

"The soul of the apartment is in the carpet"

Edgar Allan Poe



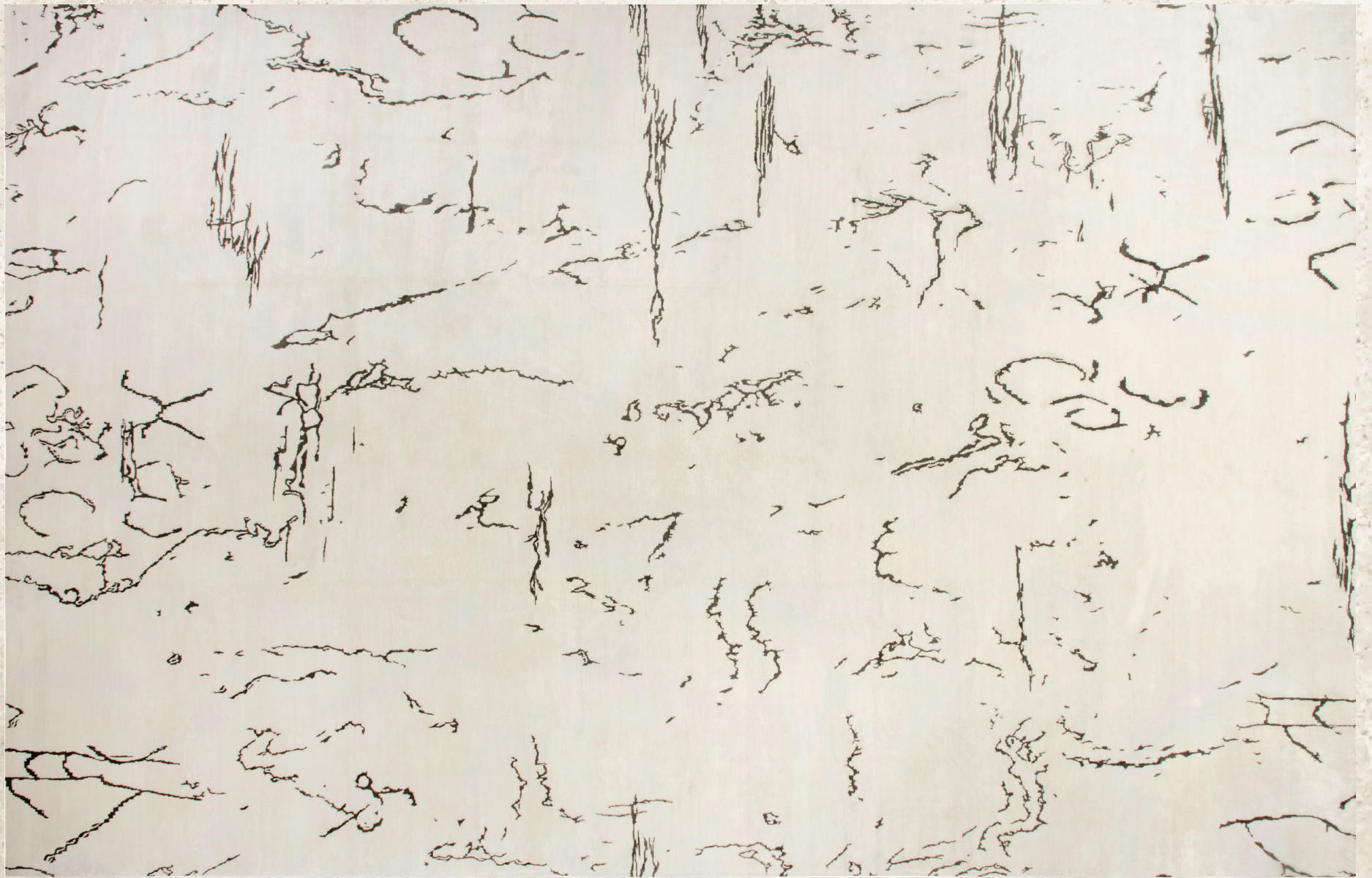
A 19th-century carpet from the Karabagh district at home in a contemporary as well as period setting. The colors are salmon, pale green, taupe, and black. The unusual color and patterning are indicative of rugs found in this part of the world. The goradis or scorpion border is rare as well as bold in feeling. Condition is excellent. 18'9" x 6'10"

Doris Leslie Blau

in NEW YORK

A Dealer Interested in this Art form in America

Au courant



N11766 Indefinite 15'1" x 25'7"



AS MEMORIES FADE, ONE IS OFTEN LEFT
WITH JUST THE VISUAL SENSATION
AND EXCITEMENT.
"THE JUNGLE IS OUR HARMONIOUS HOME."



N11762 Efflorescence 10' x 12'



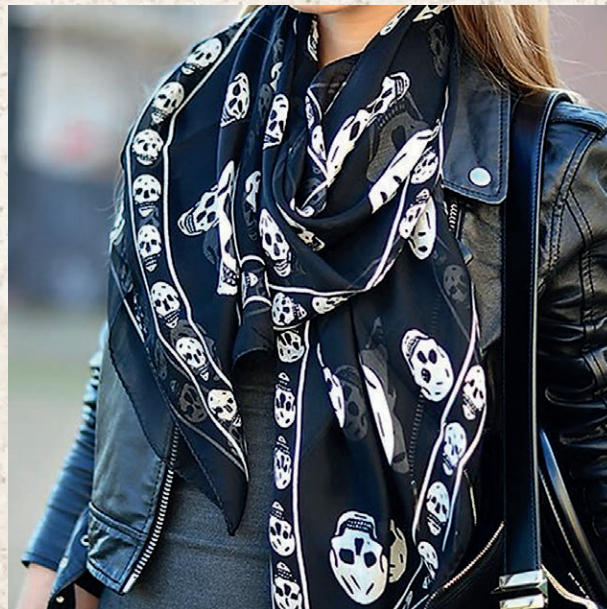


INSPIRED BY
POP ART
MOVEMENT





N11729 Daliesque 8'7" x 10'2"

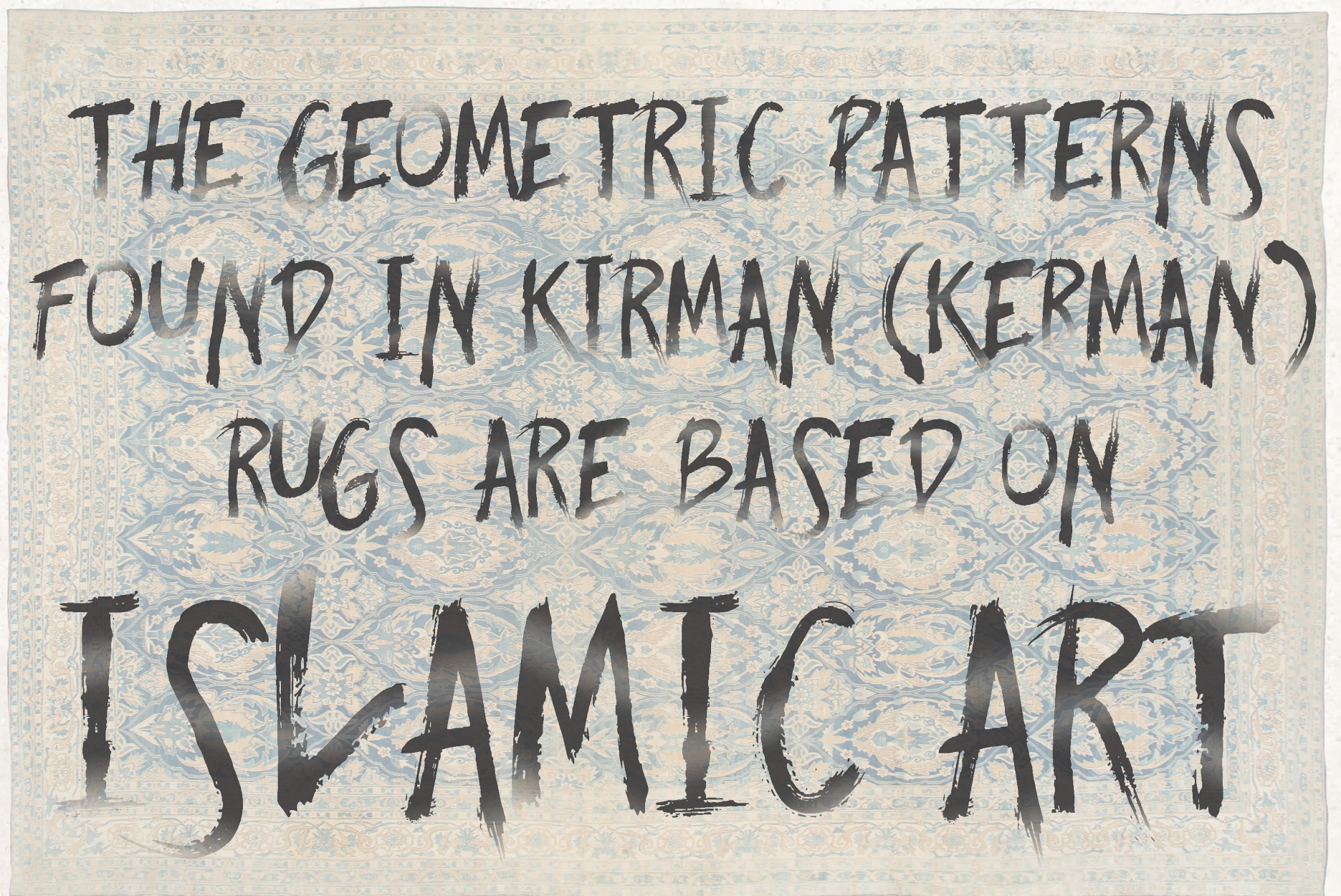


THE ORIGIN OF ALEXANDER
MCQUEEN'S ICONIC SILK
SKULLPRINT SCARF.



Alcaraz Carpet. Late 19th century. 6'5" x 11'3"

