four major rug sales per year, two in London and two in New York. She has published an article on Caucasian rugs and has contributed to *Hali*. She has been on the judging panel for the International Carpet and Textile fairs held in London, and is a member of the Advisory Council of the Textile Museum in Washington, D.C.

There will be a question and answer period after Ms. Otsea’s presentation, and members are encouraged to bring examples of rugs that they think might be future Sotheby’s record-setters!

November Meeting Details

Date: Friday, November 16

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.**



Qashqa’i women weaving a black goat-hair strip for the tent; photo by M. Kiani, ca. 1970 (see pp. 8-10)



September Meeting: Jerry Becker on Navajo Blankets By Jim Adelson

On September 21st Coloradan Jerry Becker spoke to approximately 30 NERS members about Navajo wearing blankets. In his talk, Jerry was kind enough to share his expertise and also a number of stellar pieces from his collection.

According to Jerry, the Navajo refer to themselves as “The People.” In their mythology, the Navajo were led through four subterranean levels and up to the surface by the holy people of the Navajo. In that mythology, they were taught weaving by the figure of the Spider Woman.

From western historical references, the first record of weaving in the area comes from a Spanish explorer who, in 1598, noted that the native peoples were weaving on vertical looms using cotton. During this time and shortly after, the Zuni Indians were religiously oppressed by the Spanish, and they left to live near the Navajo. It is believed that the Navajo learned to weave from them. Over time, the Navajo also began to weave using wool,

which came from the churro sheep brought to the Americas by the Spanish.

Navajo weaving is divided into phases, with the First Phase running from roughly 1750-1850. Some of the oldest extant weaving fragments came from an 1804 site. The First Phase Navajo wearing blankets were wider than they were long. The blankets were worn draped over the shoulder, and provided considerable protection from the elements.

The design of these First Phase pieces used broad, contrasting bands of white, brown and blue. The white and brown were undyed wool, while blue was produced using indigo. The First Phase blankets were called “Chief’s Blankets”—not because they were worn by Navajo chiefs, but because they were very highly regarded by other tribes like Utes and Cheyennes who preferred them. These blankets were also prized by Mexicans, and there are records of blankets selling for

Continued on page 3



Left to right: First, Second, and Third Phase wearing blankets



Left: How to wear the blanket

Right: The Oriental rug influence: a Navajo rug (left) and its Kazak model





September Meeting

Continued from page 2

\$50-\$60 in the 1840s—a very considerable sum at the time.

Navajo wearing blankets, particularly First Phase, have attracted strong collector attention for a long time, with heated competition when a top-notch piece becomes available. Jerry indicated that a number of pieces, including several that he brought from his own collection, command prices over \$100,000, and in some cases, up to a half million dollars.

Second Phase weaving ran from approximately 1850 to 1860. From a design standpoint, Second Phase pieces are characterized by red rectangles overlaid on the bands. The red color was obtained from Spanish trade cloth dyed with lac or madder. The Navajo would unravel the trade cloth to produce red wool that they could then weave into their pieces. They had the dye-stuffs and skills to dye their own indigo, but could never acquire the lac or madder products, so could only get this prized color through trade.

Third Phase spanned the 1860-1875 period. In the early part, diamonds began to enter the designs. The initial diamonds were small and confined to the corners. In the course of the period the diamonds increased in size. The end of the Third Phase was marked by degeneration in materials and design, with the diamonds becoming serrated and growing in size to eventually touch each other. In general, designs became fussier by the end of the Third Phase.

Jerry went on to describe the characteristics of the so-called “Germantown” blankets of the 1880s. New materials were available from traders, reaching the area via the transcontinental railroad. The Navajo were exposed to designs from other sources like American quilts, and did their own adaptations of such designs. The weavings included many more colors, reflecting their creation for the Anglo market.

During this period, Oriental rug designs were shown to the weavers, who interpreted them with a Navajo sensibility. Jerry mentioned catalogues of 1904 and 1911 listing Navajo rugs based on Oriental rug designs.

Having outlined some of the Navajo design

themes—both original and adopted—Jerry also illustrated examples of other groups’ weavings for contrast. He showed Pueblo examples, such as women’s blankets with Spanish design influences. He noted an early Saltillo serape, circa 1800, brought from Mexico by the Spanish. Two other examples were a Hopi Kachina cape, and a pre-1850 Zuni blue-border manta.

