



View from the Fringe

Newsletter of the New England Rug Society



Vol. XVI, No. 3 January 2009

www.ne-rugsociety.org

February Meeting: John Collins on Persian Bags

At our next meeting, John Collins will provide a broad overview of Persian bags, from tribal to city production. The meeting will be held at John's Watertown gallery. The talk will concentrate on the late Leslie Orgel's collection, which was one of the two largest US collections of Persian bags and trappings. John will be showing slides of the main body of the collection, which will be published in book form this Fall. The gallery's walls will be adorned by a sampling of beautiful Persian bags, though not from the Orgel collection.

Like many dealers, John started out as a collector. Eventually, his growing inventory and shifting tastes induced him to start selling, and he opened his first gallery in Newburyport in 1979. Since then, he has held many exhibitions and published a number of catalogs, mostly relating to South Persian tribal and village weavings. Since 2005 his gallery has been located in Watertown. He has published articles in *HALI* and *Oriental Rug Review*, and has addressed many rug societies and conferences, including ACOR sessions. He is the author of the well received book *Persian Pile Weavings*.

ACOR 9 HAS BEEN POSTPONED!

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February Meeting Details

Date: Friday, February 20

Time: 7:30PM

Place: Collins Gallery, 694 Mount Auburn Street, Watertown

Directions:

From Harvard Square take Mount Auburn street west 1.5 miles. The Collins Gallery will be on your right, just before a sign saying "Celebrity Pizza." If you get to the Arlington street intersection you've gone a little too far.

From Watertown Square take Mount Auburn street (Rte. 16) east for 1.6 miles. The Collins Gallery will be on the left, just beyond the "Celebrity Pizza" sign, a little after you cross the major Arlington street intersection.

You can also get there by taking the MBTA bus line 71 from Harvard or Watertown Square.

Parking: Parking lot in back of gallery (driveway is between the gallery and the pizzeria), and on street.

See March meeting details on page 2

March Meeting: Jean Burks on

"From Album to Crazy – the Quilt Collection at Shelburne Museum"

See meeting details on page 2

While the men tend their flocks and cultivate their fields, their wives stay at home and mind the children. But, in their spare time, the ladies produce beautiful works of textile art. They use traditional patterns that vary from one location to another, but they embellish them in their own individual ways, and even introduce deliberate irregularities to express their humility. They work alone or in groups, and their skills are passed from mother to daughter. While much of the production is for domestic use—often at special occasions such as weddings, some is intended for sale or presentation to others. We are talking of village and tribal rug weavers in the Middle

East, are we? No, not at all! We are talking of American quilters. The parallels are striking, and quilters are the closest thing to the Middle Eastern weavers that we can find in our society. And please note that quilting in America is alive and well: it has been estimated that there are 20 million active quilters in the United States—several of them are NERS members. A discussion of American quilting should, therefore, be of special interest to our society.

Fortunately, at our March meeting Jean Burks, Senior Curator and Director, Curatorial Department at Shelburne Museum near Burlington, VT, will talk about

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March Meeting

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that museum's spectacular collection of antique quilts. The collection owes its existence to Electra Havemeyer Webb (1888-1960), an idiosyncratic and pioneering collector who founded the museum in 1947. She was the daughter of sugar magnate H.O. Havemeyer and his wife Louisine who were important collectors of European and Asian art. Electra applied courage, a discerning eye, and passion to acquiring both everyday artifacts and works of art. Although she inherited her parents' fascination with collecting, she developed her own aesthetic interests which would later become known as American folk art.

Textiles became one of her primary interests, and her quilts, numbering today over 700 at Shelburne Museum, are recognized as one of the largest and most distinguished public collections in the country. They include examples dating from the 18th through 20th centuries, originating from all regions of the United States (including Hawaii) and Canada. A variety of quilting styles is represented, including album, wholecloth, appliquéd, pieced, Amish, and crazy quilts. This presentation will highlight masterpiece quilts in each category and provide a visual history of this uniquely American art form.

