



View from the Fringe

Newsletter of the New England Rug Society



Vol. 33 No. 2 July 2026

www.ne-rugsociety.org

July 26: Farewell* NERS Picnic, with Moth Mart and Show-and-Tell



At the 2025 picnic: browsing the moth mart and enjoying catered Middle Eastern fare in the shade of the Gore Place tent

Please join other members (and guests) for our final NERS event: our picnic on Sunday, July 26.

We will again convene at Gore Place, the lovely grounds of the former governor's mansion in Waltham, with plenty of lawn space for mingling and spreading out rugs, tables and chairs for all, and adjacent bathroom facilities. Should rain threaten or the sun be too glaring, there's a huge tent with water, electricity, and side panels that open for ventilation. NERS will cater lunch and provide water, soft drinks, and coffee.

Lunch will be preceded by the ever-popular moth mart: we invite all attendees (dealers or not) to bring things to sell, swap, or give away. Past offerings have included rugs, bags and trappings, kilims and other textiles, books and periodicals, and even tribal jewelry and clothing.

Show-and-tell will follow lunch. Bring one or two of your treasured items to share with fellow attendees—mystery textiles or rugs, exotic specimens you think we should know more about, or new acquisitions you want to show off.

Do come! We welcome all who, one last time, can join this relaxed, convivial, and rug-rich get-together.

Picnic Details

Date: Sunday, July 26
Time: Noon to 4 p.m.
Place: Gore Place, 52 Gore St.
Waltham, MA 02453

Getting there: Set your GPS to the address above.

Parking: Use the parking area on the estate grounds.

RSVP: By or preferably before July 12, send your name and the names of guests coming with you to Jim Sampson: jahome22@gmail.com.

*See p. 2 for the NERS Steering Committee's announcement about the disbanding of the New England Rug Society.

Winding Down: A Regretful Letter from the NERS Steering Committee

To all members, friends, and supporters of the New England Rug Society,

After decades of a thriving organization that brought pleasure and enlightenment to countless lovers of rugs and carpets—and textiles—from the lands of the Middle East, Central Asia, and even farther afield, we members of the NERS Steering Committee have reluctantly concluded that we cannot maintain the organization into the future.

Voluntary organizations of many types that were founded in times of high enthusiasm and eager engagement by an older generation have faltered as the founding cohort ran out of steam or passed from the scene and replacements proved to be scarce on the ground. It takes an enormous commitment of time and energy, supported by long experience, for such a happy enterprise to thrive.

We hosted a great many informed and informative talks over the years and shifted gears to outstanding Zoom webinars when COVID deprived us, albeit temporarily, of in-person events. We published a highly regarded newsletter, *View from the Fringe*, that required a substantial commitment of time and energy to produce; we established

an excellent website, including some early virtual exhibitions that are still available; and we were the sponsoring local organization for ACOR 8, a tremendous success by any measure.

Those glory days are behind us. The upcoming annual picnic, on July 26, will be the last formal event sponsored by our organization. We would like it to be celebratory and attended by as many friends and supporters as possible.

The Steering Committee is continuing to deliberate the actions necessary for formally dissolving NERS. More information concerning that will be forthcoming. We have also committed to the long-term viability of our website, which will remain available, and we have created a YouTube channel where twenty-six past webinars sponsored by us are now available to all: <https://www.youtube.com/@NewEnglandRugSociety>.

We trust that this announcement will be met with understanding and support, and we look forward to seeing as many of you as possible in July.

Sincerely,

The Steering Committee: Julia Bailey, Joel Greifinger, Mark Nenner-Payton, Jim Sampson, and Jeff Spurr

Remembering Cheri Hunter, Head of TMA/SC



Cheri, with her Uzbek suzani as background, introducing Ahmet Balkan's April 18 webinar

Cheri Hunter passed away unexpectedly on May 19, 2026, while in Istanbul, a city she loved and visited frequently. Based in Los Angeles, Cheri was a founding member of—and in recent years the driving force behind—Textile Museum

Associates of Southern California (TMA/SC), which hosted both in-person speaker programs and extremely well-attended webinars. (In April, TMA/SC co-sponsored Ahmet Balkan's NERS-hosted webinar on Karakeçili carpets and tribal emblems: see pp. 5–6 of this issue.)