The high prices and strong market for early Navajo weavings have drawn fakes from Turkey. Jerry outlined a couple of ways of distinguishing the fakes from real items: real pieces were made on continuously warped looms, while fakes are cut from the looms, so you can sometimes see the cut warps in a fake. There are also differences in the wool, with the Turkish wool being scratchier and lacking the patina of real Navajo wool.

After the conclusion of his talk, Jerry discussed pieces brought in by NERS members. The first example was a Germantown square, woven from commercial yarn, and probably produced between 1880 and 1890. Next came a blanket with a corn-plant design, using a heavier weave, from around 1930. The next two pieces were from the 1920s-1930s, one utilizing the Yei design (rows of deities), and the other a waterbug design. The following two pieces originated further south: a Mexican blanket woven on a horizontal loom, and a more recent Guatemalan blanket from the second half of the 20th century. The piece that Jerry held until last was a late, classic Navajo blanket, circa 1875. The red in this piece was from unraveled American flannel, with the color produced by aniline dyes—although not too harsh—while the blue was indigo. Jerry had estimated the previous pieces at values ranging between a few hundred and perhaps fifteen hundred dollars, but he put the final piece much higher at \$10,000-\$13,000.

Hearty thanks to Jerry for giving us an introduction to this body of weavings, not previously covered in any NERS talk. And much gratitude, too, for assembling and transporting the most valuable package of NERS carry-on luggage ever, to bring some great examples from his collection to share with us!



Member Profile: Peter Pap By Ann Nicholas

I spotted a pair of small tennis shoes sticking out of a rolled up rug as I walked down an aisle at the Tribal Arts Show in San Francisco this past February. Investigating further, I found a giggling mop of brown hair poking out of the other end. It was Peter Pap's seven year old son, Jared, playing with his father's rugs. Peter, who has antique Oriental rug galleries in both San Francisco and Dublin, New Hampshire, firmly believes that these rugs are meant to be used and enjoyed. And Jared was doing just that!

Many NERS members will remember the ACOR 8 reception that Peter gave at the Emanuel Church on Newberry Street. Inside was an exhibition of old carpets whose bright colors contrasted with the grey stone walls, and on the stage a combo played jazz. It was a joy for all the senses—colorful rugs to see and touch, good food to eat, mellow jazz for listening, and plenty of friends from the rug world. That evening Peter shared with us two of his passions—old rugs and jazz.

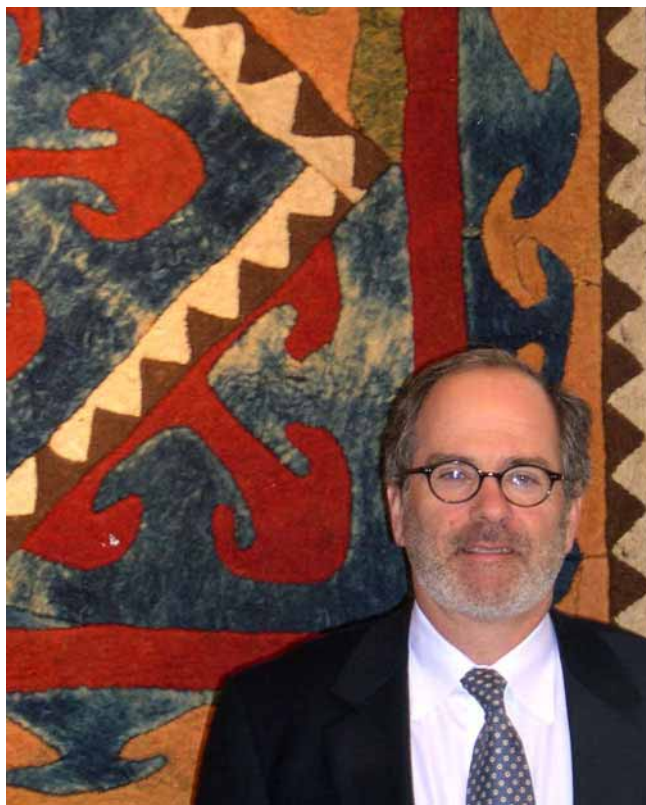
Since high school Peter has loved jazz, especially the riffs of Charlie Parker, John Coltrane, and Sonny Rollins. He came to Boston in the early 1970s with his saxophone, planning to attend the Berklee School of Music, but he got married instead. Needing a job, he talked his way into one with Brooks, Gill and Company, an Oriental rug store that used to be near North Station in Boston. It was owned by Richard Kurkjian, the son of the founder who opened the shop in 1926 after escaping from Armenia. Here Peter was first exposed to the colorful history and personality of Oriental carpets. He became fascinated with them, especially the older ones which were often consigned to stacks in the back room.