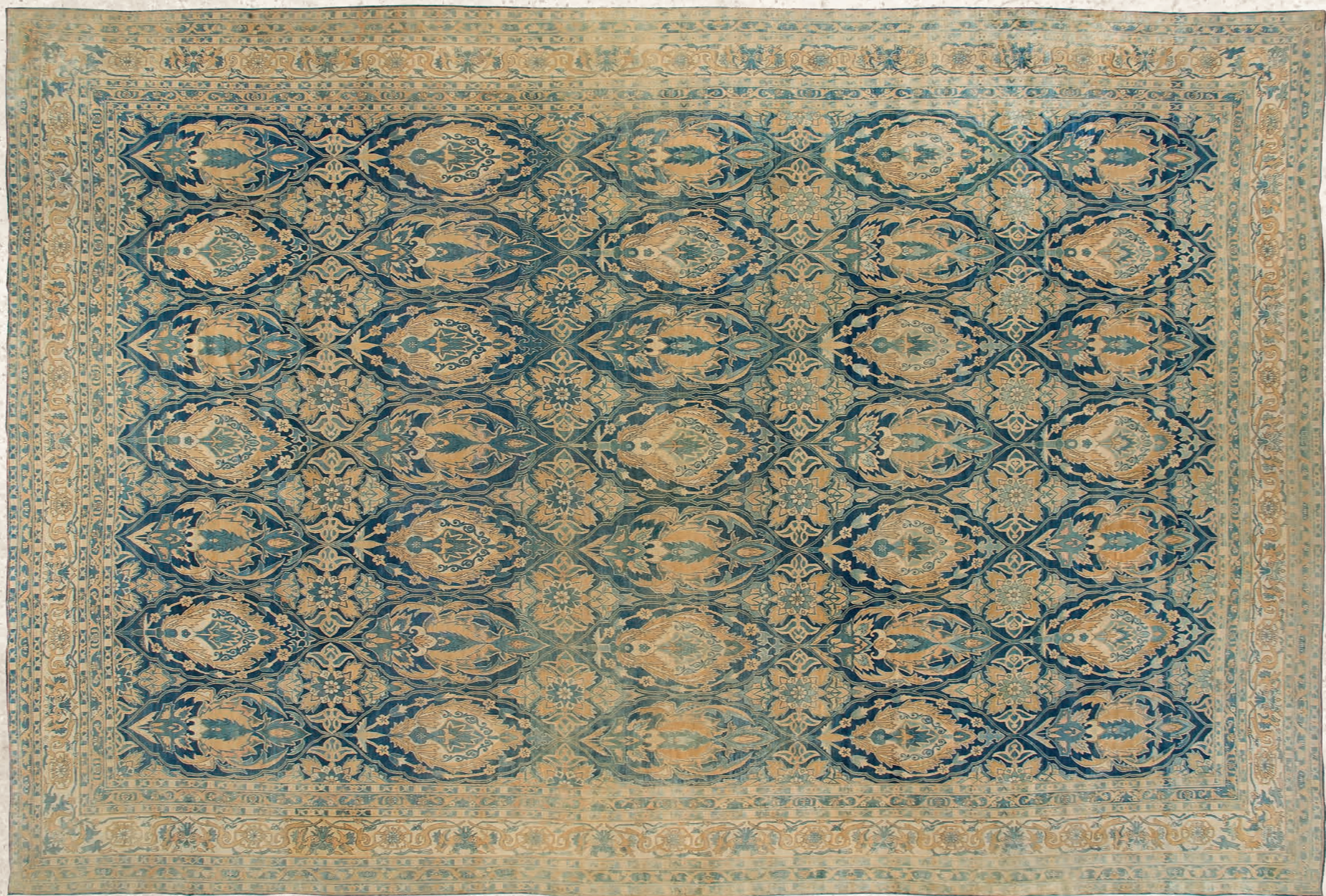




THE GEOMETRIC PATTERNS
FOUND IN KIRMAN (KERMAN)
RUGS ARE BASED ON
ISLAMIC ART

ISLAMIC ART
RUGS ARE BASED ON
FOUND IN KIRMAN (KIRMAN)
THE GEOMETRIC PATTERNS





BB2665 Persian Kirman 14'10" x 22'3"



PREVALENT IN FINE RUGS
FROM TABRIZ.



BB6599 Tabriz 11' x 17'



“MOTHER
AND CHILD”

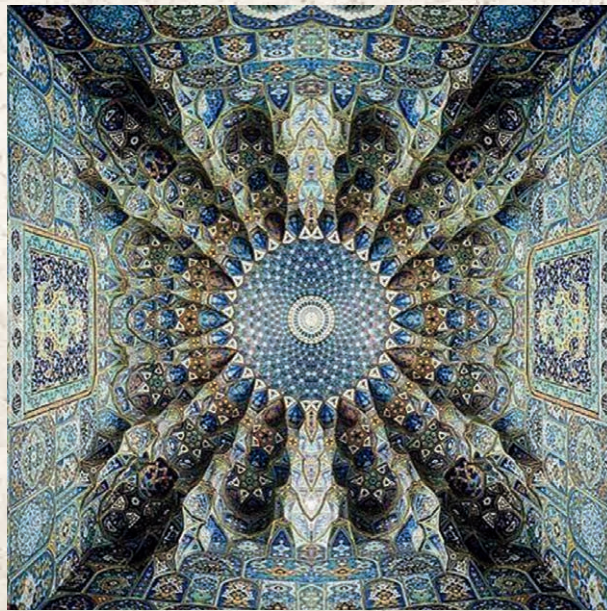
OUR INTERPRETATION
OF MIRO, HE OFTEN
WORKED WITH A LIMITED
PALETTE, YET THE COLORS
HE USED WERE BOLD
AND EXPENSIVE.

“MOTHER AND CHILD”

OUR INTERPRETATION
OF MIRO, HE OFTEN
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N11784 . Mother and Child . 10'3" x 14'2"



THE KHORASSAN RAZAVI TOMBS
(MESHAD)



BB6588 Antique Persian Khorassan 15'10" x 24'9"



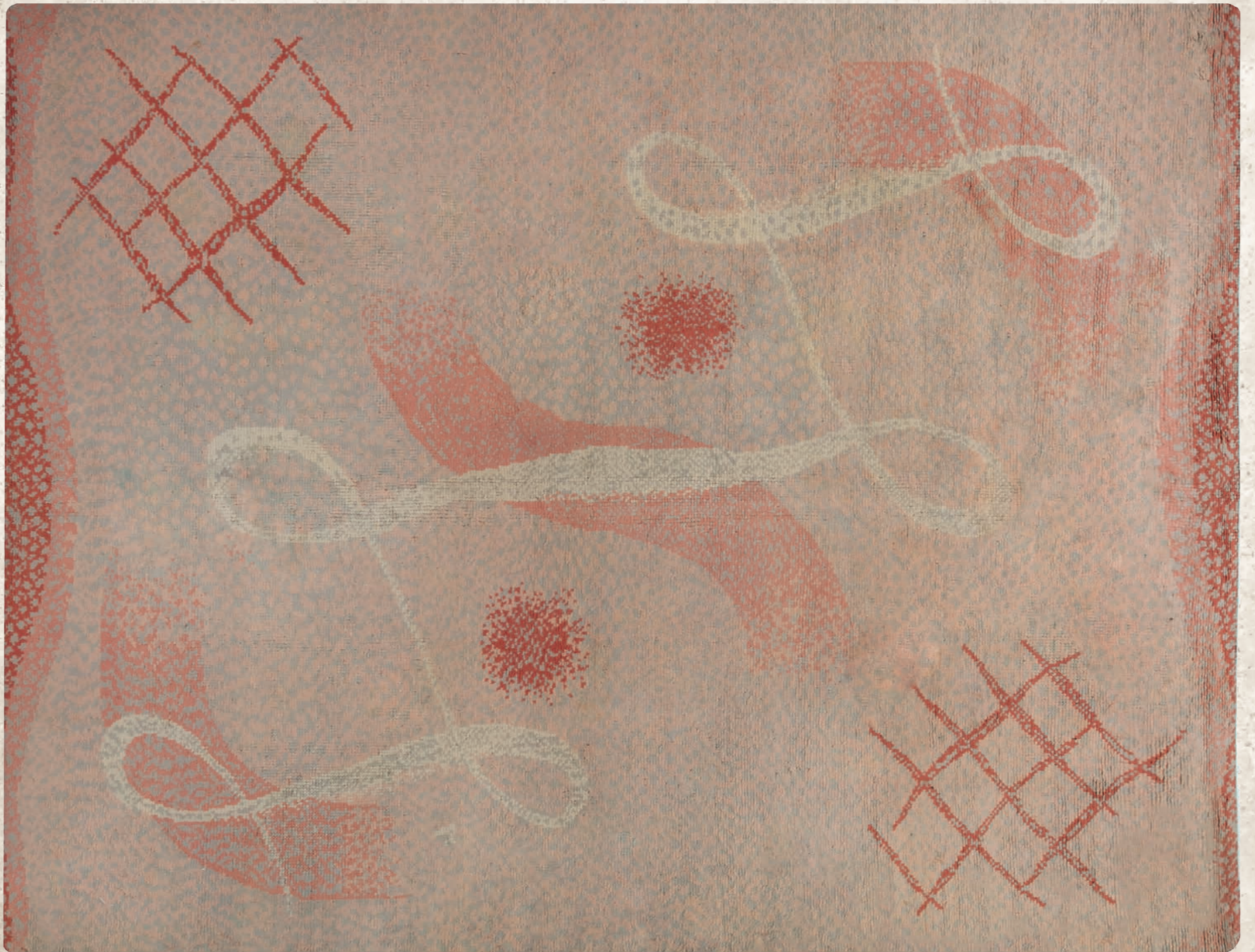
MOTTINO FRATELLI - AMSTERDAM (HOLLAND)



BB6583 French Art Deco. Circa: 1920. 9'2" x 11'10"

THE
MARTINI
ROCK
TWENTIES





BB6583 French Art Deco. Circa: 1920. 9'2" x 11'10"



DESIGNED BY BRETT BELDOCK,
INSPIRED BY THE AMAZON JUNGLE

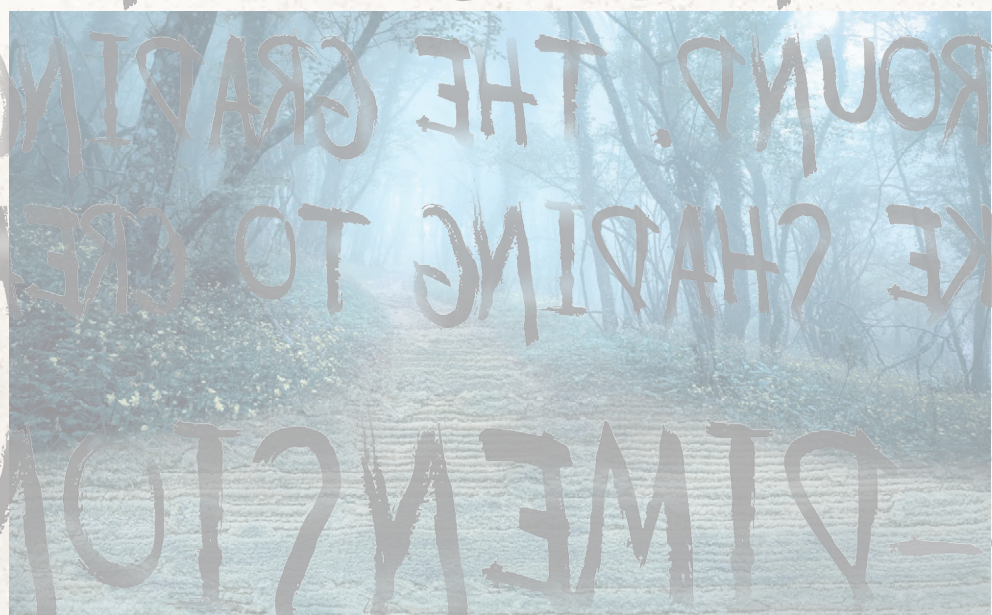


N10714 Rain 12'6" x 15'6"



HAND-KNOTTED, GRADED;
IN THE FINEST SILK ON A WOOL
BACKGROUND. THE GRADING ACTS
LIKE SHADING TO CREATE
A 3-DIMENSIONAL,
TREAT FOR THE EYE.