After graduating from UCLA, Cheri worked for nearly thirty years as a film editor in Hollywood. A camera buff since childhood, she additionally pursued adventure-travel photography, focusing on cultural aspects of rugs and textiles. At an in-person NERS meeting in October 2019, for instance, her photographic skills were on stunning display



Resplendent in her Uzbek ikat chapan and Turkmen jewelry, Cheri visits the Turkish and Islamic Arts Museum (TIEM) during ICOC in 2024 (photo by Judy Reidel)

in her presentation, "Festivals, Fairs, and Rituals: Textiles, Costumes, and Carpets of the Eastern Grasslands of Tibet" (<https://ne-rugsociety.org/newsletter/fringe-v27n2-11-2019.pdf>, pp. 5–11).

Cheri was an enthusiastic collector of Uzbek textiles, which included the suzani behind her during her introduction to Ahmet Balkan's webinar, and the robes she often wore at gatherings of fellow rug-and-textile devotees.

In Memoriam: Mark Hopkins, 1932–2026

What follows (in italics) is the obituary of former NERS president Mark Hopkins written by his wife, Margaret (“Margie”) Yamamoto:

After a full life well-lived, Mark Hopkins died on January 27, 2026, on the eve of his 94th birthday. He grew up in New England, graduated from Brown University, and soldiered in the U.S. Army, before entering the business world. After two decades in management positions with ad agencies in Boston and Providence, RI, and two years as an elementary teacher, he rounded out his professional career with 18 years as a freelance business writer. Mark was known for his countless interests and abilities; when he found a new activity, he didn't merely dabble, he worked until he mastered it. It was this trait combined with his unique desire to share his enthusiasm about every new endeavor that delighted all who knew him. His many avocational interests included precious-metal jewelry-making, fine woodworking, fishing, traveling, and collecting antique Asian tribal weavings. For many years, he served as president of the New England Rug Society, and in 2006 he received the McMullan Award for Islamic Textile Stewardship. As a performing woodwind player, he especially enjoyed European Renaissance music. He served on nonprofit boards and volunteered helping recent immigrants learn English. Mark was 72 when he acquired his first digital camera and went on to become an award-winning nature photographer, with his work exhibited in galleries and museums throughout New England. During his retirement years, he was a popular speaker in adult learning venues in Massachusetts and Connecticut, giving hundreds of richly illustrated talks on topics ranging from photography and graffiti to expeditions in South Africa and Central America. Mark lived in Lincoln, MA, for 33 years, before moving to Newbury Court, in Concord, MA, nearly ten years ago. With the free time provided by life in a retirement community, he turned his multi-talents to new and old activities. He began creating huge posters and flyers for events, he restored damaged old family photos for his neighbors, he carved and painted 23 life-sized wooden Trogons (tropical birds) for the patio overlooking the Sudbury River, and he began writing books on topics ranging from his photography to stories about his life experiences. His books, like his talks, often featured touches of his unexpected wry humor. His most recent book was “Confessions of a Teenaged Bigot: A Yankee Blue-blood Revisits His Transformation.” He is survived by his wife of 43 years, Margaret Yamamoto; his daughter from a previous marriage, Jennifer McCaleb, and son-in-law, Chris McCaleb, of Boulder, CO; and his sister, Gwladys Hopkins, of Acton. In lieu of flowers, Mark asked that donations be made to the Honduran Tolupan Education Program, 386 Main Street, Norwich, VT 05055, www.HonduranTEP.org.



Mark Hopkins in 2010, about to part with his Baluch rugs

Clearly Mark's era of rug collecting and his tenure as president of NERS were to him but one phase in his remarkably multifaceted life. But for area rug lovers, this period and his role in it were momentous.