After a few years there, Peter struck out on his own. At first he worked as a picker, looking for undervalued pieces in estates, flea markets, and auctions all over New England. Pickers often have good stories about the one that got away. In Peter's case, it is the one that he found too late—a wonderful old Salor chival that had been used as a door mat for two years. He has found nice old Caucasian rugs in the guest bedrooms of old estates, but his favorite stories are about finding unclaimed rugs at rug cleaning plants. Around 1978 he

found a Star Kazak at a rug cleaner north of Boston and consigned it to a Christie's auction. It was featured in the auction catalogue and sold for about \$8,000, a good price in those days.

Being a picker was hard work: he often put 50,000 miles a year on his car, buying and selling rugs as quickly as possible. "The fun was in the treasure hunt," he confided. Soon he began selling some pieces out of his home in Royalston, MA, but by the early 1980s Peter had two daughters, Ruby and Nica, and a house full of rugs. Things were getting too crowded, and he wanted to open his own store. But where? He rented a store front in Keene, New Hampshire. Opening an Oriental rug store there isn't exactly obvious, but he explained that it is within a three hour drive to all the major New England cities—Hartford, CT; Providence, RI; Burlington, VT; Bangor, Maine; Boston, MA, and everything in between.

Continued on page 5



Peter Pap at his San Francisco rug gallery with a 19th century Kyrgyz felt fragment.



Member Profile: Peter Pap

Continued from page 4

In 1991 he bought and remodeled an old farmhouse in Dublin, New Hampshire. He transformed the inside into a New England interpretation of a Turkish bazaar—long cream-colored walls with old rugs hanging between tall white pillars. The next year he opened an antique rug gallery in San Francisco, and now spends most of the year on the West Coast. He has appeared on the Antiques Roadshow as an appraiser for six years, but he is still waiting for that great carpet find. Now when he searches for rugs for his inventory, instead of driving he flies. His life has changed a lot since his days as a picker.

We talked about the challenges of selling Oriental rugs, especially old ones. “In some ways it is like being a matchmaker,” he related. “You can’t tell someone what they will like; you help them find what they like. You often have to guide people through their first and second dates with rug selections before they are ready to commit.” At other times he has to mediate couples with differing tastes. And there is a real pleasure watching people’s faces light up when shown something they really like. Does he ever sigh when something leaves the

store? “No, selling a piece offers the opportunity to acquire yet another one and learn from it. The thrill is still in the hunt.”

Don’t think that Peter doesn’t like rugs—he does. It is the wonder that anyone could make something so fine that first drew him into the business and has kept him in it for over thirty years. He admires each rug as a tangible lifeline to the past, realized in both the symbolic designs and the little mistakes. His personal favorites are rugs woven by villagers and nomads, the ones with little quirks and visible mistakes. “Studying these imperfect rugs can be like listening to improv jazz,” he explained. “If you know what end they started at and how they changed midstream, you can see how they changed motifs in the middle. That’s where the charm comes in.”

He believes that his career chose him, and he expects to keep at it until he drops. Is there a rug he would like to take with him to the afterlife? “Perhaps a Kurdish one with wonderful wool and colors,” he quickly replied, and then he thought a while longer. “No, I wouldn’t want to drag a rug off to the afterlife. Great rugs are meant to be seen and enjoyed.”

“A Collection of 47 Persian Piled Bags” A Show at the John Collins Gallery Reviewed by Ann Nicholas

When I stepped into the Collins Gallery last August, Persian piled bags were hanging everywhere, replacing most of the magnificent Bijars and other colorful Persian carpets that usually decorate it. A wide grey strip had been painted on the tall yellow walls and there were newly washed and well-lit bags everywhere, sparkling like little jewels.

