



View from the Fringe

Newsletter of the New England Rug Society



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In Memoriam: NERS President Jim Adelson, 1953–2023



Jim Adelson, new president of NERS, welcomes and addresses fellow picnickers in August 2021

On June 20, Jim Adelson, president of the New England Rug Society since 2021, died suddenly and unexpectedly at his home in Harvard, Mass. A moving obituary, compiled by his family, is posted on the local funeral-home website: <https://obits.badgerfuneral.com/james-adelson>.

Jim joined NERS in the early 1990s, shortly after its founding (initially as the New Boston Rug Society). He originated its newsletter—a more professional and informative successor to founder Rosalie Rudnick’s rudimentary typewritten sheets—and gave his new publication the lighthearted title, “View from the Fringe.” Editing duties may have passed to Yon Bard and then to me, but for a full thirty years Jim provided the main content: detailed summaries of nearly all our speakers’ presentations.

In 2006, for the last American Conference on Oriental Rugs, hosted in Boston by NERS, Jim also became a curator. Together with Yon Bard, he chose, wrote labels, and mounted outstanding Turkmen pieces for the exhibition *Rare and Unusual Turkmen Pile Weavings*—a virtual record of which

remains available on the NERS website (see it under <https://ne-rugsociety.org/galleries/>).

Most crucially, in the summer of 2021, Jim agreed to assume the presidency of NERS. With singular energy and vision, he updated our record-keeping system and co-designed and helped administer our new website. In addition, he not only arranged the society’s in-person meetings but, at the most recent one, reunited with Yon Bard in a joint presentation. Their chosen subject was Turkmen secondary guls—an exceedingly specialized topic that nevertheless seemed to fascinate those in attendance. Following that meeting, Jim promptly wrote up and submitted a thoroughgoing presentation report for this issue of *View from the Fringe* (see pp. 8–13). It was his last written contribution.

We will greatly miss Jim’s presence, his dedicated and detailed reporting, and his calm and able guiding of NERS. To his family members, we extend our sincere condolences.

—Julia Bailey

In Memoriam: Alan Varteresian, 1935–2023



Alan, in full anecdotal mode, enthralls his NERS audience at “Whither the Market?”

On July 23, NERS lost yet another longtime member, Alan Varteresian. According to his brother, Russell, Alan died of multiple causes at Beth Israel Hospital, Boston, where he had been hospitalized for the previous three months.

Born in 1934, Alan was the son of Armenian immigrants, his maternal forbears involved in the carpet business, and his émigré father partnering with Avedis Zildjian to make the famous Zildjian cymbals. Alan grew up in Roslindale, surrounded by rugs and music; he learned to play the piano, but for him the rugs were “just there.” Nor was he interested in them during his late-1950s military service in Germany (where, he later lamented, he saw “wonderful things for next to nothing”), nor at the beginning of his forty years as a junior high school teacher in Roxbury. The “rug bug” finally bit him in 1969: his first “keeper,” from a Dole Collection sale on Cape Cod, was a Qashqa’i saddlebag face.

During the following years, Alan acquired an eclectic yet discerningly chosen assortment of pile and sumak weavings, including Anatolian prayer rugs, Shahsavan sumak bagfaces, and the Turkmen bags and trappings for which he was perhaps best known.

In 2012, to celebrate Alan and his by-then-outstanding collection, NERS held a special meeting in his honor, hosted by Michael Grogan at his Dedham gallery. Featured were an exhibition of Alan’s rugs, a reception with a pianist, a lecture about Alan’s life and collecting, audience tributes, and, best of all, Alan himself, recounting some of his innumerable—and inimitably told—anecdotes. As Michael Grogan put it at the time, the event was Alan’s memorial service—with Alan in attendance! (For Jim Adelson’s report of the occasion, see <https://ne-rugsociety.org/newsletter/fringe-v20n1-09-2012.pdf>, pp. 4–5).