Jean has Master of Arts degrees in musicology and in the history of European decorative arts. She has been at Shelburne Museum since 1995 as Curator of Decorative Arts, and since 2005 in her present position. She is the author of several books (notably about the Shakers) and many articles, and holds professorial ranks at

March Meeting Details

Date: Friday, March 27

Time: 7:30PM

Place: First Parish, Bedford Road, Lincoln

Note: Non-members welcomed for \$5 fee

Directions:

From Rte. 95 (128) take the Trapelo Road West exit (#28B) in Waltham. Proceed west about 2.5 miles to a stop sign at the five-way intersection in Lincoln (there is a white planter in the middle of the intersection.) Go right on Bedford Road for 0.1 miles to Bemis Hall, a large brick building on your right. **The parish house is on your left.**

From Rte. 2 take Bedford Road, Lincoln Center exit (eastbound, turn right at light; westbound, go through light, turn right, and circle 270 degrees to cross Rte. 2 at the light.) Proceed 0.9 miles and you will see Bemis Hall, a large brick building on your left. **The parish house is on your right.**

Parking:

In back of the parish house plus along the street. It's OK to park in front of Bemis Hall **provided the building is dark and not in use.**

several institutions.

Members are encouraged to bring one or two of their own interesting quilts for show and tell.

October Meeting: John Kreifeldt on "Divinely Inspired: Ritual Weavings of Borneo's Iban" Reviewed by Jim Adelson

On October 24th, speaker John Kreifeldt took NERS to a weaving area not previously featured in our meetings when he spoke of the Iban people of Borneo, and particularly their ceremonial blankets.

John explained that he had taken a sabbatical at the University of Malaysia, living in the town of Kuching in the east Malaysian state of Sarawak, on Borneo. At the time, his own collecting interests included American Indian pots and baskets, but as often happens to collectors, his standards had outgrown his budget. John's first

encounter with Iban weaving occurred when he saw a book about these weavings in a bookstore in Kuching, and he was drawn in from there.

The origin of the Iban tribe is uncertain—perhaps they came from Sumatra to Borneo. The name may be derived from a word that means "wanderer." John characterized the Iban people as cheerful, talkative, and social, but they had been inveterate headhunters, though they practiced neither cannibalism nor head shrinking.

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October Meeting

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Rather, they believed that the spirits continued to occupy the heads, which were used in various rituals. Heads served as status symbols, and men had to have trophy heads to woo the women. Headhunting in Borneo stopped around 1920.

The Iban had extensive mythological associations with the act of weaving. John related the following Iban tale about the origin of weaving: a legendary warrior, Menggin, shot a bird with a blowpipe, but when it fell to earth, the warrior found not a bird but a weaving, the likes of which he'd never seen.

The Iban were animists, believing in spirits that were encountered in dreams. The beautiful goddess Kumang would appear to the weaver and show her the design to be woven. This dream "meeting" with spirits was risky to the weaver. Therefore, weaving was equated with bravery.

John spoke primarily about pua, which are patterned cotton blankets used for ceremonial functions. The proper pua to be used depended on the occasion, such as bearing children, receiving heads, and feasting. In his talk, John showed a photo of a ceremonial reading of a pig liver to divine the future.

The Iban have probably been weaving for hundreds of years, but no really old pieces survive because of the heat and humidity in Borneo. The oldest extant weavings date from the mid-19th century—brought back by Europeans and kept in museums.

The Iban used a variation of the backstrap loom. Everything related to weaving—spinning, dyeing, and weaving itself—was done by women. Weaving was primarily a job for younger women; as older weavers might not retain the necessary strength or eyesight. All of the weaving was done from memory—the Iban did not draw their patterns.

John described two primary weaving techniques among the Iban: ikat and sungkit. With ikat, threads were patterned before weaving, being mounted on a tying frame, and resist dyed. The Iban only patterned the warp threads. In sungkit, the design was rendered with supplementary colored wefts.

Important patterns were endowed with names and meanings by their creators. Different patterns had different ranks, to match the rank of the ceremony for which

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Above: pua detail showing girasi, a mythical beast

**Right: a pua of the top rank
(more pictures on page 8)**



Details of ikat (above) and sangkit (below) weavings





October Meeting

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they were used. White edge stripes were hallmarks of a high-ranking weave. Crocodiles, monitor lizards, and snakes were the guardians of the underworld, and were important design motifs in Iban weaving. Powerful motifs like these had to be boxed in, lest they escape and harm the weaver or community. Most pua patterns had three repeats; sometimes, there would be only two repeats with a plain area in the middle. Repeats were made by folding both warp layers accordion-style on the tying frame prior to ikat-dyeing. According to John, "Iban weavers were unrivalled in modifying and combining a small set of traditional motifs into endless imaginative combinations."

