



View from the Fringe

Newsletter of the New England Rug Society



Vol. 31 No. 3 September 2024

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September 7 Webinar: Walter Denny, “What’s Next? New Frontiers in Carpet Studies”



Walter Denny, speaking in front of a Karapınar kilim at The Textile Museum exhibition *The Sultan's Garden*, 2012

On September 7, ever-popular speaker Walter Denny joins NERS for his third webinar. Expanding on his keynote address at the recent International Conference on Oriental Carpets, Walter will look at the future of carpet studies, based on what we know today. He notes that, unlike other areas of art history, our current knowledge of more recent carpets is primarily founded on, and continues to be furthered by, information from the marketplace—dealers and collectors.

Webinar Details

Hosted by the New England Rug Society

Date and Time: Saturday, Sept. 7, 2024
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 register with this link: <https://tinyurl.com/WDfringe>

Conservation and conservation science, which formerly focused on “classical” early carpets, also have the potential to teach us about the carpets that many of us collect, although funding such research efforts, necessarily dependent on institutions such as museums, remains a major obstacle.

New research into archives, especially those whose documents are in languages largely unfamiliar even to academic rug scholars, is another frontier that can potentially reveal much about carpet production since the eighteenth century.

And, of course, the rugs themselves still have many stories to tell; we need to develop new ways of “listening” to those stories.

The talk will conclude with an overview of carpet-exhibition practice, both good and bad.

Walter is now University Distinguished Professor Emeritus, having just retired from fifty-one years of teaching 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 more books and articles, on Turkish textiles and ceramics as well as rugs.

October 19 Show-and-Tell Meeting: Persian Pile Weavings from City, Village, and Tribe

Bring your Persian pile weavings—whether they were made in urban workshops, town or village homes, or tribal tents—to this friendly show-and-tell meeting! After food and refreshments (provided, as at the picnic, by NERS), members of our Steering Committee will start things off with a few representative rugs and trappings of their own. Then we'll turn to whatever you bring—big or small, antique or more recent—about which we encourage your comments, not just on where and when your examples were made, but also about what attracted you to them.

To provide the right amount of food, **we need your response not later than October 5**. RSVP—indicating your name and the names of those coming with you (guests welcome, and welcome to bring rugs!)—to Jim Sampson: jahome22@gmail.com.

Meeting Details

Date and Time: Saturday, Oct. 19, 3 PM

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

Getting there: Follow your GPS directions.

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: Courtesy of NERS

Important: RSVP by Oct. 5 if you plan to attend this meeting: jahome22@gmail.com



Maybe yours now?—
representative Persian
pile weavings from village,
city, and tribe:

1. Sauj Bulagh rug
 2. Kurd rug
 3. Kirman rug
 4. Afshar bagface
 5. South Persian bagface
- (all sold by
Grogan & Company
between 2007 and 2024)

November 2 Webinar Preview: Deniz Coşkun on Varsak Kilims and Their History



Deniz Coşkun

In Anatolia, the fifteenth century was a turbulent era; after a devastating invasion by Tamerlane's forces, the Ottomans managed to regain and expand their power, conquering Constantinople and—most relevant to Deniz Coşkun's topic—forcing the reorganization and resettlement of Anatolian Turkmen tribes. Deniz's presentation, titled "Varsak Kilims: Unraveling Their Anatolian Turkmen History," will examine a type of weavings from the environs of Antalya, in southwestern Turkey. The formation of this class of kilims, he maintains, can be associated with the late-fifteenth-century relocation, from Sivas to Antalya, of a certain group of Turkmen tribes. He will examine the historical background and technical features of these kilims, how they have been misattributed by collectors and connoisseurs, and how they have changed over the succeeding generations of their production.

Deniz first encountered the world of oriental carpets in 1992, while still a student in his Istanbul high school. During his university studies in chemical engineering, he focused his rug education on hand weaving and natural dyeing. Having earned an MBA, he pursued his dream of specializing in nomadic, semi-nomadic, and village weaving, first by studying with scholars and expert dealers and then by living among Turkmen tribes in the Taurus Mountains of Central Anatolia. A frequent speaker at international textile events and a mentor in weaving and natural dyeing, Deniz now organizes cultural and textile-oriented walking and hiking adventures in Anatolia.

