



# View from the Fringe

Newsletter of the New England Rug Society



Vol. 23 No. 2 November 2015

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

## November 21 Meeting: Rugs and Islamic Art in the George Walter Vincent Smith Museum



**Kendra Weisbin**

On Saturday, November 21, Kendra Weisbin will treat NERS members to a special tour of the Islamic Art gallery at the George Walter Vincent Smith Museum, Springfield. As guest curator of the recent gallery reinstallation, Kendra will focus on the issues she faced—of exhibition design as well as object selection and organization. Her tour will also address George Walter Vincent Smith's artistic interests and collecting, with special attention to his carpets. In addition, Kendra will introduce us to major highlights of the combined GWVS and D'Amour Fine Arts Museum collections of Islamic art,

### Nov. 21 (Saturday!) Meeting Details

**Time:** 2:00 p.m.

**Place:** George Walter Vincent Smith Museum  
21 Edwards Street, Springfield, MA 01103

**Directions:**

**Driving from Boston and eastern MA,** take the Massachusetts Turnpike to Exit 6 (I-291). Exit at Dwight Street (Exit 2B), turn left. Follow Dwight to State Street. Turn left at the light, go through another light and you will see the large, white marble Springfield City Library building on your left. Take the first left past the library onto Elliot Street and then the next left onto Edwards Street.

**Driving from elsewhere,** see directions on the Springfield Museums website:  
[springfieldmuseums.org/about\\_us/hours\\_and\\_prices](http://springfieldmuseums.org/about_us/hours_and_prices)

**Note that there will be no NERS minibus.**

**Parking:** Free parking is available in the lots on Edwards Street.

including early Qur'an pages, Qajar lacquer works, pages from a sixteenth-century *Shahnama*, and an important Mughal album page.

In addition to her curatorial role in the George Walter Vincent Smith Museum reinstallation, Kendra has worked at the Brooklyn Museum and at the Metropolitan Museum of Art, where, with curator Navina Haidar, she coauthored *Islamic Art in the Metropolitan Museum of Art: A Walking Guide*. She is now Assistant Curator of Education at Mount Holyoke College Art Museum.

## February 5 Meeting: Susan Lind-Sinanian on Armenian Orphan Rugs



**Susan Lind-Sinanian**

On February 4, NERS member and textile curator Susan Lind-Sinanian will present “Stitching to Survive: Handworks of Armenian Widows and Orphans, 1896 to 1930.”

The Armenian Museum of America, in Watertown, houses a vast array of historical artifacts, including materials related to the Near East Relief (NER) and the industries developed to support orphans of the 1894–96 massacres and the 1915–22 Armenian Genocide. Susan will present some of the museum’s holdings, including rugs and lace produced in orphanages in Agin, Malatya, and Istanbul. These materials reflect the living conditions of the orphans, the social, political, and religious network of the orphanage organizers and funders, and the marketing strategies used by the NER in the promotion and sale of such products. Among notable examples are the famous silk “Agin Orphan Rug” of 1898 and the “NER Tooth Rug” of 1925.

Born in Boston, Susan holds undergraduate and graduate degrees from Northeastern University and Boston College and has had extensive training in textile conservation. In 1986 she created a textile center housed in the basement

### February 5 Meeting Details

**Time:** 7:00 p.m.

**Place:** Armenian Museum of America  
65 Main Street, Watertown, MA 02472

**Directions:** Go to Watertown Square.  
(Out-of-towners, get off the Mass Pike at exit 17 and follow the signs.) Take Main Street (Rt. 20) westbound (left turn if coming from the Pike). Church Street is at the first traffic light, and the museum building is on the right-hand corner.

**Parking:** Turn right on Church Street and enter the municipal lot on the right. Most meters are free after 6 p.m., but check to make sure!

of the First Armenian Church in Belmont, MA. As textile curator at the Armenian Museum in Watertown, she now oversees the largest Armenian textile collection in the diaspora, and has organized many exhibitions on costumes, lace, embroideries, and carpets.

In 2005, Susan assisted in the conservation and preparation of textiles for the Armenian Patriarchate Museum in Istanbul. Last March, she was curator of “Embroidery for Survival” at the United Nations headquarters in New York; organized by the Armenian Relief Society, the exhibition was held during the celebration of International Women’s Day. In mid-October, she and her husband, Gary, lent their expertise to a special edition of *Antiques Road Show*, commenting on and evaluating family heirlooms belonging to parishioners of the Armenian churches of Vancouver.