Typically, puas used three colors—an undyed white, red, and either black or blue. The rich, deep red color was particularly prized by the Iban. The use of more blue tends to indicate that the weaving is more recent. Artificial dyes came to Borneo near the end of the 19th century. Iban weaving continued actively through

the early part of the 20th century, but then significantly diminished with World War II, when the weavers couldn't get the necessary materials.

John displayed a number of puas that he brought. Most were woven with the ikat technique, although he had a few of the rarer sungkit-technique puas as well. He also showed several skirts woven using the various techniques.

A couple of NERS members also brought in examples of Iban weaving. Jeff Spurr showed a sungkit loincloth as well as several puas. Tom Hannaher shared a pua with what appear to be pigs and crocodiles. Jeff also had a couple of interesting pieces from other non-Iban Borneo peoples. One of these was a barkcloth tunic, with embroidery and stenciling. The other was a vest, with the design created from sewn-down shells.

Many thanks to John Kreifeldt for introducing us to this group of weavings. John had promised that he would "share an obsession—as collectors, you understand obsessions." Sure enough, he was right!

November Meeting: Daniel Walker on "Great Carpets of the Mughals" Reviewed by Jim Adelson

On November 14th, Daniel Walker, Director of the Textile Museum in Washington, DC, talked to NERS on the subject of Mughal weaving in India. Before addressing his scheduled topic, he also provided a quick, unvarnished update on the situation and plans for the Textile Museum itself. The TM, like many organizations, is experiencing leaner times, hence it will not be opening a new facility as originally planned. In fact, the museum had to lay off some staff and also reduce some of the off-site space currently in use. The TM is reducing library hours, and will probably be closing one day of the week. Because of the economic conditions, other changes are under consideration, including starting to charge admission and reevaluating the planned exhibition program.

Turning to his main topic, Daniel opened by noting that we think more globally now, but that's really not such a new thing. There was widespread interest in Mughal weaving in the 17th century: rugs were commissioned by Europeans as shown by inventory records.

There was also a lot of trade between India and Japan. The local guilds still hold an annual street pageant in Kyoto where they parade prized possessions through the streets, including specially commissioned Mughal-period Indian carpets. On the other hand, general collector interest in Mughal carpets waned in the 20th century. Mughal weavings are widely dispersed, and many examples are in difficult places to access, such as museum storage areas and the private holdings of the Japanese guilds. There was also a fair amount of confusion between classical Indian carpets and classical Persian carpets, with the Indian ones unjustifiably considered as derivative.

After these initial comments, Daniel gave some background on the Mughal presence in India. Prior to their arrival, the primary Muslim areas were in Bengal, Gujarat, Delhi, and the Deccan. The Mughal (derived from "Mongol") came in from Central Asia and assumed power in Delhi, establishing their first real empire start-

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ing in 1528. Akhbar (the third emperor) was the most successful in expanding the empire until his death in 1605.

In the early period of the empire, Mughal rulers looked to Iran for influence on court culture in literature and the visual arts. Starting in the 1550s, many writers, designers, and weavers transferred from Iran to India. This movement was also motivated by the decline in artistic interest at the Iranian court at the time. Daniel showed a picture by a painter who moved from Persia to the Mughal court, depicting both courtly and tribal carpets, which is the only known painting to contain both.

Daniel commented that weaving in India did not begin with the Mughals and the Iranian influence. Prior carpets are little known, but descriptions make them rather plain. The Mughals brought a refinement of design, and also an organization of weaving, with “factories” in Agra, Lahore, Fatehpur-Sikri, and Kashmir/Srinigar. Non-imperial carpet weaving also took place around Jaipur and Hyderabad.

The Persian influence is probably best represented by sweeping arabesques, with palmettes and curved leaves. These designs had originated in China, underwent adaptation in Persia, and then expansion and modification in India. Daniel showed pictures of a Persian rug of the period, and then a series of Indian carpets derived from Persian models. The first of these was a mid-17th century weaving from the Tokugawa collection in Japan, probably woven in Lahore. This piece has vines and palmettes, but also some motifs like wisteria, as well as technical features that are distinct from Persian weaving at the time.

Daniel showed a rug that went to the Girdlers company in London. It had been woven in Lahore in 1632-1634. Records of its commission and purchase remain, and the documentation of this rug enables us to also assign a number of other rugs to Lahore. These Lahore rugs have three wefts, pink or apricot, which is very distinctive.