TREAT FOR THE EYE.
A 3-DIMENSIONAL
LIKE CHAIRING TO CREATE
BACKGROUND. THE GRADING ACTS?
IN THE FINEST SINK ON A WOOL
HAND-KNOTTED, GRADED;





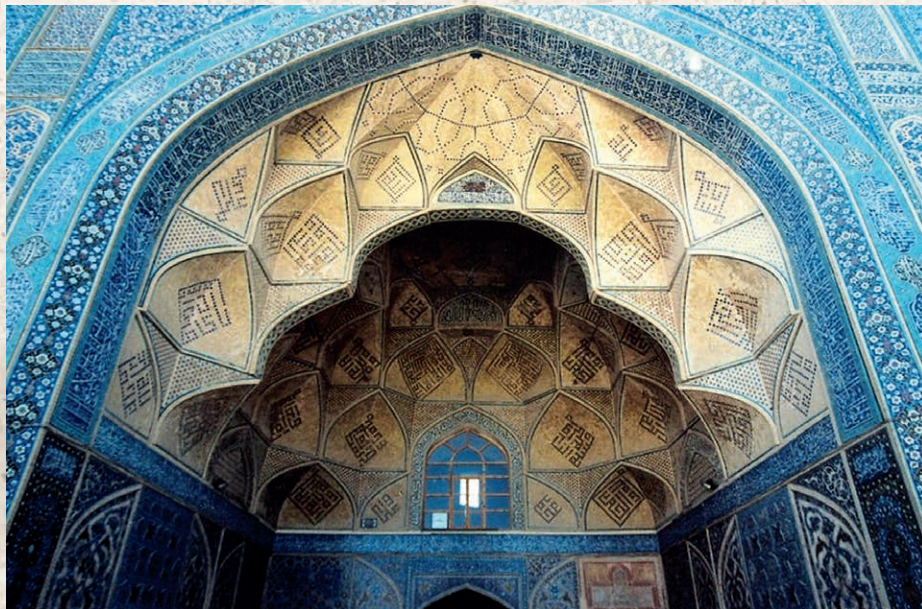
N11693 Dreamy 12' x 18'

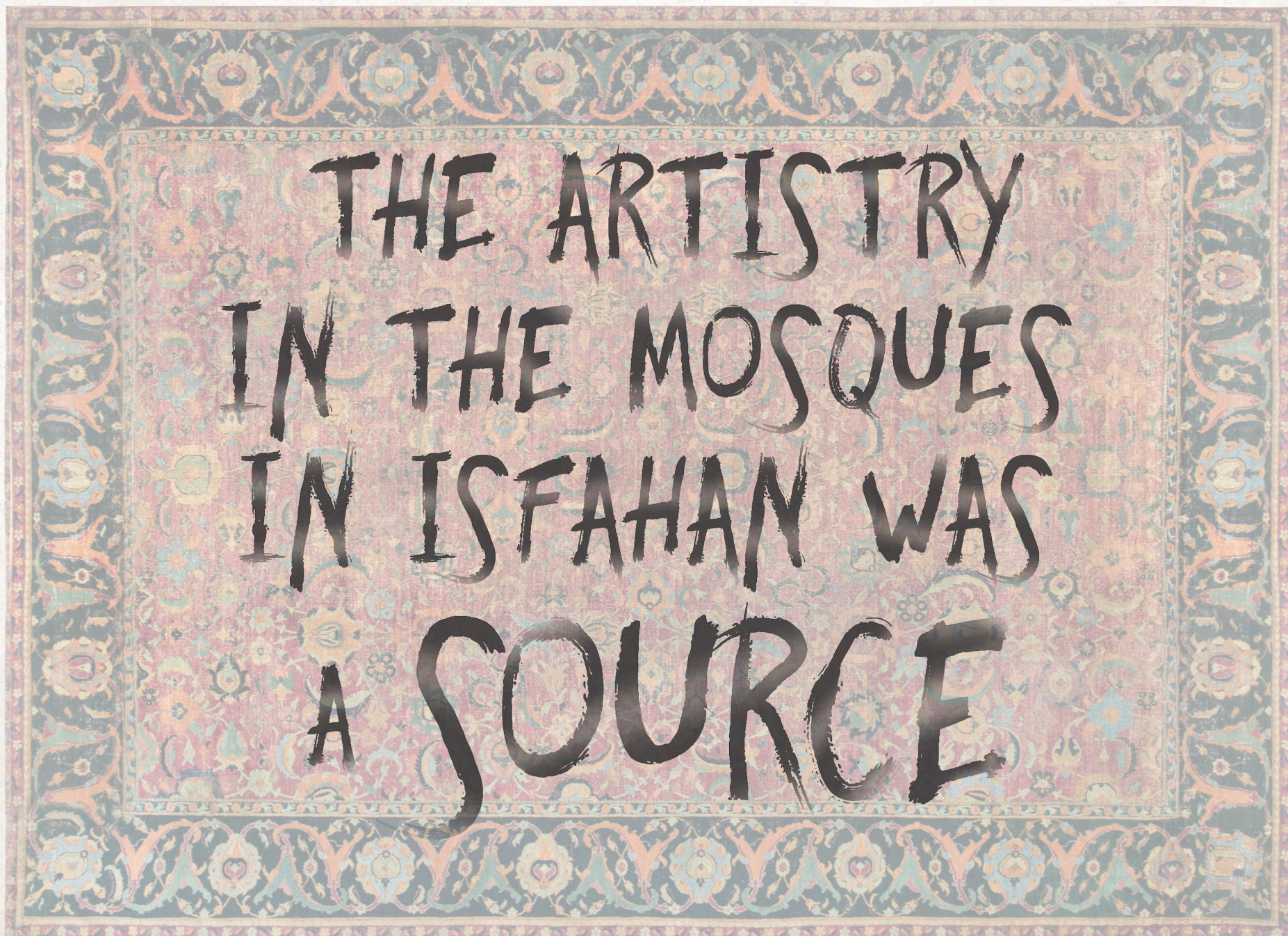


MOTIF INSPIRED
BY A PERSIAN ANTIQUE HAT



N11619 Kula 9'8" x 16'





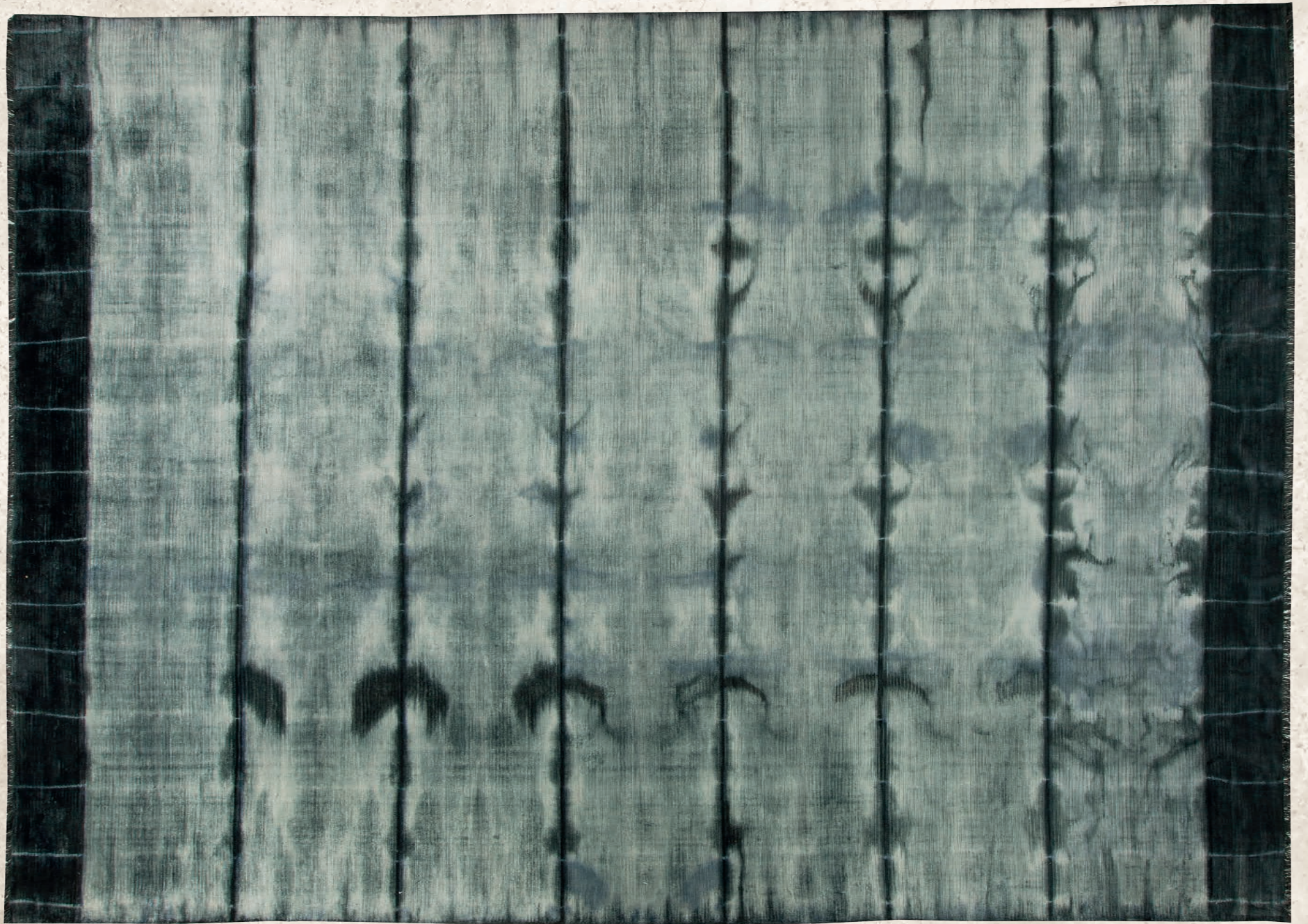




BB6497 Late 17th Century Persian Isfahan 10'7" x 15'

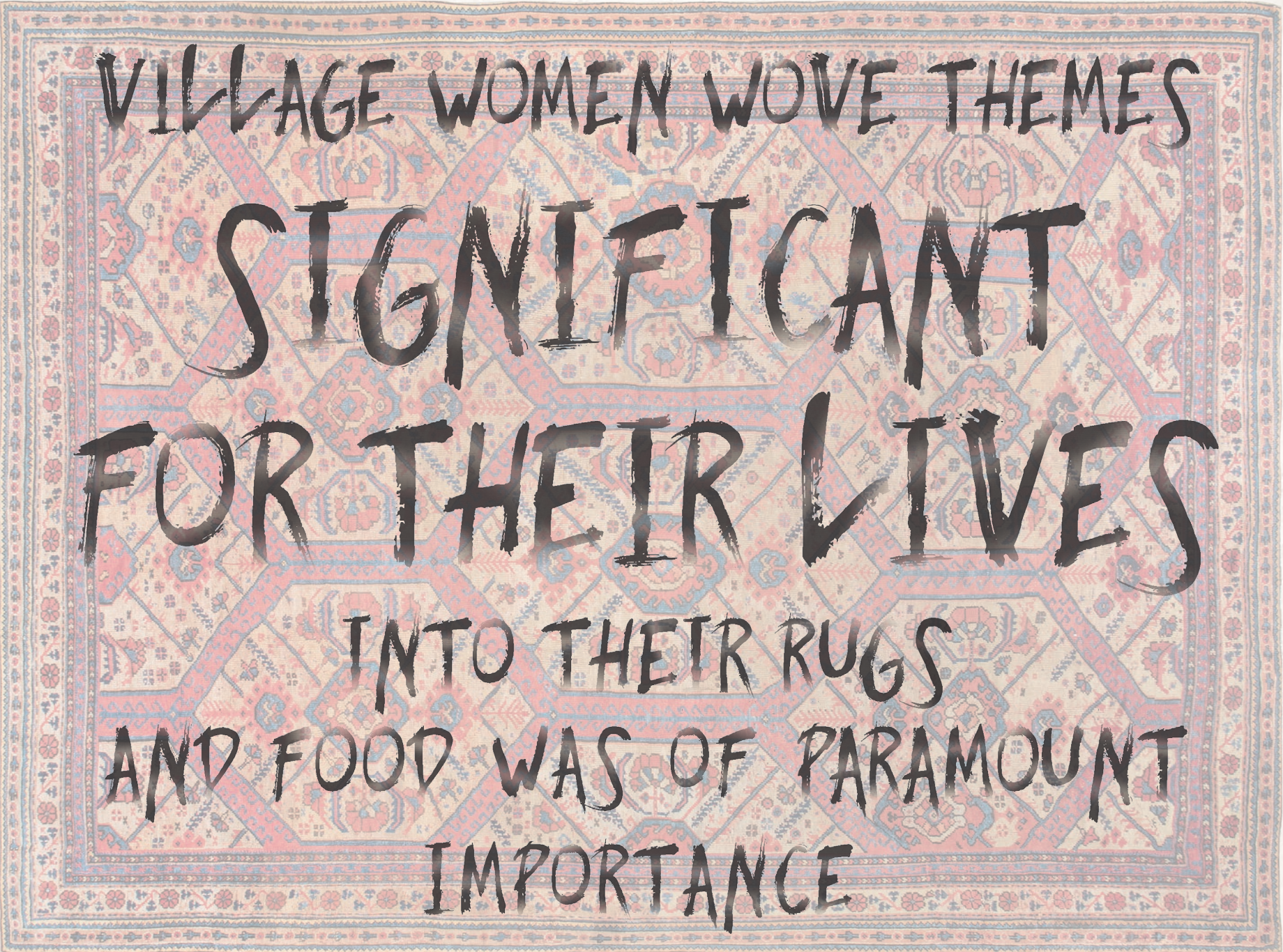


IN 1909 THE PROCESS WAS KNOWN
AS „TIED-DYED” FOR A SET
OF ANCIENT RESIST-DYEING
TECHNIQUES



N10848 Mandala 10'9" x 16'7"