From the time of that celebration until his recent health crises, Alan faithfully attended other NERS meetings. In March 2019, as a panelist for “Whither the Market?,” he demonstrated his admirable grasp of rug-trade history and, of course, his continuing flair as a raconteur (see <https://ne-rugsociety.org/newsletter/fringe-v26n3-5-2019.pdf>, pp. 3–5).

We in NERS sorely miss our witty, candid, loyal, and generous fellow-member Alan, and we extend our sympathy to Russell and other Varteresian family members.

Julia Bailey

September 23 Webinar Preview: Bob Bell, “The Afshar, Masters of Color”



Afshar ru-zini (ceremonial saddle cover), possibly Aqta', ca. 1930, Robert & Patricia Bell Collection



Bob Bell, with Afshar and Baluch bagfaces from his and Patty's collection

The Afshar are a Turkic Oghuz tribe that primarily inhabit the Kirman region of modern-day Persia. Smaller Afshar clans can also be found in the Khorasan region, in Azerbaijan, in Fars Province, and in Anatolia. As descendants of the Oghuz, they are sometimes associated with the Turkmen, with whose weavings those of the Afshar show evident relationships.

This presentation will focus on the prolific diversity of Afshar weavings, their distinct design elements, and their profusion of color. After outlining a short history of the tribe, Bob will share and discuss items from his personal collection as well as other examples in America, Europe, and the Middle East.

Robert (Bob) Bell, a dual British and Canadian citizen, is a rug enthusiast and collector. His professional career was as a Chief Executive of specialist teaching hospitals in the U.K. and Canada. He and his life partner, Patty, now reside in the scenic Cotswolds region of England.

Bob is primarily interested in tribal rugs, including Baluch, Turkmen, Southwest Persian, and especially Afshar. His passion for these began at the age of four, when his grandfather gave him a Baluch rug. Over the last forty-five years of his serious collecting, Bob has traveled extensively in his quest to learn about the diversity of rug-weaving cultures. He is past president of the Oriental Rug Society, Toronto, an active member of a Baluch collectors' group in Europe, and a frequent presenter and speaker at oriental-rug events. He and some of his rugs have been profiled in *HALI* ("A Living Collection," *HALI* 199, Spring 2019: 64–71).



Complete Afshar nim-khorjin, Sirjan or Bardsir district, late 19th century, Robert & Patricia Bell Collection

Webinar Details

Host: The New England Rug Society

Date and Time: Saturday, Sept. 23, 1 PM ET

Venue: Your desktop, laptop, or tablet

Registration: If you have registered for a previous NERS webinar, you will receive an email invitation to this one.

Or use this link: <https://tinyurl.com/AfsharFringe>

October 7 Webinar: Amanda Phillips, “Sea Change: Ottoman Textiles 1400–1800”



Amanda Phillips, examining the early Ottoman hanging in the treasury of the Studenica Monastery, Serbia, shown in detail at upper right

In the Ottoman Empire particularly, the sale and exchange of silks, cottons, and woolens generated an immense amount of revenue and touched every level of society. Trade with Italy, Iran, and India, as attested by surviving objects, was supplemented by textiles, both extraordinary and mundane, exchanged within the Empire’s confines. Based on her recent book *Sea Change* (2021), Amanda Phillips will offer a brief history of the Ottoman textile sector, arguing that the trade’s enduring success resulted from its openness to expertise and objects from far-flung locations.

Amanda’s presentation, co-hosted by NERS, begins with a massive silk hanging made for Sultan Bayezid I (r. 1389–1402) and ends with a velvet floor covering made in the 1700s. Using weave structure and visual analysis, she will consider textiles as objects of technological innovation and artistic virtuosity, and will highlight textiles’ ability to transform in the hands and on the bodies of their consumers, taking on new meanings.

Amanda is Associate Professor in the Art History Department of the University of Virginia. She earned a DPhil in Oriental Studies from Oxford and has held Fulbright and NEH Fellowships in Turkey, and Max Planck and Marie Curie Fellowships in Berlin and Birmingham, U.K., where she wrote her first book, *Everyday Luxuries* (2016). *Sea Change* was short-listed for the Textile Society of America’s Shep Prize.



