

SARAJO

THE BARZILAI COLLECTION

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SPRING/SUMMER CATALOG

Dear customer,

After a hiatus of a year due to personal reasons I am back, this time as a private dealer working from my SoHo residence in New York City. Sarajo will be emailing seasonal catalogs in addition to our website and all in store appointments will be by appointment only.

As you can see from our first catalog, my inventory will consist of textiles and garments. It will reflect my years of treasure hunting experience and the knowledge I've accumulated since opening Sarajo in 1989. You will also notice that my prices are lower than before due to the reduction in our expences.

I am excited to start this new phase in the evolution of my business. I am very much looking forward to reconnecting with all of you.

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KARAKALPAK WOMAN'S ROBE

The robes of Central Asia besides being utilitarian, were status symbols. Used on festive occasions, they provide clues about their wearers. Rulers and high rank officials would dress in silk velvet with metallic embroidery, lower rank officials would wear robes of imported cloth from Kashmir, merchants and scholars would wear silk ikat robes and peasants and nomads would wear coarse material like wool. Robes would also be used as gifts of honor and that's how they found their way to the west where they were found to be endlessly fascinating.

Their size would be an indication of wealth as well. Long, impractical sleeves would mean that their wearers do not perform any labor and when eating these sleeves would be pushed up. Their structure with two large panels in the front make them closed when walking thus offering protection from the cold.

This wool robe is from the Karakalpak region of Uzbekistan. It is a woman's robe with large proportions and it is decorated with embroidered dark red thistle (?) flowers. The lining is Russian chintz made for the Central Asia market.



ORIGIN
Uzbekistan

PERIOD
19th century

MATERIAL
Silk embroidery on
wool; cotton lining

SIZE
54" x 78"

CONDITION
Some repaired old
moth damage, minor
stains to lining, very
good condition

PRICE
POR

INVENTORY #
NS00014



MIN PO PATCHWORK POJAGI

Just like the rumal of India and the boccha of the Ottoman Empire, the pojagi is an embellished square-form textile meant to cover or wrap gifts. After the presentation of the gift the wrap is taken back by the giver for reusing.

Used throughout the Choson dynasty by all economic classes, Pojagis had sub-categories based on the recipient of the gift the occasion and the material used, with the upper classes commanding silk while lower classes using hemp or ramie. Their size varies from 12" for food wrapping to 10' for bedding.

Traditionally made by women using remnants and discarded materials, the pojagi is an artistic creation that is achieved through the combination of colors, the shape of the fragments, and the stitch work. The fact that many of the surviving Pojagis are in good condition attest to the fact that they were treated as family heirlooms and not used very often.

This pojagi incorporates small rectangles of figured ramie into a patchwork. Its beauty, evident in the intricacy of the patchwork and the harmonious balancing and contrasting of colors. It is backed with silk and the stitching of the border is done with two different color yarns in meticulous counted stitch.

ORIGIN
Korea

PERIOD
Late 19th - early 20th century

MATERIAL
Ramie

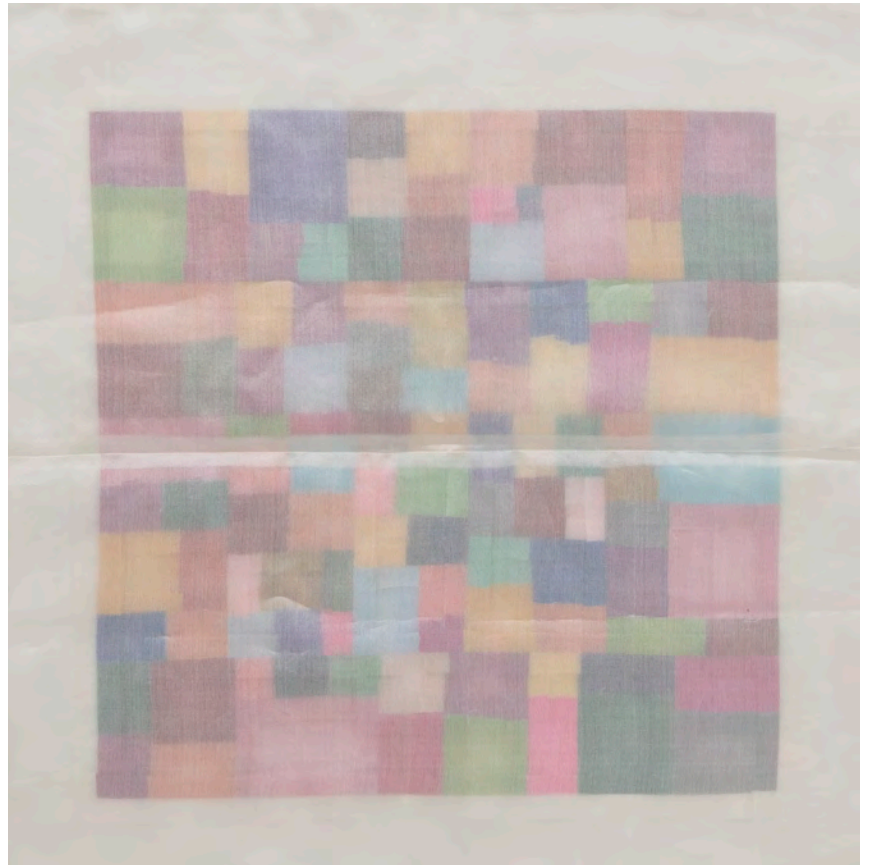
SIZE
23" x 23"