VILLAGE WOMEN WOVE THEMES
SIGNIFICANT
FOR THEIR LIVES
INTO THEIR RUGS
AND FOOD WAS OF PARAMOUNT
IMPORTANCE

VILLAGE WOMEN MOVE THEMES

SIGNIFICANT

FOR THEIR LIVES

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IMPORTANCE





BB4185 19th Century Crab Carpet 14'4" x 19'2"



SULTAN'S EMBROIDERED SLIPPERS
FROM THE OTTOMAN EMPIRE



BB6522 Turkish Sivas 3'8" x 5'7"



ON THE HILLS OF QUEEN VICTORIA'S
GREAT EXHIBITION IN THE CRYSTAL
— PALACE AN AFFAIR THAT EXPOSES
THE TREASURES
OF THE ORIENT

ON THE HILLS OF QUEEN VICTORIA'S
GREAT EXHIBITION IN THE CRYSTAL
— PALACE AN AFFAIR THAT EXPOSES

THE TREASURES

OF THE ORIENT

EXPOSITION
INTERNATIONALE
DES
ARTS DECORATIFS
ET INDUSTRIELS
MODERNES
PARIS 1905



BB5055 French Deco 10'8" x 14'



MOST CITIES IN MOROCCO HAD UNIQUE STYLE
OR DESIGN CHARACTERISTICS THAT DISTINGUISHED
THEIR CARPETS. SIGNIFICANTLY INSPIRED
BY THE PEOPLE'S LIFESTYLE.



BB6218 Moroccan. Circa: 1960. 5' x 11'4"



INSPIRED BY SNAKE SKIN
NATURE'S
INFLUENCE

INSPIRED BY SNAKE SKIN



MAINTAIN

THE PERFORMANCE



N11373 Snakey 10'2" x 13'10"

OVER A 1,000 OVERSIZED RUGS IN STOCK.





BB4190 Indian Rug. Circa: 1900. 13'4" x 22'9"



IT ISN'T ABOUT ONE RUG.
IT'S ABOUT CASUALNESS,
PLAYFULNESS
AND BEAUTY.

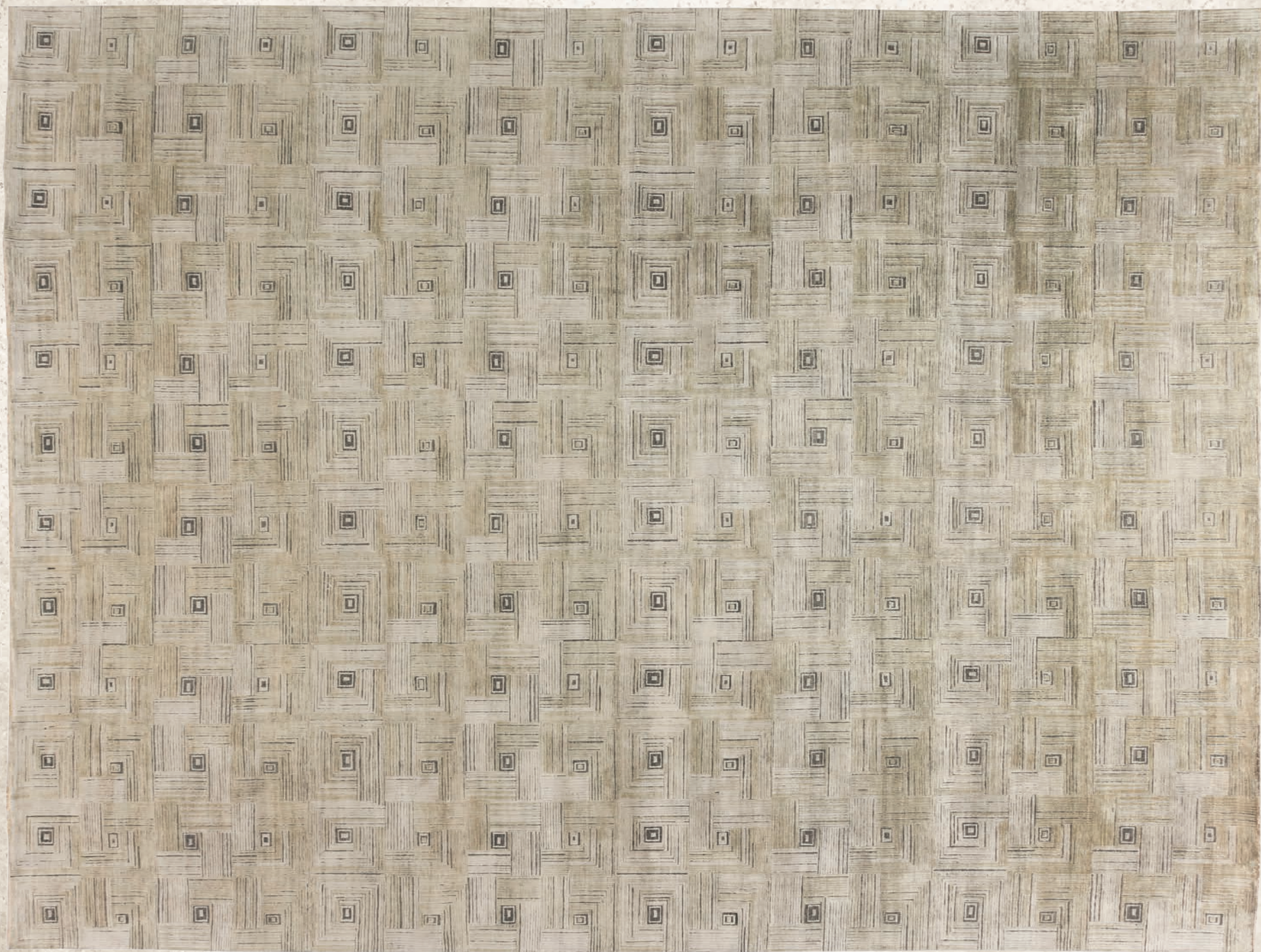
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IT'S ABOUT CASUALNESS.



PLANETARY

AND BEAUTY.





THE FIRST WEAVINGS
 OF TABRIZ RUGS WERE MADE
 IN THE CITY OF TABRIZ BEFORE
 1880-1920. RUG MAKING WAS
 INFLUENCED BY FOLLOWING THE
 EUROPEAN AESTHETICS AND COLOR
 SENSIBILITY AT IT'S HEIGHT.



BB6862 Persian Tabriz 11'2" x 17'8"



INSPIRED BY

CARLSBAD

CAVERNS.

NEW MEXICO 7TH LARGEST

CAVE IN THE WORLD

INSPIRED BY

CARLSBAD

CAVERNS.

