



# View from the Fringe

Newsletter of the New England Rug Society



Vol. 19 No. 2 November 2011

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

## November Meeting: Tom Hannaher on Molas

Longtime NERS member and collector Tom Hannaher will provide a comprehensive introduction to the folk textiles known as molas, made by Kuna Indian women of the San Blas Islands, off the coast of Panama. In Tom's enthusiastic words, molas combine "the vibrant colors of a Gees Bend quilt, the folky narrative quality of an Asafo flag, the quirkiness of a Keith Haring painting, the raw emotion of outsider art, the fun of a comic book, and the spiritual power of a Tibetan thangka."

Tom will discuss the history of these folk textiles, focusing on pieces made between 1906 and 1965 and highlighting the differences between modern and early

examples. He will also underscore their continuing collectability; as he notes, "Molas are one of the last categories of great ethnographic textiles that have not been priced out of the reach of collectors of modest means. You can still buy fabulous, museum-quality pieces for under \$200—and if you look hard enough, you can find them at flea markets for thirty bucks."

Tom's presentation will feature images from the collections of the British Museum and the Smithsonian. In addition, he will bring over 50 early molas for a post-presentation show-and-tell session, and he invites attendees to bring examples of their own.



Our next speaker holding one of his molas  
(photo from Tom Hannaher).

## November Meeting Details

**Date:** Friday, November 18

**Time:** 7:30 p.m.

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

**Directions:**

From Rt. 95 (128), take exit 28B, Trapelo Road West. Proceed west about 2.5 miles to a stop sign at the five-way intersection in Lincoln. (There's 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 the right. First Parish is on your left.

From Rt. 2, take Bedford Road, Lincoln Center exit (eastbound, turn right at light; westbound, go through light, turn right, and circle 270° to cross Rt. 2 at the light). Proceed 0.9 miles to Bemis Hall, a large brick building on your left. First Parish is on your right.

**Parking:**

Park in the lot behind the parish house, along the street, or in front of Bemis Hall provided that building is dark and not in use.



## Rug and Textile Events

### Future NERS Meetings

Feb. 10: A Night at the MFA

Mar. 9: ADDED ATTRACTION! Elena Tsareva, “Felts of Eurasia” (Location TBD)

Mar. 23: Peter Poullada, “Lebab Turkmen and Their Interactions with the Local Uzbeks” (ALMA)

Apr. 20: Collector Series, Alan Varteresian (Grogan and Company, Dedham)

May 20 (Sunday!): Picnic (Gore Place, Waltham)

### Exhibitions

MFA, Boston: Global Patterns: Dress and Textiles in Africa, through Jan. 8.

Baltimore Museum of Art: Embroidered Treasures: Textiles from Central Asia, Nov. 13–May 8.

De Young Museum, San Francisco: The Art of the Anatolian Kilim: Highlights from the Caroline and McCoy Jones Collection, through June 10.

Textile Museum, Washington, D.C.: Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa, through Feb 12.

### Auctions featuring rugs

Rippon-Boswell, Wiesbaden, Nov. 26 (Carpets)

Grogan, Dedham, Dec. 11 (December Auction)

Bonhams, Los Angeles and San Francisco, Dec. 20 (Fine Oriental Rugs and Carpets)

### Web resource

<http://rjohnhowe.wordpress.com>

This fine site reports on Rug and Textile Appreciation Mornings at the Textile Museum, providing summaries of speakers' presentations and plentiful images of the examples or images shown.



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## Global Patterns: Dress and Textiles in Africa

Designed to convey basic ideas about African textiles and their use to clothe the human body, the excellent exhibition Global Patterns, at the Museum of Fine Arts, Boston, until January 8, features textiles that have been worn or were made to wear. Curators Chris Geary and Pam Parmal have organized the exhibit under various rubrics, highlighting evidence of creative innovation in local traditions and emphasizing international connections, principally with Europe, manifested in style, iconography, techniques, and materials. Yoruba and Ndebele beadwork are included to suggest the range of media employed on the African continent. Photographs and wooden sculptures serve to illustrate such features as scarification, hair arrangement, and body adornment in both traditional and more modern contexts. Finally, European textiles and articles in *Women's Wear Daily* (1923) and *Harper's Bazaar* (1937) convey a sense of European and American responses to the first encounters with remarkable African textiles.