CONDITION
Excellent

SOLD

INVENTORY #
NS0002





IMAM'S ABA

An Aba, or a Muslim men's robe, was the traditional wear across the Middle East and North Africa. Nowadays it has been replaced by the Bisht. It is comprised of two lengths of fabric sewn together in a square form with a wide front opening and slits for hands. Abas were produced across the region but the Syrian weavers, especially those of Aleppo produced the unsurpassed best quality. Made of silk and metallic thread in a slit tapestry technique those creations were called Zok after a famous weaver. Their golden age was the end of the 19th century through the 1930's when they were exported across the region.

This Aba is made of heavy aubergine silk and gold metallic weave and as befits a dignitary has the extra features of a raised collar, tasseled closure, beautifully precise lining along all openings and multiple chorded piping. The design features the typical columns on the upper panel while the bottom panel has an unusual field of serrated lozenges.



ORIGIN
Syria

PERIOD
19th century

MATERIAL
Silk and metallic
thread

SIZE
50" x 54"

CONDITION
Minor light stains,
very good

SOLD

INVENTORY #
NS00013





TAPIS SARONG

South Sumatra, due to its location along the maritime routes to South and East Asia, had a thriving merchant class that was eager to display its wealth. The primary way to display wealth was through costumes and jewelry. Lampung women's festive wear consisted of a tapis sarong topped by long sleeve jacket, both made of the same material and similarly decorated.

The tapis sarong ground is usually earth toned cotton and horizontally striped. The decoration is then applied with couched metal thread, silk embroidery, sequins and small pieces of mica or glass. Tribal and familial affiliation dictated the decoration of the sarongs and the motifs included zoomorphic shapes, Roman letters that don't add up to words as they were copied by illiterate embroiderers, and as in this case, just plain rows that are studded with glittering mica fragments.

ORIGIN
Sumatra, Indonesia

PERIOD
Late 19th century

MATERIAL
Cotton, sequins, mica
and metallic thread

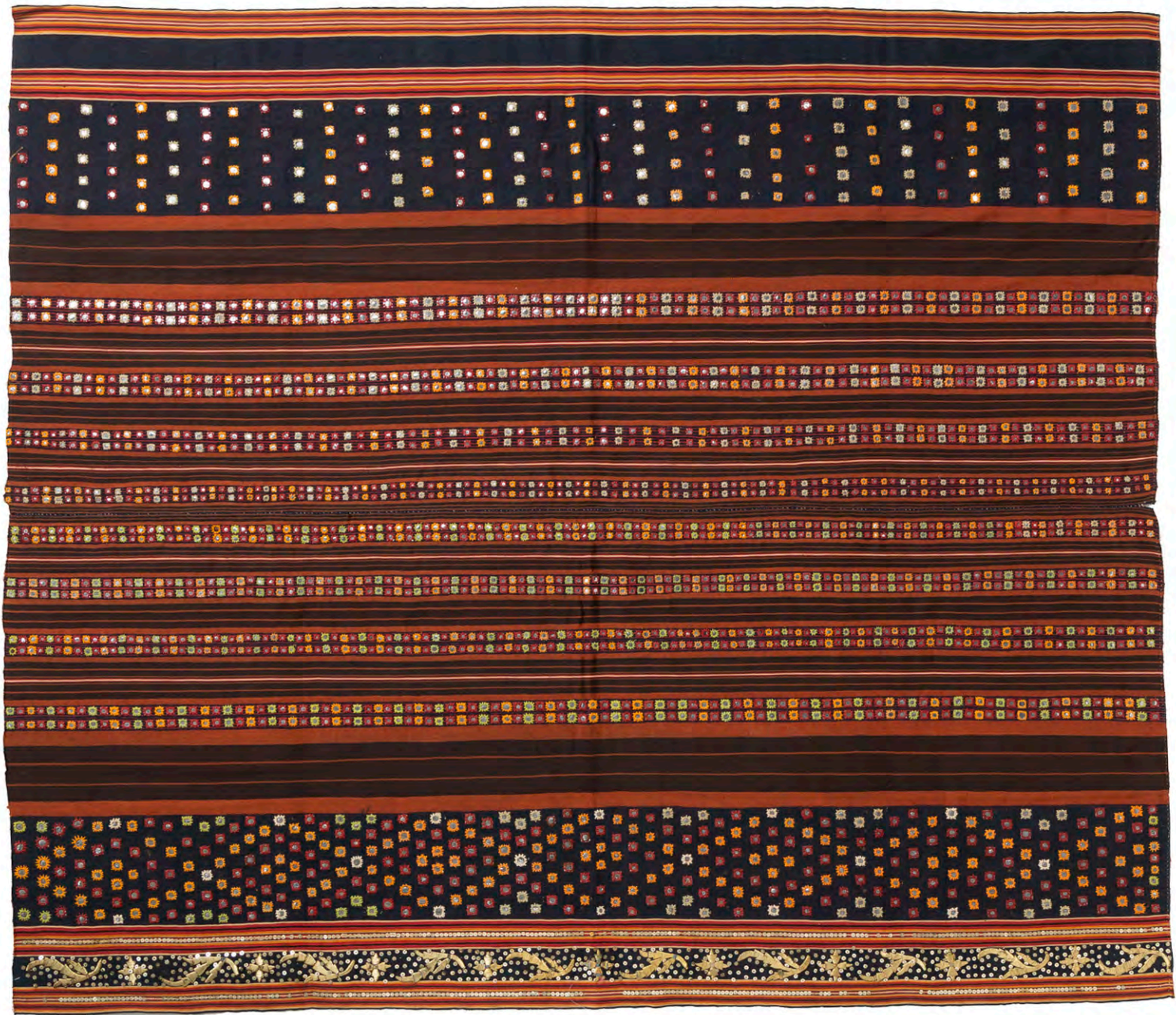
SIZE
44" x 48"