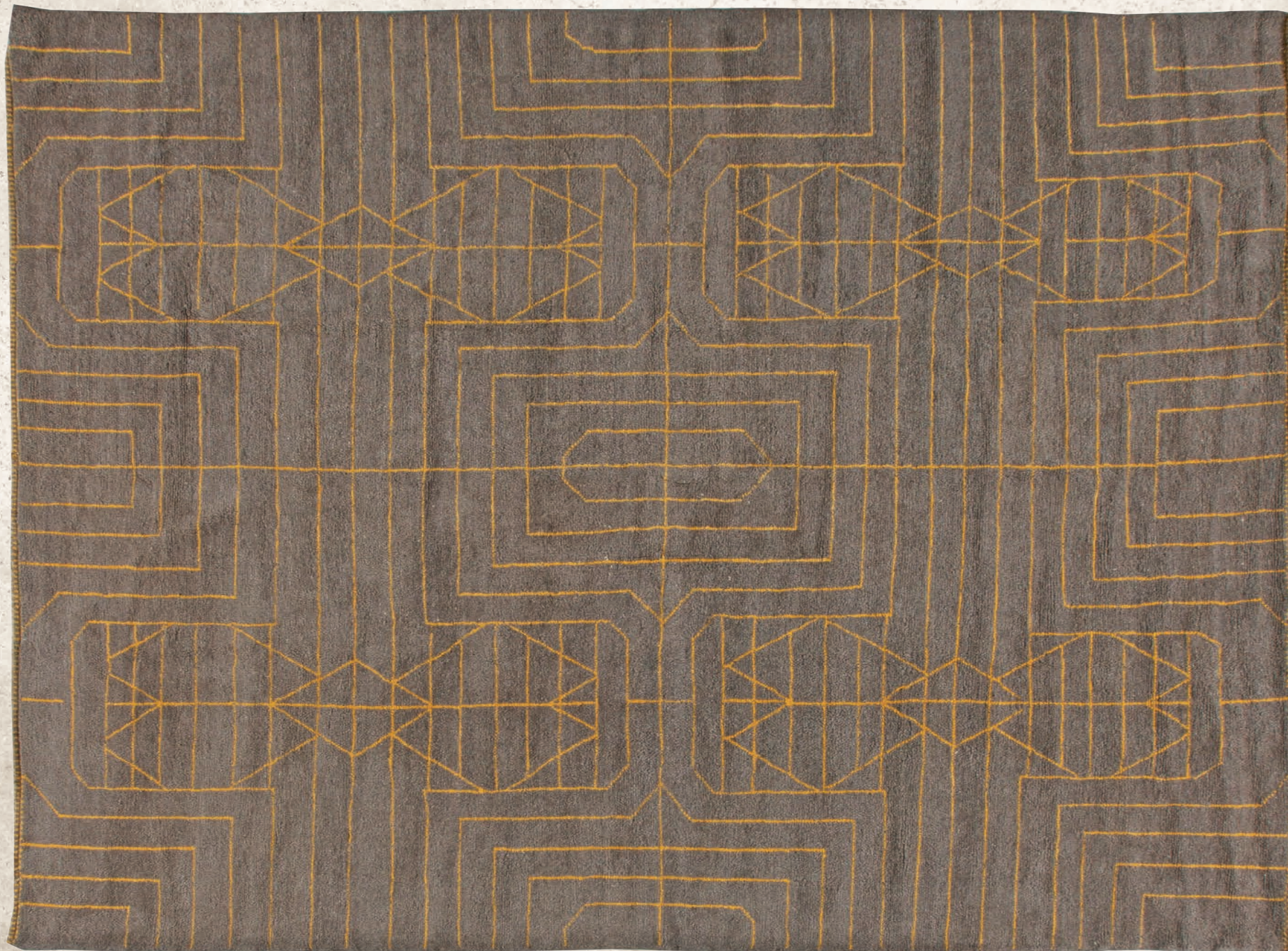
NEW MEXICO 3TH LARGEST

CAVE IN THE WORLD



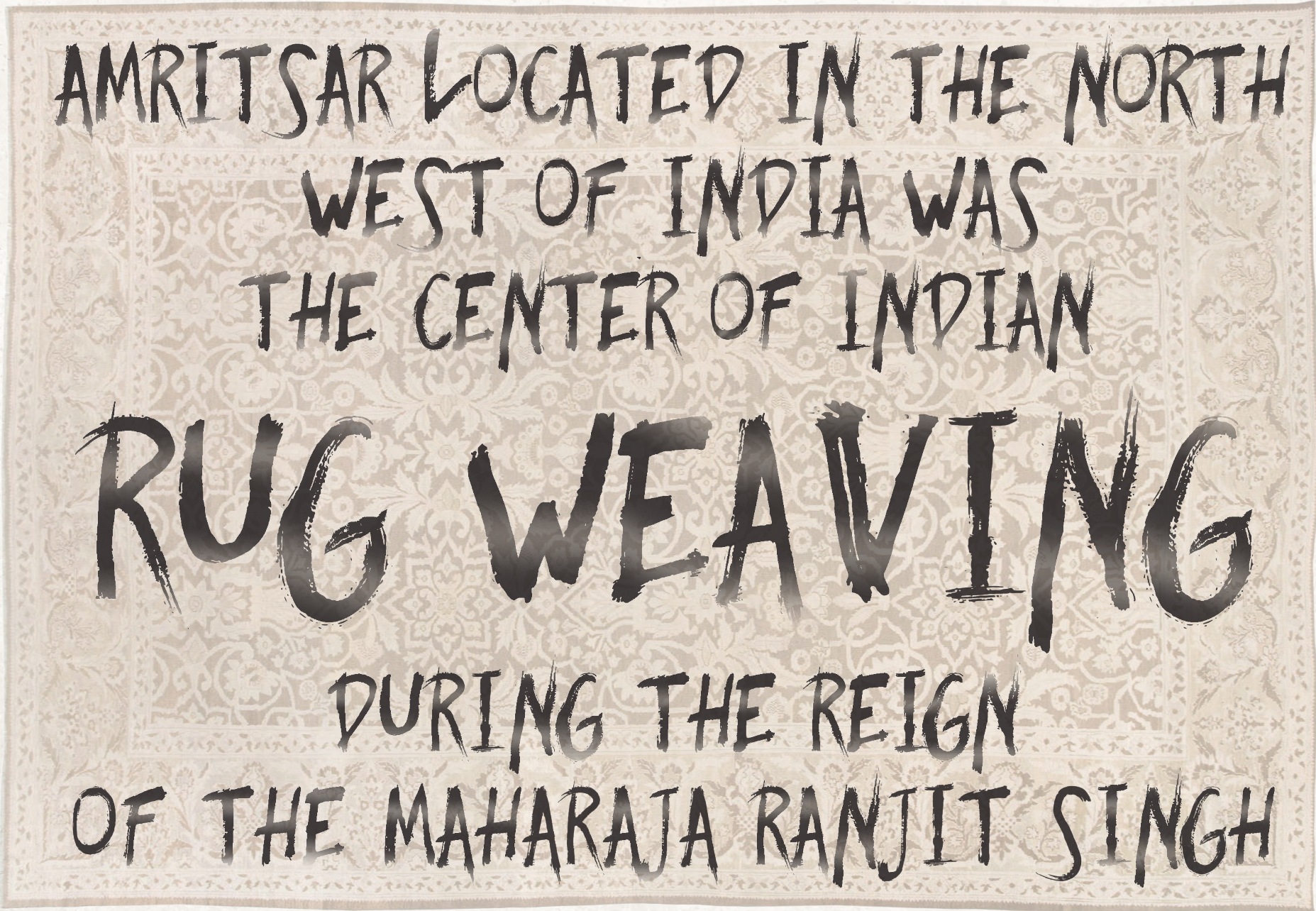


WHAT IS IT ABOUT BEES AND HEXAGONS?



N11026 Hive designed by Kim Alexandriuk 10'8" x 14'8"



An antique Amritsar rug with a central panel of text. The rug features a repeating floral and geometric pattern in a light beige color. The text is written in a bold, black, hand-painted style. The text reads: "AMRITSAR LOCATED IN THE NORTH WEST OF INDIA WAS THE CENTER OF INDIAN RUG WEAVING DURING THE REIGN OF THE MAHARAJA RANJIT SINGH".

AMRITSAR LOCATED IN THE NORTH
WEST OF INDIA WAS
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AMRITSAR LOCATED IN THE NORTH
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OF THE MAHARAJA RANJIT SINGH





BB3675 Antique Amritsar. Circa: 1880. 11'5" x 16'10"



THE RUG IDEA STEMMED FROM OUR INTEREST IN THE ART DECO PERIOD, MOSTLY INSPIRED BY THE WORK OF AMERICAN DESIGNER MARION DORN. THE TRIANGLE MOTIF WAS SOMETHING DORN EXPLORED IN DIFFERENT WAYS THROUGHOUT HER CAREER, SO WE STARTED BY DEVELOPING A FIELD OF TRIANGLES. TO MAKE A TWIST ON THE DESIGN WE DECIDED TO HAVE THE TRIANGLES THEMSELVES BE EXPRESSED AS A FULLER PILE, WITH THE REMAINING FIELD OF THE RUG BEING FLAT, THIS PILE DIFFERENCE CAN ALSO BE FOUND IN OTHER EXAMPLES OF ART DECO RUGS. THIS CREATED AN INTERESTING TEXTURE AND PERHAPS A LESS OBVIOUS WAY OF REINTERPRETING DORN'S 'TRIANGLES'.

ANDRE MELLONE



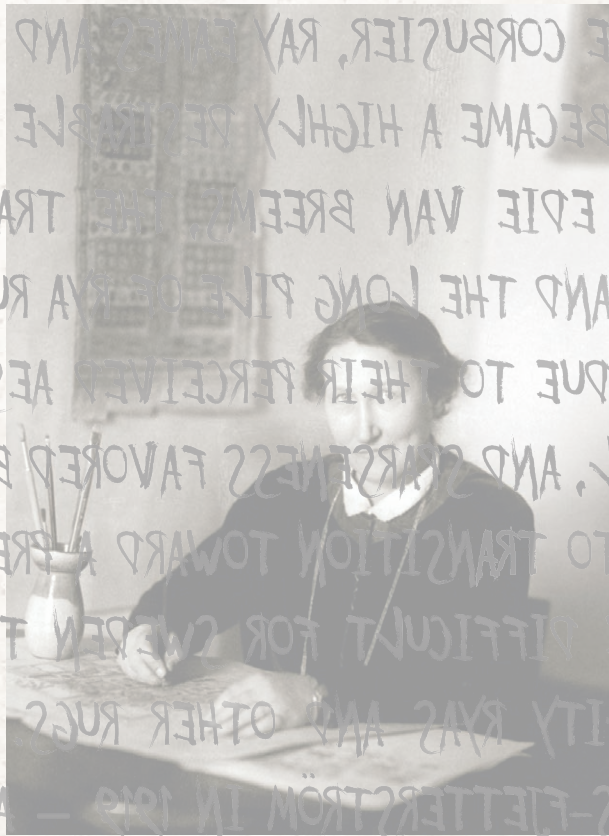


MÄRTA MÅS-FJETTERSTRÖM

AFTER BEING ENDORSED BY SUCH TITANS OF MODERNISM AND PROPONENTS OF MODERN DESIGN AS LE CORBUSIER, RAY EAMES AND FRANK LLOYD WRIGHT, SWEDISH RUGS QUICKLY BECAME A HIGHLY DESIRABLE COMMODITY. SWEDISH COUNTRY INTERIORS BY EDIE VAN BREEMS, THE TRADITIONAL GEOMETRIC AND ABSTRACT DESIGNS AND THE LONG PILE OF RYA RUGS WERE CONSIDERED ESPECIALLY DESIRABLE DUE TO THEIR PERCEIVED AESTHETIC COMPLEMENT TO THE HARDWOOD, METAL, AND SPARSENESS FAVORED BY MODERN DESIGNERS. AS HOMEOWNERS BEGAN TO TRANSITION TOWARD A PREFERENCE FOR MODERN AESTHETICS, IT BECAME DIFFICULT FOR SWEDEN TO KEEP UP WITH THE DEMAND FOR HIGH-QUALITY RYAS AND OTHER RUGS. THE DESIGN STUDIO FOUNDED BY MÄRTA MÅS-FJETTERSTRÖM IN 1919 — AND LATER HEADED BY BARBRO NILSSON AFTER MASS-FJETTERSTROM'S DEATH IN 1941 — BECAME AN IMPORTANT CENTER FOR SWEDISH RUG DESIGN, AND REMAINS SO TODAY.