In addition to her research in Armenian textiles, Susan also specializes in and teaches Armenian folk dance and needle crafts. Demonstrating needlework, cooking, and dancing, she represented the Armenians of Massachusetts at the Smithsonian Festival of Folklife in 1988.



## September Meeting Review: Heather Ecker, “Problematics in Spanish Carpet Studies”

On September 11, independent scholar Heather Ecker opened the 2015–16 NERS season with our first-ever talk on Spanish carpets. Heather shared some of her extensive research, and also some of the mysteries that remain in the field.

Having pointed out the key provinces of Castile, Aragón, and Granada on a map of medieval Spain, she showed three armorial carpets likely made for the wedding in 1415 of María de Castilla and Alfonso V of Aragón. The example belonging to the Hispanic Society of America in New York (1), she noted, was the one that “infected me with the love of carpets.”



**1. Carpet made for María de Castilla, Southern Spain, ca. 1415. Hispanic Society of America, New York, H328**

Her closer study of these armorial rugs revealed surprises: rather than an expected regal set of design elements, they feature what Heather called “folkloric motifs,” including people and animals (2), as well as pseudo-Arabic script. These motifs attest to such carpets having been woven in a rural or village context. It seems unlikely that they were the product of an established royal workshop for other reasons as well, since the courts of Castile and Aragón were itinerant at the time. However, a cottage industry that functioned like that producing the ceramics of Manises (in Valencia) might have served a mobile court, as well as other clients.

By María de Castilla’s time, carpet weaving was long established in Spain; from the tenth century onward, Arabic literary sources refer approvingly to Andalusian carpets. Carpets contributed significantly to the economic fortunes of the multiple cities and towns where they were made, and were in demand within and beyond Spain. But apparently the carpet-weaving process per se was not governed by municipal law: a sole ordinance relating to the craft late in the fifteenth century concerns only dyestuffs, calling for the use of good dyes and stipulating fines for bad ones. Such a lack of legal oversight, according to Heather, further supports the idea of a self-regulating cottage-industry production.



**2. Detail of the lower-left field of the HSA armorial carpet, showing “folkloric” motifs**



Among the early Spanish carpets extant (all of them fragmentary), one of the most intriguing is the so-called Synagogue Carpet (3), now in the Museum of Islamic Art, Berlin. Its single-warp knotting, colors, and border motifs relate it to other Spanish carpets; Friedrich Sarre, who first published it, dated it to the fourteenth century. It features a central tree-like form whose “branches” terminate in repeated architectural elements that, he argued, resemble early mosaic depictions of the Ark of the Covenant. While this identification has not been seriously disputed, there remains a problem of how the design was transmitted from Late Antique Palestine to fourteenth-century Spain. A manuscript source is likely. Perhaps such imagery was applied to carpets made for use in synagogues, as an alternative to standard prayer rugs, some of which bore images of the Ka’aba.

Unlike the Synagogue Carpet, however, most fourteenth- and fifteenth-century Spanish rugs appear to have derived from Turkish “export” carpets such as small- and large-pattern Holbeins (4). The Spanish weavers were inventive in modifying the design schemes of these models, adding compartmental divisions and a host of folk motifs similar to those in the armorial carpets.



3. Detail of the so-called Synagogue Carpet, ca. 1350, Museum of Islamic Art, Berlin, I. 27



4. Spanish carpet, ca. 1450–1500, with design derived from an Anatolian large-pattern Holbein rug, Museum of Islamic Art, Doha, CA-23-1998



The late sixteenth and early seventeenth centuries saw a decline in the quality of Spanish carpets, coinciding with the repression, forced conversion, and eventual expulsion of Muslim communities in Spain. Dyestuffs changed: cheap Mexican cochineal, prone to fading, displaced the local kermes (also an insect dye) that had been used for centuries. Sheep's wool replaced goat's hair as the primary fiber for both pile and foundation. Carpet field patterns tended to be uninspired lattices and simplified variants of the Lotto design.

