



# View from the Fringe

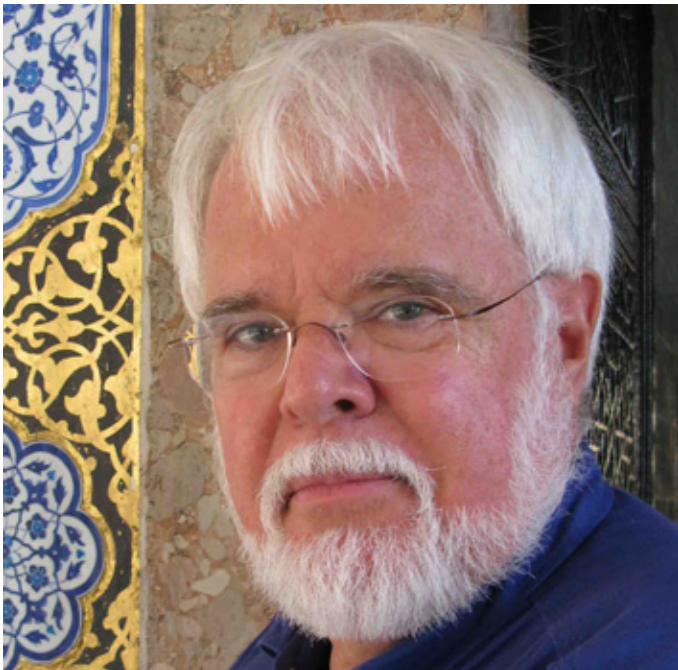
Newsletter of the New England Rug Society



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

## September 24 Webinar Preview: Walter Denny, “What the Hell Is That?—Encountering Unknown Carpets in Private and Museum Collections and the Marketplace”



**Walter Denny**

One of the pleasures—and frustrations—of studying and enjoying carpets is encountering the unexpected or the unknown. Yesterday’s close encounters with alien carpets have often morphed into today’s basic knowledge. In this illustrated lecture, Walter Denny will discuss his experiences with “wild cards” that have continued to appear, with disconcerting frequency, during his fifty-six years of studying, photographing, and analyzing carpets in private collections, museum collections, and the marketplace.

Walter is University Distinguished Professor at the University of Massachusetts, Amherst. From 2010 to 2014 he was also Senior Scholar in Residence at the Metropolitan Museum of Art. His publications include *How to Read Islamic Carpets* (2014) and many other books and articles, on Iznik ceramics as well as rugs. This presentation marks his return to NERS webinars; he debuted our online program in October 2020.

### Webinar Details

**Date and Time:** Saturday, September 24  
1 p.m. ET

**Venue:** Your desktop, laptop, or tablet

**Registration:** If you have registered for a previous NERS webinar, you will have received an email invitation to this webinar, and you will receive email reminders as the date approaches. If you did not receive an email announcing new NERS webinars, please register at <https://tinyurl.com/yxckc4pt>, or email [jean.hoffman@jeanhoffman.com](mailto:jean.hoffman@jeanhoffman.com) for a link.



**Watch where you sit: a striking, pieced kilim fragment**

# October 1 Field Trip: Collections of NERS Members Gerard Paquin and Marilyn Denny

## Field Trip Details

**Date:** Saturday, October 1

(Rain date Sunday, October 2)

**Sessions:** 11 a.m. to 12:30 p.m.; 2 to 3:30 p.m.

**Places:** Hatfield, Mass. and Amherst, Mass.

**Getting there:** Attendees provide their own transportation

**Directions:** Will be sent to those attending

**PLEASE NOTE: ATTENDANCE IS LIMITED**

**TO 24; REGISTRATION REQUIRED!** Reply before September 20 to Lloyd Kannenberg ([lckannenberg@gmail.com](mailto:lckannenberg@gmail.com)). Should more than 24 members respond, attendees will be selected in order of response (with others wait-listed). Lloyd will send registrants directions to each session, instructions about which session to attend first, and information about lunch between sessions.