Detail of a large silk hanging, ca. 1400, with inscriptions naming Sultan Bayezid I, Studenica Monastery Treasury 12



Velvet floor cover (corner detail) with field of small plants in an overall lattice, 1700s, Gulbenkian Museum 178

Webinar Details

Host: The George Washington Museum and The Textile Museum Rug and Textile Morning (RTAM),
co-sponsored by NERS and the Hajji Baba Club

Date and Time: Saturday, Oct. 7, 11 AM ET

Venue: Your desktop, laptop, or tablet

Registration: If you have registered for a previous NERS webinar, you will receive an email invitation to this one.

Or use this link: <https://tinyurl.com/NERS-Sea-Change>

October 21 Webinar Preview: Sheila Fruman on Textile Travels of a Generation



Four textile travelers (clockwise from upper left): Frank Ames draped in shawls, 1986; Kate FitzGibbon with Afghan sock shipment, 1980s; Andy Hale in Afghan pakol hat and Chitrali sweater, undated; Pip Rau among ikats, 1988



Sheila Fruman

On Saturday, October 21, NERS will co-sponsor “Pull of the Thread: Textile Travels of a Generation,” hosted by Textile Museum Associates of Southern California (TMA/SC). In this webinar, presenter Sheila Fruman will focus on nine intrepid travelers who, in their free-spirited youth, combed the streets and bazaars of Central and South Asia in search of the Kashmir shawls, Uzbek embroidered and ikat textiles, Anatolian kilims, and Turkmen carpets that inspired their subsequent vocations as dealers and scholars.

After a twenty-five-year political career in her native Canada and work in post-conflict countries to support democratization, Sheila Fruman has pursued a love of the handmade antique textiles that she discovered during her 1969–70 overland journey from London to Mumbai. Her webinar presentation is based on her new book, also titled *Pull of the Thread*, forthcoming from Hali Publications.

Webinar Details

Host: Textile Museum Associates of Southern California (TMA/SC), co-sponsored by NERS

Date and Time: Saturday, Oct. 21, 1 PM ET

Venue: Your desktop, laptop, or tablet

Registration: If you have registered for a previous NERS webinar, you will receive an email invitation to this one.

Or use this link: <https://tinyurl.com/TMATravelsNers1>

November 5 Meeting Preview: Show-and-Tell of Turkish Rugs, with Gerard Paquin



Gerard Paquin

The next in-person meeting of NERS, on Sunday afternoon, November 5, will be a show-and-tell devoted to Turkish (Anatolian) rugs. Introducing the program, NERS member, collector, and recent webinar-presenter Gerard Paquin will discuss various aspects of Turkish rugs, including their different formats, uses, regions of origin, and differing social milieux.

For the show-and-tell, which he intends as “a hands-on, open discussion,” Gerard will bring Turkish rugs from his own collection, most of them from the nineteenth century, to supplement those of meeting attendees. He requests that, in advance of the meeting, participants email him (nohobike@comcast.net) pictures of the rugs they plan to bring.

Grab those Turkish rugs—whether yastiks, yataks, or “I don’t know what this is”—from your walls, floors, or storage trunks, snap some pictures for Gerard, and bring them with you to Durant-Kenrick for what should be a lively and colorful meeting.

Note: While not the subject of Gerard’s introduction or the focus of the meeting, Turkish kilims are also welcome. Steering Committee members Lloyd Kannenberg and John Clift will field discussion of any kilims that attendees provide.

Meeting Details

Date and Time: Sunday, November 5, 3 PM

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.



