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Turkotek Discussion Forums > [Virtual Show and Tell](#)


Welcome, **Joel Greifinger**.
 You last visited: October 26th, 2013 at 08:58 AM


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Virtual Show and Tell Just what the title says it is.



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 October 9th, 2013, 04:12 PM

#117

[Pierre Galafassi](#)

Members

Join Date: Oct 2009
 Posts: 82



Hi Henry,

I am sorry to say that I have no particular thought to share about this palette, and this for the very reasons that you already mentioned. Even the brightest of those shades could come from a natural dye, if for example the picture was taken under a high light intensity, a warm light or if the picture was «photoshoped» a trifle too much, etc...

It is hard enough to make a decision about whether a dye is natural or synthetic when one has the rug in hand (in most cases only an analysis will tell for sure). Making such a decision on a mere picture is purely an act of faith.

Please remember that any good dyer can, without any difficulty, exactly match any natural shade with synthetic dyes. The contrary is not true, of course, and many synthetic recipes can't be matched with natural dyes, but, thanks Lord, not too many dyers / weavers still commit such crimes, if only because it would make the rug unsaleable. In an older Salon I listed some of those obviously synthetic shades, but also some quite shrieking ones which can be done with natural dyes (last part of Salon 129).

http://www.turkotek.com/salon_00129/salon.html

Hi James,

I have no personal dyeing experience with safflower dyes (from *Carthame tinctorum*). I only can tell what I have got «de relato» or what I could deduce from the (known) chemical structure of the dyes:

Safflower contains two dyes usable for dyeing wool:

A large proportion of a yellow with extremely poor light fastness, which makes it unsuitable for dyeing wool for rugs. The dye was used for clothing though. The wet fastness is poor too. A very small quantity of a red dye, which light fastness on wool is notably inferior to the standard of the various types of Rubbia-, Cochineal- or Lac-reds but still borderline. Safflower red was used for textiles in the Tibet / China / Japan area. It is claimed in rug literature that some of the (much faded) Safavid rugs used Safflower red, among them many so-called «Polonaise» rugs. Judging from the local names given to this dye, the shade is probably a fiery scarlet, perhaps brighter than the scarlet achievable with madder or cochineal on tin-mordanted wool.

Given the very low yield of the safflower red it must have been an extremely expensive dye, perhaps reserved to royal workshops.

By the way the paper which you mention (link) makes a common confusion between «safflower» and «saffron»: Neither the plants nor the natural dyes they contain are related in any way.

To make purple/violet the old dyers had a pretty high number of available options with natural dyes, none yielding a bright shade though.

To name a few:

Both rubia and cochineal, applied on wool mordanted with iron salts, can lead to various parma, purple & violet shades, provided the concentration of iron is kept very small (otherwise one ends up quickly in brown or even grey shades. The process parameters, especially the dyeing temperature, are also critical: with rubia one has to utilize a cold «fermentation-» dyeing method (requiring several days) to achieve a violet.

Various shades of purple/violet can also be obtained by dyeing wool with indigo, followed by a second dyeing with rubia, lac, or cochineal (alum mordant). The dullest shades are obtained with rubia, the least dullish ones with cochineal.

Parma, purple, violet shades are also feasible on wool with the roots of *Alkana tinctoria* and similar plants. This option was probably used mainly by Christian or Jewish dyers, since it required an unusual alcohol/water dye-bath. Light fastness is borderline.

Of course, purple shades could be done on wool using "imperial purple" dyes (from various types of *Murex*..), which chemically speaking are close cousins of indigo and are applied like indigo from a vat, but I have never heard of any evidence of using it for rugs.

Best regards
Pierre



October 9th, 2013, 09:50 AM

#116

[James Blanchard](#)

Members

Join Date: Jun 2008
Posts: 59

Quote:

Originally Posted by **Pierre Galafassi** 
Hi Philip,

*The «salinity» of water in general and its content of calcium ions in particular is a **positive** factor for dyeing wool with synthetic «acid-» or «1/1 chrome complex» dyes).*

The same being true for the usual red and yellow natural dyes.