A member of NERS and a speaker at several past meetings, Gerard Paquin, who hosted a dozen lucky fellow members at his rug-adorned home in November 2015, will again treat visitors to highlights of his collection. Gerard began collecting about 1980, soon traveling widely to find, as he puts it, "Islamic rugs and textiles of strong merit and beauty." In 1991 he lent ten pieces to the exhibition *Through the Collector's Eye: Oriental Rugs from New England Private Collections* (viewable on the NERS website, <https://ne-rugsociety.org/>, under Galleries, Legacy Exhibitions). Rugs and bagfaces from his collection were shown at the MFA, Boston in 2014 (see *View*, Sept. 2014, pp. 4–5). On this occasion, Gerard plans to share some of his early rugs but will focus on nineteenth-century items of village or nomadic origin. He encourages guests' questions and opinions.

NERS member Marilyn Denny's interest in rugs predates even Gerard's. It began in the late 1960s, with her discovery of kilims ("affordable for a graduate student on a limited budget") in the Grand Bazaar in Istanbul. Back in Boston, she continued her rug hunt among local dealers, who welcomed a young enthusiast when other people her age were selling off their parents' and grandparents' rugs. Return visits to Turkey and travel to Iran, Central Asia, and other places in the Middle East fed Marilyn's interest, which became, in her words, "a passion and an addiction." She



**From the top:**  
**Gerard at his MFA exhibition, and Marilyn with her Yomut asmalyk; Marilyn's Milas heybe (saddlebags); Marilyn's Tekke torba; Gerard's Bijar saddle cover**

adds, "My ex-husband, Walter, who does not believe in things like reincarnation, often [nevertheless] wondered if in a past life I had been a Turkmen. Possibly so, since my focus has been primarily on Turkmen rugs, complemented with Central Asian and Turkish pieces."

As a special event, on Saturday, October 1, Gerard and Marilyn have generously agreed to show rugs and related textiles from their respective collections to NERS visitors. Due to space limitations, attendance is limited to two groups of twelve, each group visiting one venue in the morning and the other that afternoon. Those who wish to attend must email Lloyd Kannenberg before September 20. If the event is oversubscribed, attendees will be picked on a first-come, first-served basis, with members given priority over guests. See the information box at the top left for further details.



## October 8 Webinar Preview: Luca Emilio Brancati, “Afghan War Rugs: 1979–2022”



**Luca Emilio Brancati**

In 1988, Luca Emilio Brancati, of Turin, Italy, was the first to organize an exhibition of Afghan war rugs. He has the only known collection consisting exclusively of war rugs dating from the Russian period. Trained in medieval art history, he specializes in representations of oriental carpets in Western art, and in the theory and practice of restoring knotted carpets, a subject he has addressed in publications and conference papers. He runs a company devoted to art conservation. His publications include the 1999 book *I tappeti dei pittori* (The Carpets of the Painters) and, with Amadeo Bedini, the 2021 study *Tappeti delle Guerre Afghane* (Afghan War Rugs).

His presentation will focus on the development of Afghan war rugs from the Russian era until the present, showing their different designs and formats—a development that the late George O'Bannon called “one of the most interesting phenomena in rugdom.”

### Webinar Details

**Date and Time:** Saturday, October 8  
1 p.m. ET

**Venue:** Your desktop, laptop, or tablet

**Registration:** If you have registered for a previous NERS webinar, you will have received an email invitation to this webinar, and you will receive email reminders as the date approaches. If you did not receive an email announcing new NERS webinars, please register at <https://tinyurl.com/3hb2mu8z> or email [jean.hoffman@jeanhoffman.com](mailto:jean.hoffman@jeanhoffman.com) for a link.



**From Faraj, Western Afghanistan: large Baluch bag with helicopters, made early in the Russian period (1979–1988)**



# November 20 Meeting Preview: Mike Tschebull on Transcaucasian Village Rugs

## Meeting Details

**Date and Time:** Sunday, November 20, 3 p.m.

**Place:** Durant-Kenrick House, 286 Waverley Ave.  
Newton, MA, 02458

**Directions:** From Boston and east, take Mass Pike to exit 127 (17) and follow signs for Boston/Newton Centre, making a U-turn over the Pike. At Newton Centre sign, go RIGHT on Centre St. for 0.1 miles. Go LEFT on Franklin St. for 0.3 miles. Turn RIGHT on Waverley and go 0.2 miles. House is on the LEFT.

**From Rt. 128 and west,** take Mass Pike to exit 127 (17), turn RIGHT onto Centre Street, and follow directions above.

**From Watertown Square:** Take Galen Street (Rt. 16) toward Newton Centre for 0.4 miles. Continue to Washington St. toward West Newton/Newton Centre, making a U-turn over the Pike. At Newton Centre sign, go RIGHT on Centre Street and follow directions above.