For the first (1991) ACOR (American Conference on Oriental Rugs), Mark co-wrote *Through the Collector's Eye*, the catalogue of an exhibition of NERS members' rugs shown at RISD Museum and The Textile Museum. During the 1994–95 season, he took over (from founder Rosalie Rudnick) the leadership of NERS and initiated fifteen years of expanding membership and ongoing activities, the most ambitious of which was the eighth ACOR (2006), again held in Boston. Under his direction, ACOR 8 included twelve exhibitions, in which were shown some 450 pieces, all from NERS members' collections. At the conference, he was presented with the McMullan Award.

Mark subsequently referred to his organizing of ACOR 8 as “the culmination for me personally”; in 2010, he ceded the NERS presidency to successors and divested himself of his own rug and textile collection. A parting gift to NERS, his vivid reminiscences of his “rug years” appeared in the September and October 2010 issues of *View from the Fringe*: see <https://ne-rugsociety.org/newsletter/rug181a.pdf>, pp. 5, 6, and <https://ne-rugsociety.org/newsletter/rug182a.pdf>, pp. 5–7.

March Webinar Recap: Thomas Wild on RKO Rugs and the Tuyuhun Gul

Speaking from Berlin on March 28, carpet dealer and independent researcher Thomas Wild explored the design sources of the still-mysterious “RKO” rugs, so named by Charles Grant Ellis, who imaginatively likened their patterning **(1a)** to the RKO film studios logo **(1b)**.



A version of the most common central motif in RKO rugs **(1a)** also appears in a group of Central Tibetan rugs, leading Thomas to explore an enduring history of certain Tibetan-rug features, including their distinctive knotting technique, pearl borders, and fringes on all four sides **(2a)**—features inherited from Tang-period Silk Road carpets **(2b)**.

One category of Central Tibetan carpets, the so-called Wangden Drumze group—many of them saddle rugs **(3)**—have these features and utilize what Thomas termed the “Tuyuhun gül,” resembling the most common RKO central motif.

From 284 to 663 AD the proto-Turco-Mongolic Tuyuhun controlled large stretches of the Silk Road. Likely by the tenth century, a group of them from Qinghai had formed an enclave in Central Tibet. As equestrian pastoralists, they lavished special care on horse breeding, resulting in the exceptional “dragon-seed” horses (according to legend sired by a white dragon) much coveted by the Chinese. Artifacts found in Tuyuhun tombs **(4)** echo this emphasis on horse culture. In Thomas’s opinion, the Tuyuhun gül as it appears on Wangden Drumze and many RKO rugs **(5)** is a tribal symbol representing a condensation of Tuyuhun dragon-horse mythology.



1a. RKO rug, Yarkand (Xinjiang), ca. 1800, Alberto Levi



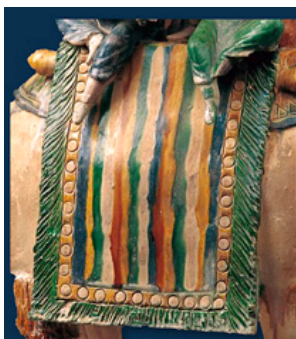
1b. RKO logo, ca. 1937



3. Wangden Drumze under- and over-saddle rugs



2a. Detail of a Tibetan rug, ca. 1900, with pearl border and fringe on sides and ends



2b. Detail of a saddle rug shown on a Tang Chinese terracotta sculpture of musicians on a camel, ca. 723, National Museum of China, Beijing



4. Ornament with horned dragon horses, Dulan, Qinghai, Tubo Kingdom (ca. 618–842), Hong Kong Palace Museum

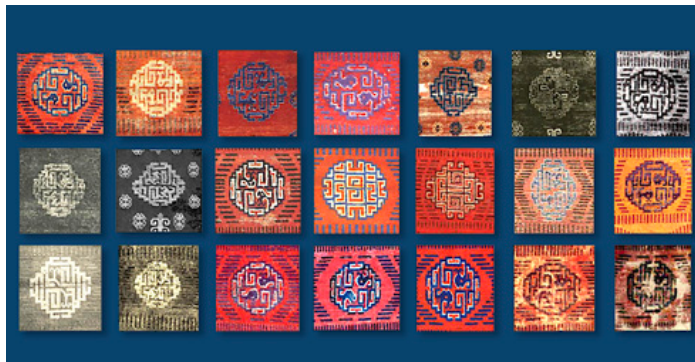


5. Tuyuhun gül as the central motif of an RKO rug, Gansu, early 19th century, formerly Hans König Collection

Furthermore, in his view, other familiar motifs once thought to have become simplified as they traveled from east to west over time instead represent “a shared mythological world rooted in the horse-centered cultures of the steppe.”