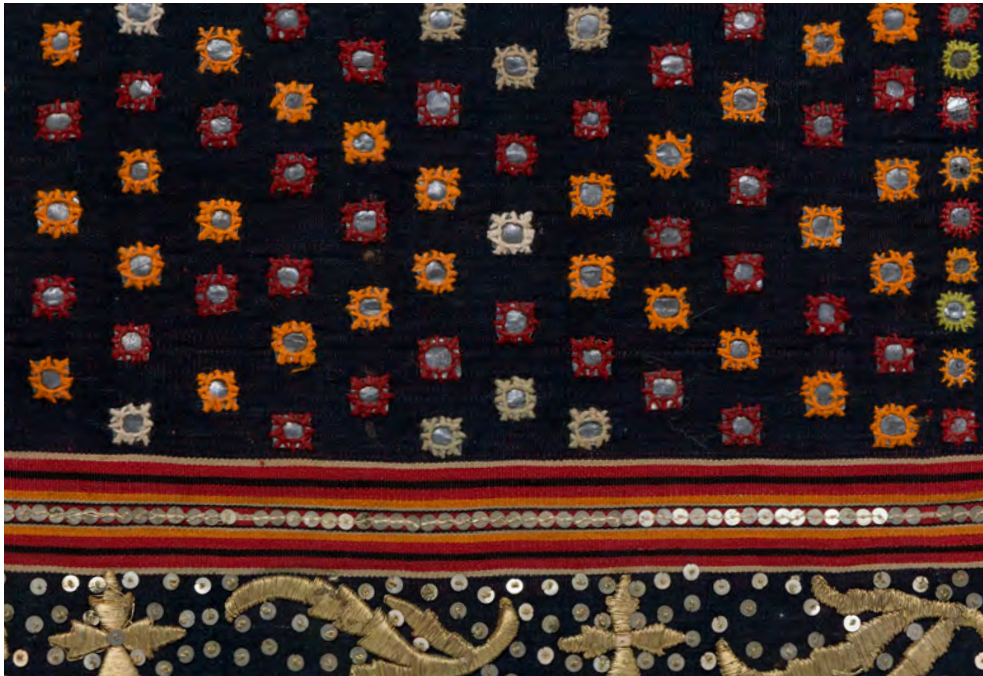
CONDITION
Excellent condition

PRICE
\$1,800

INVENTORY #
NS0004







REVERSE VIEW

PAIR OF PORTUGUESE WALL HANGINGS

A pair of striking and decorative wall hangings. This type of brocade-based appliqué, like its contemporaries, the bizarre silks of England, France and Italy, fell out of fashion by the middle of the 18th century. As they were expensive, they usually ended up being donated to the church where they were used in the making of religious articles or in some cases such as in this pair, documented, inventoried and saved whole.

Highly saturated orange brocade with silver brocade appliqué featuring a symmetrical floral design. The borders of the silver brocade are lined with gilt wrapped silk cord.