Webinar Details

Hosted by the New England Rug Society

Date and Time: Saturday, November 2
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 register with this link:

<https://tinyurl.com/DenizFringeplus>



Detail of one of the oldest Varsak kilims

September 14: Tom Farnham Webinar, “Two Collectors, Too Long Neglected” Now Hosted by The GWU Museum and The Textile Museum, and Co-Sponsored by NERS

On September 14, at 11 a.m., Tom Farnham’s postponed NERS webinar, “Two Collectors, Too Long Neglected” (see p. 2 of *View from the Fringe*, March 2024), will instead be hosted by The George Washington University Museum and The Textile Museum, as part of their Rug and Textile Appreciation Morning (RTAM) Series. NERS will co-sponsor the program.

A former history professor turned carpet historian, Tom will focus on the underrecognized carpet collecting of Harvard scholar Denman Waldo Ross and New York financier and railroad baron Henry Gurdon Marquand.

For further information, and to register for the RTAM webinar, go to: <https://museum.gwu.edu/programs> and scroll to Rug and Textile Appreciation Mornings: Two Collectors, Too Long Neglected.



Border fragment (detail) of a silk Kashan carpet, 3rd quarter 16th century, MFA Boston 03.621, purchased from the estate auction of Henry Gurdon Marquand

More Rug and Textile Events

Auctions

- Sept. 21, Vienna, Austria Auction Company
Fine Antique Oriental Rugs XXXIX
- Sept. 14–24 (online), Bonhams Skinner
Fine Carpets and Rare Textiles: Featuring Pieces from the Michael Black Collection
- Sept. 25, Philadelphia, Material Culture
India and Beyond: A Private Collection of Fine Antique Carpets
- Oct. 23, London, Sotheby’s
Arts of the Islamic World and India
- Oct. 24, London, Christie’s
Arts of the Islamic and Indian Worlds Including Rugs and Carpets
- Nov. 3–13 (online), Bonhams Skinner
Carpets and Textiles (exact title TBD)
- Nov. 23, Wiesbaden, Rippon Boswell
Major Autumn Auction

Exhibitions

- Until Sept. 8, Cleveland Museum of Art, Carpets and Canopies in Mughal India
- Until Sept. 22, Philadelphia, American Swedish Historical Museum, Swedish Folk Weavings for Marriage, Carriage, and Home, 1750–1840
- Until Dec. 21, Washington, The GWU Museum and The Textile Museum, Irresistible: The Global Patterns of Ikat
- Until Apr. 5, 2025, The GWU Museum and The Textile Museum, Art Uncovered: Visionary Textile Scholars and Their Archives
- Nov. 9–May 5, 2025, London, Victoria and Albert Museum, The Great Mughals: Art, Architecture, and Opulence

Symposium

- Sept. 7, Washington, The GWU Museum and The Textile Museum, Celebration of Textiles: Colors of the Silk Road

Photo Credits

p. 1: Walter Denny **p. 2:** Grogan & Company **p. 3:** Deniz Coşkun **p. 4:** MFA, Boston **pp. 5–7:** Stephanie Kline Morehouse (1, 2, 8, 10); Paula Krugmeier (3, 4); Simon Ferenc Toth (5–7); Michael Rothberg (9) **pp. 8–11:** Joel Greifinger (1–6, 8–11); Doug Bailey (7) **pp. 12–14:** restaurant waiter (1); Jean Hoffman (2, 4, 7, 9–11); Walter Denny (3); Ondřej Turek (5); Zia Bozoglu (6); Paula Krugmeier (8); Adnan Aydın (12) **pp. 15–17:** Julia Bailey or Doug Bailey

Report: Carpet & Textile Forum, May 13–15

By Michael Grogan, with additional observations by Judy Smith

Monday evening, May 13

I attended a dinner hosted by Carpet & Textile Forum organizers Brian and Stephanie Morehouse, at their Los Angeles home. This pre-forum gathering of about thirty attendees set the tone of hospitality, warm and intellectual conversation, and the viewing of amazing rugs.

Tuesday, May 14

After a morning in the galleries and gardens of the Getty Center, I drove two hours north to Santa Ynez, arriving at the forum at 5:00 p.m. Stephanie and Bethany kindly greeted me, checked me in, and provided a schedule of events, a name tag, and a chocolate. The Dealers' Show opened at five, so I rushed down to the exhibition room to view the offerings of the sixteen participating dealers, who had traveled from Vermont, California, Illinois, Nevada, New Mexico, Oregon, and New York, as well as from the U.K., Milan, and Istanbul. Hard-working lot!

The room was filled with wonderful rugs, hopeful and enthusiastic dealers, and forum attendees eagerly studying the offerings. I'd say buying was tepid, though discussion was lively. From a Turkish dealer I purchased a fetching ivory Yomud mafrash that had been in the collection of Adil Besim "for forty years."