Daniel moved on to a piece known as the Ilchester carpet, which he said was probably earlier than the Girdlers’ carpet, with animals shown in the field as well. He illustrated the Ames carpet, another pictorial weaving with palace and hunting scenes including fantastic

beasts, probably dating from the 1590s or so, and probably from Lahore. Many from this group of weavings are very close to the Sanguszko carpet group from Persia.

In the early 17th century, Mughal weavers developed a floral style. Plants were laid out in rows, in profile, drawn from European herbals (books that depicted plants). The Mughal Emperor at the time commissioned a leading court artist, Mansur, to paint 100 flowers of Kashmir, and the use of the flowers in profile proliferated in the decorative arts. As examples, Daniel started with a painting from around 1660 of the Emperor Aurangzeb on a floral carpet. Daniel’s next picture showed a rug from 1630-1640 that had been in the McMullan collection. This piece had what we’d think of as a prayer rug design, but Daniel stated that it did not necessarily serve a prayer function. Another carpet from a Jaipur collection again illustrates the plant designs. Daniel’s last examples of these floral carpets were circular and irregularly shaped carpets from 1650 or so.

Daniel proceeded to describe a fantastic carpet, with 17 known fragments around the world. He showed a picture of what the entire carpet would look like, based upon work by Steven Cohen. According to Daniel, from Cohen’s research, we should understand this weaving as following a floral design concept, with animals substituted for the flowers. This carpet also illustrates the enormous scale of larger Mughal weavings—the carpet measured 10’2” x 65’, although perhaps originally created as two carpets. Daniel believes this piece is relatively early, probably originating in Fatehpur-Sikri between 1580 and 1585. Another carpet was 63’ long, showing Persian influence in the central medallion and compartments, but otherwise Indian. This carpet may have been intended for use outside of court, because it was cruder and heavier in its execution.

Daniel summarized some of the differentiating characteristics of Indian weaving. Persian rugs typically had 4-ply warps, while Indian weavers used 5 to 11 plies. Indian weavers apparently had a “deluxe” grade of weaving, executed using pashmina wool from Himalayan mountain goats in shawls as well as carpets. These deluxe weavings have a silk foundation, and knot densities

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from 300-400 kpi all the way up to 2500 kpsi, compared with the cotton foundation and 200 kpsi knot density of typical commercial weavings. He showed an example from the Gulbenkian collection in Lisbon, woven in Kashmir or possibly Lahore around 1620-1625, with a knot density of 768 kpsi. There are a number of examples of this deluxe type of weaving with lattice/flower designs. Benjamin Altman, the head of B. Altman department stores, collected a group of such pashmina wool rugs, and donated them to the Metropolitan Museum in NY in 1913. Daniel noted that Indian carpets also have some unusual color usages: they use similar, adjacent colors without outline, and mix colors for transitions, in both the commercial and finer carpets.

Daniel concluded his talk with some remarks on

later Mughal rugs. Millefleur carpets were a featured group, with many small flower motifs. This design became popular in the second half of the 17th century. Over time, a niche (prayer?) appeared, in examples from the 2nd half of the 18th century onward. Daniel also spoke about Deccan rugs, starting with a multi-niche saf from the 18th century. In Deccan weaving, silk was the luxury material. Daniel had a dated example from 1778-1779. A number of Deccan examples have been preserved in the collections in Kyoto. Daniel's last example was an intriguing rug from 1724; this piece was interesting in its use of a Turkish design, and he speculated that it was probably woven to replace an earlier Turkish rug.

Our sincere thanks to Daniel for informative material, on a subject touched very infrequently in past NERS meetings.



Clockwise from top left:

Detail of The Girdlers' carpet,
Lahore, 1630-32 (London)

Pashmina millefleur carpet, Kash-
mir, 1700-50, (Austrian Museum of
Applied Art, Vienna)

Medallion carpet, Lahore, 1620-30
(Gion Matsuri Tuki-boko Preserva-
tion Assoc., Kyoto)

Fragment of fantastical animals
carpet, Fatehpur Sikri(?), 1580-85
(Textile Museum, Washington)

Floral carpet, Kashmir or Lahore,
1630-40 (Metropolitan Museum, NY)
(Illustrationss from "Flowers Under-
foot" by Daniel Walker.