**Parking:** On Kenrick Street. Parking places at the end of the Durant-Kenrick House driveway may be used for dropping off people or supplies, but **NOT for parking during the meeting.**

**Food:** To be provided by members whose surnames begin with **A** through **H**. Please arrive early to set up.



**Mike Tschebull**

On November 20, NERS member and frequent speaker Raoul “Mike” Tschebull will present “The Evolution of Transcaucasian Rug Design and Color Use during the Nineteenth Century.”

After 1802, when Russians initiated their takeover of the Transcaucasus, village-based commercial rug weaving began to develop. Designs came from everywhere; sophisticated dye use already had a long history in the area. This combination of fresh designs and expert dyeing yielded rugs that rivaled the beauty of those from any other region or culture. By the 1880s, production of these Transcaucasian rugs had boomed; by about 1920, under intense commercial pressure, it had almost completely crashed. Mike’s presentation will examine the sources and changes in design and color of Transcaucasian village-based commercial rugs over this short period—how these rugs went from world class to pedestrian. It’s admittedly a rug snob’s view of “Caucasian” rugs.

Mike is a longtime collector of village rugs and nomadic flatweaves; in 2015 six of his kilims were exhibited at the Museum of Fine Arts, Boston (see *View*, Apr. 2015, pp. 9–12). His publications include *Kazak: Carpets of the Caucasus* (1971) and many articles in *HALI*. The large and splendidly illustrated volume *Qarajeh to Quba*, published by *HALI* in 2019, is the most recent outcome of his decades of research and collecting.

Meeting attendees are invited to bring Transcaucasian rugs for a show-and-tell following Mike’s presentation.



**Shirvan rug, speaker’s collection**



## December 10 Webinar Preview: DeWitt Mallary, “The Intrigue of Baluch Rugs”



**DeWitt Mallary**

According to DeWitt Mallary, rugs and bags bought, sold, and collected under the catchall name “Baluch” are the products of various weaving groups in different areas of northeastern Iran and northwestern Afghanistan. Given their diversity of designs and styles, trying to sort them out and deduce their interrelationships adds to their intrigue.

On Saturday, December 10, at noon ET, NERS will join Textile Museum Associates of Southern California in co-sponsoring DeWitt’s “The Intrigue of Baluch Rugs,” a webinar hosted by the George Washington University Museum and the Textile Museum as part of their Rug and Textile Appreciation Morning series.

A longtime member of NERS, DeWitt began collecting Baluch and Turkmen rugs in the 1980s and for the last twenty years has been a dealer in antique weavings. He has written for *HALI* and presented papers at ICOC, ACOR, and the Textile Museum. He edited the English edition of Jürg Rageth’s 2016 *Turkmen Carpets: A New Perspective*, a monumental work about which DeWitt spoke to NERS in 2017. He currently teaches assorted rug courses at Osher Lifelong Learning Institute at Dartmouth.

While DeWitt acknowledges that real understanding of Baluch rugs and bags requires handling them, his virtual presentation will include images of the finest examples of various Baluch types and discussion of what makes them outstanding.

### Webinar Details

**Host:** The George Washington University Museum and The Textile Museum,  
Rug and Textile Appreciation Morning series

**Date and Time:** Saturday, December 10, noon ET

**Venue:** Your desktop, laptop, or tablet

**Registration:** If you have registered for a previous NERS webinar, you will have received an email invitation to this webinar, and you will receive email reminders as the date approaches. Or register with this link:

<https://tinyurl.com/sej8d8rs>.