In a 2000 article, “The RKO Family” [*HALI* 110: 96–105], Hans König cited thirty-six examples of RKO rugs; about sixty are now known, all dating from the Qing period (1644–1912) and produced over a wide swath of northwestern China: Khotan (Xinjiang), Gansu, and Ningxia. Twenty-one of the sixty have Tuyuhun-gül central motifs (6), which don’t appear in other rugs from these areas, suggesting to Thomas that the Tuyuhun güel on RKO rugs is a context-specific symbol indicating ritual significance.

RKO rugs are almost all borderless, akin to an exceptional group of borderless Central Tibetan rugs used exclusively in monastic settings. The ends of thirty-nine RKO rugs have ornamentation reminiscent of the sacred-mountain imagery on Qing-dynasty robes (7).



6. Tuyuhun güel central motifs on 21 of the known RKO rugs



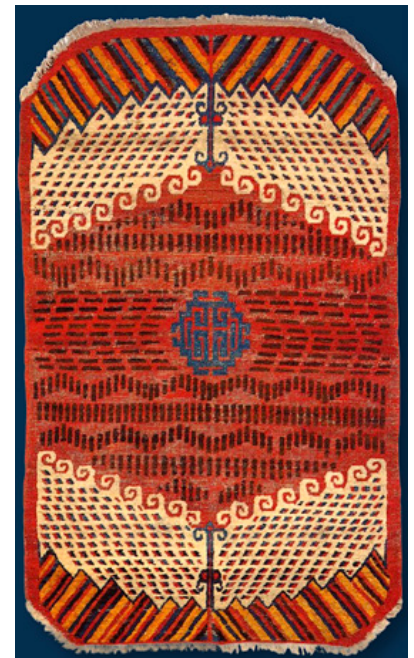
7. Left: RKO rug, Ningxia, early 18th century, GWU/TM 1973.31.38

Right: dragon robe of Chinese emperor Qianlong (r. 1736–96), Grassi Museum, Leipzig

Some RKO rugs are oval rather than rectangular (8); although they lack the holes typical of saddle rugs, they are small enough that, reminiscent of Wangden Drumze examples, they could have been transported on horseback.

What of the other defining feature of nearly all RKO rugs—their stroke-and-dash patterning (9)? Thomas speculated that this patterning was meant to evoke the tiger skins long used or depicted in ritual settings. A Tang terracotta figurine served to illustrate his contention: it showed its female polo player mounted on a steed whose saddle was covered with a tiger-patterned rug (10). In Thomas’s concluding words, “The RKO carpets are thus an expression, a memory, and a heritage of an ancient horseback nomadic culture from the steppes along the eastern Silk Road.”

8 (right). RKO rug, its oval shape suggesting a saddle cover, Khotan (Xinjiang), 19th century, Eberhard Herrmann



9 (below). Tang Chinese terracotta sculpture of a female polo player on a horse with a tiger-striped saddle cover, private collection



April Webinar Recap: Ahmet Balkan on Karakeçili Rugs and Tribal Emblems

On April 18, architect and historian Ahmet Balkan, speaking from Heidelberg, presented “Echoes of Holbein: Karakeçili Carpets and the Question of Tribal Emblems,” a webinar hosted by NERS and co-sponsored by Textile Museum Associates of Southern California.