ORIGIN

Portugal

PERIOD

Early 18th century

MATERIAL

Silk, cotton and metallic threads

SIZE

52" x 20" each

CONDITION

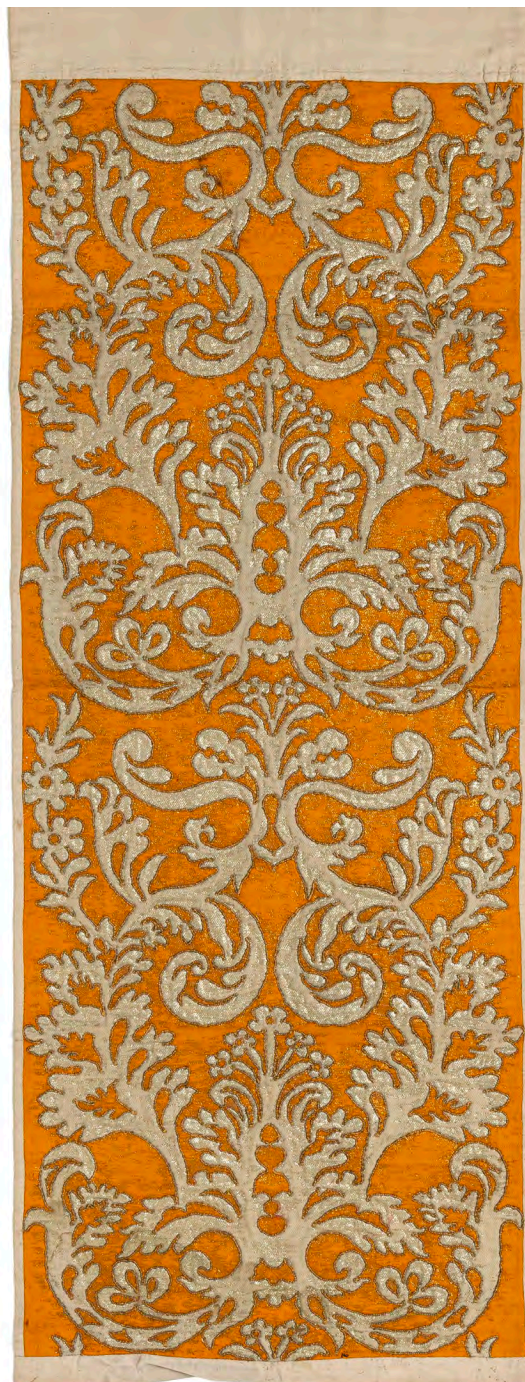
Minor overall wear to silver threads. Very good.

PRICE

\$3,750 for both

INVENTORY #

NS0005





no 6
A.M.L. *no 6*
60 Cos L 112 P 22
no 6

AZEMMOUR EMBROIDERY

Azemmour is a coastal Moroccan city that has existed since pre Roman times. By the 15th century its port became a popular way station for Portuguese explorers on their way around Africa. In the 16th century, with the expulsion of Jews and Muslims from Iberia, many refugees settled there bringing with them rich European craft traditions.

Azemmour embroideries do not look like other Moroccan embroideries though they fulfill similar functions such as frontal covers for mattresses and curtain trimmings. The design is worked on plain white linen, standing in silhouette against a background that is completely filled in with single color embroidery, reminiscent of Italian embroidery.

Constant motif is the Chalice shaped vases. What is flanking them has evolved from Renaissance motifs in the seventeenth century to later on featuring dragons, snakes and mythical animal till the 19 century when flanking birds became the dominant features.

This embroidery, likely shortened from a longer panel, has a vertical symmetry and a design of heraldic crowns and armor against a burnt sienna ground, executed in plait, back and darning stitches.

ORIGIN
Morocco

PERIOD
17th century

MATERIAL
Silk on linen

SIZE
10" x 57"

CONDITION
One patched hole,
repairs throughout,
likely reduced in
length

PRICE
\$1,400

INVENTORY #
NS0009





DISTRESSED AREA

FLAME STITCH PANEL

Flame stitch as we know it is a 16th century Italian creation believed to have arrived in Florence through a marriage of a Medici to a Hungarian princess. Based on its resemblance to ikat patterns it could also have originated in Central Asia and brought to Italy via the Silk Road.

Flame stitch is also called Bargello for a Florence museum with early examples, as well as Florentine stitch, Point D'Hongrie or brick stitch. It is easily recognizable for its zigzag design and as it usually uses a gradation of colors, multiple hues for each color, it provided a burst of colors in the dark European interiors of the time.

Technically it is a straight upright stitch worked over a basic unit of four threads of the ground material. The stitches are made in series of stepped zigzag lines that create an effect of flames, ovals or stepped patterns. It resembles the Hungarian stitch and the brick stitch and is probably a combination of both. Usually done with wool on a canvas ground, flame stitch panels were durable. Originally used for interiors but later incorporated as fashion accessories like purses and shoes.

This panel is richly nuanced with five to six shades for each color. Its condition is stabilized, and it is recently backed with heavy linen.

ORIGIN

Florence, Italy

PERIOD

18th century

MATERIAL

Wool, linen backing

SIZE

110" x 40"