In situ: NERS member’s Dazkırı rug, 19th century

Boston-Area Auctions: Coming Attractions



1. Silk Heriz rug at Bonhams Skinner, Fine Carpets and Rare Textiles, Oct. 2–12
2. Pinwheel Kazak rug at Bonhams Skinner, Lippman Collection/Cutting Edge, Nov. 14
3. Salor trapping at Grogan & Company, The Kaffel Collection, Jan. 21, 2024
4. Star Kazak rug at Grogan & Company, The Kaffel Collection, Jan. 21, 2024



Rug and Textile Event Listings

Auctions

Sept. 9, Vienna, Austria Auction Company, Collector Rugs—No Reserve
 Sept. 21, Philadelphia, Material Culture, Big Tent/Rugs & Kilims
 Oct. 2–12, Marlborough (online only), Bonhams Skinner, Fine Carpets and Rare Textiles
 Oct. 16, Philadelphia, Material Culture, The Yosi Barzilai Collection
 Oct. 21, Vienna, Austria Auction Company, Fine Oriental Rugs XXXIV
 Oct. 24, Philadelphia, Material Culture, Fine Oriental Rugs from American Estates
 Oct. 25, London, Sotheby's, Arts of the Islamic World and India, including Fine Rugs & Carpets

Oct. 26, London, Christie's, Art of the Islamic and Indian Worlds including Rugs and Carpets
 Nov. 14, Marlborough, Bonhams Skinner, Lippman Collection/Cutting Edge (includes carpets)
 Nov. 25, Wiesbaden, Rippon Boswell, Major Autumn Auction
 Dec. 4, Philadelphia, Material Culture, The Russell S. Fling Collection/Fine Rugs and Textiles
 Jan. 21, 2024, Boston, Grogan & Company, The Kaffel Collection

Show

Oct. 27–29, San Francisco, Antique Rug & Textile Show (ARTS) 2023

Photo Credits

p. 1: Julia Bailey p. 2: Julia Bailey p. 3: Bob Bell p. 4: Amanda Phillips p. 5: Sheila Fruman p. 6: Gerard Paquin (top), Julia Bailey (bottom) p. 7: Bonhams Skinner (figs. 1, 2); Grogan & Company (figs. 3, 4) pp. 8–13: Jim Sampson (fig. 1); Julia Bailey (fig. 2); Jim Adelson (figs. 3–7); Yon Bard (figs. 8–18); Doug or Julia Bailey (figs. 19–26) p. 14: Julia Bailey (figs. 1, 2), Jim Sampson (fig. 3) p. 15: Julia Bailey (figs. 1–10)

May Meeting Report: Jim Adelson and Yon Bard on Turkmen Secondary Guls

By Jim Adelson



1. Yon Bard illustrates secondary-gul varieties (here chuval secondary guls) for his attentive audience



2. Jim Adelson, in his chemche-gul T-shirt

At our May 13 meeting, at Durant-Kenrick House, Newton, Yon Bard **(1)** and Jim Adelson teamed up to lead a session devoted to secondary guls in Turkmen pile weaving. After their presentations, there was ample opportunity for a show-and-tell, and the numerous and noteworthy examples shared by the audience did not disappoint.

Jim, suitably attired in a T-shirt with a chemche secondary gul **(2)**, started things off with general comments on secondary guls, their designs, and how their weavers tended to treat them. He began by noting that only certain types of Turkmen weavings used a design concept of primary and secondary guls, namely main and smaller carpets; storage bags like chuvals, torbas, and mafrashes; and trappings. Other weaving formats, in contrast, did not utilize this scheme. Jim noted that that was understandable for tent bands, given their narrow width, but more spacious weaving types such as ensis and nearly all asmalyks also lacked these guls; only one asmalyk design could be read as containing both primary and secondary guls.

Even weaving formats that typically used primary and secondary guls did not always do so. For example, certain motifs like the aina gul were handled as allover, “packed” designs, with no secondary motif **(3)**. And in other cases, the weaver chose to repeat one gul-motif only **(4)**, even though the same motif was more commonly used in primary/secondary arrangement.