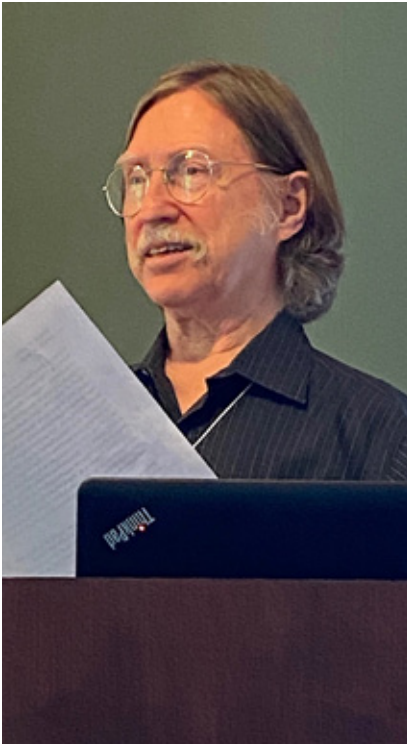


**Unusual Baluch prayer rug, Textile Museum Collection  
1974.31.14, gift of Dr. William H. S. Stevens**



# May 1 Meeting Review: Jeff Spurr on His “Off the Beaten Path” Collecting

By Julia Bailey



**1. Speaker Jeff Spurr**



**2. Pygmy barkcloth (*pongo*), Ituri Forest, Democratic Republic of Congo**



**3. Barkcloth breechclout (front), Finisterre Mts., NE Papua, New Guinea**

In-person NERS meetings at last resumed on May 1, with Jeff Spurr **(1)** presenting his long-postponed Collector Series talk, “Off the Beaten Path: A Yen for the Obscure in Textiles, Basketry, and Beadwork.” On a sunny spring Sunday, Jeff welcomed both NERS members and his own invited guests—many of them museum affiliated—to the Durant-Kenrick venue.

President Jim Adelson opened the meeting by calling for a moment of silence in memory of Lawrence Kearney. He then announced the August 14 picnic and the in-progress reconstruction of the NERS website. Finally, to represent the scope of Jeff’s knowledge and interests, he cited “Some Thoughts on Islamic Prayer Rugs and Related Textiles,” Jeff’s outstanding preface to a 2002 virtual exhibition on the website.

Showing slides of his apartment, where his collection fills the walls of every room, Jeff began his talk by listing the factors that have guided his collecting: his lifelong love of material culture; his view that having multiple examples of a given object category is revelatory; his concern for the cultural, social, and socio-political conditions from which objects emerge; his delight in the obscure and the rare (and, given his limited budget, in the less competed-for); his attraction to non-Western traditions; and, finally, an admitted streak of the obsessive-compulsive in his nature.

Jeff’s childhood collecting began with postage stamps and expanded to include butterflies, rocks, and coins. In 1972, on a post-college travel year, he spied a stack of old textiles in the Isfahan bazaar, haggled, and bought a backpack-filling selection, which he gave away to hosts, family, and friends. But what first hooked him on acquiring textiles for himself, in the late ’70s, was moving to New England, “the attic of America,” and scouring estate sales, flea markets, and auctions near and far in search of them. His travels, however, were curtailed by severe spinal injuries in the early ’80s. Textiles became his way to, as he put it, “bring the world to me.”

The first traditions that captured Jeff’s imagination were Kashmir shawls and Pacific Island tapas. He stopped collecting the shawls, turning instead to scholarly study of them, in the early 1990s. The tapas proved too big and fragile for his quarters, so he then started acquiring Pygmy barkcloths from the Ituri Forest of the Congo **(2)**. Briefly these led him to obscure barkcloth breechclouts from Papua, New Guinea, available for a short period on early eBay **(3)**.

When Jeff could still drive, a classified ad in the *Boston Globe* had alerted him to a private collection of exotica, from which he bought his first but, as he came to realize, “late and lousy,” Iban *pua* (a ceremonial textile) from Sarawak,



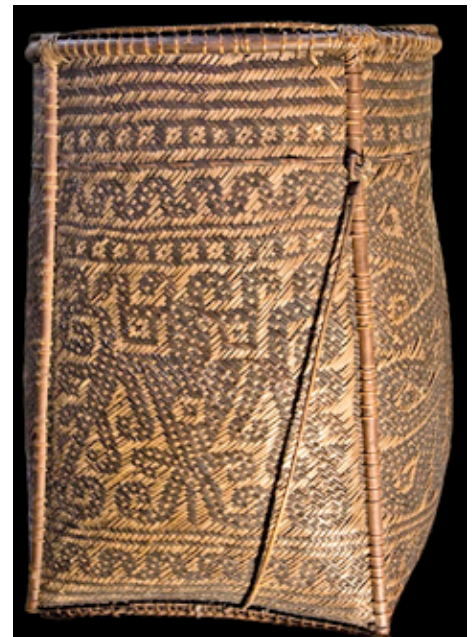


**4 (left). Borneo, Iban *pua sungkit*, "mythical tiger" pattern**

**5 (lower left). Sumatra, half of a Lampung double red-ship *palepai***

**6 (right). Borneo, Kenyah (?) burden basket**

**7 (lower right). Borneo, Ot Danum storage basket**



Malaysian Borneo. This purchase nevertheless launched his interest in Iban textiles, among which he showed several arresting examples (4), created by women for use in sacred rituals or even for receiving heads taken in headhunting expeditions. Sumatran textiles, too, entered his collection; one was half of a double "ship cloth" *palepai* owned by Lampung nobility and displayed with other such supreme ritual textiles at major ceremonial events. The ship on Jeff's half had seemingly unique tall staffs featuring buffalo horns (5).