Meaning that dye exhaustion and therefore color saturation are somewhat improved when dyeing with hard water compared to doing it with soft water.

The wet fastness (no-run) too is somewhat improved further too.

However, as far as the natural dyes are concerned, a few remarks are perhaps useful:

*The red- and yellow natural dyes used for "carpet wool" are all rather complex mixes of chemically similar, **but not identical**, molecules of colorants. These individual molecules do not react in exactly the same way in presence of electrolytes (calcium ions for example) in the dye-bath. Thus, since these individual dyes in the mix have slightly different shades, the water hardness not only affects somewhat the saturation of the wool color **but also its shade** (more yellowish, more bluish, somewhat duller*

or brighter).

For example, the same quality of madder roots, applied on the same quality of wool will not give the same shade of red whether the water is soft or hard. A higher water hardness makes the shade a trifle duller in this case.

*There is **one important exception** to the rule which says that water hardness (presence of calcium ions in the bath) is a slightly positive factor for (red- or yellow-) dyes: Dyeing with **cochineal requires soft water**.*

Even a moderate hardness of the water, say 100 ppm for example, precipitates (makes insoluble) the main natural dye of cochineal and instead of the saturated pinkish red expected, one obtains, at best, a dullish, very pale pink or even a grey (due to an impurity present in the dried insect).

This fact probably explains the relatively limited usage of cochineal by Turkmen weavers, who could have used (Burnes dixit) a local variety growing on the banks of the Amu-darya but didn't: They lived prevalently in a highly calcareous region.

My social contacts with sheep being a trifle limited lately, I have no idea about the effect of water quality on sheep bowels. But, if we believe all ninety century travelers in Turkmenistan who reported brackish, heavily sulfated and purgative wells, from which even camels and hardened Britons sometimes refused to drink, and if we remember that the local fat-tail sheep race, nevertheless prospered and gave an outstanding quality of wool for rugs, we should not be too concerned about algal growth or toxicity, should we ?

*Best regards
Pierre*

P.S Very interesting thread about the Sistan/Seistan lately.

Hi Pierre,

I was hoping that you would stop by this thread!

Konieczny has pointed to the use of Safflower as an important dye in the Baluchistan (Pakistan) weavings, going so far as to donate a sample to the British Museum along with his textiles from that region.

I have done a bit of reading about Safflower as a dye, and it would seem that it can be used to create colours ranging from yellow to an orange-red. I wonder whether the use of this dye might explain the large proportion of weavings in this region that exhibit green and orange colours. Interestingly, Safflower thrives in semi-arid regions. In Pakistan it is said to grow only in Baluchistan and the adjacent province of Sind.

It is an old dye, used historically in the Far East to create an orange-red, and used much earlier in Ancient Egypt to create a similar colour (<http://uk.groups.yahoo.com/group/Ida...ge/50073?var=1>).



Would you be able to enlighten us about this dye in relation to wool, particularly with regard to the colour range and properties? Also, do you have any thoughts about how the lovely purple colour we see in this genre of weavings? Is this likely to be a single dye-stuff, or indigo combined with a red (madder or Safflower).

In my limited experience I don't recall seeing any weavings from this region that use cochineal.

James

Last edited by James Blanchard; October 9th, 2013 at 09:52 AM. Reason: typo



October 9th, 2013, 09:06 AM

#115

[Henry Sadovsky](#)

Registered

Join Date: Oct 2012
Posts: 60

(Vague) question for Pierre

Quote:

Originally Posted by **Pierre Galafassi**

(Henry here. My summary: ... much of interest, as well as some good fun ...)

Hi Pierre-

Happy you are here...

The following palette is composed largely of snippets of pieces previously illustrated in this thread. Well understanding that the illustrations are from various sources, taken under various conditions, with various cameras, and, that video monitors (many of them uncalibrated) are much less than ideal for assessing color- there seems to be a feeling among some participants that the snippets represent pieces from 'Seistan.'



I wonder Pierre, does such a palette raise any particular thoughts/questions in your mind? My question is intentionally vague so as to allow you freedom to comment on anything you find of interest in the palette.