CONDITION

Some embroidery loss, good condition

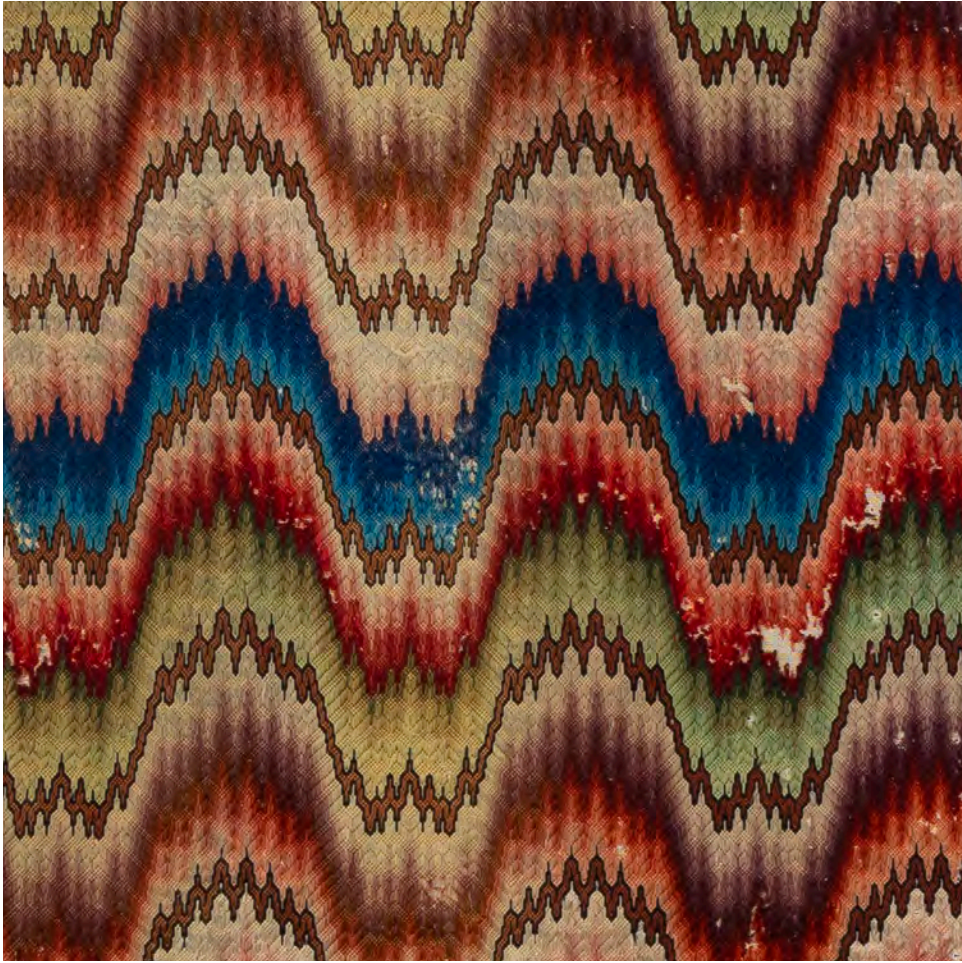
PRICE

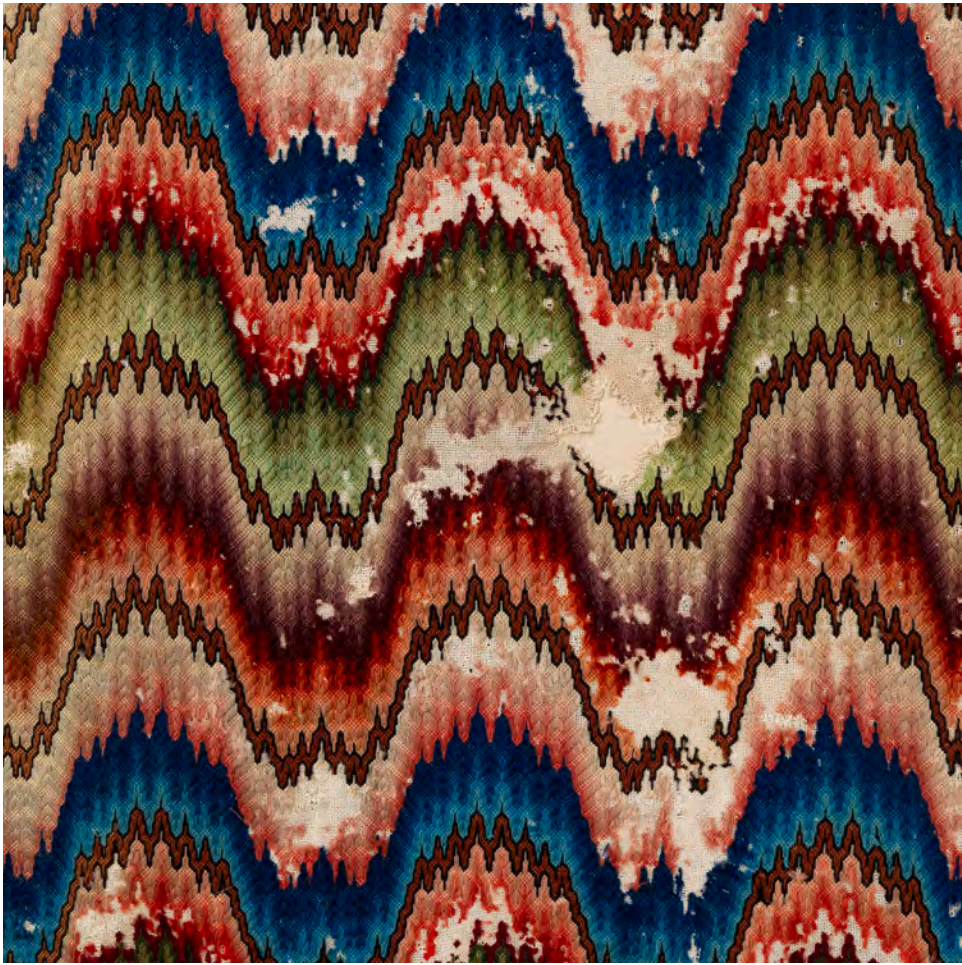
\$3,800

INVENTORY #

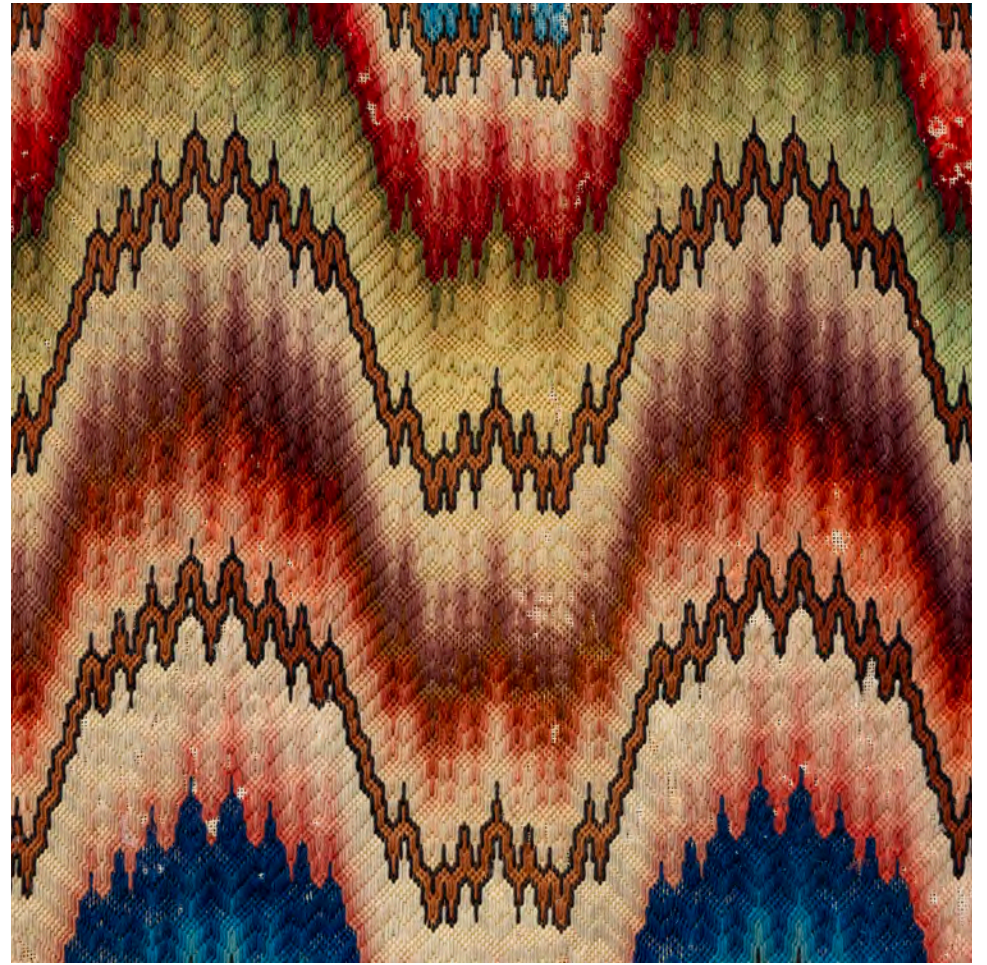
NS00012







DISTRESSED AREA



PALLU PHULKARI

Phulkari, the dowry shawl of rural Punjabi women is silk embroidered cotton made by the bride and other females of her family. Common to all phulkaris they are embroidered from the back with floss silk in satin stitch. Most of the silk threads end up on the front of the shawl so not much silk is wasted on the unseen back side.

There are quite a few phulkari sub categories. First has to do with the religion of the wearer, Muslim women wear floral or abstract phulkaris while Hindu women's phulkaris have figurative and animal motifs. The Bagh phulkaris feature embroidery that covers the whole ground and one can see the ground only as thin outline of the motifs while others show more of the ground. The ground color can date phulkaris as most older ones are on white cotton ground while 20th century phulkaris are embroidered on reddish brown or dark blue cotton.

This phulkari is called Pallu phulkari as it has wide borders on the shorter edges, similar in design to a saree. The two Pallus have different coloration. The rest is divided into three parts, a plain center with no embroidery and flanking it are two wide sections that are completely covered with gold embroidery with colorful diamond shaped inserts along narrow borders and penetrating into the center.

ORIGIN

India

PERIOD

Early 20th century

MATERIAL

Silk embroidery on cotton

SIZE

100" x 54"

CONDITION

Excellent

PRICE

\$2,500

INVENTORY #

NS00015





KALAMKARI

The craft of kalamkari, or ornamentation of cloth with dyes, has been around in India since the Middle Ages. The production originated in the state of Andhra Pradesh and later moved to Gujarat. It produced vibrant images in a labor intensive method involving drawing, free hand painting and wood block printing.

With the British rule of India, painted cloth became a precious, traded commodity all over the world. Kalamkari became very popular in Persia and by the 19th century there was Kalamkari production in the Persian city of Isfahan, though the quality of Persian imitation was inferior. The imagery of the Kalamkari produced in India for the Persian market reflects Muslim taste with mihrabs (prayer arches), flowers and cypress trees the dominant motifs. They were used as prayer mats, wall hangings and covers.

This Kalamkari features a main field of oversized and intricate freehand painted flowers, each unique and freehand painted. Their large scale is accentuated by the darker, wide border on all four sides. and the borders' design of small and dense floral design. All masterly executed with excellent registry befitting a cloth of such high quality.