Jeff Spurr

### Gallery views of Global Patterns (photos courtesy of the MFA, Boston).



## San Francisco Rug Week

Brilliant blue skies and warm weather welcomed rug aficionados, including ten or so NERS members, to San Francisco for the October 19–23 events of Rug Week, which included the Antique Rug and Textile Show (ARTS), exhibitions, parties, and lectures.

With carpets draped over the balconies and over forty international dealers offering rugs and textiles for sale, the ARTS fair, held at the Motel Capri, evoked a bazaar. The atmosphere was informal as attendees wandered along motel balconies visiting the various dealers' rooms, perusing their offerings, mingling with ruggies from all over the country, and admiring a special exhibition of thirty choice Turkmen bags from the collections of Peter Poullada, Michael Rothberg, and Alan Rothblatt. Talking with friends and pawing through piles of weavings made the days slip by quickly.

Around the city there were several other exhibitions, including a show of eighteenth- and nineteenth-century kilims at Tom Cole's Marin County gallery; a selection of

weavings from the personal collection of Paul Ramsey at Krimsa Gallery; and three exquisite Persian rugs from the Jim Burns collection at Peter Pap Oriental Rugs.

A memorable exhibition at the de Young Museum, The Art of the Anatolian Kilim: Highlights from the Caroline and McCoy Jones Collection, featured two dozen outstanding examples from this famous collection (see the review by Alan Marcuson in *Hali* 169: 66–69). As part of the week's events, Alberto Levi gave a special lecture on the kilims at the museum. Well worth seeing, the exhibition will remain at the de Young until June 10, 2012.

Rug Week was anchored by its large dealer's fair. Except for the de Young exhibition, it did not offer the breadth or educational depth once available at ACOR conferences. We wish that a simplified version of ACOR could be dovetailed with this event. But even if that doesn't happen, what's not to like about visiting San Francisco, especially in October?

Ann Nicholas

### ARTS Fair at Motel Capri (photo by Rich Blumenthal).



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## September Meeting Review: Judith Dowling on Japanese Folk Textiles

On September 23, Boston-area scholar and gallery owner Judith Dowling opened the 2011–12 NERS season with a talk on Japanese folk textiles. The meeting took place at the Armenian Library and Museum of America (ALMA), where there have been significant changes since our last session there in April—more on that below.

Judith told us that textile art in Japan began in the eighth century, when silk garments were imported from China for rich aristocrats. By the ninth century, weaving and dyeing workshops had been established in Nara, which was then Japan’s capital, and were producing garments that still displayed Chinese influence. Some examples of weaving from this period survive, mostly as fragments.

Other social classes—farmers, artisans, and merchants—wore clothes made of bast (plant or tree) fibers. Cotton was imported from China by the fourteenth century, but it was not until the eighteenth century that it was grown in sufficient quantity in Japan for it to be widely available to these classes. Another major influence on textile art came from the political sphere: at the beginning of the seventeenth century, the ruling Tokugawa Shogunate imposed laws that rigidly governed the types, designs, and even shapes of clothes that non-aristocrats could wear. These sumptuary laws resulted in the widespread use of indigo dye, and of standard looms approximately 12 inches wide, to create the materials for clothing. Judith illustrated the point with woodblock prints by Ando Hiroshige, showing indigo-colored garments.