Judy Smith adds: *I bought two items—an Uzbek hair-braid cover, and a colorful, lively Khamseh bag.*



1. Jim Burns discusses one of his Afshars

I had dinner in the hotel with Ben Evans, Paul Ramsey, Alberto Levi, Brian Morehouse, and others cycling through. Most enjoyable.

Wednesday, May 15

I had an engaging breakfast with Bruce Baganz, whose contributions to our field are commendable to say the least. The Forum began with Bruce presenting the prestigious Joseph V. McMullan Award to Brian, Bethany, and Paul Ramsey. All were glowing!

Session I, "Afshar Weavings," was presented by our own Jean Hoffman, along with Robert Bell and Jim Burns (1). Ernest Vojdani and Michael Rothberg added insights. I sat in the first row to get a great stage view and keep accurate notes for the NERS. Approximately fifteen varied and interesting examples were shown and discussed in the hourlong session. Group Q&A was too short, though we moved over to the display tables for closer viewing, touching, and spontaneous discussions (2). **Judy Smith adds:** *These rugs, saddle covers, bagfaces, and flatweaves had various structures and designs with elements from different traditions and geographies. Symmetric knotting was found mostly in the more nomadic weavings, while asymmetric, "Persian" knots were commonly used in the village pieces. Many of the examples had intense reds and blues.*



2. Jean Hoffman and Rich Blumenthal enjoy Afshar bagfaces

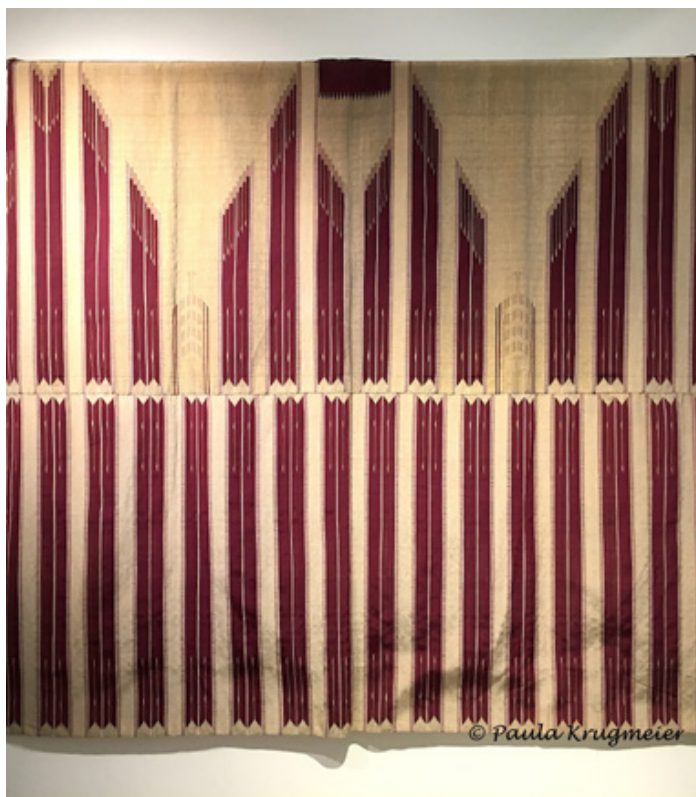
Next up, **Session II** was an informative textile presentation: "Garments for the Ottoman-Era Levant," by Paula Krugmeier, a retired and well-traveled architect, along with David Reisbord, Roger Pratt, and David Paly. Fifteen-plus sumptuous robes, hats, purses, and more were presented with academic acuity and discussed in a lively and knowledgeable manner. We wandered in awe around the display tables of the items shown in the morning and then broke for lunch. **Judy Smith adds: I particularly enjoyed the exquisite items—new material to most of us—from Ottoman-occupied lands, now primarily Lebanon and Syria. The silk abayas were woven in Aleppo and Damascus by artisans working on larger looms, their colors and designs having been requested by the client. The most prestigious color was purple (3); black was common in abayas woven in Damascus. Working on small home looms, Maronite Catholic men in the Ottoman administrative district of Mount Lebanon wove silk-tapestry accessories—purses (4), slippers, and hats (5–7). Including gold-wrapped thread, these were probably quite expensive to produce.**

In **Session III**, Michael Lubin presented "Early Caucasian Rug Fragments," showing six or so stunningly

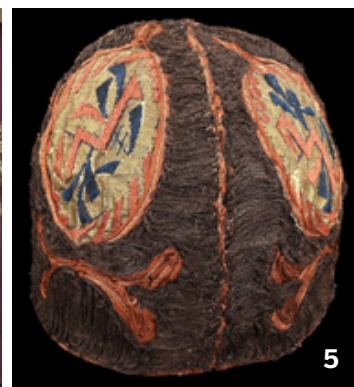
colorful and yummy fragmentary examples of blossom-and-medallion carpets, woven from 1600 to 1700. Much discussion ensued about how these workshop rugs came about in a village culture, with varying thought-provoking hypotheses advanced. But everyone agreed on their beauty!