3. Tekke chuval with “packed” aina guls



4. Yomud chuval utilizing chuval guls in one size only

Jim then briefly summarized the remarks on primary and secondary guls by select authors on Turkmen weaving. In a 1946 article, the Russian writer V. G. Moshkova suggested that primary guls were the symbols of the tribes that wove them, and that when one Turkmen tribe conquered another, weavers of the conquered tribe had to accept and use the primary guls of the victorious tribe, while their own primary guls were used as secondaries. Jim said this belief, although well-publicized, was not widely accepted today. A generation later, Siawosch Azadi, in *Turkoman Carpets* (1970), followed similar thinking, although he indicated that the primary guls of the bested tribe could remain as primaries in smaller-format pieces like chuvals.

Jürg Rageth, in the recent *Turkmen Carpets: A New Perspective* (2016), had much to say about secondary guls. He noted their two most common forms, which he labeled “cross” and “medallion”; the “cross” form, with floral and geometric subtypes, is encountered more frequently. Rageth also considered at length the origins of primary- and secondary-gul designs. One of his most striking comparisons, in Jim’s estimation, was that of a Salor secondary-gul motif (termed *sagdaq* by Rageth and *chark palak* by other commentators) with a motif found on ceramics originating in the same area some 6,000 years earlier (5a, b). If there is any design linkage, Jim said, we’ll likely never know the intermediaries, but he found the visual similarities remarkable.

Jim’s final major theme was an examination of how weavers treated the many and diverse secondary guls. For any one gul motif, different tribes and weavers had varying renditions. In some instances, a weaver would use more than one secondary gul within a single piece. Finally, Jim observed that secondary guls appeared next to the borders of a weaving far more often than did primary guls, and that weavers showed considerable variation in the way they would cut, modify, or space these border-adjacent secondary guls.



5a (left). Chark palak secondary gul on a Salor chaval

5b. Drawing of a ceramic bowl from Tedjen Oasis, modern South Turkestan, 4th millennium BCE, Rageth vol. 2, p. 485

To Jim, these aspects of secondary guls’ treatment—at least in surviving weavings—suggested that, more than primary guls, they served as artistic devices reflecting the creativity of the weaver and the space requirements of the weaving, rather than as inviolable tribal emblems or symbols.

Jim illustrated these points with many examples, beginning with a slide that showed twelve Yomud-group secondary-gul motifs, which he said were by no means exhaustive. Several of his examples had more than one secondary gul; one of these, an Ersari torba (6), used the chemche gul as its secondary gul in the middle of the field, but at the left and right borders mixed chemche with dyrnak guls. He also showed several ways that secondary-gul motifs had been modified or cut near the borders; perhaps the most unusual—one that Jim couldn’t recall seeing elsewhere—was on a Chodor main carpet in which a secondary gul appeared as if behind a primary one (7).



6. Ersari torba with chemche and dyrnak secondary guls



7. Chodor main carpet (detail) with secondary gul partially obscured by primary gul



Some “non-chemche” secondary guls:

8. Saryk main-carpet fragment with chuval secondary guls



9. Fragment of a Salor chuval with rare “Holbein” secondary guls



10. “Cruciform” secondary gul in a Yomud chuval



11. “Weird,” secondary gul in an Ersari main carpet



Some chemche secondary guls:

12. Chemche secondary gul in a small Tekke carpet



13. Chemche secondary gul in an Eagle Gul Group II chuval



14. Chemche in the field of an Ali Eli chuval



15. “Super-chemche” in an Ersari or Ali Eli chuval

Yon's portion of the presentation focused on showing the tremendous range and variety of Turkmen secondary guls. He began with examples from various tribes that used secondary guls other than chemche. A Saryk main-carpet fragment, for instance, featured a small chuval gul as a secondary gul, in combination with a larger-scale Saryk primary gul (8). A Salor chuval fragment with a typical Salor turret gul had as its secondary gul a very rare “Holbein” motif (9). A Yomud chuval included an unusual secondary gul that Yon labeled “cruciform” (10). The last of his non-chemche examples came from an Ersari main carpet with an incomplete-looking secondary gul form that he simply titled “weird” (11).