Several different textile techniques became popular. Judith spoke first about *kasuri* weaving, an ikat technique. She showed pictures of a number of examples, including garments with checkerboard designs and a futon cover (done as dowry work) featuring concentric squares and crosses. The designs had specific meanings, with recognized symbols for virtues such as honesty, frugality, and long life. Judith commented that the designs became very regional, a point she illustrated with a castle design from Kurume. *Kasuri* weaving was done by women organized in a cottage industry. It required skill, but equipment was limited to a back-tension loom prevalent in Japan. The warp and weft threads were tied with plant fiber in areas that would remain free of dye and then placed in a vat of heated dye—sometimes repeatedly—to produce the desired hue. Over time, the color repertoire expanded; if the weaver was using multiple colors, the plant fibers would be retied between dyeings. Judith showed examples of the increased color range, including a kimono with green and yellow on a dark brown ground.



**1. Judith Dowling, showing a *tsutsugaki* with phoenix (photo by Yon Bard).**

Another prominent dyeing technique was *tsutsugaki*, which involved using a rice-paste resist **(1)**. In this case, the work was done on already woven fabric (rather than on individual warp or weft threads as in ikat); the cloth was stretched and the design drawn onto it with pencil or charcoal. Then the rice-paste resist was applied, using something like a pastry tube to follow the sketched design. When the rice paste had dried, the fabric was removed from the stretcher and put in the indigo bath. After the indigo had dried, a hot bath dissolved the rice paste. If the design included additional colors besides indigo, intermediate steps were necessary to add those dyes. Judith showed pictures of many examples of mid-to-late-nineteenth-century textiles made using the *tsutsugaki* technique. She commented that the development of Kabuki theater gave opportunities for theatergoers to wear new textiles that were admired at intermission, and she showed a textile with rabbits that probably had been created for that purpose. Another piece was a futon cover, with *shishi* dragons (“foo dogs” in China).

(September meeting review, continued)



**2. *Kasuri* with little boys, from a member’s collection (photo by Yon Bard).**

A bed cover was adorned with turtles, symbols for longevity. Colorful fans and a family crest decorated a kimono. Another kimono featured ducks, which were popular wedding icons originally from Korea. A shop curtain used a fiddlehead design. Finally, Judith noted the banners made and flown by families for the popular holiday Boys Day in May; she showed an example with a Samurai helmet plus the family’s crest.

*Katazome* technique was another rice-paste resist method, in which the design was transferred by stencil, followed by the rice paste. In *katazome*, the dye was applied by brush, rather than by dipping into a vat. Judith showed several examples, including a striking twentieth-century piece with a repeated Mickey Mouse design.

Judith particularly highlighted *shibori*, the most difficult technique used on Japanese folk textiles, in which the design was achieved by twisting, tying, and stitching the fabric before applying the dye. One of her examples had Japanese flag and flower motifs. Other *shibori* pieces combined multiple techniques. Some *shibori* fabrics, from the Mino region, were even made out of paper, treated to make it more water-resistant.

In *sakiori*, the design was created by stitching on top of the fabric. Judith showed an example of a fireman’s coat with designs rendered in this technique. This particular coat

also exhibited another interesting property: it was much more elaborately decorated inside than out. She observed that this was a Japanese way of dealing with the class restrictions on what could be worn. Another example of *sakiori* displayed “rabbit on the moon” iconography.

In her final comments, Judith mentioned and illustrated some other aspects of Japanese folk textiles. The Ainu people, a Caucasian group living on the northern island of Hokkaido, made fiber from the bark of elm trees. In a technique or practice known as *boro*, scraps of old kimono or futon covers were stitched together.

After her talk, Judith showed a number of pieces that she had brought, all from the late nineteenth or early twentieth century. On a futon cover in *tsutsugaki* technique, tea-service utensils served as the repeated design element. An example of *katazome* had tigers in a bamboo grove; another, made as a shop curtain, bore a family crest as its primary design element. One kimono, from Okinawa, was woven from banana fiber (leaves, not fruit); another, of bast, featured a vertical indigo stripe.