Thank you,

Henry



October 9th, 2013, 08:19 AM


#114

[Pierre Galafassi](#)

Members

Join Date: Oct 2009
Posts: 82

Quote:

Originally Posted by **Philip Loftus** 
Steve

I was thinking of superior water quality and supply more from the sheep's point of view than the dyers. So water quality would include; salinity, acidity, toxic elements and compounds and algal growth.

..... what do you think of the idea that to achieve the superior dyes/saturation the water could be from a river coming from a noncalcareous mountain range.

Philip

Hi Philip,

The «salinity» of water in general and its content of calcium ions in particular is a **positive** factor for dyeing wool with synthetic «acid-» or «1/1 chrome complex» dyes). The same being true for the usual red and yellow natural dyes. Meaning that dye exhaustion and therefore color saturation are somewhat improved when dyeing with hard water compared to doing it with soft water. The wet fastness (no-run) is somewhat improved further too.

However, as far as the natural dyes are concerned, a few remarks are perhaps useful:

The red- and yellow natural dyes used for "carpet wool" are all rather complex mixes of chemically similar, **but not identical**, molecules of colorants. These individual molecules do not react in exactly the same way in presence of electrolytes (calcium ions for example) in the dye-bath. Thus, since these individual dyes in the mix have slightly different shades, the water hardness not only affects somewhat the saturation of the wool color **but also its shade** (more yellowish, more bluish, somewhat duller or brighter).

For example, the same quality of madder roots, applied on the same quality of wool will not give the same shade of red wether the water is soft or hard. A higher water hardness makes the shade a trifle duller in this case.

There is **one important exception** to the rule which says that water hardness (presence of calcium ions in the bath) is a slightly positive factor for (red- or yellow-) dyes: Dyeing with **cochineal requires soft water**.

Even a moderate hardness of the water, say 100 ppm for example, precipitates (makes insoluble) the main natural dye of cochineal and instead of the saturated pinkish red expected, one obtains, at best, a dullish, very pale pink or even a grey (due to an impurity present in the dried insect).

This fact probably explains the relatively limited usage of cochineal by Turkmen weavers, who could have used (Burnes dixit) a local variety growing on the banks of the Amu-darya but didn't: They lived prevalently in a highly calcareous region.

My social contacts with sheep being a trifle limited lately, I have no idea about the effect of water quality on sheep bowels. But, if we believe all ninety century travelers in Turkmenistan who reported brackish, heavily sulfated and purgative wells, from which even camels and hardened Britons sometimes refused to drink, and if we remember that the local fat-tail sheep race, nevertheless prospered and gave an outstanding quality of wool for rugs, we should not be too concerned about algal growth or toxicity, should we ?

Best regards
Pierre

P.S Very interesting thread about the Sistan/Seistan lately.



October 9th, 2013, 07:52 AM

[Philip Loftus](#)
Members

Join Date: Apr 2012
Location: Tokyo
Posts: 56



#113





Here's a map showing the main water resources in Sistan. And, by way of a contrast to the Sabahi article photos, a pic of the lake (courtesy of the Iranian embassy).

The limestone and gypsum mountains shown behind the freshwater lake make the artesian water slightly alkaline. The lake and river do contain a higher salt content which would assist in watering sheep.

Salinity increases water intake partly by taste, partly to allow greater water turnover so that the body can regulate the salt balance. Water with a pH value below 6.5 (acid) or above 8.5 (alkaline) can cause digestive upsets in sheep, resulting in the rejection of water, depressed appetite and consequent lower production. Adding alum can correct high pH. Water with a pH below 6.5 can be treated by adding lime. In pastoral areas sheep normally graze within a radius of about 2.5 km of a watering point. If they require more water due to lactation, salinity or dry feed they may need to drink more than once a day, reducing this foraging area.

Philip





October 9th, 2013, 06:11 AM

#112

[Steve Price](#)

Administrator

Join Date: May 2008
Posts: 67



Hi Philip

I have no idea what nutrients (if any) a sheep extracts from the water it drinks, and what effects (if any) they have on the properties of its wool. My guess would be that within very wide limits, the water's content of dissolved or suspended stuff would be irrelevant, but that's just a guess.