In **Session IV**, Tom Murray presented "Ottoman Influences on Islamic Batik from Indonesia." The twenty or so batiks shown displayed various recognizable Ottoman motifs, such as calligraphy, medallions, spandrels, and fringes. Most of them were made in the nineteenth century as tomb covers, so their state of preservation was stunning. Tom was infectious with his enthusiasm and generous with his knowledge. The batiks displayed would be a welcome addition to any major museum.

I had dinner in the Danish-themed town of Solvang with Marilyn Denny, Judy Smith, Jean Hoffman, Bethany Mendenhall, Gerard Paquin, Vedat Karadag, Gidon Cohen, and Ben Evans. Great food and companionship!



3. Man's silk abaya, Paula Krugmeier Collection



4 (top left). Silk and metallic-thread purse, Mount Lebanon Mutasarrifate (Ottoman administrative region), Paula Krugmeier Collection

5–7. Silk and metal-thread hats made in Mount Lebanon Mutasarrifate, Roger Pratt Collection

Thursday, May 16

Billed as “Exceptional Weavings of the Salor Turkmen,” **Session V** was presented by Alan Rothblatt, accompanied by Michael Rothberg. “Exceptional” is an understatement, both in the quality of the weavings shown and in the knowledge imparted. A few takeaways: the brilliant red of Salors is achieved by soft water, no iron, and great madder and cochineal; many Salor rugs have ten to fourteen colors; the Salor were likely settled—not nomadic—by 1788, in or near Merv; a first-hand account in 1833 stated, “The standard of living is luxurious.” We were treated to an array of fifteen-plus Salor weavings (8, 9) never to be duplicated, I am sure. Right up my alley!

Session VI, “Double Ikats Worldwide,” was presented by David Paly, whose collection is the subject of the just-published catalogue *Global Ikat*. In mesmerizing detail, David discussed the three main areas of double-ikat weaving—Japan, India, and Bali—as well as the time and painstaking effort required to dye and weave these artistic textiles.



8. Alan Rosenblatt, backed by a stellar array of Salor weavings



9. A rare fifteen-gul Salor torba, from Michael Rothberg's collection

Session VII, on Thursday afternoon, was a two-hour show-and-tell. Almost twenty attendees paraded across the stage presenting a favorite rug or textile—a panoply of color, design, technique, and commentary (10). **Judy Smith adds:** *Simon Ferenc Toth, from Hungary, who photographs carpet collections, brought a very large, fifteen-foot-long mystery rug with Turkmen motifs. No one could figure out what it was, but someone nevertheless bought it.*

After the “parade” of examples, all of them were displayed on tables, which we gathered around for a fitting ending to an extraordinarily enjoyable forum. A Santa Maria-style barbecue capped off the night.

My conclusion: The knowledge of the presenters and attendees, and their passion for their subjects, is off the charts—so impressive! Congratulations to the organizers, presenters, dealers, and attendees. **Judy Smith concurs:** *It was a joyous occasion for embracing old friends and meeting new people who share our interests. With lively conversations and well-wishes at the barbecue, we said goodbye for another year. So come and join us at the next Carpet & Textile Forum, May 13–15, 2025!*



10. At the show-and-tell, Gerard Paquin discusses his recently acquired Mucur yastik, held by Fazli Solak

May 18 Meeting Report: Swedish (and Other Scandinavian) Peasant Textiles

By Joel Greifinger

Editor's note: I am deeply grateful to NERS President and meeting speaker Joel for writing this report on his own terrific presentation.

At the end of the nineteenth century, a group of Swedish intellectuals set out to convince their countrymen that the handicrafts produced by the peasantry in the late eighteenth and early nineteenth century, particularly the textiles from the southern province of Skåne, represented an ancient tradition that expressed the enduring Swedish soul. They created institutions including museums, folk schools, and handicraft societies that featured these artifacts and taught the skills to emulate them. At the NERS meeting on May 18, NERS President Joel Greifinger gave a talk that chronicled the economic transformation in the countryside that fostered the rise and decline of that century-long flowering of peasant art weavings, illustrating the narrative with forty-one carriage cushions, bench cushions, and bed covers from his own collection.