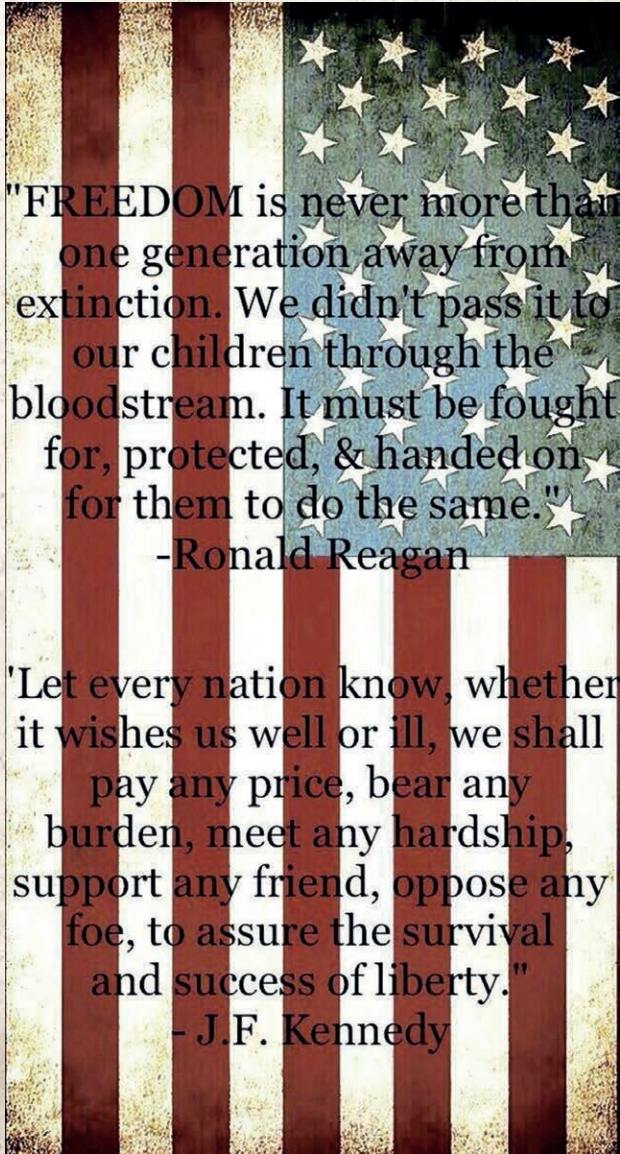
MÄRTA MÅSS-FJETTERSTRÖM

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DEMAND FOR HIGH-QUALITY RUGS AND OTHER RUGS – THE DESIGN STUDIO
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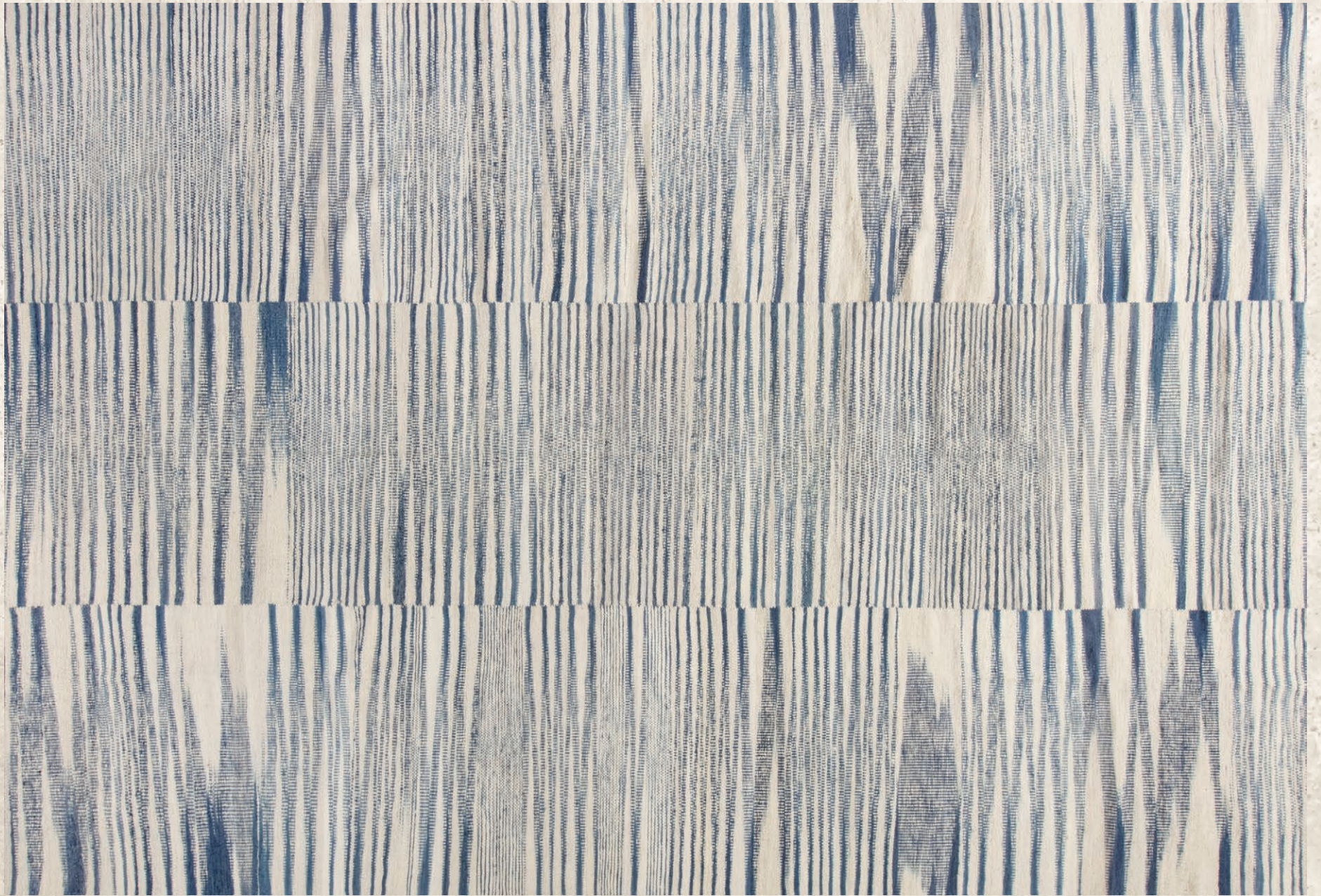
BB6858 Finish Pile Rug by Greta Skogster. Circa: 1940. 8'0" x 11'8"



"FREEDOM is never more than one generation away from extinction. We didn't pass it to our children through the bloodstream. It must be fought for, protected, & handed on for them to do the same."
-Ronald Reagan

'Let every nation know, whether it wishes us well or ill, we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, to assure the survival and success of liberty."
- J.F. Kennedy


HAND WOVEN, PURE HAND SPUN
YARN AND HAND DYEING
TECHNIQUES IS WHY THE RUG
HAS UNIQUE SHAPES
AND RICH TEXTURE VARIATION.
"STRIPES FOR EVER"



N11786 Blue & White 10'1" x 15'

***Thou wast that all to me, love,
For which my soul did pine—
A green isle in the sea, love,
A fountain and a shrine,
All wreathed with fairy fruits and flowers,
And all the flowers were mine.***

**Painting of the Enchanted Garden, 1924 by S. Shelton, Poe Museum Collection*

The text is written in a bold, black, brush-stroke font on a light beige background. The background features faint, decorative elements including thin, dark lines forming a circular wreath-like shape and small, light-colored dots scattered throughout. The text is arranged in four lines, centered horizontally.

INSPIRED BY MAURICE
DUFRENE
CARPET WITH A
SPRIG MOTIF

INSPIRED BY MAURICE

*Thou wast that all to me, love,
For which my soul did pine—*

A green isle in the sea, love,

A fountain and a shrine,

All wreathed with fairy fruits and flowers

And all the flowers were mine.

*Painting of the Enchanted Garden, 1924 by S. Shelton, Poe Museum Collection

FITOM AIRS



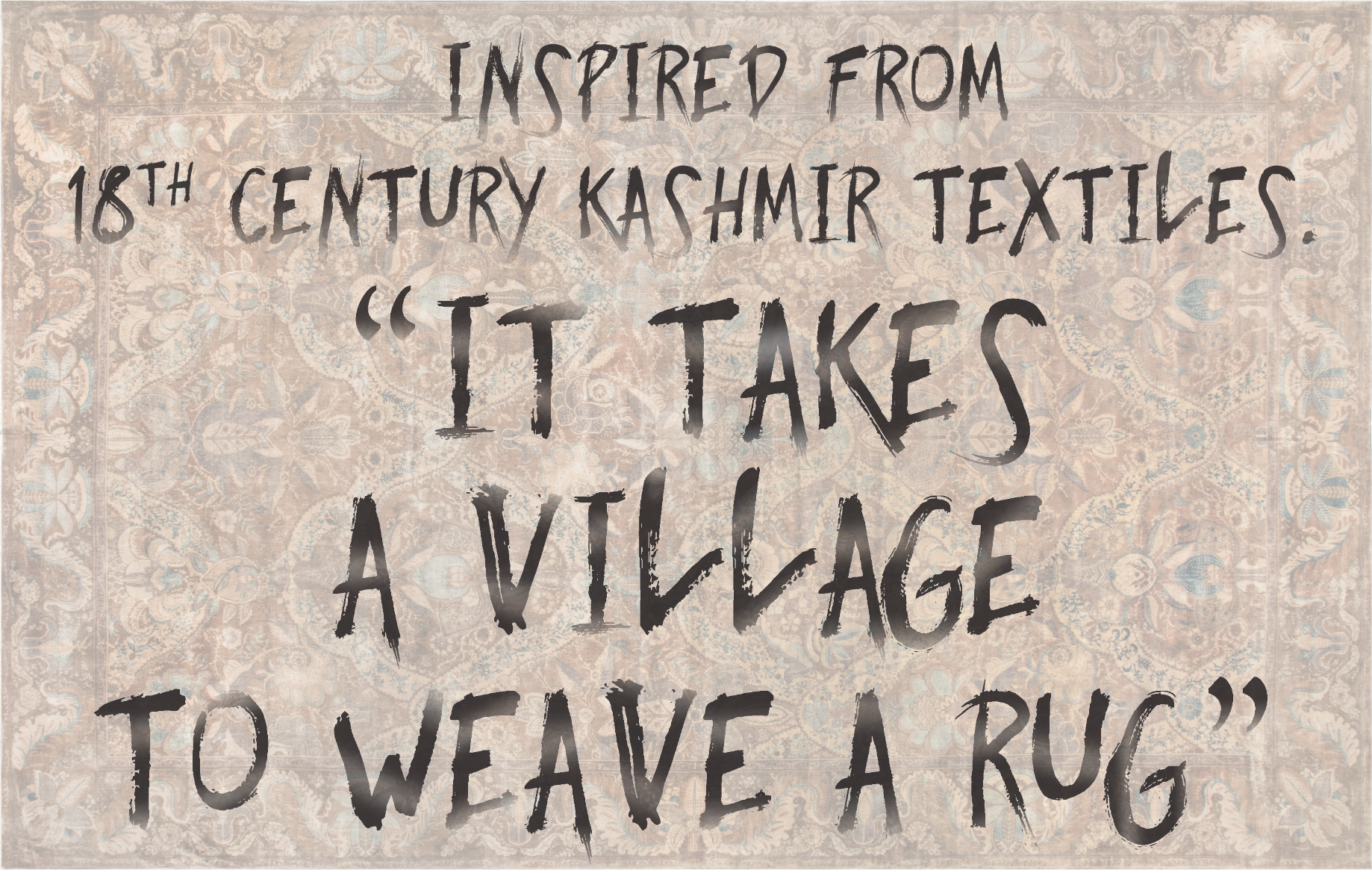


ANTIQUÉ CHINESE RANK BADGE
FROM QING (1644-1912) DYNASTY
ON SHOW AT THE PALAIS
(MUSÉE GUIMET, PARIS)



BB6837 Chinese Dragon. Circa: 1920. 16'3" x 16'6"





INSPIRED FROM
18TH CENTURY KASHMIR TEXTILES.

“IT TAKES
A VILLAGE
TO WEAVE A RUG”

INSPIRED FROM
18TH CENTURY KASHMIR TEXTILES.

“IT TAKES
A MIND
A

TO WEAVE A RUG.”





BB6850 Indian. Circa: 1920. 14' x 22'3"



“VILLAGE PARTY”
HAND KNOTTED PILE RUG WOVEN IN WEST ANATOLIA, TURKEY. NEW PRODUCTION MADE
WITH YARN OBTAINED FROM PRE 1960'S FLAT WEAVES OF ANATOLIA.



N19999 Village 8' x 10'



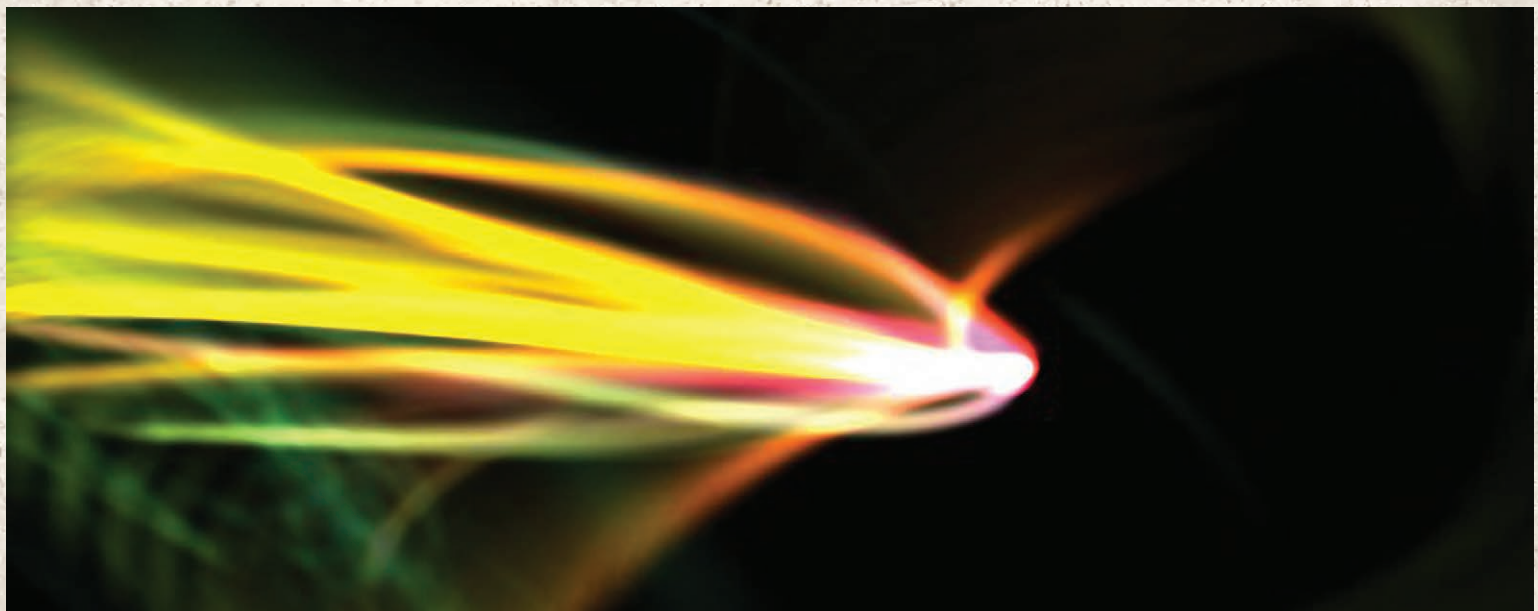
THE BAUHAUS MOVEMENT
WAS REVOLUTIONARY
IN ALLOWING THE COMBINATION
OF MANY
AESTHETICS