The exhibits were organized by attribution, with the various South Persian tribal groups as well as the Kurds, Varamin, and Shahsavan represented. This made it convenient to observe the varied design vocabulary, color, wool, and technical features of the bags. Their diversity was readily apparent, but common designs and colors echoed throughout. Undoubtedly the star of the show was a masterfully composed Khamseh Federation bird bag with a sky blue ground (picture at right).

Continued on page 6



Khamseh Federation Bag Face



A Show at the John Collins Gallery

The Sunday afternoon reception was attended by many NERS members. John produced a limited-edition catalogue for the exhibition. His publications always have fine photography, full technical analyses, and expansive esthetic commentary to which this time he added large-format details of the backs of the bags, a valuable technical resource for collectors and rug scholars.

Since the 1980s John has regularly held shows of South Persian tribal rugs and bags, but this one was different. All but a few bags were from a large private collection that had been amassed over the past twenty years. For much of that time John has worked with the collector, sharing ideas and insights. Now the time has come to part with many pieces so others could enjoy them. Hopefully their new owners will appreciate them as reminders of a long collaboration and friendship.



Len Soltzberg and Ann Nicholas



Left: Anne Rugh and John Collins at the Collins Gallery

Right: Alan Varteresian (left) chats with new NERS members Muriel Heiberger and Michael Raysson



Turkestan Album Available Online

Jeff Spurr writes:

The Library of Congress has done itself proud, and provided a great service to the world of scholarship by making available image and text of the *Turkestanskii Al'бом*, the massive documentary project undertaken on the orders of General von Kaufmann, first Czarist Russian governor of the newly-conquered territories in

Central Asia. Special thanks are owed to Heather S. Sonntag, whose dissertation topic is this set of albums, and who, as I understand it, did the cataloguing and provided the translations. The main page succinctly describes the subjects covered, and access to the images is straightforward via the website www.loc.gov/rr/print/coll/287_turkestan.html.



Some Like it Hot: Textiles of the Indus Valley By Ann Nicholas with Tom and Peggy Simons

In 1948 nine-year-old Tom Simons had the run of Pakistan's capital, Karachi, on his bike as the country grew into its new independence, and in 1996 he returned with his wife, Peggy, as the U.S. Ambassador. Living in Pakistan, Tom and Peggy shared hobbies. Inside the high-security embassy compound they birdwatched: a redwattled lapwing was one of their favorite sightings. They also collected textiles, with a special interest in the traditional garments and functional textile objects of the many ethnic and cultural groups of the Indus River Valley whose core is Pakistan. They put together this collection as a salute to the ordinary people of the region and their remarkable sense of beauty.

More than thirty choice pieces from that collection are on display until February 2008 in the Worcester Art Museum's exhibition, *Textile Heirlooms from the Indus Valley*. Included are richly colored, elaborately embroidered garments and textiles, many of which were used in celebrations of important family events and rites of passage up and down the Indus Valley region. The Indus River runs nearly two thousand miles from the Himalayas to the Arabian Sea, the last twelve hundred miles of it through Pakistan. Its valley is the transitional zone between the fertile plains of mostly Hindu India, and the dry highlands of Muslim Central Asia and Iran. Its inhabitants constitute a diverse collection of cultures, ideas, and religions, their textiles reflecting this diversity.

The stunning colors and designs of these textiles provided an extra esthetic dimension to daily life in the Indus Valley, just as they make a dazzling exhibition in Worcester: their vibrancy, intricate embroidery, and glittering metallic threads and mirrors make it a show apart. One stellar example is a cotton dowry cloth from Sindh Province embroidered with silk, mirrors, and cotton and metallic wrapped threads [1]. The complex yet very geometrical decorative pattern reflects its use—each corner is folded toward the center forming a pouch to hold ritual items for the wedding celebration, and when the object is folded, a different pattern emerges. Another fine piece is a Pashtun cover from Ghazni in Afghanistan: embroidered in silk with applied metallic braid, its sinuous leaf forms radiate from a nest of concentric circles [2].