He began by showing the reorganization of rural social life in Skåne in the second half of the eighteenth century via a series of surveyor's maps of the village of Gessie, about twelve kilometers from Malmö, Skåne's capital. Between

1761 and 1807, the consolidation of land holdings within the village and the dispersal of the old village center into separate farmsteads disrupted the traditional patterns of work organization and daily life. Wives and daughters in the more affluent peasant households were both freed from much of their customary labor of household maintenance and more physically isolated from their fellow villagers. They increasingly turned their hand to producing textiles in complex techniques including *flamskväv* (dovetailed tapestry), *röllakan* (double-interlocked tapestry) and brocade variations like *dukagång*, *krabbasnår*, and *upphämta*. These textiles—produced until the 1840s, when they went out of style and commercially made goods grew to be favored by the rural population—became the model of the “ancient tradition” championed by the handicraft revival a half century later.

Joel's illustrative pieces were organized by technique, beginning with a couple of figurative *flamskväv* carriage cushions with popular designs: a garden scene with pairs of human figures on each side of a vase (*Urna och par*) (1) and the Annunciation (*Bebådelsen*) (2). These *flamskväv* tapestries were produced on upright looms, unlike any of the textiles made with other techniques.



1. *Flamskväv* (dovetailed-tapestry) *åkdyna* (carriage cushion) featuring a garden scene and two urns, each flanked by a pair of human figures



2. *Flamskväv* carriage cushion featuring a pair of Annunciation scenes

Joel's next group was *röllakan*. This double-interlocking tapestry technique is probably most associated with Skåne, although it was also employed in other nearby areas of southern Sweden. While there are some motifs that were used throughout the region, many designs and color combinations were characteristic of particular districts in Skåne. Fifteen *röllakan* pieces illustrated its use: thirteen carriage cushions (3, 4) and two bed covers (5).

Coverlets similar to these *röllakan* bed covers were also made in Norway, usually using single-interlocked tapestry (*rutevev*). For comparison, he showed three such *ruteåkle* (6).

Peasant women in Skåne wove a variety of brocade techniques, particularly for bed covers. Joel showed nine bed covers that used *dukagång*, monk's belt, *krabbasnår*, and combinations with *röllakan*. One of the *krabbasnår* covers was dated 1796 and had a red-and-green palette striking and unusual for such covers (7).

The spotlight then shifted to embroidery. One embroidery type emblematic of Skåne is called *tvistsöm*, or long-armed cross-stitch. This was often combined with *korsstyggn* (standard cross stitch) for carriage and seat cushions and occasionally



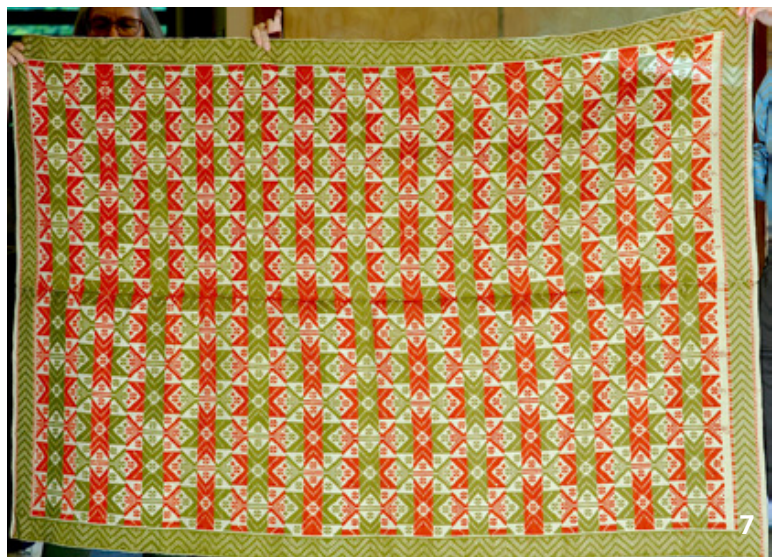
3. Röllakan (double-interlocking tapestry) carriage cushion, SW Skåne, featuring twin *bäckahästar* (brook horses)—mythical creatures that lured children to watery deaths

4. Röllakan carriage cushion with striking geometric design, SW Skåne

5. Bed cover (*täck*) with *röllakan* bands, SW Skåne

6. *Rutevev* (single-interlock tapestry) coverlet, Norway

7. Brocaded bed cover, Skåne, dated 1796 (on inner white border, at right)





8. Carriage cushion dated 1820, embroidered in cross-stitch techniques



9. Free-embroidery carriage cushion with central urn, flowers, and leafy “cogwheels”



10. Carriage cushion combining free embroidery with *trensaflossa*, a partial-piling technique

for bed covers. Joel showed five cushions with a variety of star, endless knot (8), and pomegranate designs.