Heather's final problematic was that of carpets at the Nasrid court in Granada (1232–1492). No surviving carpets are associated with this small but wealthy kingdom, although the existence of one late pile-woven fragment, now in the Museum of Islamic Art in Doha, suggests the earlier presence of rugs there (5).

Granada was the major producer of silk in the Iberian Peninsula (6). Rather than rugs woven by the cottage-industry weavers who served Castile and Aragón, Heather suggested, the carpets that graced the Alhambra might have been produced in Granada, under Nasrid court patronage; they would probably have been woven of silk, with designs that, like the tiles and stucco surrounding them, reflected the nobility, legitimacy, and aesthetic creativity of Nasrid rule.



**5. Fragment of a silk carpet, Granada (?), ca. 1500, Museum of Islamic Art, Doha, TE-12**

Our thanks to Heather Ecker for her carefully researched, detail-rich talk (highly abbreviated here) introducing us to early Spanish carpets and the questions that they raise.

*Jim Adelson*



**6. Silk textile fragment, Granada, 14th century, Metropolitan Museum of Art, New York, 29.22**



# November Meeting Review: Ann Nicholas and Rich Blumenthal Recollect

On October 23, longtime NERS leaders and collectors Ann Nicholas and Rich Blumenthal returned from their new locale in Austin for a presentation about their collecting of South Persian weavings and documentary photographs, their participation in ACOR 8, and other topics. For the three-part session, moderator Lloyd Kannenberg (and sometimes the audience) posed questions that Ann and Rich responded to; this report preserves the question-and-answer format of the first two parts.

## I. COLLECTING

**Lloyd:** How did you first get interested in oriental rugs?

**Ann:** Like many people, we pulled up wall-to-wall carpeting and found hardwood floors underneath. This was in the early 1980s, when we lived in Wilmington, Delaware. We bought a couple of rugs, and a kilim that we put on the wall. We went to the Textile Museum in Washington, and visiting rug dealers and their shops became a hobby. In the late 1980s, on a trip to the Grand Canyon, we stopped at a dealer's shop in Scottsdale and bought our first South Persian weaving, a Khamseh rug. The dealer also showed us Jim Opie's *Tribal Rugs of South Persia*, and we were blown away. We made contact with Jim, who in turn pointed us to Mark Hopkins, and that started our involvement in what was then called the New Boston Rug Society.

**Lloyd:** When you joined the New Boston Rug Society, what was it like?

**Rich:** There were about twenty people. Rosalie Rudnick headed the group, and we met in people's homes. Some meetings had speakers, but many were show and tells that included lots of handling rugs and discussing their merits. Gerard Paquin, Alan Varteresian, and Mark Hopkins brought some killer South Persian examples. It was intimidating to us, when our collection consisted of only one collectable piece.

**Lloyd:** What appealed to you about South Persian weavings?

**Rich:** They have a deeply saturated color palette, particularly the indigo. They range from very carefully executed to downright wonky. You clearly see quirky influences and the actions of individual weavers. We're also very fond of the *boteh* motif; a "flaming" version appears on one of our Afshars, which has a cloth-like handle, wonderful colors, and great borders (1).

**Lloyd:** Please tell us about your South Persian weavings other than pile bag faces.

**Ann:** South Persian weavers made many flat-woven, utilitarian pieces, including spoon bags used to store spindles, combs, and spoons, and *chantehs*, such as our Qashqa'i example. It has a blue-and-white, warp-faced weave, with different designs on front and back (2).



1. Rich and Ann's Afshar pile bag face with "flaming" *boteh* field design



2. Both sides of a Qashqa'i warp-faced *chanteh* (woman's small bag)



**Lloyd:** How have your collecting tastes evolved?

**Rich:** After starting with pile bag faces, we acquired more flat-woven items; these now represent almost half of our collection, including our most recent acquisitions, a Qashqa'i sumak horse cover and an Afshar pack band (3).

**Lloyd:** What experiences besides belonging to NERS have helped shape your collecting?

**Rich:** Rug conferences like ACOR and ICOC were extremely important, both for the presentations and for connections we made with others in the rug community. Focus sessions were valuable, and so were exhibitions, such as the show at the San Francisco ICOC in 1990. Finally, conferences offered buying opportunities: for example, we acquired our Khamseh saddle rug at the Seattle ACOR. Ann spotted it first, and hid it under a pile of rugs while she went to find me. She hid it so well, in fact, that the dealer was afraid it had been pinched.