Pierre would probably know something about how the mineral levels in water affect dyes and their interactions with wool.

Regards

Steve Price



October 8th, 2013, 09:03 PM

#111

[Philip Loftus](#)

Members

Join Date: Apr 2012
Location: Tokyo
Posts: 56



Steve

I was thinking of superior water quality and supply more from the sheep's point of view than the dyers. So water quality would include; salinity, acidity, toxic elements and compounds and algal growth.

Since you bring it up what do you think of the idea that to achieve the superior dyes/saturation the water could be from a river coming from a noncalcareous mountain range.

Joel

I'm more interested in the group of weavings with the deep reds, greens, purples, blues and oranges rather than the entire 'Sistan' group, whether or not they are part of it. Nothing in the broader category is as implausible when you look at where they are alleged to have come from. That includes those two pieces you pictured. I wouldn't question their attribution because there is nothing about them that would cause me to do so. However I'm not fond of kilims and flatweaves generally. What do you think? Should they be re assessed?

I've got 3 pieces that fit the parametres of this purple red orange green blue group. They have all been left very long, however none of them are floor pieces. I don't own any rugs like Rich's but I've run across them and they all seem to have been clipped short. I'm wondering if the luxuriance and length of the pile is another marker? How's your piece(s)?

Philip



October 8th, 2013, 06:53 PM

#110

[Marla Mallett](#)

Members

Join Date: Jul 2008
Posts: 5



I actually was wondering about regional marketing centers for the rugs being discussed...thinking about my European and American friends who were traipsing about in Afghanistan and Eastern Iran in the 1970s. I'm giving away my age here for sure, as that

does not seem like so long ago.

I do wonder if everything from the three-country Sistan area came to the West via Herat, Kabul, Kandahar and other Afghan cities (and thus through Pakistan after the Soviet incursion as James has mentioned). I've read about rugs from the Afghan Sistan desert area being taken across the border to Zabol in Iran because they brought better prices there than in Herat. It's actually very close--only 20 or 25 miles from the Chakhansur area to Zabol. If that happened, weavings from the Iranian and Afghan Sistan areas were most likely marketed together, and knowledge of their exact origins probably confused--especially for "official" purposes. And then they were taken where? Meshad, the major collection point in Khorassan? On the other hand, must we assume that rugs from Iranian Sistan were collected and taken primarily to Afghanistan? If the rugs being discussed have indeed mostly come onto the market via Afghan dealers, perhaps we should look for other origins than "Sistan." I'm just wondering and asking...I certainly don't have the answers.

Marla



October 8th, 2013, 05:54 PM

#109

[Henry Sadovsky](#)
Registered



Quote:

Originally Posted by **Richard Larkin**

... I'm expecting a lot.

Join Date: Oct 2012
Posts: 60

See header.

Henry

Last edited by Henry Sadovsky; October 8th, 2013 at 06:08 PM. Reason: Cooled off (somewhat).



October 8th, 2013, 05:25 PM

#108

[Richard Larkin](#)
Members



Hi Henry,

Quote:

James:

Now, I wonder if you might be getting close to sharing your "Seistan hypothesis".

Join Date: May 2008
Location: Massachusetts
Posts: 6

Not only that, but a full exegesis of the M-group. I've lost track of what's been promised, presaged or teased, but I do remember you gave me a frightful chiding in #78, and I'm

expecting a lot.



Glad to see you seem to have emerged from your respiratory crisis intact. 🍻🍻🍻

Rich




October 8th, 2013, 04:46 PM

#107

[Henry Sadovsky](#)

Registered


Join Date: Oct 2012
Posts: 60

 Sipping history ...

Hi James-

Quote:

Originally Posted by **James Blanchard** 

Now, I wonder if you might be getting close to sharing your "Seistan hypothesis" (?) 

What's the hurry? There is much interesting discussion and sharing of information to come, i am sure.

H



October 8th, 2013, 03:57 PM

#106

[James Blanchard](#)

Members

Join Date: Jun 2008
Posts: 59



Quote:

Originally Posted by **Henry Sadovsky** 

Hi James-

So... maybe some of the rugs in this thread (which, as best as i can tell, seem to have spurted on to the market in the 90s) are conceivably part of the "vast collections" that came down to Pakistan from Afghanistan?