Free embroidery (*yllebroderi*) was represented by a carriage cushion on a blue linen ground with two “cogwheels” flanking a central carnation and additional flowers at the corners and throughout the field (9). This was followed by two carriage cushions that combined free embroidery with a partial pile technique known as *trensaflossa* (10), and one entirely in *trensaflossa*.



11. Bed cover with over-all pile (*ryijy*), central Finland

Piled bed covers were also produced by Swedish peasant weavers of the period, but Joel admitted that he didn't own any. He showed instead a late eighteenth-century example from central Finland (11), to illustrate a parallel thriving Scandinavian tradition of the era.



12. Bed cover (*täcke*) masterfully combining *röllakan* and *flamskäv* tapestry



12a. Detail showing initials OHS and AHD



12b. Detail with date, "Ano 1786"

The final piece from the Golden Age was a *täcke* (bed cover) (12) initialed OHS and AHD (12a) and dated 1786 (12b). It was woven in two parts (as most were) and came from the parish of Bräkne, in Blekinge Province. It's one of only a handful of known pieces that combine *röllakan* (double interlock) with *flämsk* (dovetailed) tapestry. This is an unlikely and quite difficult combination, since dovetailed tapestry, in contrast to the other techniques, is usually woven on an upright vertical loom. Joel speculated that it was created to celebrate a twenty-fifth wedding anniversary.

He argued that by that point in her life, the weaver, AHD, must have been very experienced and skillful to attempt such a combination. Sifting through about 32,000 marriage records in Blekinge from 1760 to 1800, he found an Ola Hanson and an Anna Hakkansdotter. He advised the audience that if they were interested in knowing more about these individuals, and why he thought the bed cover was made for their anniversary, they could check out his article in *HALI* 210 (Winter 2021).

Just as handwoven house furnishings had become unfashionable a century or so earlier among the aristocracy and urban bourgeoisie, by around 1850, the Swedish peasantry had decided that the items that their mothers and grandmothers had created to display their skill and status were now "old-fashioned." Instead of being brought out on festive occasions, they increasingly remained in their storage chests and were replaced by machine-made goods.

Then, in the late nineteenth century, groups of urban intellectuals in several western European countries became

alarmed at the spread of industrialization and mass production and their social and aesthetic effects.

The Romantic Movement was accompanied by a variety of nationalism that identified the nation with the peasantry, which was increasingly endangered by the growing rationalization of agriculture and the proliferation of landless wage laborers in the countryside.

Sweden's Romantic reformers set about researching the rich textile traditions that had all but disappeared and creating institutions to revive traditional handicrafts as both products and practices. They wrote that the peasantry had been the custodians of these handicrafts from "time immemorial." This wasn't the literal truth, however, since the tradition had only really begun in the mid-eighteenth century, before which tapestry weaving had been the province of professional weavers—first men in the cities, and then itinerant women in the rural areas.

The reformers combed the countryside for the textiles that filled the storage trunks, acquiring many for new museums of folk culture and cataloguing those that remained in private hands. They started folk schools to train young women in the old skills, and opened shops to sell their wares to a growing urban upper-middle class, who again found handmade goods trendy and desirable. They sold kits that amateur weavers and embroiderers could use to make copies of older pieces that now gained a measure of fame. And they organized handicraft societies throughout Sweden that carry on the work to this day.

Report: International Conference on Carpets XV, Istanbul, June 6–9

By Jean Hoffman

Ah, Istanbul. I last visited in the mid-1980s, before I got interested in collecting rugs. It's more crowded now, but no less wonderful. I was glad of the excuse of the ICOC to return for a week and to have so many rug friends there to dine and visit with and learn from. A few highlights follow.

Meals: Especially ones with Gerard Paquin, who like me never misses or overly delays a meal. Gerard's knowledge of Turkish restaurants, leaning on the inside knowledge of Vedat Karadag, took us to great spots **(1)**. Lunch with Paula Krugmeier, Gianmaria Zanderighi, and Gerard, with a view of the Bosphorus, also stood out.