THE BAUHAUS MOVEMENT
WAS REVOLUTIONARY
IN ALLOWING THE COMBINATION
OF MANY
BEST PRACTICES

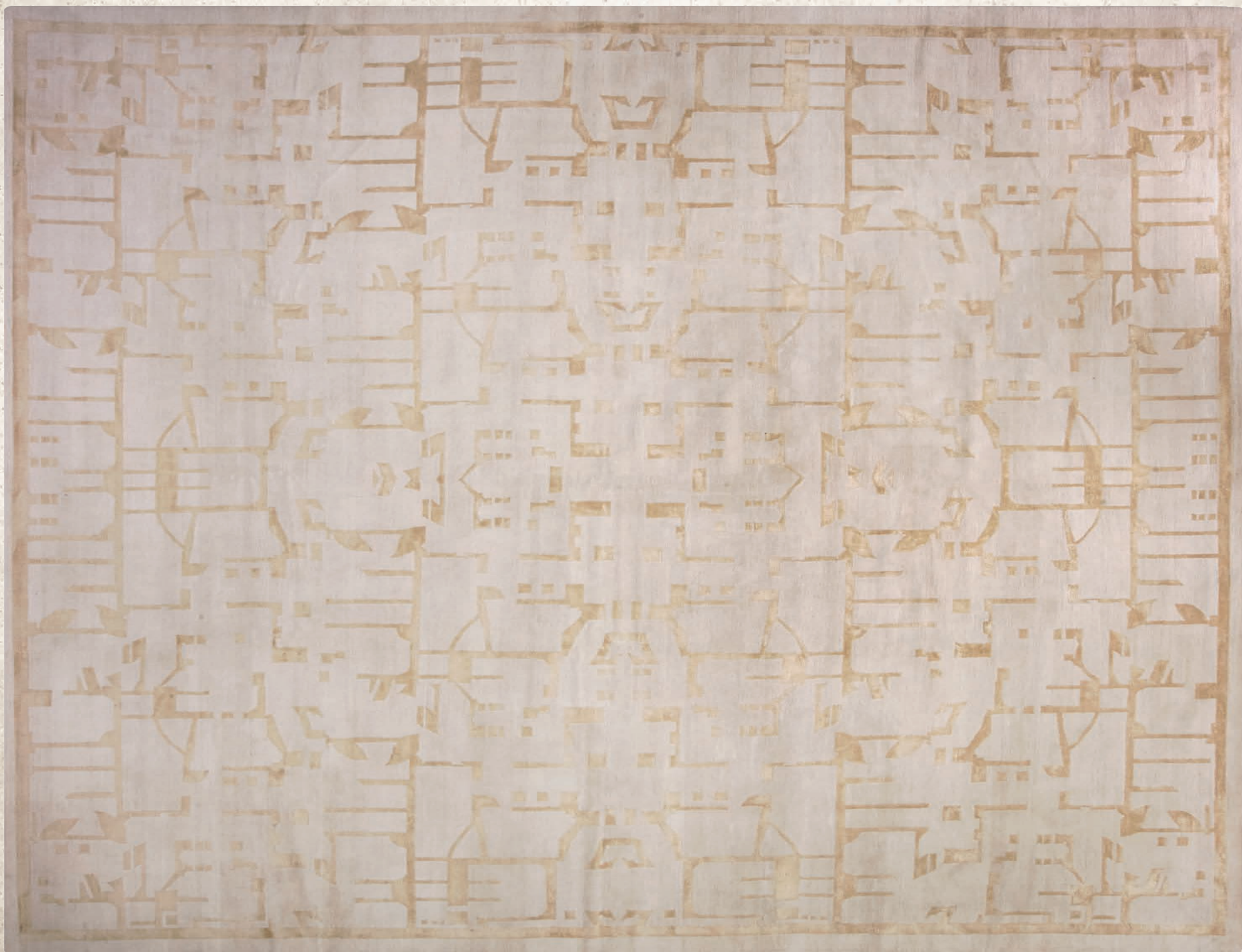




N11010 The Bauhaus 8' x 12'



MOVED BY THE SCREEN SAVER



N11769 "Motion" 12'2" x 15'6"

ARTS & CRAFTS CARPETS

Fig. 67. 84 Domesday carpet, attributed to C. F. A. Voysey and probably realized by Liberty's in 'The Grammar', which was described in their 1903 catalogue as 'a treatment of floral and leaves, suggesting Gothic influence, with a border of similar ornament'.



RETAILED BY LIBERTY'S LONDON AS

THE "GLENMURE",

WHICH WAS DESCRIBED IN THEIR
1903 CATALOGUE AS A "TREATMENT
OF TEAZEL AND LEAVES"

RETAINED BY LIBERTY'S LONDON AS

“THE
MEMORE”



WHICH WAS DESCRIBED IN THEIR
1903 CATALOGUE AS A “TREATMENT
OF TEAZER AND LEAVES”



BB6584 Arts & Crafts Voysey Rug 9'10" x 14'3"

THE ACCOLADES STARTED WITH DORIS LESLIE BLAU IN 1965.

THERE IS A CONTINUED TRADITION OF BEAUTY,
OF VALUE, OF RESPECT AND ABOVE ALL, OF CONSIDERATION
FOR THOSE WHOSE TRUST HAS BEEN PLACED
IN DORIS LESLIE BLAU OVER ALL THESE YEARS.

CONTINUING TODAY WITH NADER BOLOUR AT THE HELM.

As seen in

Architectural Digest, 1973

ANTIQUES NOTEBOOK

Rugs with a Rich Heritage



In the main gallery, bouquets decorating a 19th-century English needlework carpet echo the rich colors of a Kurdistan carpet on the floor.



Working in the library of her New York gallery, Doris Leslie Blau discusses her collection of tapestries, rugs and carpets. On the table, a 17th-century English needlework covering for a chair back contrasts with the more abstract Bessarabian rug, late 19th century, on the wall.



Metal threads surround a stylized dragon in this detail of a turn-of-the-century Chinese rug that hangs in the main gallery (far left).

delicately detailed flowers, indicative of the vast amount of time, thought and skill that went into its creation.

"The rug is a late bloomer here in America," says Mrs. Blau. "The earliest collections can be traced to the twenties and to an enterprising art historian named Arthur Upham Pope, who organized the first major exhibition of Persian rugs at the Art Club of Chicago, in the late 1920s. It



Part of Doris Leslie Blau's European collection, this detail from an English petit point rug, ca. 1810, reveals the intricately patterned work.

In Mrs. Blau's gallery, one such *durrie*, which dates back to the eighteenth century, has an overall pattern against a light background. Posed throughout the design are Etruscan-style horses, which appear quite primitive in their delineation. But the most unusual features are the several tiny patches of red, glimpsed in a few unexpected places. Mrs. Blau calls the random hints of color



The loose, bold scale characteristic of Turkish Oushak carpets is rendered in soft tones in this 19th-century version from Doris Leslie Blau.

LIVING WITH a beautiful rug, Doris Leslie Blau believes, kindles an emotional response. "A rug, like a work of art, should awaken something in you," she says. "It should be the last clear impression you have when you leave your house, and the first thing you want to see when you walk in the door. Because, whether you realize it or not, as soon as you enter a room your eyes focus on the floor first, and then shift upward. That's why a rug is an important part of any room—it can create the mood."

The mood in Doris Leslie Blau's gallery on East Fifty-seventh Street in New York is relaxed and inviting. "I've tried to create a homey atmosphere in which my collection of rugs can be viewed," she says. "Since I have a great variety of antique rugs from all parts of the globe, choosing the right one takes time and thought. It's something that should be done very slowly and with great care."

Mrs. Blau began working with rugs in 1964, and nine years later she opened her own gallery. One of the

reasons she is so passionately interested in rugs is that, unlike almost any other antiques, they have an intrinsically tactile quality. "As an art form, a rug is closer to a piece of sculpture than to a painting. Paintings are meant to be seen from a distance, so that as a viewer you are abstracted from them, but sculpture and rugs should be seen up close, for their full effect to be realized. Both are sensual and want to be touched.

"You can walk barefoot on a rug and feel the texture and the quality of the material. Not only do you feel close to the rug itself, but close to the maker, too. You can examine the back, and see the hours of human labor that went into its making."

Looking at rugs, according to Mrs. Blau, is a way of seeing a wide spectrum of faraway civilizations and visual temperaments. Every piece, whether from Europe, the Middle East or the Orient, is chosen for its design and colors. And each reflects a special and rare craft indigenous to its country. "Persian carpets can be seen

as the best examples in the art of the knot," she says. "The Persians have achieved a fineness of weave that has never been equaled." As an example, Mrs. Blau singles out an early-twentieth-century Persian Kashan medallion carpet. Its neutral background emphasizes and articulates an intricate garden pattern, which appears in the four corners and again along the outer rim of the medallion.

"While Persian carpets are curvilinear in their design patterns, Turkish ones, by comparison, are rectilinear. Turkish carpets have a coarser texture and weave, a boldness of pattern and a flamboyance of color not often seen in other Oriental rugs. They might be seen as the forerunners of our modern geometric designs."

Possibly the most unusual pieces in Mrs. Blau's gallery are silk carpets, which she says are similar to the ones Marco Polo took with him as gifts on his travels. She also speaks with pride of her European collection. One, in particular, an English petit point rug, circa 1850, has masses of very

was this exhibition that sparked the serious interest in fine Persian rugs."

Recently, the flat-woven rugs, such as kilims and *durries*, have grown in popularity. "Kilims are a product of the Middle East and were initially intended for household use—as curtains dividing rooms, or covers to be draped over furniture. They were really not meant to cover floors," Mrs. Blau explains. "And *durries*, which first came to the United States from India, in the late forties, were originally made as palace rugs, to be used in the summer months when the heavier Oriental ones were taken up. The word *durrie* means 'cotton rug,' and while it may look as delicate as a piece of floating paper, it actually has all the durable tenacity of an awning."

"those mysterious accidents of design sometimes found in rare and unusual rugs." She explains: "The person who made this rug has left something of himself that will never be lost. Irregularities like these add to the beauty of truly special work.

"The more we move into a computerized age and rely on machines to produce things for us, the more we will want to surround ourselves with that which is handmade. While we should be proud of things made in this century, we should always try to balance them with older, warmer pieces, as well. I think that the loveliest homes are those in which the most beautiful creations of the twentieth century are married to the most beautiful of an earlier century." □

—Carol Vogel

As seen in

Architectural Digest, 1973

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reasons she is so passionately interested in rugs is that, unlike almost any other antiques, they have an intrinsically tactile quality. "As an art form, a rug is closer to a piece of sculpture than to a painting. Paintings are meant to be seen from a distance, so that as a viewer you are abstracted from them, but sculpture and rugs should be seen up close, for their full effect to be realized. Both are sensual and want to be touched.

"You can walk barefoot on a rug and feel the texture and the quality of the material. Not only do you feel close to the rug itself, but close to the maker, too. You can examine the back, and see the hours of human labor that went into its making."