**Lloyd:** What was collecting like in the pre-Internet era?

**Ann:** Shows were much more important. They provided a key opportunity for dealers and collectors to establish relationships. Dealers would then send photos of newly acquired pieces to their best customers. John Collins, for example, was well known for the exhibitions and catalogs on South Persian weaving that he produced in the 1980s and '90s.

**Lloyd:** I think dealers get a bad rap. I can count the number of bad experiences I've had on one finger. What do you think?

**Rich:** Dealers have a wealth of knowledge, and they're generally willing to share.

**Ann:** I've also learned a lot from a number of rug cleaners.

**Lloyd:** Your collection is not large—about forty pieces. How do you manage that?

**Ann:** Some would say we're just really picky. We only acquire one or two things a year, but we're always looking. Some of our pieces come from other collectors. One was a white-ground Qashqa'i half-*khorjin*, from Lesley Orgel. Another was a Qashqa'i baby cradle that we first saw at an ACOR and pursued for eight years. Just when we finally had a deal, a wildfire went through the dealer's Southern California neighborhood, and we were afraid there would be just ashes left. But we got it.

**Lloyd:** Have you ever felt buyer's remorse?

**Rich:** I've had more remorse about one that got away. We saw a wonderful Qashqa'i bag face at a John Collins exhibition and sale. This was early in our collecting, and while we were deliberating about whether to buy it, someone else did. Years later, Mark Hopkins brought that very piece to an NERS show and tell, and when he heard our story, he offered it to us (4).



3. Afshar *malband* (pack band), collected in Iran in the 1970s by Sally Sherrill



4. Lost and found: splendid Qashqa'i pile bag face, ex-Hopkins Collection





### 5. Bakhtiari *chanteh* with pile front and intricate flat-woven back

**Lloyd:** You're a collecting couple, which is a bit unusual. How does that work?

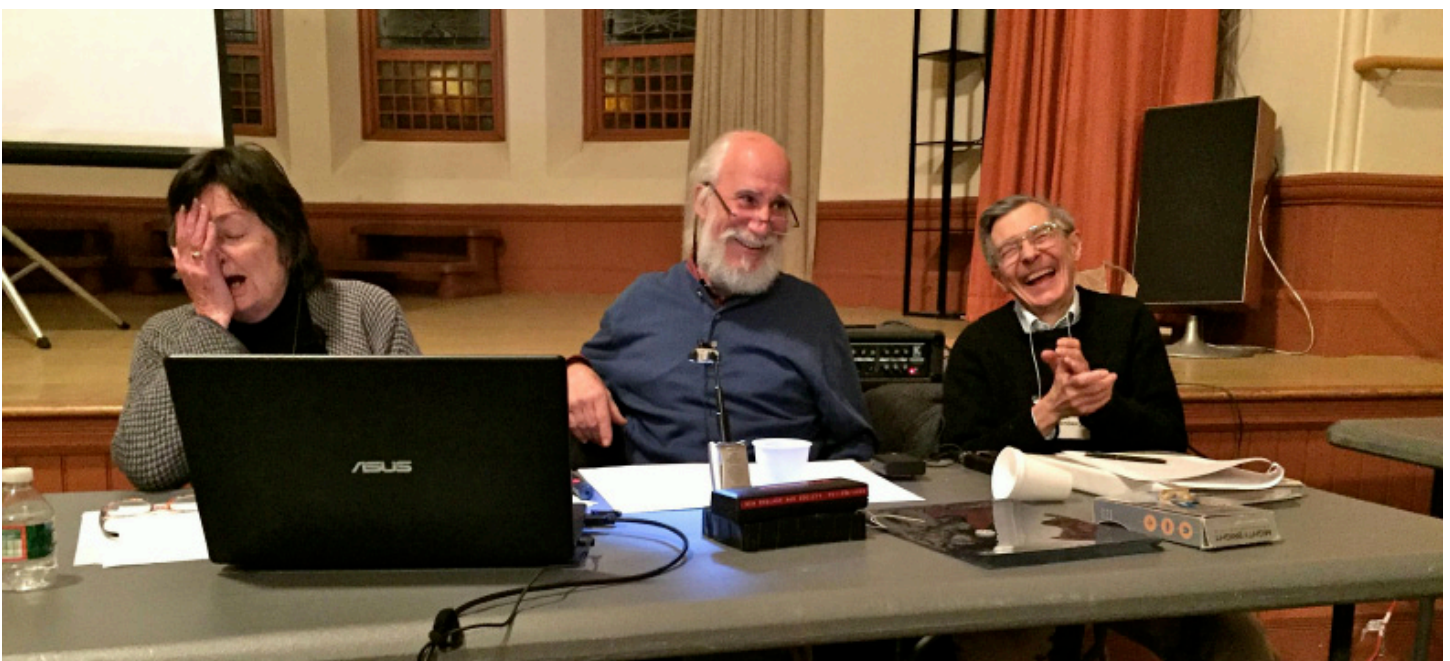
**Ann:** We do have to agree, and we have similar tastes. But we approach things differently. I see the weavings as the work of women who have limited creative opportunities, expressed, for example, in a Bakhtiari *chanteh* with a beautiful medallion on the front and a variety of flat-weave techniques on the back (5).