Even more than in the cloth textiles of Borneo, Jeff became interested in the island's basketry. Smitten with Borneo baskets just from photos in an article, he serendipitously acquired his first example in 1982, in a Manhattan vintage-clothing shop. Among those he later collected, he showed a superb, abstract-patterned burden basket likely made by the Kenyah people (6), and an Ot Danum storage basket with spirit figures (7).





**8. Northern Borneo, Punan sleeping mat**



**10. Kuba, Shoowa “square”**



**9. Kalimantan, Borneo, Ot Danum ritual mat**

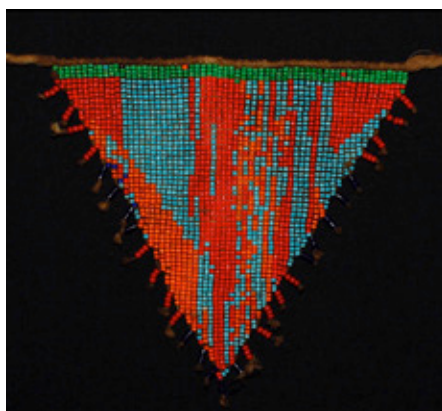


**11. Kuba, Shoowa “square”**

But the true glory of the Borneo basketry tradition, Jeff maintained, was in its mats, the various types of which are used for floor covering, sleeping, or ceremonial purposes. He showed a series of these, with designs ranging from the abstract patterns of Punan, Busang, and Kendayan sleeping mats to the figural imagery of Ot Danum, Ngaju, and Iban ritual mats. Among his Punan sleeping mats, for instance, was one with masterful lattice effects; another had varying medallions separated by what he termed “dog biscuit” motifs (8). Of two extraordinary Ot Danum ritual mats, one depicted a row of females and perhaps a child opposite a row of males in headdresses; it was almost certainly made for a wedding ceremony. The other featured giant spirit figures flanking a cross-section view of a longhouse, with a weaver at work in its lower story (9).

Jeff then returned to African textiles. Although his collecting range has extended to much of the continent, he focused here on “squares” from the Kuba kingdom of the Congo—raffia embroidered and (usually) piled cloths that represented a family’s wealth and were used for gifts, grave goods, and occasional display. In most of these, designs were first outlined in flat-stitch embroidery and then piled via an interrupted embroidery process in which each inserted raffia thread was cut with a knife. Among Jeff’s examples were two contrasting Kuba Shoowa “squares,” one whose linear embroidery was relatively disciplined but its pile wildly unconstrained (10), and the other whose regular herringbone pattern was made dynamic by bifurcated diamond-form extensions sharing arbitrarily placed black and natural pile (11).





**12 (top), and 14 (bottom). Cameroon, Kirdi aprons**  
**13 (center). Cameroon, Kirdi woman's frontal apron**

Besides textiles and basketry, Jeff has also collected beadwork, notably the colorful aprons made by the Kirdi—a term for various small non-Muslim ethnic groups—of northern Cameroon. These aprons are generally either rectangular or triangular in shape; the former usually served to cover Kirdi hindquarters—*cache fesse*—and the latter hid a female's pubic area—*cache sexe*. Most of these aprons feature designs based on diamonds (12) or triangles, but some are freely composed (13) or even completely pointillist (14).

Finally, Jeff turned to Central Asia, a region whose pile weavings are familiar to NERS members. Nevertheless,



**15 (top). “Classic” rural Lakai *tabaklau ilgitch***  
**16. “Hybrid,” urban-influenced Lakai *tabaklau ilgitch***

he maintained his focus on what, in his outstanding 2006 exhibition at ACOR 8, he had titled “Obscure and Overlooked”: non-pile, rural or urban embroideries on wool, cotton, or even hide, as well as tie-dyed or batik silks.