Indeed. *More convenient, perhaps, to misdirect with something like, "they're from 'Seistan.'"*

I wonder, James, if you might fill us in on some of the post-1979 Soviet invasion history that might shed some light on the increased appearance in the marketplace, in the 90s, of a large number of colorful 'Seistan' 'Baluch' pieces?

Henry

Henry,

I'm not sure whether I agree with the premise that these pieces just emerged in the market in the 90's. Perhaps you could elaborate on the basis for that assertion. In fact, some good pieces are evidently still emerging in the market place 15-20 years later.

You asked me where these pieces are being marketed today. As for a large proportion of non-contemporary weavings from that region, I guess that they have been scattered hither and yon, just as the large volumes of pieces that came to Pakistan after the Soviet invasion. I was in Islamabad in 1985/86, and there were many Afghan dealers there with large collections of rugs. Sadly, I didn't know much about rugs then, and had very little money, so I only managed to pick up a few pedestrian pieces (my favourite still being an attractive Afghan/Ersari "engsi"). At that time, there were also dealers in most major cities of Pakistan, including Karachi and Lahore (and Peshawar, of course).

Most of those rugs and collections have gone, either taken by dealers to new businesses in Europe or N America, or sold to dealers and collectors over the years.

Now, I wonder if you might be getting close to sharing your "Seistan hypothesis". 😊

James



October 8th, 2013, 03:31 PM

#105

[Henry Sadovsky](#)

Registered

Join Date: Oct 2012
Posts: 60

Heading South?

Hi James-

Quote:

Originally Posted by **James Blanchard**

The Soviet invasion pushed a large segment of the Afghan dealers to Pakistan, bringing vast collections of rugs with them.

So... maybe some of the rugs in this thread (which, as best as i can tell, seem to have spurted on to the market in the 90s) are conceivably part of the "vast collections" that came down to Pakistan from Afghanistan?

Quote:

Originally Posted by **James Blanchard**

I expect that finding detailed information about sources would require disclosure by some of the experienced dealers in this genre of rugs, and I would be surprised if they felt inclined to share that information here. 😊

Indeed. More convenient, perhaps, to misdirect with something like, "they're from 'Seistan.'"

I wonder, James, if you might fill us in on some of the post-1979 Soviet invasion history that might shed some light on the increased appearance in the marketplace, in the 90s, of a large number of colorful 'Seistan' 'Baluch' pieces?

Henry



October 8th, 2013, 02:55 PM

#104

[Henry Sadovsky](#)

Registered

Join Date: Oct 2012
Posts: 60

Nok Kundi, sometimes included in 'Sistan'

One more geographic reference:

Nok Kundi

From Wikipedia, the free encyclopedia

Nok Kundi ("the blunt point"), is a township and region in western Pakistan in the province of Balochistan.

Nok Kundi



Coordinates: 28°49′N 62°46′E﻿ / ﻿28.817°N 62.767°E﻿ / 28.817; 62.767

Country	 Pakistan
Province	Balochistan Province
Elevation	679 m (2,228 ft)



October 8th, 2013, 02:53 PM

#103

[James Blanchard](#)

Members

Join Date: Jun 2008
Posts: 59

Quote:

Originally Posted by **Henry Sadovsky**

Hi All -

Marla's implicit question- "Where have most of the rugs being discussed been marketed?" - should be answer-able, eh? As we have been discussing a wide range of

pieces, how about, to focus Marla's question, we start with the Electric/Neon/Gay/Fluorescent/IntenselySaturated/etc balisht and chantehs?

For further geographic orientation:

Henry

Hi Henry,

Actually, I think that Marla's question was more related to evidence regarding the production of these items, rather than the marketing.

You pose an interesting question, but marketing sources in that region have been largely influenced by economic and geopolitical events. The Soviet invasion pushed a large segment of the Afghan dealers to Pakistan, bringing vast collections of rugs with them. Many of them have now moved back to Kabul, and a large proportion of the best of their pieces are already with dealers and collectors in Europe and N. America. The boycott of Iranian goods resulted in channels between E. Iran and W. Afghanistan and Baluchistan (Pakistan).