**Rich:** I'm drawn to weavings on an aesthetic and technical basis. For instance, I love one of our Afshar bags with an endless knot on top of stripes of small *botehs*.

**Audience:** How did you resist the temptation to buy other South Persian items, like gabbehs?

**Rich:** We had a small house with limited space. We also had a philosophy of wanting to display our pieces, not store them. *At this point, John Collins spoke up, recalling Ann coming into his gallery with a list of available spaces in their house—measured in inches (6).*

**Ann:** And in case you wondered, we haven't deaccessioned much of the collection. We had one sale of twenty pieces, but other than that, we have only parted with about eight.



### 6. The panel reacting to John Collins's reminiscence about Ann's precise (and minute) shopping specifications





7. Afshar sumak tobacco pouch acquired from John Wertime at the 2008 Boston ACOR

## II. ACOR 8, BOSTON, 2006

**Lloyd:** Can you tell us about your experiences with the last ACOR in Boston?

**Rich:** We had an exhibition of South Persian bags, plus a focus session. We had never hung an exhibition, so we visited the MFA to see how the professionals did it. Mark Hopkins suggested that we build a small-scale mock-up, which we found useful (except that we kept misplacing the postage-stamp-size pictures of our pieces). We decided to include photographs showing the everyday life of nomads with their weavings.

**Ann:** For the photographs, we looked in old books and museum archives. Some, taken by Baroness Ullens, were housed in the Harvard Fine Arts Library photo collection managed by Jeff Spurr. We also got pictures from photographer David Douglas Duncan and ethnographers Frederick Barth and Daniel Bradburd (brother of NERS member Ralph Bradburd). We came to find the search for photographs almost as appealing as the hunt for weavings themselves.

**Lloyd:** How did the preparations go for ACOR 8, and how was the conference?

**Ann:** Having twelve exhibitions wasn't easy—allocating space and choosing pieces was challenging. A number of people worked for a year or more. At the end, many volunteers helped install the exhibitions, with work going into the night.

**Rich:** Ann and I were kept busy talking to people who came to our exhibition. At one point, John Wertime appeared, wanting to show us something he had hidden under his jacket, which turned out to be an Afshar sumak tobacco pouch (7). His furtive sales technique must have made it look like some sort of drug deal.

**Ann:** For NERS, all the hard work paid off.

**Lloyd:** I was blown out of my mind. There was an amazing inventory on hand.

**Lloyd:** Was there a letdown afterwards?

**Ann:** No, because we were asked to write two articles for *HALI*. The first was an overview of our collection, accompanied by some of the photographs. The second considered whether the nomads used pile-woven saddlebags in their daily life. Of more than ten thousand archival photographs, not one showed a pile bag in use. We did discover a photograph of an Egyptian rug dealer offering pile bags, and we came to believe that they were woven for export to the West.

**Rich:** The ACOR focus session and our articles led to our giving talks to rug societies. We had lots of interesting and pleasurable experiences, particularly our stays with members and the chance to see their collections. For most people, ACOR 8 was an enjoyable three-day conference, but for us it was an amazing five-year experience, from the start of planning to the last of our rug-society talks.