Ahmet Balkan

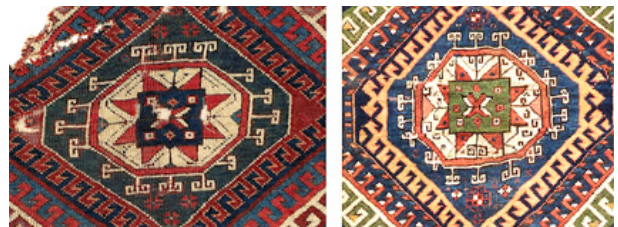
The Anatolian Karakeçili, Ahmet began, wove carpets throughout the nineteenth century and preserved their tribal identity well into the twentieth. They were closely associated with the Ottomans, who like them were Kayı Oghuz, said to have arrived in Anatolia in the thirteenth century. Initially concentrated in Sivas, the Karakeçili moved northwest at an unknown, pre-nineteenth-century date; their chief center was Eskişehir, with some clans migrating farther west. In 1843 they were forced by the state to resettle in Bursa and Manisa.

Karakeçili carpets, Ahmet continued, fall into two structural groups: the “classic,” with dark wefts, and the red-wedged, with a mostly red-and-blue color scheme. His focus was a subset of the “classic” type, with fields exhibiting a diamond-shaped center and half-diamonds above and below, typically surrounded by a floral cartouche border **(1)**. The overall design of carpets in this category remained consistent throughout the nineteenth century, but variations in their details indicate that they were not workshop products.

Despite slight differences among them, the central, primary medallions of these “classic” Karakeçili carpets **(2)** all bear an undeniable resemblance to the medallions on so-called Holbeins of the fifteenth and sixteenth centuries **(3a)**, with intermediate versions appearing on Bergama carpets of circa 1700. Secondary medallions within the upper and lower half-diamonds of Karakeçili carpets are even more consistent in design **(4)**. (Perhaps, Ahmet suggested, the three-medallion schema derived from traditional seating arrangements of rulers flanked by their family members or subordinates.)



1. Karakeçili carpet, ca. 1875 (Peter Pap)



2. Karakeçili primary medallions (Rippon Boswell 12/2010, lot 14; Bonhams Skinner 8/2025, lot 4)



3a, b. Medallion on a Holbein carpet fragment, 1450–1500 (V&A 157-1908), and Karakeçili primary medallion (RB)



4. Karakeçili secondary medallions (from same carpets as in fig. 2)

The secondary, “star-and-hooks” medallions resemble ones found on carpets from elsewhere in Anatolia and from West Turkestan (5), and hence have been considered a “common Türkmen motif.” All the non-Karakeçili examples, however, lack a central star, and Ahmet alternatively interpreted the Karakeçili secondary medallions as primary-medallion variants.

Noting the design relatedness of Karakeçili primary medallions to both Holbein medallions and Salor Türkmen turreted guls (6), Ahmet cited Walter Denny’s argument [in *HALI* 4, 4 (1982): 329–37] for a long persistence of tribal memory. Was the Karakeçili primary medallion a tribal emblem, i.e., “a repeated, socially recognized, identity-bearing sign”?

In Turkic culture, tribes including the Kayı, to which the Ottomans and Karakeçili belonged, had their own identifying visual marks, or tamga; a Kayı tamga made its way onto Ottoman imperial coins and armor (7a). More intricate, knotted-medallion designs developed in court-sponsored architecture could also take on emblematic function in both courtly and tribal contexts. Ahmet maintained that the fixed, socially identifiable forms of Karakeçili primary and

secondary medallions—as well as these carpets’ tamga-like tertiary motifs (7b, c)—are indeed tribal emblems.

From what tradition did Karakeçili carpets develop? Sivas-area Şarkışla carpets share with them a vocabulary of hooks, staggered diamonds, four-and-one layout, and seemingly emblematic medallions. But ultimately, Ahmet maintained, the Karakeçili design tradition is indebted to a three-medallion Holbein carpet type (8).

More broadly, he posited a Turkic carpet-design tradition that evolved from small, repeated octagons to larger ones with diamond-shaped fillers in endless repeat, and thence to three or fewer single medallions.

As for the admittedly unknown symbolism of the Karakeçili primary medallion, Ahmet hypothesized that in its starlike form it reflected an early conception of the cosmos.