[1] Dowry cloth, Sindh Province, Pakistan, 25" x 24"



[2] Cover, Ghazni, Afghanistan, 17" x 30"

Among the heavily decorated garments are a set of children's pieces in bright fuchsia and green on black cotton ground, from Pakistan's Northern Areas, as well as two spectacular women's dresses. In a Hindu wedding tunic from Sindh, every space is packed with encrusted geometric and floral designs, mostly in chain and

Continued on page 8



Some Like it Hot: Textiles of the Hindus Valley

Continued from page 7

double-buttonhole stitches [3]. Tom and Peggy are pictured at the exhibit in front of a red-ground Baluch women's dress [4]. Its front yoke, sleeve cuffs, and the characteristic deep, inverted, front pocket are embroidered with minute stitches using silk and gold-wrapped thread in geometric, talismanic designs. Most of the pieces date from the late 19th to the mid-20th century, and they are becoming increasingly rare due to modernization and the use of factory-made, machine-stitched garments and synthetic threads.

Tom and Peggy are committed to conserving and honoring the folk art traditions of this region, but they also enjoy collecting their products. Being shown an extraordinary piece, recognizing it for what it is, and being able to afford it is always a thrill. Though they are not much different from collectors anywhere, their trips to visit dealers could be difficult: Pakistan had become a dangerous place for foreigners, especially the American Ambassador, and an armed escort accompanied Tom on each visit. He was happy to leave the guard at the door and sit on the floor, drink endless cups of tea, and learn about beautiful things. He could no longer freely ride his bike about, but there were compensations.

The exhibition runs until February 3, 2008 at the Worcester Art Museum, 55 Salisbury Street, Worcester, MA. For further information, including directions, visit their website: www.worcesterart.org or call 508-799-4406.



[3] Lobana women's wedding tunic, Sindh Province, Pakistan, with embroidery detail



[4] Tom and Peggy Simons in front of a Baluch woman's dress; photograph by Norm Eggert

October Meeting: Ann Nicholas and Richard Blumenthal on South Persian Tribal Weavings

By Jim Adelson

Pictures accompanying this report can be found on pp. 1, 10, and 12.

On October 19th, about 40 NERS members gathered for Ann Nicholas and Rich Blumenthal's talk on the lives and weaving of South Persian nomads. Ann and Rich had spoken on this topic a couple of years ago, but have since unearthed a large amount of new material that they were kind enough to share.

They opened by observing that "collecting is one of those incurable diseases" and "one collection tends to morph into another." Ann went on to explain that

there are two things that they collect in earnest: small South Persian weavings and photos of nomad life. They started with the weavings, and expanded into the photographs because of their interest in how the weavings were used. The evening's talk interspersed photos of various life scenes, particularly the spring and fall migrations, and a number of weavings.

One of the first photos they showed was from the 1950s, and depicted various bags being loaded onto a camel—a mafrash for bedding, chuvals for grain, and

Continued on page 9



October Meeting

Continued from page 8

khordjins for smaller items. Ann and Rich indicated that some bags were woven for very specific purposes, such as a chanteh whose particular function was to hold spindles.

After these particular examples, they stepped back for some more general remarks. Ann mentioned some of the different functions of weavings—they served utilitarian purposes, provided decoration for the tent, and served as a source and indicator of wealth. The portion of South Persia inhabited by these nomadic groups was very isolated, separated from other areas by the Zagros mountains and the Persian Gulf. Tribal customs were pretty similar among the varied groups of South Persian nomads: Qashqa’i, Lurs, Afshars, Khamseh, and Bakhtiari. All of these major groups were tribal, pastoral, nomadic people. Some tribe members have settled down, but others continue to undertake the annual migration cycle from winter to summer pastures and back.

For the migration, they organized into groups of 15-20 related families. Each group was led by a headman. Each family had a black tent, ranging from “starter” tents for newly married couples of approximately 12 by 20 feet, and ranging up to the headman’s tent, which might measure 24 by 60 feet. Within each tent, the family stacked their bags at the back of the tent, usually covering the stack with a large kilim. Within the tent, they often kept one metal box, to hold tea and tea implements.

The spring migration typically started around the first of April, and lasted four to six weeks. A tremendous amount of planning went into the migration. Ann and Rich showed a picture of headmen conferring to organize the migration. While migrating, the men and boys usually accompanied the flocks, while the women and children traveled with the pack animals. The smallest animals, such as young lambs, were often carried. Ann and Rich showed photos of a lamb (see photo on next page) and of a chicken riding on top of pack animals. All belongings had to be transported, as did all their wealth in the form of animals and weavings.

Following every set of migration pictures and the accompanying comments, Ann and Rich showed a few

photos of South Persian weavings from their collection. In this part of the talk, the examples included an Afshar chanteh, an Afshar pile balischt, a Khamseh bagface with birds, an Afshar pile saddlebag, a Khamseh bag with unusual botchs, and another Khamseh bag with a slit-tapestry design rendered in pile.