ORIGIN

India for the Persian market

PERIOD

19th century

MATERIAL

Painted and block printed cotton, printed cotton backing

SIZE

34" x 36"

CONDITION

Excellent condition

PRICE

\$2,200

INVENTORY #

NS0006





SENNINBARI, ONE THOUSAND STITCH BELT

Senninbari is a ritual belt of cloth that is decorated with 1,000 stitches, each stitch made by a different woman. Senninbaris were given as amulets to soldiers on their way to war to bestow protection and bring good luck. It is a custom rooted in Shinto tradition of Japan.

Senninbaris were made by female relatives of the soldier who solved the logistics of getting 1,000 women to contribute to the effort by placing themselves at entrances to temples, train stations or stores and asking passers-by to sew in one stitch per person, except for women born in the year of the tiger who could sew 12 stitches each.

This custom started in the late 19th century and became very popular during WW2 when women's organizations would have mass gatherings to make them to meet demand. When used as belts Senninbaris would have snaps or ties, without these, they would be folded to carry in pockets.

This Senninbari has the 1,000 stitches sewn with yellow yarn onto printed blue dots, all in neat rows below the red circle of the Japanese flag, which is flanked by the slogan "Eternal good luck in war".

ORIGIN
Japan

PERIOD
Circa 1940s

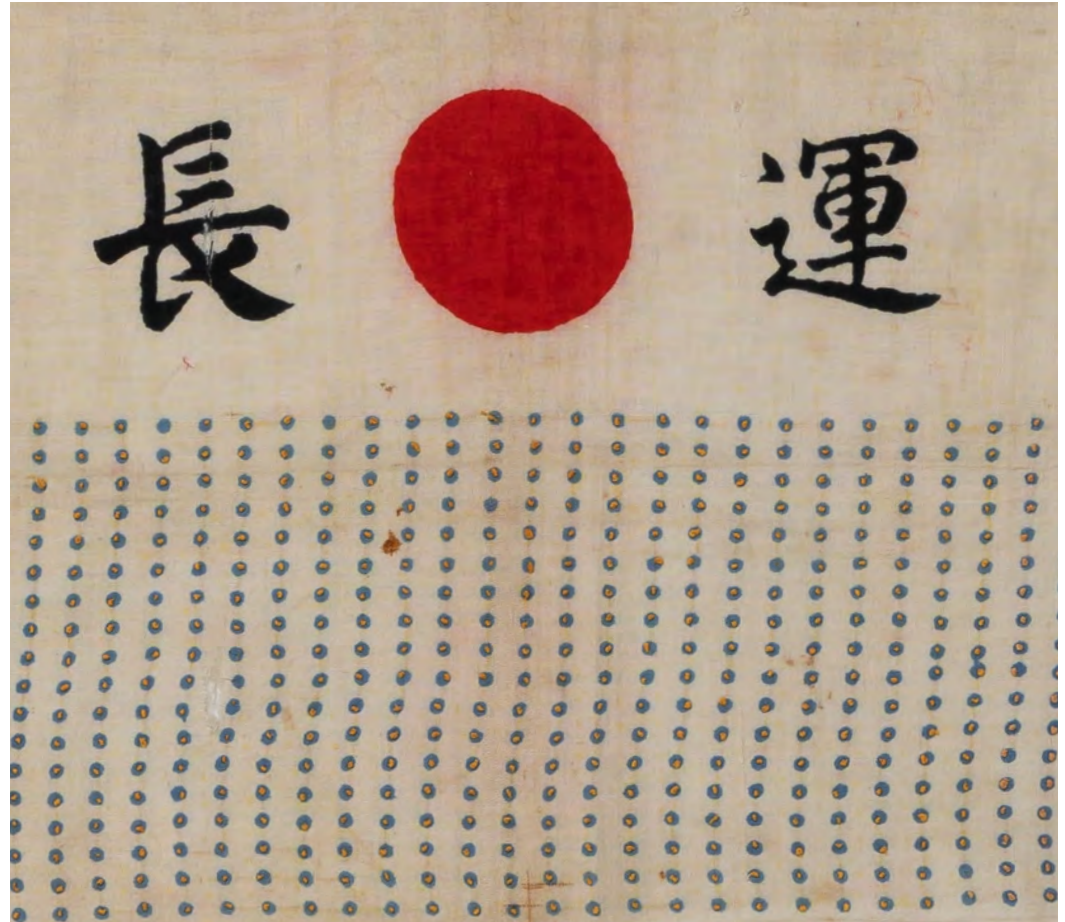
MATERIAL
Silk embroidered cotton

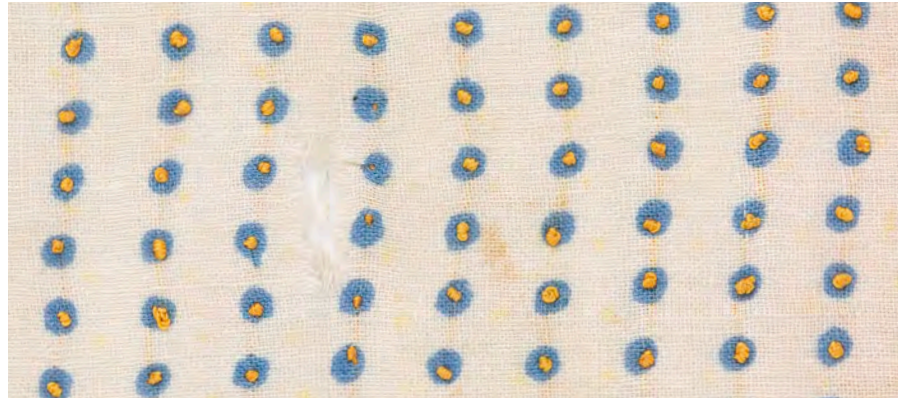
SIZE
13.5" x 53"

CONDITION
Minor holes and stains,
good condition

PRICE
\$1,250

INVENTORY #
NS0007





BACK VIEW

OTTOMAN EMBROIDERY

Judging by its shape and size this magnificent embroidery was intended to be a Yastik, or bolster cover. As it is in such fine condition one can assume it ended up fulfilling a different function.

Cotton rectangle worked along wide margin with eight bouquets of flowers tied with blue ribbons. All bouquets conforming to smaller rectangles and featuring blooming Fritillaria, a flower that originated in the Middle East.

The embroidery is extremely consistent, and the two-toned primary colors provide nice shading to the well-drawn and undulating design. Embroideries of such high quality were usually made by men in workshops in the cities of Bursa and Istanbul.

ORIGIN

Turkey, Ottoman Empire

PERIOD

19th century

MATERIAL

Silk embroidery on plain woven linen

SIZE

22" x 41"

CONDITION

Very good, minor stains at center

PRICE

\$2,400

INVENTORY #

NS0001





PHILIPPINE SHELL BLOUSE

Woman's Dagom (blouse) worn by the Kulaman people of southern Mindanao, Philippines. The long sleeve, v neck, black silk blouse is covered with split shell discs sewn in a decorative pattern and trimmed in white cotton stitched geometrically with alternating red and black threads.

The mother of pearl discs are called Kalati and believed to bestow protection on the wearer.

ORIGIN

Philippines

PERIOD

Late 19th - early 20th
century

MATERIAL

Cotton, seashells

SIZE

15 1/2" x 47"

CONDITION

Excellent

PRICE

\$2,600

INVENTORY #

NS00016







CHINA EXPORT SHAWL