8. Ann and Rich showing the varied and multidirectional creatures on their Qashqa'i sumak horse cover

**Audience:** Is there a future for ACOR?

**Ann:** Speaking as an ACOR board member, I'd say probably not. An ACOR 9 was scheduled in St. Louis and then called off, and a later one in San Francisco didn't get beyond the planning stage. An ACOR requires a local rug society willing to put in the work and a significant number of attendees to make it worthwhile. The Internet has now given dealers a different way to interact with collectors. So it's very hard to meet the necessary conditions.

**Audience:** Can you tell us about your experience with Austin ruggies?

**Ann:** There are interested people in Texas, and not only in Austin; Texans are willing to travel farther to get together. But we've just started to get involved, and so have had only initial conversations at this point.

### III. SHOW AND TELL

Ann and Rich began with examples from their own collection, many of which they had illustrated earlier. They noted that their Qashqa'i sumak horse cover (8), their largest and most recent acquisition, was similar in many respects to Azerbaijan covers. Next they showed an Afshar pile bag complete with closures and a monochrome flat-woven back. A small Khamseh saddle cover followed. They then turned to the Collins-Hopkins "one-that-got-away" Qashqa'i bag (4). Next they presented a Qashqa'i medallion bag face that, when it was found at Brimfield, had been covered with embroidery. Its buyer, John Collins, had painstakingly picked out every stitch and to his delight discovered full pile underneath. Finally, Ann and Rich showed their Afshar "flaming *boteh*" bag face (1).





**9–12 (counterclockwise from upper left). Khamseh pile saddle cover; Qashqa'i (?) pile bag face with pile closures; South Persian pile bag face with European-rose design; Afshar pile rug with vase-pattern field and star-and-crescent corner motifs in the main border**

NERS members also brought numerous South Persian weavings, some easier to identify than others. A Khamseh saddle cover (9) was followed by a pile bag face with pile closures, probably Qashqa'i (10), and another with a European rose pattern (11). A rug of uncertain origin, featuring an Afshar design, cotton warps, and single wefts, was next. An Afshar rug displayed a vase-design field and an uncommon main border including crescent-and-star corner motifs (12). A Luri bag face combined a pile central section with a white-ground flat-woven panel.

Our heartfelt thanks to Ann and Rich for sharing both their collection and their recollections—and for their major contributions over many years to the richness and vitality of NERS. They have promised to return periodically to the Boston area to reunite with family and friends, and they invite NERSers traveling to the environs of Austin to come visit, so we look forward to seeing them in the future. Thanks, too, to Lloyd for his excellent job as the evening's interlocutor and master of ceremonies.

*Jim Adelson*



# Calling All Members (Again): Your Chance to Speak at Our April Meeting

*A few members have already responded, but we urge more of you to consider being a presenter at our April meeting, which we're calling "Good, Better, Best." So please (re)read what's below, and send us your proposal by (or preferably before) the December 1 deadline.*

Our April meeting will be an experiment. We're looking for volunteers! We plan to have a number of members (likely five) speak about a particular type of textile that they know. It could be any weaving type—it's not limited to rugs. Each speaker should select three or four examples representing a spectrum of good, better, and outstanding and explain what distinguishes them, whether it's design, color, materials, weaving execution, or some other feature.

Speakers will present from images, but we ask that they bring to the meeting at least one of their chosen examples, whether it's from their own collection or another source. Each speaker's presentation should be approximately ten minutes.

Because of the brief and informal nature of the talks, we hope that a range of members will be willing to speak about areas of personal collecting/research interest. You may not think this is something you can do, but think again! This is your opportunity to get others to appreciate a particular type of weaving the way that you do. Here's the process:

- Pick the weaving type and the examples you'll include.
- By December 1, write up a paragraph describing your chosen type and some elements that distinguish your selected pieces, and send it, along with images, to Joel Greifinger ([greifing@comcast.net](mailto:greifing@comcast.net)) and Jim Adelson ([jamesadelson@charter.net](mailto:jamesadelson@charter.net)). The images you submit at this point don't have to be your final ones, but you must be sure you'll ultimately be able to get high-quality images that, when projected, will let viewers who may be sitting fifty feet away see and understand the differences you're highlighting.
- By early January, Joel and Jim will indicate which speakers they'd like to include in April. (If there are more speakers and topics than we can fit in, and if the session is well received, we'll bring it back in a future year to give others a turn.)
- Participating speakers will have until the end of January to get and provide their high-quality images. In early to mid-February, Joel and Jim will verify that the images will work and confirm the speakers, giving them time to prepare their remarks by April, and letting us publicize the session's content in this newsletter.