There is also a relatively strong online market for these items.

I expect that finding detailed information about sources would require disclosure by some of the experienced dealers in this genre of rugs, and I would be surprised if they felt inclined to share that information here. 😊

James



October 8th,
2013, 02:17 PM

#102

[Henry Sadovsky](#)

Registered

Join Date: Oct 2012
Posts: 60

Seistan? Which Seistan?

Quote:

Originally Posted by **Marla Mallett**

Part of what confuses these discussions seems to be that different individuals use the term "Seistan" or "Sistan" to identify different areas--not only southeastern Iran, but also parts of southwestern Afghanistan and western Pakistan.

I would also like to know where most of the rugs being discussed have been marketed.

Hi All -

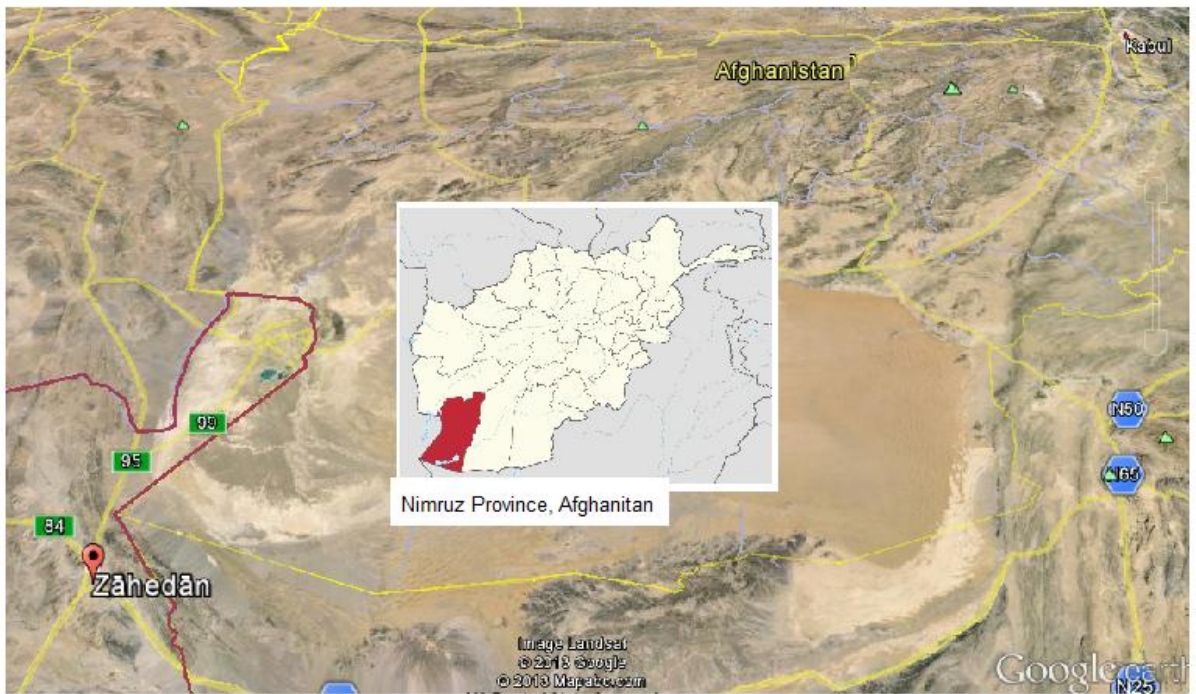
Marla's implicit question- "Where have most of the rugs being discussed been marketed?" - should be answer-able, eh? As we have been discussing a wide range of pieces, how about, to focus Marla's question, we start with the Electric/Neon/Gay/Fluorescent/IntenselySaturated/etc balisht and chantehs?

For further geographic orientation:

From Wikipedia, and Google Earth

Sistān[pronunciation?] (Persian: سیستان), or Sakastan, is a historical region in modern-day eastern Iran (Sistan and Baluchestan Province), southern Afghanistan (Nimruz, Kandahar and Zabul) and the Nok Kundi of Balochistan, western Pakistan.