His Picture appears on page 8)



On the Road with Jim and Arlene Sampson

By Ann Nicholas

Many NERS members had just returned from the International Conference on Oriental Carpets (ICOC) in Istanbul when the Sampsons attended their first NERS meeting. As the ICOC attendees traded stories about the sights, museums, and rug dealers, Jim and Arlene thought of his niece living there. In the 1960s Jim spent two years in Bijar as a Peace Corps volunteer and wanted to travel to Iran again, but the political situation made it difficult. He thought that visiting Istanbul would be a great experience and perhaps it would be a little like Iran. Soon they added Istanbul to the places they definitely wanted to visit after retiring.

This past November they went. Before leaving, Jim asked several members to suggest reputable rug dealers and places to visit. Jim's niece, who has taught English there for many years, arranged for some non-tourist experiences. On the way, Arlene spent several days visiting her grandchildren in London where the Royal Academy of Arts had a special exhibition, "Byzantium," providing her an introduction to Turkish arts and history. Even the Turkish weather cooperated; the usually cool rainy November days were warm and sunny.

A visit to the Blue Mosque with its six minarets was their introduction to Istanbul. Its design, vastness, and the intricate tilework were dazzling, but it was the Turkish call to prayer sounds that resonated with Jim. "Although slightly different in character than in Iran," Jim recalled, "it was similar enough to bring back memories."

At the Topkapi Palace, the center of the Ottoman Empire for 400 years, they were overwhelmed by the quantity of magnificent exhibits. "We especially enjoyed the rooms in the armory with their stained glass windows, inlaid royal furniture, miniatures, tiles, and metal work. It was also a pleasant surprise that the exhibit descriptions were in English, allowing us to understand these exotic pieces better," Jim commented. "When we left that day, we still hadn't seen all the exhibits."

In the Grand Bazaar many things were being sold from a maze of stalls—jewelry, metalwork, rugs, spices, and even caviar. "For me the bazaar was a fascinating puzzle to explore," Arlene explained, "but moving

through the masses of people and the noisy, assertive dealers was often a real challenge." For Jim it was another reminder of Iran.

Jim's niece took them to some local Turkish places and suggested a trip up the Bosphorus in an open tour boat, filled mostly with local people, to see the homes and ancient forts along its shores. They stayed in the Old City, enjoying the sunsets over the minarets, dinners late in the evening at cafes where the diners spilled out onto the sidewalks, and walking along the narrow streets and in the city parks. It was delightful. Arlene especially enjoyed seeing the famous Babylonian lion and the Blue Mosque, which reminded her of photographs she used when teaching elementary school.

During the trip Jim also wanted to learn more about oriental carpets. Shortly after he returned from Iran, he developed a casual interest in oriental rugs. He had bought a few decorative Bijar pieces which complemented Arlene's collection of older and antique furniture. Recently, when he became more interested in piled Kurdish and Bijar carpets, they joined NERS. "Originally I preferred finer workshop weavings from that area, but from my NERS experiences and other recent studies I have developed an appreciation of tribal and village weavings," Jim acknowledged. "Going to Istanbul was an opportunity to continue the learning process by seeing the museums and visiting some rug dealers."

The carpet collection at the Turkish and Islamic Arts Museum is often described as utterly superb. "It certainly lived up to its reputation; we were awed by the beautiful carpets. I was particularly taken by the Ushak carpets with a Chintamani design, the classic motif of three circles and two wavy lines." Jim noted that the museum described the design as "an ancient motif of Buddhist origin that under the Ottomans became a symbol of good luck and masculinity."

As they walked to the Blue Mosque on their first day they met the Istanbuli dealer Seref Özen outside his shop in the Old City. Later in the week Jim returned to Seref's shop to rummage through his pile of small antique pile pieces and joined him and several visiting American dealers for tea. "I visited a number of dealers

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On the Road with Jim and Arlene Sampson

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suggested by NERS members. The dealers often took the time to patiently explain the weavings.” Jim appreciated their efforts; “From them I developed a better understanding of the variety of designs and qualities of various rugs.”

“On the last day I visited several dealers again in the Arasta Bazaar. This time I bought something—an older Baluch pile rug from Omer Eymen. It is having some repairs done, but I am looking forward to receiving it soon.”

Jim summarized his trip by observing, “So much of the history, culture, and art of this ancient city relate to the art, history, and commerce of the oriental carpet. While I was aware of the association of rugs and Istanbul, I really didn’t appreciate how dominant and strong the theme was. I never sensed that in Iran even though weaving is a major enterprise there as well.”