Migration time was often the only occasion when the tribespeople interacted with those outside their own group. For this reason, they wanted to display their best weavings during the migration, and the women would often wear their finest clothes. In fact, it might be the only time that a woman would see the people she grew up with, since (as explained below) a bride normally left her own family to join her husband’s.

Nomads were not able to find or make everything they needed. Ann and Rich showed a picture of the Shiraz bazaar, where the nomads brought woven goods to trade, and exchanged them for tea, sugar, salt, and other foodstuffs. They also bought fabric for clothing—they no longer wove their own.

Crossing cold and swiftly flowing rivers formed one of the most difficult parts of the migration. Ann and Rich showed a picture of a raft, constructed with inflated goatskins lashed together and a pile carpet on top, to ferry people, animals, and belongings across the river before being disassembled again.

The men were responsible for hunting. They would seek animals and birds, rarely slaughtering their own animals except for special ceremonial occasions. Women would forage for things like potatoes. The women also made bread and yogurt, baking the bread on inverted metal pans, and making the yogurt in goatskin bags.

Weaving was mostly done on ground looms. It was a very social activity. Little girls would first learn to spin wool, and as they grew they would be taught how to weave. During the 19th century the nomads did most of the dyeing, using madder that they got from the root, and indigo obtained from the market, along with undyed brown, black, and white wools.

During this section of the talk, Ann and Rich showed small weaving examples from their collection, including a Khamseh soumac chanteh, a Luri pile chanteh, a Qashqa’i flatweave and a Qashqa’i pile bag.

Continued on page 10



September Meeting

Continued from page 9

This final piece combined nomadic elements with adaptations of Persian Shah Abbas court carpet designs.

Late summer was the typical time for wedding celebrations. Girls would be married at 15 or 16. The girl would go to the bridal tent at the groom's pasture, bringing dowry weavings with her. The bridal tent would have extensive flatwoven covers for decoration.

In the summer pastures it started getting cold in September, and the migration to the winter pastures would begin. That migration took two to three months—much longer than in spring because there was less food and water available on the route, and also because many animals were pregnant and traveled more slowly.

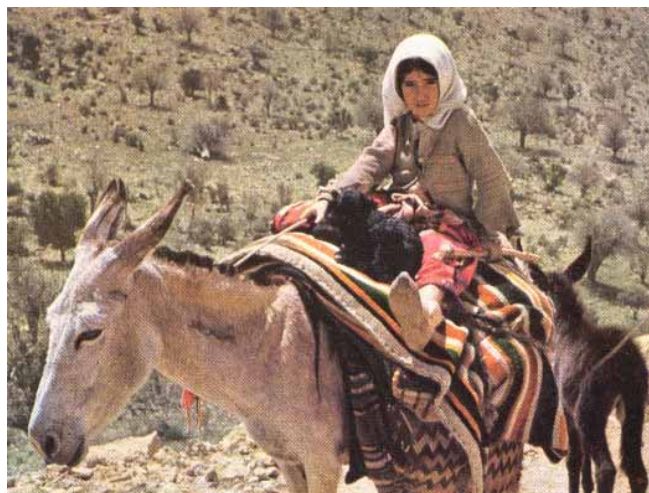
From existing written and photographic records it appears that the South Persian migration changed little until the 1960s. At that time, many new roads were built. Motorcycles and jeeps began to replace pack animals, and plastic jugs came to be used for liquid storage instead of goatskin bags.

Ann and Rich next turned to a question that puzzled them. While piled saddlebags are among the most frequently collected South Persian weavings in the West, they have never seen a photo of a piled saddlebag in use. What is the reason? Could it be that all the photos are of the 20th century, and pile saddlebags were in use only in the 19th? Were piled saddlebags so valued that they were safely stored out of sight? Were they never made for use, only for trade/sale? Ann and Rich concluded that the last answer was the most likely, given increased demand in the west for such weavings in the

second half of the 19th century, and the fact that they were easier for the nomads to weave than larger carpets. In the question and answer session that followed, Doug Bailey added that, in his experience, you see different wear patterns on Turkmen piled bags than on those from South Persia, supporting the hypothesis that the South Persian bags were not made for use.