Here, his collecting began in 1981, when the proprietor of a Cambridge used-clothing store stood up to greet him, revealing the Lakai *tabaklau ilgitch* (15) she had been sitting on—not that he knew what he was looking at! Jeff showed this piece, in the classic rural idiom, alongside another (16)—a hybrid, featuring botehs common on urban Lakai suzanis.





**17 (top). Kungrat *ainash***

**18. Kirghiz *ainash***

Jeff's Kungrat *ainash* (mirror cover), embroidered in wool on a homespun wool ground, was more rustic than its Lakai relatives, but still exhibited a floral and boteh repertoire (17). A similarly rustic Kirghiz *ainash* (mirror bag) was embroidered in homespun wool on deer hide, surrounded by a homespun cotton fringe (18).

His travels having resumed, Jeff attended the 2007 ICOC, in Istanbul. There he came upon two rustic and exceptionally rare Yomut *pardas*, or covers, embroidered



**19 (top). Yomut Turkmen *parda***

**20. Central Asian batik scarf**



in homespun wool on homespun cotton (19), their jagged red zigzag designs recalling the "trees" of certain Yomut pile *asmalyks*. He is happy owning both, since "one is a freak and a question mark, while two make a tradition."

Last (and most dramatically colorful) of Jeff's Central Asian textiles were two large, sheer silk scarves, made to be worn by urban women: one a Bukharan *galghai*, patterned by tie-dyeing, and the other whose bold design was produced by the wax-resist process of batik (20).





**Top to bottom:**

**21. The east wall of Jeff's living room, 2014**

**22. The east wall, 2020**

**23. The living room, looking southwest, 2020**

Jeff's recent collecting, he admitted, has made him a renegade: many of his textiles have now gone to museums, and his latest acquisitions have been African objects, particularly figures and masks. Comparison of one of his living room walls in 2013 (21) and 2020 (22) shows evidence of this new interest, although some of his favorite textiles remain reassuringly in place. But the rest of the same room (23) now hosts a crowd of masks from the Kuba kingdom and its neighbors.

In conclusion, Jeff summarized the rewards of his collecting—rewards that included contemplating the creator's imagination in fashioning an object, and striving to understand that object's role in the culture of its origin. One further benefit, Jeff added, was getting to know fellow collectors, “whose friendship has enriched my life.”

After he finished his presentation, Jeff took audience questions. One attendee asked if he had a database of the collection as a whole, to which Jeff answered that it was in progress.

Regarding his Borneo mats, Jeff was asked about their material, how they were stored, and if they were washable. They were rattan, he replied. In Borneo they were kept in the rafters; he stored his under the bed. And water wouldn't hurt them.

About Jeff's wool textiles—had he ever had moth problems? Unfortunately yes, moths had entered his apartment on a felt, which proved to be a dead loss. Eager to avoid the same fate for his antique alpaca Aymara textiles, he sealed them up with mothballs in two large garbage bags; after eleven months, however, he found them all destroyed. Discovering other evidence of moth damage in his apartment, he ultimately had to “bomb” the whole place with an insecticide fogger to end the problem.

A last questioner wondered what caused Jeff to turn from one area of collecting to another. That varied, Jeff answered, although he reiterated that a simple encounter with a single object could spark fascination with a whole tradition. His Kuba textiles, for instance, directly fostered his interest in every aspect of Kuba visual culture, starting with costume paraphernalia and baskets. His acquisition of three masks prompted an expansion of his collecting to all Kuba media and forms, including ritual implements, regalia, figures and wooden “dolls,” palm-wine cups made for the elites, mortars and pestles, stools and backrests, knives and swords, and just about anything else imaginable.

NERS thanks Jeff for his long-delayed presentation, which enlightened us not only about textile traditions little known to many of us, but also about the experiences and thought processes of an informed and dedicated collector.



## August 14 Picnic Report

On Sunday, August 14, about thirty NERS members and their guests gathered for our traditional picnic at Gore Place. Skies were sunny and the temperature mercifully balmy as friends reunited and browsed the Moth Mart **(center)**. At tables set up in the shade of tall oaks, attendees then enjoyed their lunches and further conversation **(bottom)**.

After lunch, President Jim Adelson welcomed attendees, announced forthcoming events, celebrated the new NERS website, and issued a plea for those present to join the NERS Steering Committee, two long-standing members of which—Yon Bard and Jim Sampson—are retiring. (Committee member Jean Hoffman retired last April but continues to lead NERS webinars.) Just prior to the show-and-tell proper, Jim auctioned off two rugs generously donated to NERS by past President Mark Hopkins. Following this, he and Mark Payton held up the show-and-tell offerings, and Jeff Spurr, their owners, or other informed audience members provided commentary. Selections from the show-and-tell follow.