Top: Arlene Sampson with Blue Mosque

Above: Jim Sampson in Omer Eymen’s shop

Far left: Sonia Chinn modeling a discovery from her summer 2008 research trip to Kyrgyzstan. A long burgundy vest made from silk with ikat pattern and antique textile pieces. This is an original design by Asahi Ecologic Art & Handicraft shop located in Bishkek, Kyrgyzstan

Left, top: John Kreifeldt

Left, bottom: Daniel Walker



Upcoming Rug Events

Future NERS 2008/9 Meetings:

Apr 17: Raoul Tschebull on *Caucasian Rugs* (ALMA, Watertown)

May 16: Picnic and Show & Tell (Gore Place, Waltham).

Auctions:

Nagel, Stuttgart, 1/27, 7/14

Sotheby's, NY, 3/3 (Barbara Zidell Sedlin collection)

Sotheby's, London, 4/1 (including rugs)

Christie's, London, 4/2

Grogan, Dedham, 4/19 (including rugs)

Skinner, Boston, 5/9

Rippon Boswell, Wiesbaden, 5/23

Christie's, NY, 6/8.

Exhibitions and Fairs:

Antique Caucasian Rugs, Costume and Textile Museum of Quebec, Saint Lambert, 450- 923-6601, until 3/29.

Conferences:

ACOR 9, St. Louis, 4/30-5/3/2009 HAS BEEN POSTPONED! Registration refunds will be mailed by 3/1. *More information is posted on www.acor-rugs.org.*

Tours:

Discover Transylvania 2009, 5/29-6/6, organized by Alberto Boralevi and Stefano Ionesco. For information contact the latter at stefano_ionescu@yahoo.it or www.transylvanianrugs.com.



What in the World?

By Jim Sampson

If you are walking in Istanbul northeast on the Kuchek Ayssofia Cad toward the Arasta Bazaar with a view of the Blue Mosque in the distance, you will pass this shop window filled with Central Asian and Anatolian felt hats of unending variety. It is hard not to stop and gaze at this colorful spectacle in the window of Cocoon, one of Seref |Ozen's shops in the Old City.

Newsletter contributors and helpers: Yon Bard (editor), Jim Adelson, Dora Bard, Mark Hopkins, Ann Nicholas, Jim Sampson, Janet Smith.

Comments/contributions/for sale ads to: Yonathan Bard, doryon@rcn.com

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. Its meetings are held six to eight times a year. Annual membership dues are: Single \$45, Couple \$65, Supporting \$90, Patron \$120, Student \$25. Membership information or renewal forms can be obtained on our website www.ne-rugsociety.org, or by writing to **New England Rug Society, P.O. Box 582, Lincoln, MA 01773**, calling Mark Hopkins at 781-259-9444, or emailing him at mopkins@verizon.net.

NERS 2008/9 Steering Committee:

Mark Hopkins (President)

Jim Adelson

Robert Alimi

Julia Bailey

Yonathan Bard

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Lloyd Kannenberg

Ann Nicholas

Gillian Richardson

Janet Smith

Jeff Spurr



Recession? What Recession?

By the Editor

Recent rug auctions in our area did quite well in spite of economic conditions—much better than at some well-known out-of-town auction houses. On December 6, Skinner's sold 63% of the offered lots, close to the norm in good times. Their highest seller was a large Indo-Persian carpet that brought \$23,700, including buyer's premium. Grogan's January 12 auction, on the other hand, sold 80% of the lots, a spectacular result at any time. Top price was realized by a Bakshaish carpet at \$54,625. For a good summary of the sale's results go to www.grogan.co.com/recentresults.asp. Here, I would like only to draw attention to the early 19th century Yomud main carpet pictured on the right. I thought it was the most beautiful Turkmen main carpet I have ever seen! In spite of some ill matched reweaves and a generally worn-down pile, it had wonderful color and an enchantingly playful design consisting of ashik guls of all sizes and colors, seemingly painted directly on the ground color, and adorned with a sprinkling of white highlights. We could find no close analog in the litera-

ture. It was estimated at \$3,000-5,000, but after a spirited contest between two telephones it was knocked down for \$18,200—still a bargain for anybody who could afford it! The other “prestigious” Turkmen weaving was an Eagle-gul Group I torba with ak-su pattern, in excellent condition. Though the pattern was executed in boring precision, as soon as one says “Eagle Gul” the price goes up by \$5,000! This one sold for \$10,925.



Yomud main carpet
Grogan's 1/12/2009 sale, lot 52A



New England Rug Society
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