Our deep appreciation to Ann and Rich for sharing with us the fruits of their continuing research and collecting. And thanks, too, to John Collins for yet another generous act in hosting the meeting and exhibiting both Ann and Rich's pieces and other South Persian weavings to accompany their talk.

(more pictures on pp. 1 and 12)



Qashqa'i girl on migration: photo by Yedda Godard from *Lords of the Mountain*, 1951 (note the black lamb!)



Left: Qashqa'i bridal procession with tasseled ceremonial animal blankets and trappings; photo by M. Kiani, ca. 1970

Right: Qashqa'i warp-face alternating float-weave chanteh, 9" x 7" Collection of Nicholas/Blumenthal





Upcoming Rug Events

Future NERS 2006/7 Meetings:

1/25/08: Dr. Ahmed Birbilir on fake Turkish rugs (at First Parish)

March 14: Jürg Rageth, subject to be determined (at First Parish)

April: The Lind-Sinanians on Armenian textiles (at ALMA)

May: Picnic & Show and Tell (location to be determined).

Auctions:

Nagel, Stuttgart, 11/5

Finarte, Milan, 11/20

Rippon Boswell, Wiesbaden, 12/1

Skinner, Boston, 12/1

Koller, Zurich, 12/6

Grogan, Dedham, 12/10

Christie's, New York, 12/12

Schuler, Zurich, 12/12

Sotheby's, New York, 12/13.

Exhibitions and Fairs:

Textile Heirlooms from the Indus Valley, from the collection of NERS members Tom and Peggy Simons, Worcester Art Museum, until 2/8/08. See article on page 7.

Ahead of his time: The Collecting Vision of George Hewitt Meyers, The Textile Museum, Washington, DC, until 2/17/08.

Southwest and Andean Textiles, Brooklyn Museum, Brooklyn, NY, until 11/25/07.

For Tent and Trade: Masterpieces of Turkmen Weaving, DeYoung Museum, San Francisco, 12/15/07-9/21/08.

We welcome new NERS member Joseph Beck

Note to NERS members: If for some reason you have not received a Newsletter and you wonder when the next meeting is, you can always find out by visiting our website at www.ne-rugsociety.org.

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

Comments/contributions/for sale ads to: Yonathan Bard, 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, 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@verizon.net.

NERS 2007/8 Steering Committee:

Mark Hopkins (President)

Jim Adelson

Robert Alimi

Julia Bailey

Yonathan Bard

Tom Hannaher

Lloyd Kannenberg

Ann Nicholas

Gillian Richardson

Janet Smith

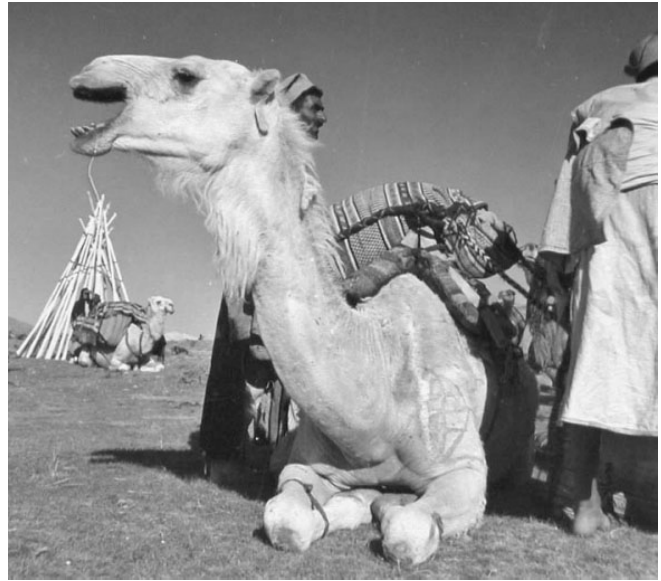
Jeff Spurr



More illustrations for October Meeting Report



Luri piled saddlebag face, 22" x 21"
Collection of Nicholas/Blumenthal



Flatweave Qashqa'i joval or grain bag
Photo by David Duncan in 1946
From University of Texas archives



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



IN THIS ISSUE.....

November meeting	1
September meeting review	2
Member profile: Peter Pap	4
Collins Gallery show review	5
Turkestan Album	6
Textiles of the Indus Valley	7
October meeting review	8
Upcoming events	11