Rüstem Pasha Cami: Visiting this most exquisite, small, quiet mosque with Walter Denny and Alice Robbins. Designed by the Ottoman imperial architect Mimar Sinan and completed in the mid-sixteenth century, it is famous for its beautiful Iznik tiles **(2)**. I was introduced to oriental rugs by my mother, a lover of blue-and-white china; I wish I could have shared this mosque with her. The experience of seeing it with Walter, who wrote his doctoral thesis on the mosque tiles, was amazing for me.

The welcome exhibition at the Dolmabahçe Palace: Some splendid Salting **(3)** and other **(4)** carpet treasures, fascinating to see but not things I liked. Conversations on the long, ICOC-provided bus trip over and back were fun.



1. Dinner with Vedat Karadag, Gerard Paquin, and others at Sabahattin seafood restaurant, in Istanbul



2. Walter Denny in front of Iznik tile panels in the Rüstem Pasha Mosque



3. One of the Salting niche carpets formerly thought to be 19th-century Turkish copies, but now considered genuine 16th- or 17th-century Safavid Persian exports, Topkapı Palace Museum 13/2030



4. Ali Riza Tuna in front of a 17th-century Western Anatolian prayer rug with pendants and a "reentrant" or "keyhole" indentation at the bottom of the niche, Topkapı Palace Museum 13/2043

The Dealers' Fair: An almost overwhelming selection of mostly great carpets and textiles brought by top-quality dealers (5, 6). In my view, the dealers were too little involved in the official ICOC events, given their important contributions to rug knowledge and taste. People needed more time to hear from them in relaxed settings.

The ICOC academic program: I only attended the talks in Walter Denny's session, the first one (7). His keynote was fun, funny, provocative. On September 7, as the opener of our fifth season of webinars, NERS is hosting Professor Denny giving a longer version of his presentation, after which the audience members, unlike those attending the short ICOC talks, will be able to pose questions.



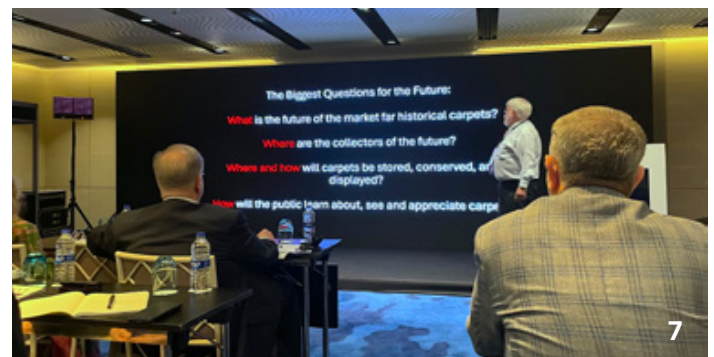
5. Vedat Karadag shows his goods at the Dealers' Fair

6. Jean talks with Peter Scholten in his and Zia Bozoglu's booth, with Peter's Uzbek velvet-ikat coat displayed on the back wall

7. Walter Denny leads off the academic program

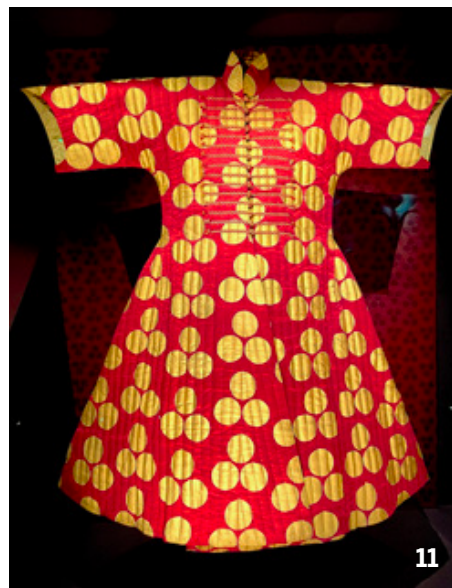
8. Splendid kilims in Zia Bozoglu's *Colors of Anatolia*, at the Tophane-i Amire Arts and Culture Center

Colors of Anatolia: A kilim exhibition organized by Italy-based Turkish dealer and expert Zia Bozoglu at the Tophane-i Amire (8). The kilims, hung with exquisite taste by Zia with help from, among others, Peter Scholten, had no labels. Both gentle and bold, some fragmentary, they were displayed as works of art in the beautiful, ancient stone building, their colors set off against black panels. I will never forget this exhibition; Zia and the ICOC, as well as the private collectors who lent their kilims, deserve praise for making it happen.