To his conclusion that Karakeçili carpets’ primary medallions are genuine tribal emblems, Ahmet appended a final, provocative question: even given Holbein carpets’ commercial purpose, could their medallions, like those of their Karakeçili descendants, have had an emblematic function?



5. Left to right (details above, carpets below): Karakeçili (RB); Central Anatolian fragment, 1550–1600 (Konya Ethnographic Museum 1092); Sivas-region fragment, 1500–1550 (*Orient Stars 2*, cat. 24); West Turkestan ensi, ca. 1850 (ex-Gilmore Collection)



6. Left to right: Karakeçili primary medallion, 1875–1900 (see fig. 3b); Holbein carpet-fragment medallion (see fig. 3a); turreted gul on a Salor chuval, 18th century (ex-Hornbach Collection)



▲ 7a. Kayı tamga on an Ottoman helmet, late 16th century (MetMuseum 336.25.125)

7b, c. Tertiary motifs on Karakeçili carpets (RB; Theodore Springmann Stiftung)

▶ 8. Three-medallion Holbein carpet, Western Anatolia, ca. 1450–1500 (Doha, Museum of Islamic Art CA. 78)



May Show-and-Tell Recap: Weavings of the Caucasus

On May 2, a small but enthusiastic group of Caucasian-weaving devotees—outnumbered by the examples they brought with them—gathered for a show-and-tell at Durant-Kenrick House, Newton. After snacking on sandwiches, cookies, and beverages

provided by NERS, they settled in for a lively, audience-participatory meeting featuring pile rugs (shown on this page) and flatwoven items large and small (see next page), ranging in date from the seventeenth century into the twentieth.



Top row: early blossom-carpet fragment; Zeikhur rug with corroded ground; Kuba prayer rug; Shirvan prayer rug

Middle row: striped Shirvan rug; Baku rug; Saliani or Shulaver (?) rug; Shirvan corridor carpet

Bottom row: Borchalu Kazak rug; Cheleberd Karabagh rug (aka Eagle Kazak)



Top row: Half of a “dragon” verneh;
verneh with diamond design; later and
earlier sumak bagfaces compared;
sumak bags with worn back; sumak
and plain-weave horse cover

Center row: intricate Avar kilim woven
solely in interlock-tapestry technique;
later large kilim, Kuba or Avar (?)

Bottom row: Sheki (?) all-silk jajim
with cochineal reds; traditional wool
jajim (detail)



Report: Carpet & Textile Forum 2026

By Jean Hoffman

The annual wine-country gathering of rug and textile collectors, dealers, and dabblers took place over three days in April at the Marriott in Buellton, California. For this rug collector, it was a rich year of lectures, starting with NERS webinar speaker Deniz Coşkun's presentation of offset knotting (now I finally understand that technique), and concluding with a fascinating talk on Armenian carpets by Hratch Kozibeykian.

In between these presentations were others. Noting that one object is just a thing, but two are a group needing to be completed, physician David Paley showed us a few of his 350 beautiful Japanese freehand-painted, resist-dyed cloths. NERS webinar presenter Stefano Ionescu came from Rome to discuss landmarks and controversial issues relating to his area of focus: classical Ottoman-era carpets known as Transylvanian (1). The program was rounded out by John Batki's poetic presentation and lovely examples of Central Anatolian tulip-panel prayer kilims, and by Fred Mushkat's talk on rare and unusual Qashqa'i weavings, accompanied by former New Englander (now Texan) Rich Blumenthal's sharing of Qashqa'i bags from his and Ann Nicolas's collection.

C&TF brings together about eighty rug lovers, including many old friends and some new participants, for three days of hanging out, sharing meals, and discussing and touching rugs and textiles. The event is hands-on, informal, and friendly. The presenters are always knowledgeable, the dealers are first-rate, and everyone is happy to encourage and share knowledge with newcomers and seasoned collectors alike (2).