Members also brought a number of Japanese pieces. One was a *kesa*, a silk monk’s robe made in pieces, its cranes representing longevity. Others included a kimono fragment in *tsutsugaki* technique, a very finely woven *kasuri* piece with the repeat design of a little boy **(2)**, and a modern *shibori* scarf. We extend our thanks to Judith for introducing us to Japanese folk textiles. For many in NERS, this was the first exposure to them and to the artistic, technical, and societal context from which they sprang.

Following the lecture and show-and-tell, Gary Lind-Sinanian ushered us to the first floor at ALMA, where major changes had occurred since our meeting last April. Having secured a gift of approximately twenty-five portraits by the renowned photographer Yousuf Karsh, ALMA completely remodeled the first floor of the building to provide suitable gallery space for exhibiting them. Karsh’s sitters included many notable twentieth-century figures, such as Sir Winston Churchill, Albert Einstein, Ernest Hemingway, Martin Luther King, Eleanor Roosevelt, and George Bernard Shaw. The photographer was proud of his Armenian heritage, and the collection also contains portraits of a number of Armenians.

In addition to housing the Karsh exhibition, the redone first-floor galleries provide new space for showing other items in ALMA’s collection—pottery, textiles, weapons, and more. Our thanks to Gary and to ALMA for hosting this meeting and providing us the chance to see the Karsh portraits and the renovations.

Jim Adelson



# October Meeting Review: Nurhan Atasoy on Ottoman Imperial Tents



**Nurhan Atasoy (photo courtesy of the Turkish Cultural Foundation).**

On October 21, Dr. Nurhan Atasoy spoke to NERS on the subject of Ottoman imperial tents. Nurhan is currently Resident Scholar at the Turkish Cultural Foundation in Istanbul, which co-sponsored her lecture and travel. Her position with the foundation follows a long and distinguished academic career at Istanbul University, where she chaired two departments and served as Dean of the Faculty of Letters (see an appreciative profile of her life and career in *Hali* 151: 44–47). She has written books not only on tents but also on silks and velvets, Iznik pottery, gardens, and many other forms of Ottoman art.

Having become interested in tents through their depiction in manuscript paintings, Nurhan attempted to view a number of pieces housed at the Military Museum in Istanbul, but her first efforts were fruitless, because the tents were stored in an area to which museum staff were unwilling to provide access. She appealed directly to the Turkish Minister of Defense for permission to see them but then discovered that their storage conditions were terrible, and that the pieces themselves were large and heavy, making them difficult to see and photograph.

To facilitate her study, she arranged for the tents to be included in an exhibition, which enabled her to get them out of their constraining storage facilities. She also pursued her interest by tracking down other Ottoman tents at a number of museums in Europe and (to a lesser extent) the U.S., where display and viewing conditions were somewhat better. Later in the talk, she specifically referenced tents currently in Ingolstadt and Krakow but lamented that she couldn't get to see some examples known to reside in Madrid and in the

Hermitage Museum in St. Petersburg. She joked, “I’m like the Ottoman army—I made many campaigns to Europe.”

Turning to the tents still in Turkey, she noted that they were once part of a single collection but had been divided between the Military Museum and the Topkapi Palace Museum because of the amount of storage space they required. Even with the access that she had now obtained, she found it difficult to imagine what they would look like when unrolled and fully pitched, since there was no room to set them up in the museums. So she made scale models to help her visualize their appearance when in use.

Perhaps her most useful source for information on these tents came from the Turkish sixteenth-century and later manuscript paintings that had inspired her interest in the first place. These provided many clues to the function of different types of tents, their designs and decorations, and the positioning of people and furnishings within them. When she couldn't figure something out, she would often go back to the paintings. She commented, “All these little discoveries, they would make me so happy.”

Nurhan showed many key manuscript illustrations. One depicts Süleyman the Magnificent receiving the ambassador of Hungary; another represents the coronation of the new sultan, Selim II, after Süleyman's death in Belgrade, where he was on military campaign (1). The tents in these paintings are of yurt form, but beautifully embroidered. She commented that throughout the sixteenth century imperial tents followed Central Asian yurt tradition, but that after that they began to reflect Ottoman Turkish forms. Some of the paintings also showed the *zokak*, a fabric “rampart” surrounding the tent complex.