Sistan and Baluchestan Province (Persian: استان سیستان و بلوچستان, Ostān-e Sīstān-o Balūchestān) is one of the 31 provinces of Iran. It is in the southeast of the country, bordering Pakistan and Afghanistan and its capital is Zahedan.



Henry



October 8th, 2013, 10:07 AM

#101

[Joel Greifinger](#)

Members

Join Date: May 2008
Location: Massachusetts
Posts: 49



Quote:

was that first kilim you posted in the onslaught of colorful Baluchi kilims mine?

Hi Paul,

It was indeed your beautiful kilim (and I'm presuming that those are your toes, as well 🤪).

Hi Phillip,

I'm trying to understand the implications of your comments about the relations between saturated colors, wool quality and environmental conditions. Do you doubt that the attribution of weavings such as James's *shaffi*



and this salt bag



to Mengal weavers living in Chagai and Nushki (in Pakistan) is accurate, due to the paucity of crucial resources in those areas?

Joel

Last edited by Joel Greifinger; October 8th, 2013 at 02:39 PM.



October 8th, 2013, 08:55 AM

#100

[Steve Price](#)

Administrator

Join Date: May 2008
Posts: 67



Philip

Would you expand a bit on what you mean by "high quality water"?

Thanks

Steve Price



October 8th, 2013, 08:38 AM

#99

[Philip Loftus](#)

Members

Join Date: Apr 2012
Location: Tokyo
Posts: 56



The only mountainous part of Sistan is its north-western corner where the Bandan range ends, and its western flanks where the Kuh-e Plangan range represents the highest peak in

the region.

Almost the entire area of the Iranian part of Sistan is formed of sediments from river Hirmand, creating one of the most fertile lands in Iran. But utilisation of its fertility cannot be maximised because of water shortage and precipitation.

A major climatical feature of the province is a high-velocity northerly wind blowing from the mountains of Afghanistan in the spring and early summer months with a speed of 70 to 100 miles per hour, bringing in hot and dry air mixed with sand. This continues for 110 to 120 days and this wind is locally known as "the wind of 120 days". This wind, together with a high temperature causes intense evaporation of the river and lake in Sistan.

Having frequently been referred to in the historical documents as the "bread basket" of Khorasan (old Khorasan, now known as Central Asia), Sistan's traditional economic fortune has diminished as a result of the diminishing water supplies from River Hirmand into Lake Hamun. The river Hirmand and Lake Hamun are the main geographical features in Sistan. This shrinkage has been going on for the past 90 years at least.

The above is a synopsis of info from a website about Seistan's dwindling water resources.

Water rights have been contested in documented form since 1903 in a quick interweb search. So anyone able to produce pieces with intense dye saturation and high quality wool was a weaving group powerful enough to control a source of high quality water.

Philip



October 8th, 2013, 08:07 AM

#98

[James Blanchard](#)

Members

Join Date: Jun 2008
Posts: 59



Quote:

Originally Posted by **Marla Mallett**

Since this discussion is focusing on COLOR, I wonder what you all might think of Jerry Anderson's ideas on the subject. Several blanket statements in the 1994 HALI article raise red flags for me, and I also find his commentary on color palettes strange--that dark, somber tonalities are a sign of maturity, while strong colors are a sign of immaturity.

"HALI: What accounts for the dark, 'sombre' tonality of Baluch group rugs?"

JA: Maturity. Sistan had a very developed culture. The Turkoman used to be like that, but then they began raiding northern Iran, rampaging, pillaging and looting, showing off. Thus they made these strongly coloured rugs. The redder the better, very immature. The Baluch, who live in the desert, like the darker colours, and of course the dyestuffs available to them yielded those shades. There were exceptions among the groups located further north where Turkoman influence was greater, thus the rugs are sometimes redder, as in the Salar Khani rugs of northern Khorasan."

It would seem that Jerry Anderson had a few theories about the sombre colours of "Baluch" rugs: desert living, available dyestuffs, maturity. I suppose that of the three, available dyestuffs seems reasonable. The others seem like conjecture.

James



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