Next Yon turned to examples with chemche guls. The word “chemche,” he explained, means “spoon,” although the motif itself bears no resemblance to that utensil. In the nineteenth century the chemche gul was the most frequently used secondary-gul motif, appearing in the

weavings of nearly every Turkmen tribe. Even with the profusion of examples, Yon said, “every chemche is in a class by itself.” Speaking generally about Tekke chemches, he described the motif as a basic cross form, typically with thinner horizontal projections, thicker vertical projections, diagonals at the crossing, and, often, ram's horns at the ends of the vertical and horizontal projections (12).

Yon showed twenty chemche examples. One, an Eagle Gul Group II chuval, had a checkerboard pattern in the center of the chemche (13). An Ali Eli chuval used a form of the chemche with diamonds in the vertical and horizontal projections (14) and had, as a very rare inclusion, a simplified chemche in the top main border. Yon dubbed one elaborated variation of the motif a “super-chemche.” Rather than four diagonal projections, it had eight or more (15). Sometimes the weaver varied not only the chemche motif itself, but also its placement and size, having it fill nearly all the space between primary guls, or even actually touch them.



16, 16a. Ersari main carpet begun with “Memling” instead of diamond-shaped secondary guls, and small crosses and diamonds instead of eight-pointed stars

While the main emphasis of the presentation was on secondary guls, Yon showed several Turkmen weavings that contained tertiary guls as well. Most of an Ersari main carpet, for example, featured large, diamond-shaped secondary guls and eight-pointed-star tertiary guls between its primary gulli guls. But in the lowest row, the weaver used partial “Memling” guls for the diamonds and inserted swarms of colorful crosses and small diamonds in place of the stars **(16, 16a)**. In a Tekke main carpet with Tekke primary guls and karbaghe secondary guls, the weaver included jewel-like tertiary motifs more commonly used as minor-border motifs **(17)**.



17. Detail of a Tekke main carpet, showing jewel-like tertiary motifs between the secondary karbaghe guls



18. Detail of a Caucasian Kuba rug with chemche-derived motifs

Yon’s final example was a Kuba rug with stepped elements containing what he described as chemche-derived motifs. These indeed echoed the Turkmen chemches’ cross forms, elaborated centers, and diagonal projections **(18)**.

Before moving on to the show-and-tell, Yon said he’d been curious to see what the new artificial-intelligence technologies could contribute to the knowledge of Turkmen secondary guls. He’d turned to a Google product, appropriately named Bard, and had it write an essay on the subject, part of which he read. Summarizing the decidedly mixed results, he said, “As a general comment about Turkmen rugs, it’s okay; for the details, you better not trust it.”

Meeting attendees, including the speakers themselves, brought at least fifteen pieces for the show-and-tell.

One Yomud chuval had large-scale flower-cross secondary guls pleasing in their alternating vivid blue and green (19). The secondary guls of another Yomud chuval had similar color alternation, though their form—eight-pointed stars with lollipop-like projections—was entirely different (20).

An Ersari chuval had so many chemche-variant secondary guls that they suggested continuous columns (21).

Between the chemche secondary guls of a Tekke torba were tertiary guls in the form of simple crosses. But perhaps more unusual was the treatment of the primary guls. The most common Tekke-torba format has six complete primary guls, and the next-most common has twelve. This torba had just three complete primary guls, with a half-gul above and below each complete one. These half-guls were cut off in a fashion typical for secondary guls but very unusual for primary ones.



19. Yomud chuval (detail) with flower-cross secondary guls



21. Ersari chuval (detail) with stacked chemche-variant guls



20. Yomud chuval (detail) whose eight-pointed star secondary guls have lollipop-like projections



22. Tekke torba (detail) with chemche guls linked by crosses, as well as unusually cut-off primary guls

A Tekke chuval (23) demonstrated the weaver's willingness to be creative by replacing the standard centers of her chark palak secondary guls with small chuval guls. Another Tekke chuval later in the show-and-tell had chark palak guls with similarly replaced centers, this time featuring cruciform devices with projecting ram's horns enclosing eight-pointed stars.