9



11



10



12

9. Among the “hidden gems” at the Turkish and Islamic Art Museum (TIEM), a Konya/Karapınar rug, 17th century, TIEM inv. no. 399-945

10. Powerful, script-like border of a 13th-century Seljuk carpet, found in Alaeddin Keykubad Mosque, Konya, TIEM inv. no. 688

11. Quilted silk kaftan with çintamani balls, sixteenth century, Topkapı Palace Museum 13/41

12. At Gallery Aydın, reception attendees especially admire a stunning 18th-century Cappadocia carpet

Hidden Gems from the TIEM Collections: I think I went seven times to the TIEM to see all the carpets—downstairs, upstairs in the main rooms, the Seljuk pieces, then the *Hidden Gems* exhibition (9). Life changing. I could have spent a month going every day to see these rugs. I will be learning from them—from my memories and photos, and from the book of the exhibition—forever. I already had a particular love for certain Seljuk fragments, mostly from images but one I'd been privileged to see in the David Collection, in Copenhagen. My mind and heart were expanded by the amazing, powerful examples on view at the TIEM (10). New conservation of one of them was sponsored by Ali Rıza Tuna. Thank you, Ali—and thank you to the ICOC and the TIEM for bringing about this exhibition.

Topkapı Palace Museum exhibition: As Walter Denny critically noted, museum “best practice” for textiles means displaying choice items from the collections a few at a time, while preserving the rest from light exposure. But for this occasion, the museum put all its finest kaftans out at once. I am grateful to have seen them, particularly a stunning red-and-yellow silk çintamani coat (11), the most amazing garment I've ever seen.

Gallery Aydın: A reception on the roof showed off the newly renovated gallery's proximity to the Blue Mosque, but the rugs and textiles that occupied its four floors were the stars—amazing, some of them of museum quality. It was worth the entire trip to see and touch these beautiful and very old rugs, while hanging out with the Aydın family and various rug notables in attendance.

Report: August 11 Picnic, with Moth Mart and Show-and-Tell



1 (top). Browsing the Moth Mart at scenic Gore Place, Waltham

2 (center). Don't worry, there's more: rapidly emptying trays of Middle Eastern food

3 (bottom). Picnickers eat and converse

The annual picnic, on August 11, attracted nearly forty enthusiastic members and guests, who were drawn to Gore Place by perfect weather, a well-supplied Moth Mart **(1)**, and—especially—the newly instituted, gustatory treat of a plentiful, NERS-provided Middle Eastern banquet **(2)**.

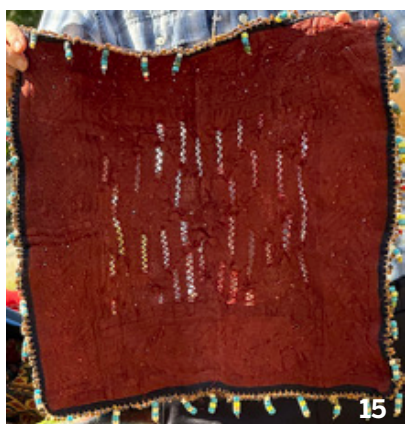
Following a leisurely and convivial lunch **(3)**, a large show-and-tell (see the following pages for a selection of the examples presented) elicited admiration, amusement, and informative comments from the various presenters and the audience at large.



About a third of the rugs, kilims, bags, trappings, and textiles brought for show-and-tell are pictured here and on the following page.

1. Rustic Konya yastik
2. Gaziantep-area kilim with labels indicating dyes and mordants used
3. Persian Khamseh saddlebag with *gol farang* (European rose) motifs
4. Khamseh rug with "bird's-eye" view of a garden
5. Chahar Mahal two-sided gabbeh
6. Khorasan Baluch bagface with outstanding wool and colors
7. Modern two-sided silk rug from North Khorasan, near Turkmenistan





8. Caucasian Chichi rug
9. Modern Azerbaijan rug with bold Caucasian motifs
10. Modern replica of the Pazaryk Carpet, woven in Afghanistan
11. Salor Turkmen *kejebe* trapping
12. Only known *nīm* ("half") suzani in full rural Lakai Uzbek style
13. Swedish seat cushion in free embroidery, initialed KCD
14. Swedish *röllakan* bed cover, dated 1777
15. Kuba Kingdom ceremonial diaper for highborn male child
16. Tapestry-woven strip of unknown origin, found in Tibet

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The New England Rug Society is an informal, nonprofit 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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