**Shoppers converge on a section of the Moth Mart**



**Time for picnicking and conversation**





Top row (textiles): Lakai silk-ground suzani; American log cabin quilt; modern Gujarati (?) printed silk spread; embroidered Chinese rank badge repurposed as a writing-pad cover; "spider pattern" barkcloth breechclout from northern New Guinea  
 Second row (Transcaucasian): Seychour long rug; Alpan Kuba rug; Maisie the Scottie on a Kuba rug with Chichi field design  
 Third row (Kurdish, Persian): "wild" Kurdish rug; Kashan (?) rug with Zili Sultan field design and unusual "landscape" border; back detail of "landscape" border; Zarand-Saveh rug with fruit baskets; Mahal sampler  
 Bottom row (Anatolian, Turkmen): Early Konya rug; Tekke torba; Yomut lattice asmalyk



## Auction Action: Jack Cassin Collection at Material Culture

Kilims, sumak bags, and rugs from the estate of Jack Cassin, who died in December 2020, were auctioned at Material Culture, Philadelphia, on June 26. Featured in Cassin's self-published, two-volume catalogue, *Image, Idol, Symbol: Ancient Anatolian Kilims* (1989), the kilims in particular far outdid their estimates, with top lots bringing \$150,000 **(1)** and \$120,000 **(2)**, plus a 28% buyer's premium. A sumak half-khorjin brought \$29,000 **(3)**; the other, less-damaged half had been purchased from Jack by Rosalie Rudnick and was sold in 2016 at Grogan & Company for \$32,500. For the complete Cassin-estate results, see, for instance, [https://www.liveauctioneers.com/catalog/250746\\_fine-rugs-kilims-textiles/](https://www.liveauctioneers.com/catalog/250746_fine-rugs-kilims-textiles/)



- 1 (upper left).** Lot 29,  
Central Anatolian kilim half,  
\$150,000  
**2 (lower left).** Lot 26,  
Hotamiş kilim fragment,  
\$120,000  
**3 (above).** Lot 3,  
Shahsevan sumak half-khorjin,  
\$29,000

## Peter Pap's Dublin Gallery Exhibition (Part Two), with Opening Reception

NERS member Peter Pap's gallery in Dublin, N.H., currently has on view the first half of an extensive exhibition and sale of collectors' rugs. On Saturday, October 8, part two of the exhibition will debut with a 5 p.m. reception featuring refreshments and a jazz quartet. Peter cordially invites fellow NERS members and their guests to attend the opening reception or to visit the gallery (Tuesdays–Saturdays, 10–5, or by appointment) to see the exhibition.

The newly offered pieces will include an important group of Baluch rugs from the collection of the late Charles Whitfield; rugs from Thomas Edwards, some of which were shown in the 1980 exhibition *Tribal Visions* and illustrated in the catalogue **(4)**; and Persian classical rugs and fragments collected by the late architect and vintner Dirck Bass.

For further information when it's available, see <https://peterpap.com/>

**4 (right).** Borjalu Kazak, Thomas Edwards Collection,  
published in Peter E. Saunders, *Tribal Visions* (1980),  
pp. 126–27, pl. 40





# From President Jim Adelson: Help Needed on the NERS Steering Committee

Jean Hoffman left the Steering Committee last April but graciously continues to lead our webinars. Now both Jim Sampson and Yon Bard are about to retire from their committee roles. We're extremely grateful to the two of them for their longtime contributions to the function and strength of NERS. Jim Sampson has been serving as both Membership Director and Treasurer, and we're actively seeking new volunteers—likely more than one person—to fill these positions.

Each position requires some comfort with spreadsheets. For Membership, handling communications and member emailings are also important. For Treasurer, simple and practical finance capability is needed—mainly tracking income and expenses, paying bills, maintaining and monitoring the NERS bank account, and projecting the budget.

If you are interested in taking on either of these roles, or if you just wish to find out more, please contact me: [jimadelson.newenglandrugsociety@gmail.com](mailto:jimadelson.newenglandrugsociety@gmail.com).