The chemche secondary guls of a Saryk chuval fragment (24) had been elongated so that their height was equal to or greater than the chuval's primary guls; there was nevertheless no doubt about which motif was primary

and which one was secondary. In contrast, an Ersari chuval had dyrnak guls large enough to call into question the primary and secondary relationship (25).

Finally, in a Tekke torba fragment (26), the openness of the primary-gul centers was echoed in the spacious separation of the chemche minor guls and the subtle, four-diamond tertiary motifs.

NERS is grateful to presenters Jim and Yon for their insights into the history and forms of Turkmen secondary guls, and thanks meeting attendees, whose show-and-tell examples added to our understanding and enjoyment.



23 (top left). Tekke chuval (detail) with chuval guls at the center of its chark palak secondary guls

24 (bottom left). Saryk chuval fragment with elongated chemche secondary guls

25 (top right). Ersari chuval with dyrnak guls that rival the size of the "primary" chuval guls

26 (bottom right). Tekke torba fragment with open primary-gul centers and spacious placement of secondary guls

2023 NERS Picnic Report

On Sunday, August 13, family members of our late president, Jim Adelson, joined NERS attendees for our annual picnic at Gore Place, Waltham. Despite an ominous weather forecast, skies remained sunny as we conversed, browsed the Moth Mart **(1)**, and ate our lunches **(2)**.

Preceding the show-and-tell, Joel Greifinger, who has generously agreed to resume his past role as NERS president, welcomed those assembled and noted with sadness the loss of two longtime stalwarts—both Jim (see p. 1) and Alan Varteresian (p. 2).

I reminded the audience of the 2012 NERS meeting celebrating Alan's life and collection, and then turned to Jim's

many contributions to NERS and to his equal dedication to the Pan-Mass Challenge.

Yon Bard **(3)** recalled working with Jim as his editor, co-curator, and co-lecturer, and closed with a telling anecdote about Jim's public spiritedness: at one meeting, after delivering a convalescing Yon (who had with him a handicapped-parking permit), Jim had refused to leave his car in the sole available disabled space, and instead drove off to seek distant street parking.

Concluding the memorial remarks, Jim's brother Andy Adelson thanked NERS members for their tributes. A varied show-and-tell followed; selections are pictured on the next page.

Julia Bailey



1. Conversation while browsing some of the Moth Mart offerings



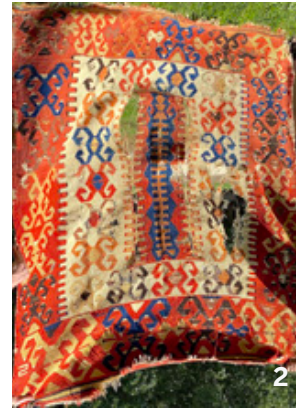
2. Picnic lunches in the shade



3. Yon Bard recalling his many years of knowing and working with Jim Adelson



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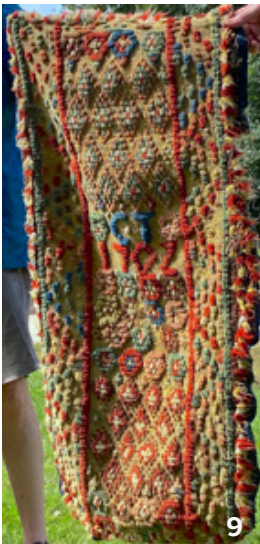
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8



9

1. Aleppo-region kilim with unornamented center
2. Sivas prayer kilim
3. Fragment of an Ushak carpet border with design derived from Ottoman Cairene rug borders
4. Perepedil rug
5. Seichour rug
6. Sistan Baluch bagface
7. Qashqa'i saddle cover
8. Khamseh bird rug
9. Finnish (?) cushion cover, dated 1702 and initialed CT
10. Openwork raffia square, Kuba Kingdom, S. Central Congo



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Editorial contributors to this issue:

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Richard Belkin, John Clift, Lloyd Kannenberg,
Jim Sampson, Jeff Spurr

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.

For more information and forms for joining NERS or renewing your membership, go to <https://ne-rugsociety.org/membership/>



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