Nurhan indicated that most tents typically had a woolen outer shell and an interior silk liner. The woolen component was usually plain and treated with chemicals to make it waterproof. She speculated that channels might have been dug to keep out ground-level water but admitted she couldn't be sure of this.

The liner panels carried the great majority of the decoration: their designs were woven, embroidered, or appliquéd, with all three techniques sometimes used on the same panel. Even a utilitarian bath tent (of which she showed a photo) had a decorated interior. Inner tent decoration, which included the depiction of arches and hanging lamps (recognizable or highly stylized), stemmed from Ottoman mosque and palace architecture (2).

Nurhan then turned to tent openings. Pieces to cover doors could be either rolled up or extended to the side. Windows had silk cords that simulated iron bars on the

(October meeting review, continued)



**1. Tent, canopy, and throne shown in a 1568–69 painting of the accession of Selim II in Belgrade (photo from Nurhan Atasoy's presentation).**

windows of buildings. Window curtains were on the outside and could be rolled up or buttoned shut, depending upon conditions. Even the interior silk liners had considerable weight because of their size and the additional materials used in their decoration. For support, they incorporated bands of heavier fabric interspersed with the silk.

Within the tent complex, Nurhan explained, there were different types of tents for different functions, to accommodate the needs of the traveling court. For example, one complex had special tents for the treasury, the kitchens, the judicial court, and viziers' meetings. There were also much smaller service tents, including toilet tents that might be covered or open.

Manuscript paintings illustrate tent furnishings such as thrones—either bare or adorned with cushions—and shade canopies. They also provide clues that enabled Nurhan to determine otherwise-unknown functions of certain objects: a textile that served as an internal curtain or separator within a tent, for example, or a very plain, even ugly tent with a large entrance, which she determined was a stable. A third textile whose identity she gleaned from paintings was a communal napkin—a strip long enough to cover the laps of an entire row of courtly diners!



**2. Inner tent panels showing arches with hanging lamps and other ornamentation (photo from Nurhan Atasoy's presentation).**

Nurhan showed detailed images of different decorative techniques—appliqué and embroidery—attributing certain examples to Egypt, which at the time was a province of the Ottoman Empire. She also showed photos of Turkish-inspired tents made in Poland.

At many points in her talk, she returned to the difficulties of dealing with and storing the tents. She described how heavy the larger items were and commented that she'd actually managed to weigh a large roof piece—300 kilos! She asked us to imagine the transportation problems such items involved, either for their original users or for her and others involved in their study and conservation. She closed with photos of one of her biggest accomplishments: the creation, in the Royal Stables at the Topkapi Palace Museum, of a giant new storage cabinet to house the imperial tents more suitably. The cabinet takes up almost the full 7-meter height of the room and is even wider than it is high, with enough shelf space to hold the tent pieces, now wrapped for their protection. “It was a crazy project, but I’m so proud of myself,” she commented.

After the conclusion of Nurhan's remarks, members briefly showed a few Ottoman-inspired textiles, none of them tent parts. In addition to yastiks in knotted pile, there was a remarkable example in silk velvet, probably made in Venice circa 1580, that replicates the carnation, tulip, and pomegranate motifs of Ottoman velvet yastiks.

Our many thanks to Nurhan for her untiring efforts to understand and preserve Ottoman imperial tents and for her willingness to share her knowledge and experiences with us.

*Jim Adelson*



# What in the World Is This?

Bob Alimi, longtime NERS member, creator of the website, and a mainstay of the steering committee, is an astute collector and an inveterate hunter of the e-landscape. So last summer it wasn't a surprise when he downloaded from eBay the image of a delightful little Bijar **(1)** and decided to become its owner.