There was a fair bit of buying, selling, and trading among collectors and dealers this year. Most of the dealers brought special pieces to offer (3), and seeing these trusted old friends from Turkey, the UK, and various US locations was for me a highlight of the occasion. I was delighted to find an archaic yastik, likely a Şarkışla made in Divriği, to add to my collection.

Thanks to Brian and Stephanie Morehouse and Bethany Mendenhall for organizing the event.



2. NERS member Dewitt Mallary talks to Deniz Coşkun and first-time attendee Hans Koehler, from Oregon (center)



3. NERS members Gerard Paquin and Marilyn Denny examine an embroidery shown by Şeref Özen, of Istanbul



1. Stefano Ionescu exhibits and discusses Transylvanian carpets

Some Future Rug and Textile Events

Auctions

- Aug. 3–4 Philadelphia, Material Culture
Summer Estates (including Oriental Rugs)
- Aug. 3–13, Marlborough, MA (online only), Bonhams Skinner
August Americana: Art, Objects, and Fine Carpets
- Sept. 30, Philadelphia, Material Culture
Collectible & Decorative Antique Rugs from American Estates
- Nov. 11, Philadelphia, Material Culture
Oriental Rugs from American Estates
- Nov. 21, Wiesbaden, Rippon Boswell & Co.
Autumn Auction
- Jan. 14, 2027, Boston, Grogan & Company
Fine Rugs and Textiles

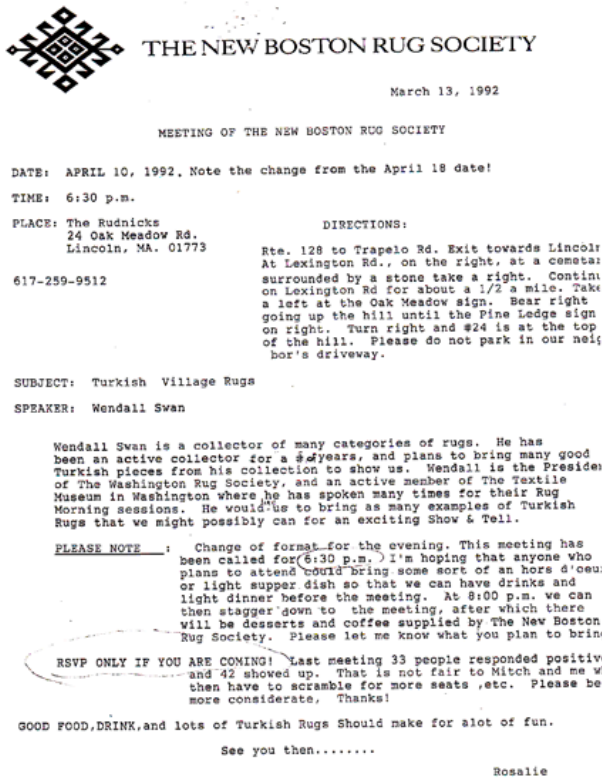
Exhibitions

- Until October 11, Doha, Museum of Islamic Arts
Islamic Art: A Journey of Splendor
- Sept. 8–Mar. 5, 2028, New York, Metropolitan Museum of Art
A King's Carpet: Louis XIV and the Savonnerie
- Until Dec. 31, 2030, Vienna, MAK
Permanent Textile and Carpet Collection: New Installation

Conferences

- Apr. 6–8, 2027, Santa Ynez Valley Marriott, CA
Carpet & Textile Forum
- May 13–16, 2027, Brescia, Italy
International Conference on Oriental Carpets XVI

Rear-View Mirror: The Genesis and Evolution of This Newsletter



Next Meeting: Bertram Frauenknecht on Understanding the Art of Oriental Rugs

Our season-opening meeting is, as usual, co-sponsored by Skinner, on whose premises it will take place. Our speaker will be Bertram Frauenknecht, a well known rug dealer and scholar based in Munich, Germany. As a dealer, he specializes in tribal weavings with special fondness for the Shahsavari.

Bertram's academic fields of study were chemistry and biology; however, shortly after graduating he made the acquaintance of some rug collectors. He also started traveling in the Middle East, attracted by the people and their cultures. One thing led to another, and before long he found his avocation in the field of oriental rugs.