Looking at rugs, according to Mrs. Blau, is a way of seeing a wide spectrum of faraway civilizations and visual temperaments. Every piece, whether from Europe, the Middle East or the Orient, is chosen for its design and colors. And each reflects a special and rare craft indigenous to its country. "Persian carpets can be seen

as the best examples in the art of the knot," she says. "The Persians have achieved a fineness of weave that has never been equaled." As an example, Mrs. Blau singles out an early-twentieth-century Persian Kashan medallion carpet. Its neutral background emphasizes and articulates an intricate garden pattern, which appears in the four corners and again along the outer rim of the medallion.

"While Persian carpets are curvilinear in their design patterns, Turkish ones, by comparison, are rectilinear. Turkish carpets have a coarser texture and weave, a boldness of pattern and a flamboyance of color not often seen in other Oriental rugs. They might be seen as the forerunners of our modern geometric designs."

Possibly the most unusual pieces in Mrs. Blau's gallery are silk carpets, which she says are similar to the ones Marco Polo took with him as gifts on his travels. She also speaks with pride of her European collection. One, in particular, an English petit point rug, circa 1850, has masses of very

was this exhibition that sparked the serious interest in fine Persian rugs."

Recently, the flat-woven rugs, such as kilims and *durries*, have grown in popularity. "Kilims are a product of the Middle East and were initially intended for household use—as curtains dividing rooms, or covers to be draped over furniture. They were really not meant to cover floors," Mrs. Blau explains. "And *durries*, which first came to the United States from India, in the late forties, were originally made as palace rugs, to be used in the summer months when the heavier Oriental ones were taken up. The word *durrie* means 'cotton rug,' and while it may look as delicate as a piece of floating paper, it actually has all the durable tenacity of an awning."

"those mysterious accidents of design sometimes found in rare and unusual rugs." She explains: "The person who made this rug has left something of himself that will never be lost. Irregularities like these add to the beauty of truly special work.

"The more we move into a computerized age and rely on machines to produce things for us, the more we will want to surround ourselves with that which is handmade. While we should be proud of things made in this century, we should always try to balance them with older, warmer pieces, as well. I think that the loveliest homes are those in which the most beautiful creations of the twentieth century are married to the most beautiful of an earlier century." □

—Carol Vogel

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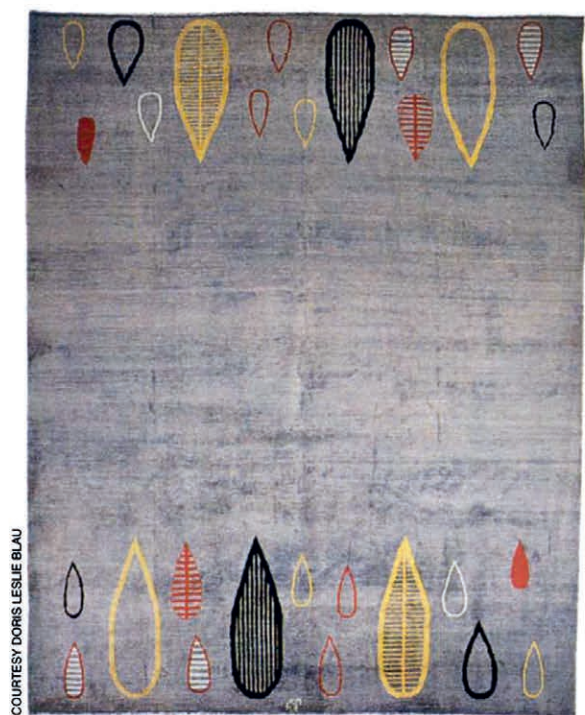
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Architectural Digest, 1997

AD *at* LARGE



COURTESY DORIS LESLIE BLAU

Two French rugs at Doris Leslie Blau: *Moderne*, right, ca. 1922, and *Oriente*, ca. 1930



COURTESY DORIS LESLIE BLAU

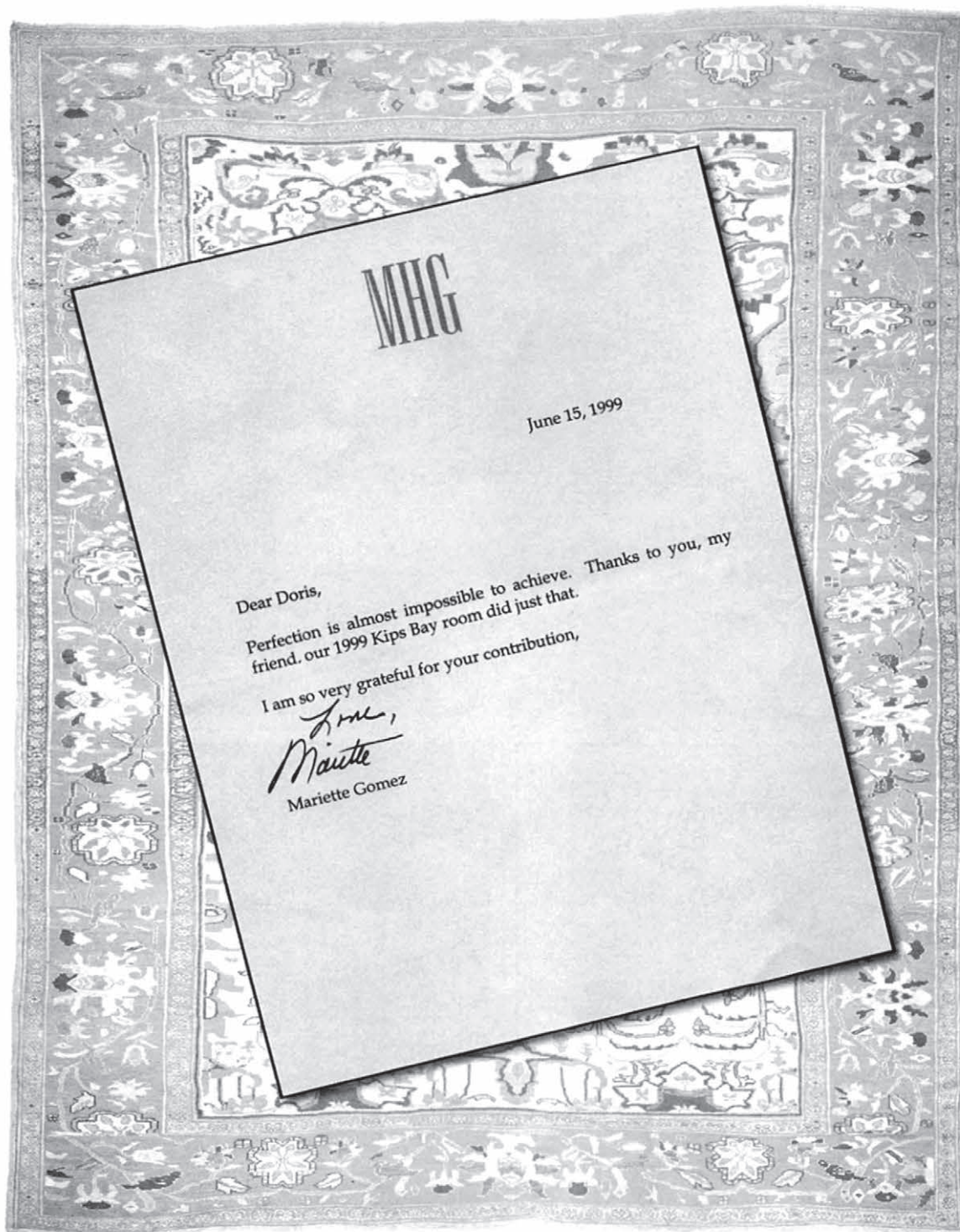
DORIS LESLIE BLAU'S DECO

Doris Leslie Blau, the doyenne of New York's rug world and known for such sayings as "I treat the carpet as an art form," wanted to retire, but clients such as **David Easton** did not want her out of the game altogether. Enter **Nader Bolour** of **Y & B Bolour** (*AD*, July 1993), who was yearning to branch out on his own. The result is perfect synergy, says Blau, who is still involved in the business. "Nader has an eye as close to mine as I could have imagined, but he has a concept of modernist carpets that I didn't." He has brought in 1920s through 1940s rugs designed by Jules and Paule Leleu, Marion Dorn and Eileen Gray. Doris Leslie Blau, 724 Fifth Ave., New York, NY 10019; 212/586-5511.

As seen in

Architectural Digest, 1999

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This gallery features an eclectic array of room size carpets and small collector pieces of outstanding merit in Oriental and European weaves.

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As seen in

Architectural Digest, 2000



Photography: Bärbel Muebach

Water Design (Banana Silk Custom Carpet Collection)

Doris Leslie Blau

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As seen in

New York Times, 2008

Antiques

Wendy Moonan

Samarkand Carpets

New York galleries often stage exhibitions on Asian themes during Asia Week (which started this week and is actually two weeks).

This week Doris Leslie Blau, a gallery with hundreds of antique and modern carpets at 306 East 61st Street, in Manhattan, opened a show (though March 26) of about 60 Samarkand carpets made between 1880 and 1930. It is noteworthy because few American dealers sell these rugs.

Samarkand rugs are not woven in Samarkand, the second-largest city in Uzbekistan. Most come from the villages of East Turkestan, in China, and are then passed through Samarkand, a 2,700-year-old city. It was a market town on the Silk Road, the trade route between China and Europe.

"Everything was going on there," said Nader Bolour, the owner of Doris Leslie Blau. "Samarkand was stuck in the crossroads between India and Russia, China and Europe."

The city has been inhabited since 700 B.C. Alexander the Great conquered it in 329 B.C.

The Mongols sacked it in 1220. Tamerlane made it his capital in 1370.

"Samarkand is history's definitive melting pot," Judith Glass, an antique-rug consultant, writes in the catalog. The carpets "display themes from many cultures, including China (with fretwork borders, lotus blossoms and cloud bands); India (with the swastika denoting infinity); Turkey (with bold reciprocal borders and carnations); and Persia (with floral trellis work)."

These are sturdy wool rugs, not like silk Persian carpets. "The weave in these carpets is actually quite coarse," Mr. Bolour said. "They are all about color and design, not fineness of weave." He is attracted to their unusual color combinations. "None are red and blue like Oriental carpets," he said. "They have very soft colors with a little tweak: magenta with acid green, peachy beige with brown, saffron yellow with lacquer red, bone with brown or slate blue."

Each rug incorporates woven symbols. Three medallions together may represent Buddha. Pomegranates signify prosperity and fertility.



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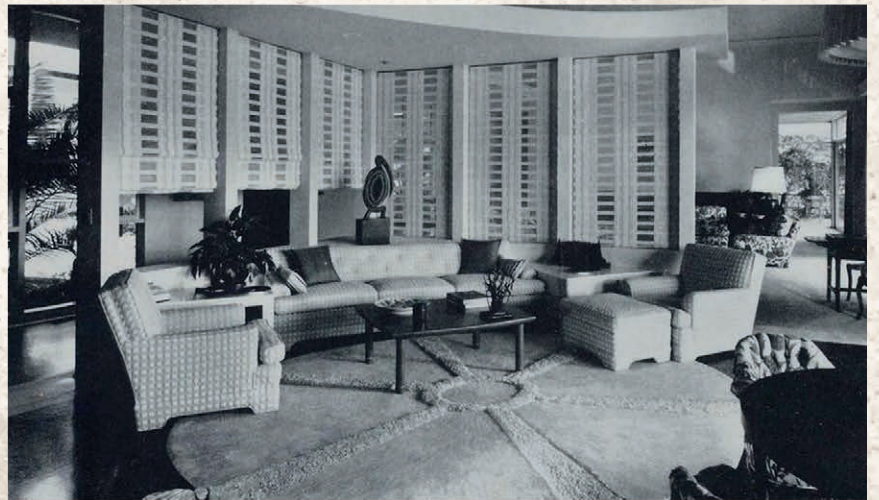


THE FUTURE BELONGS TO THOSE WHO BELIEVE IN THE BEAUTY OF THEIR DREAMS...









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