Bob e-mailed me the image with dimension details, writing: "I need an opinion. I bought this from a small Midwestern dealer. My concern has to do with something a different dealer told me after I bought it: he claims the piece is a reproduction. He tells me he bought it on eBay and returned the piece once he examined it in-the-wool. I need a reality check. The piece looks old to me: the palette, the drawing, the structure, and the look and feel of the back. But I would hate to be duped by a clever 'make it look old' artist. What do you think?"

Something in my aging memory brain cells rang a bell, so I headed for the Herrmann exhibition catalogs. After

searching the pages of about ten of them, I found what I thought I was looking for **(2)**.

On first glance, the two images are only vaguely similar. But hang on a minute. Rotate the Herrmann image 180° and all of a sudden look what happens **(3)**: a careful examination of the details confirms that the resemblance is unmistakable! Look especially for a few anomalies in the Herrmann rug (design elements that are unfinished or bumping into each other, etc.) that were faithfully copied in the other piece. Also, don't miss the upside-down animal figure near the upper-right corner in both pieces.

As I e-mailed Bob: "It's pretty clear what you've found is a clever, contemporary country weaver's copy of a Herrmann Bijar." Bob totally agreed, responding with some additional background. In May, he wrote, the piece had been listed on eBay as a "vintage 1940s type hand made wool rug geometric two-tone" and had sold for \$381. It was thereafter resold on eBay in June for \$79 with the same description. Its purchaser

*(What in the World, continued)*

then re-listed it as "antique Bakshaish? Serapi? Persian rug??" The bidding for that entry became very competitive, and a then-unsuspecting Bob Alimi ended up owning the rug for \$755.

Shortly afterwards the original buyer took the unexpected (and generous) initiative of e-mailing Bob to say: "Just a friendly note that the rug you purchased on eBay as an antique piece is actually brand new. I know the piece and returned it (to a different seller) last month. The ends are intentionally shortened to give it an even more antique look."

Bob's conclusion, after more careful examination and an in-person consultation with Bijar expert (and longtime NERS member) John Collins, was confirmed: it was a brand-new, if somewhat disguised, reproduction of the Herrmann piece. Based on the high quality of its wool and dyes, John felt, it was probably made in Turkey. He commented that the piece could even have some decorative value in today's market except for purposeful damage caused by severe mechanical abrasion to make it look old.

Interestingly, the sizes were different, Bob's piece being only about two-thirds the size of the Herrmann rug. But the resemblance was unmistakable. Bob returned it to the seller and, happily, was promptly reimbursed for the purchase price.

Eberhart Herrmann's fifteen superb exhibition catalogs, published between 1978 and 1993, were rug-book milestones that played a major role in establishing the guidelines by which we all determine the aesthetic merits of antique oriental rugs. Unfortunately, they also created an inspirational treasure chest for those seeking to capitalize on making and selling fraudulent "antique" copies of the great designs of the past.

"Caveat emptor" is obviously the message for collectors here. Clearly Bob was a careful and perceptive buyer who sidestepped the trap that was laid for him. May we all be so canny.

*Mark Hopkins*



**1. Bijar listed as "antique" on eBay, purchased by Bob Alimi (his photo).**



**2. Bijar offered by Eberhard Herrmann in 1990 (photo from Herrmann's *Asiatische Teppich- und Textilekunst* 2, cat. 40).**



**3. The two Bijars compared.**



## The Metropolitan Museum Islamic Galleries Reopen

After eight years, with fanfare that has included glowing press reviews (see, for example, <http://www.nytimes.com/2011/10/28/arts/design/the-mets-new-islamic-galleries-review.html>) and multiple opening receptions, the Metropolitan Museum is again displaying many of its treasures of Islamic art, in fifteen reconfigured and beautifully refurbished galleries collectively called Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Carpets are amply represented, mostly by the big, “classical” examples that the Met owns in such profusion. The long and colorful Simonetti Mamluk is back, now elevated above floor level rather than sunk in a dim pit (1). The Ballard Ottoman court prayer rug, with its enigmatic but influential coupled-column design, is at last placed low enough on the wall for proper viewing (3). The grandest specimens—palace-sized Persian and North Indian