In his talk, Bertram will address the questions of what characterizes a world-class rug, and what

Next Meeting Details
Date: Friday, September 14
Time: 7 PM. **Please note early start!**
Place: Skinner, Heritage on the Park, 63 Park Plaza, Boston, MA
Pkg: Street and neighboring lots and garages

are the criteria that collectors use to choose their acquisitions.

Attendees arriving before the meeting will be able to view Skinner's offerings for the next day's rug auction.

Last Meeting: Picnic, Moth-Market, and Show & Tell By Jim Adelson

NERS chalked up its third successive winner with the annual Show & Tell in Concord on May 19th. Once again, Mother Nature did her part, with a sunny and comfortable day, forecast showers and thunderstorms failed to materialize and dampen the Moth Market and ruggies' spirits.

For the Moth Market, about ten dealers spread their pieces out on the grass, and members fluttered around the desired objects. The Moth Market gave people a chance to explore all kinds of pieces, and talk them over with dealers and fellow members. One member was overheard to say "this rug doesn't fit my theory—burn it!" The easy-going tenor of the Moth Market carried over into lunch, where conversations ranged from rug arcana to the usual array of personal, political, travel, and other topics that ruggies seem to enjoy as much as the art itself.

After a casual lunch, members gathered inside for the main event—the Show & Tell. This year's offerings were considerably "narrower" than last year's, with almost all items from the conventional

weaving areas of the Middle East, plus a few pre-Columbian weavings from South America and a single North American example. By contrast, last year every continent was represented. But however narrow or conventional, the quality and interest level of the pieces was very high. The showing and telling followed the same procedure as in previous years—pieces were selected from the pile one at a time, and the owner would describe the piece and its highlights, with other members adding comments.

Gerard Paquin got things started with a central Anatolian prayer rug that had been woven in two pieces. The rug did not have a recognizable mihrab, and Gerard maintained that the rug had been woven for local use/consumption, rather than export. From his Turkish start, Gerard moved far to the east for his next piece, a Kirghiz applique (II) (numbers refer to the illustrations on pages 4 and 5). The design was created with red cotton on indigo felt. The piece demonstrated an impressive command of positive and

Continued on page 2

Rosalie Rudnick, Caucasian rug collector and energetic founder of NERS (initially NBRS), announced meetings via typewritten mailings that tended to run off the page (see <https://ne-rugsociety.org/newsletter/rug181a.pdf>, p. 5)

Under Jim Adelson and Yon Bard, *View from the Fringe* took form; its present design, by Sarah Trainor, daughter of editing successor Julia Bailey, was introduced in 2011

Photo Credits: p. 1: Julia Bailey p. 2: Zoom (l); Judy Reidel (r) p. 3: Margie Hopkins pp. 4–5: Thomas Wild pp. 6–7: Zoom (inset); Ahmet Balkan pp. 8–9: Julia or Doug Bailey p. 10: Jean Hoffman p. 11: Jim Sampson (l); <https://ne-rugsociety.org/newsletter/rug191.pdf> (r)

Editorial contributors to this issue:

Julia Bailey (editor), Jean Hoffman, Jeff Spurr

Distributor:

Jim Sampson

NERS Steering Committee:

Julia Bailey, Joel Greifinger,
Mark Nenner-Payton, Jim Sampson,
Jeff Spurr



The New England Rug Society
<https://ne-rugsociety.org/>

In this issue:

Farewell Picnic Preview	1
Letter to NERS Members, Friends, and Supporters	2
Cheri Hunter Remembered	2
In Memoriam: Mark Hopkins	3
Thomas Wild Webinar Recap	4
Ahmet Balkan Webinar Recap	6
Weavings of the Caucasus Show-and-Tell Recap	8
Carpet & Textile Forum 2026 Report	10
The Evolution of <i>View from the Fringe</i>	11
Calendar, Photo Credits	11

Border detail of a Shirvan rug, Caucasus (NERS members' collection) ►