Please consider volunteering: think of it as a chance for "fifteen minutes of fame" for both you and a favorite weaving type!  
*Jim Adelson*

## Rug and Textile Events

### Auctions

Nov. 3, London, Sotheby's, Rugs & Carpets from Distinguished Collections  
Nov. 28, Vienna, Austria Auction Company, Fine Antique Oriental Rugs V  
Dec. 6, Boston, Grogan & Company, December Auction  
Jan. 27–28, Stuttgart, Nagel, Gert K. Nagel Collection

### Exhibitions

Until Jan. 10, Victoria & Albert Museum, London, "The Fabric of India"  
Until Jan. 25, Isabella Stewart Gardner Museum, Boston, "Ornament & Illusion: Carlo Crivelli of Venice"  
Until July 31, Dallas Museum of Art, "Spirit and Matter: Masterpieces from the Keir Collection of Islamic Art"

### Symposium

Nov. 7, GWU/Textile Museum, Washington, Fall Symposium, "Picturing China: Qing Dynasty Photography and Fashion"

## Future NERS Meetings

- March 11  
Private reception and preview of Skinner spring carpet auction  
Skinner, Boston
- April TBA  
NERS members, "Good, Better, Best"  
First Parish, Lincoln (see above)

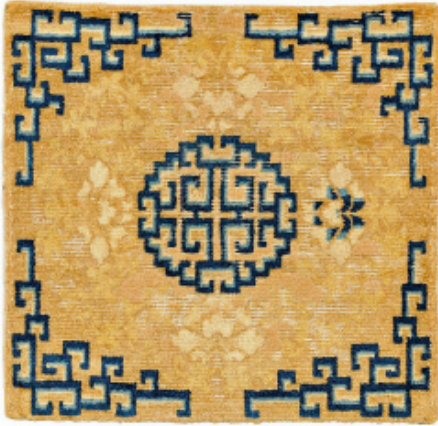
## Photo Credits

p. 1: Laura Shea; p. 2: Susan Lind-Sinanian; pp. 3–5: Heather Ecker; pp. 6–12: Yon Bard (figs. 1, 2, 4, 7, 9), Rich Blumenthal (figs. 3, 5), Julia Bailey (figs. 6, 8, 10, 11), Doug Bailey (fig. 12); p. 13: Skinner



## Skinner Fall Rug Sale

Only two lots in Skinner's September 26 rug sale—both of them large decorative carpets—brought five-figure sums. Most of the rugs and textiles sold (247, or 75 percent of the 330 lots on offer) fetched relatively modest prices, within or below their catalogue estimates. Pictured here are five collectible “overachievers.”



Lot 199. Chinese mat, Ningxia, 2 ft. 4 in. x 2 ft. 6 in. Estimated \$300–400, sold for \$1968 including premium.



Lot 88. Turkmen *torba*, catalogued as Ersari but likely Saryk, 1 ft. 2 in. x 3 ft. Estimated \$300–500, sold for \$2460 including premium.



Lot 164. Bijar *wagireh*, 6 ft. 6 in. x 3 ft. 9 in. Estimated \$1200–1500, sold for \$3690 including premium. Compare to *Collector's Eye*, cat. 33: [ne-rugsociety.org/gallery/collectors-eye/ce-navframe.htm](http://ne-rugsociety.org/gallery/collectors-eye/ce-navframe.htm).



Lot 198. Kashmir moon shawl, 4 ft. 9 in. x 4 ft. 10 in. Estimated \$1200–1500, sold for \$9225 including premium.



Lot 77. Kashmir shawl end panel, 1 ft. 4 in. x 4 ft. 4 in. Estimated \$1500–1800, sold for \$4305 including premium.



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**NERS 2015–16 Steering Committee:** Jim Adelson,  
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Richard Larkin, Lloyd Kannenberg, Ann Nicholas (Co-Chair),  
Jim Sampson, Jeff Spurr

**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 Holliston 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 6125, Holliston, MA 01746; or by contacting Jim Sampson at [jahome22@gmail.com](mailto:jahome22@gmail.com).



**The New England Rug Society**

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