## Rug, Textile, and Related Events

### Auctions

- Sept. 10, Vienna, Austria Auction Company  
Collector Rugs No Reserve
- Sept. 26–Oct. 6, online only, Bonhams Skinner  
Art Underfoot (antique rugs and textiles)
- Oct. 1, Vienna, Austria Auction Company  
Fine Antique Oriental Rugs XXX
- Oct. 10–20, online only, Bonhams Skinner  
Rugs & Textiles: The Jim Dixon Collection
- Oct. 19, Marlborough, Bonhams Skinner  
Woven Gardens: The Jim Dixon Collection
- Oct. 23, Philadelphia, Material Culture  
Fine Oriental Rugs & Carpets: The Dardashti Collection
- Oct. 26, London, Sotheby's  
Arts of the Islamic World & India, including Fine Rugs and Carpets
- Oct. 27, London, Christie's  
Art of the Islamic and Indian Worlds including Rugs and Carpets
- Nov. 22, Philadelphia, Material Culture  
Oriental Rugs from American Estates 56
- Nov. 26, Wiesbaden, Rippon Boswell & Co.  
Major Autumn Auction

### Fair

- Oct. 21–23, San Francisco (venue TBA)  
Antique Rug & Textile Arts Show (ARTS)

### Exhibition

- Nov. 11–Feb. 12, Genoa, Palazzo Rosso  
Magnificent Sanguszko Carpets: 16th-Century Persian Masterpieces from Kerman

## Future NERS Webinars

Previews of these programs will appear in the January 2023 issue of *View*, and links to sign up for them will be sent out closer to the end of this year.

### • Jan. 14, 2023, 1 p.m.

Ali Riza Tuna, "A New Perspective on Anatolian Kilims," hosted by Textile Museum Associates of Southern California (TMA/SC) and co-sponsored by NERS

### • Feb. 11, 2023, 1 p.m.

Gunnar Nilsson, "Swedish Textiles from 1680 to 1850," hosted by NERS and co-sponsored by TMA/SC

### • Mar. 18, 1 p.m.

Gerard Paquin, "Silk and Wool: Crosscurrent Influences in Turkish Rugs and Textiles," hosted by NERS

## Photo Credits

**p. 1:** Walter Denny **p. 2:** Julia Bailey (top left); Gerard Paquin (bottom); Walter Denny (remainder) **p. 3:** Luca Brancati  
**p. 4:** Mike Tschbull **p. 5:** DeWitt Mallary (top left); GWUM/TM (bottom right) **pp. 6–11:** Julia Bailey (fig. 1); Jeff Spurr (figs. 2–23)  
**pp. 12–13:** Julia or Doug Bailey **p. 14:** Cassin, *Image, Idol, Symbol* (figs. 1, 2); Material Culture (fig. 3); Peter Pap (fig. 4)



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**NERS 2022 Steering Committee:**

Jim Adelson (President), Julia Bailey,  
Yon Bard, Richard Belkin, Joel Greifinger,  
Lloyd Kannenberg, Jim Sampson, Jeff Spurr

**ACOR Representative:**

Ann Nicholas

**NERS has adopted a calendar-year schedule, and your current membership runs through December 31, 2022. Renewal will extend your membership through December 31, 2023. You can pay online: go to [www.ne-rugsociety.org/NERS-paypal.htm](http://www.ne-rugsociety.org/NERS-paypal.htm) and follow directions. Alternatively, you can mail a check, payable to NERS, to our Holliston address.**

**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 webinars and meetings are held seven or more times a year. Membership levels and annual dues are: Patron \$170, Supporting \$110, Couple \$80, Single \$60, Student \$30. 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**

P.O. Box 6125  
Holliston, MA 01746

**In this issue:**

September 24 Webinar Preview: Walter Denny, "What the Hell Is That?"	1
October 1 Field Trip Preview: Gerard Paquin and Marilyn Denny Collections	2
October 8 Webinar Preview: Luca Brancati on Afghan War Rugs	3
November 20 Meeting Preview: Mike Tschbull on Transcaucasian Rugs	4
December 10 Webinar Preview: DeWitt Mallary on Baluch Rugs	5
May Meeting Review: Jeff Spurr on His "Off the Beaten Track" Collecting	6–11
August Picnic and Show-and-Tell Report	12–13
Auction Action (Material Culture); Peter Pap Show and Sale Part 2	14
Seeking Steering Committee Members, Calendar, Photo Credits	15