carpets—hang in well-lit splendor in the high-ceilinged spaces devoted to Safavid and Mughal art. Supplementing Persian carpets previously on display is the late-sixteenth-century, crimson-ground Emperor’s Carpet (so named because of its reputed ownership by Hapsburg emperor Leopold I), which has been painstakingly restored and is now laid out on a platform mid-gallery (2). Ruggies will delight in a video of this huge carpet being wheeled down Met corridors and anxiously unrolled by conservators: <http://blog.metmuseum.org/newgalleries2011/en/video-audio>. Viewing such carpets installed together with objects created in the same royal (or at least wealthy) milieu—painting, ceramics, metalwork, and other textiles—promotes contextual understanding of their designs. But it is their visual grandeur that trumps everything else.

Julia Bailey



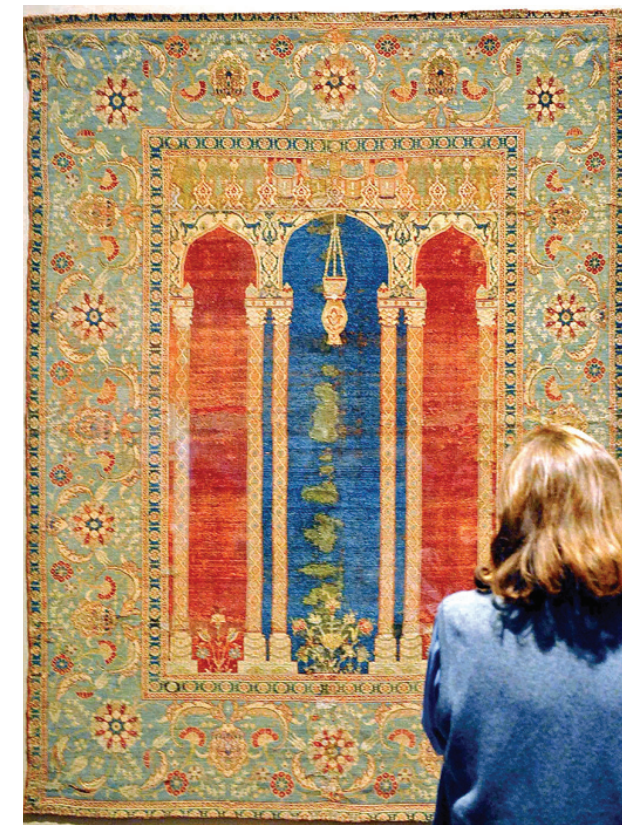
1. Gallery of Carpets, Textiles, and the Greater Ottoman World, with the Simonetti Mamluk (early 1500s) shown on the central platform and antique Ushak and Transylvanian rugs on the walls (photo by Walter Denny).

Metropolitan Islamic Galleries, continued)



2. Gallery of Safavid and Later Iran, with the Emperor’s Carpet amid other carpets of its era—compartment, “Portuguese,” central medallion, “Polonaise,” and arabesque (photo by Walter Denny).

3. The famous Ballard Ottoman court prayer rug, late sixteenth century, now on view at eye level (photo by Walter Denny).





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**If you haven't already done so, please renew your NERS membership now! You can pay online using a credit card: go to [www.ne-rugsociety.org/NERS-paypal.htm](http://www.ne-rugsociety.org/NERS-paypal.htm) and follow directions. Alternatively, you can mail your check, payable to NERS, to our Charlestown address (see the box opposite).**

**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. Our meetings are held seven or more times a year. Membership levels and annual dues are: Single \$45, Couple \$65, Supporting \$90, Patron \$120, Student \$25. Membership information and renewal forms are available on our website: [www.ne-rugsociety.org](http://www.ne-rugsociety.org); by writing to the New England Rug Society, P.O. Box 290393, Charlestown, MA 02129; or by contacting Jim Sampson at [jahome22@gmail.com](mailto:jahome22@gmail.com).



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