The process of producing silk was discovered in China where, according to legend, a princess found out that cocoons can be unraveled into long yarns when one of those cocoons fell into the tea she was drinking under the mulberry tree. Those yarns, when woven, gave the world its most luxurious, softest and shiniest fabric.

As the world slowly learned of this exceptional fabric, Chinese merchants started selling silk outside China. There is evidence that the ancient Greeks had silk. At first typical Chinese textiles were carried by camel caravans along the Silk Road all the way to Europe, later maritime routes were introduced and the silks to be sold were specifically designed and made to meet the expectations of the destined clientele. The Europeans engaged in the trade were Portuguese to begin with, but later on other countries entered the market – Spain, Holland, Denmark, England and starting at the 16th century, America. The western market had its heydays in the 18th century benefiting from a ban in England and France on importing goods from the Far East.

Europe-destined goods were first imported for the Portuguese church and royal court who ordered bedcovers and religious attire. Later on, the French ordered painted dress material, up to the 1920s when the Manila shawl craze swept the world.

The ornamentation and the iconography of Chinese export textiles is derived from both tradition and relies heavily on Chinese appreciation for copying. There are always considerations paid for current fashionable colors, motifs, and designs.

This square shawl has a double-sided embroidery of butterflies. They are all within a wide border featuring flowers against a lined background. One can tell the European touches in the scalloped borders, the late 19th century French color palette, the linear background of the wide border and the rather stiff butterfly arrangement substituting for the typical Chinese scatter design.

ORIGIN

China for the European market

PERIOD

Late 19th/ early 20th century

MATERIAL

Silk embroidery on silk netting

SIZE

64" x 70"

CONDITION

Netting stretched in two spots but intact, very good condition

PRICE

\$1,250

INVENTORY #

NS00011





WHITE JAMDANI SHAWL

Jamdani work comes from Bengal which nowadays comprises of the Indian state of Bengal and the country of Bangladesh. It is also called Dhaka work referring to the city that was the center of its production.

The Jamdani work is made of cotton. The ground is of one-ply delicate cotton onto which a design, mostly floral, is applied with two-ply cotton in a discontinuous supplementary weft. Each motif is added separately by hand by interlacing the weft threads into the warp using fine bamboo sticks and individual spools of thread.

The whole process is very labor intensive which made Jamdani expensive. The end result is a beautiful and complex mix of different patterns that appear to float on a shimmering surface.

Most Jamdani work is two- or three-toned, white, indigo and/or grey, and in Saree form, making this totally white shawl size more unusual.

Large field of small floral design with four large Botehs in the corners, all framed by a wide border containing similar but larger flowers.

ORIGIN

India

PERIOD

19th century

MATERIAL

Cotton

SIZE

46" x 98"

CONDITION

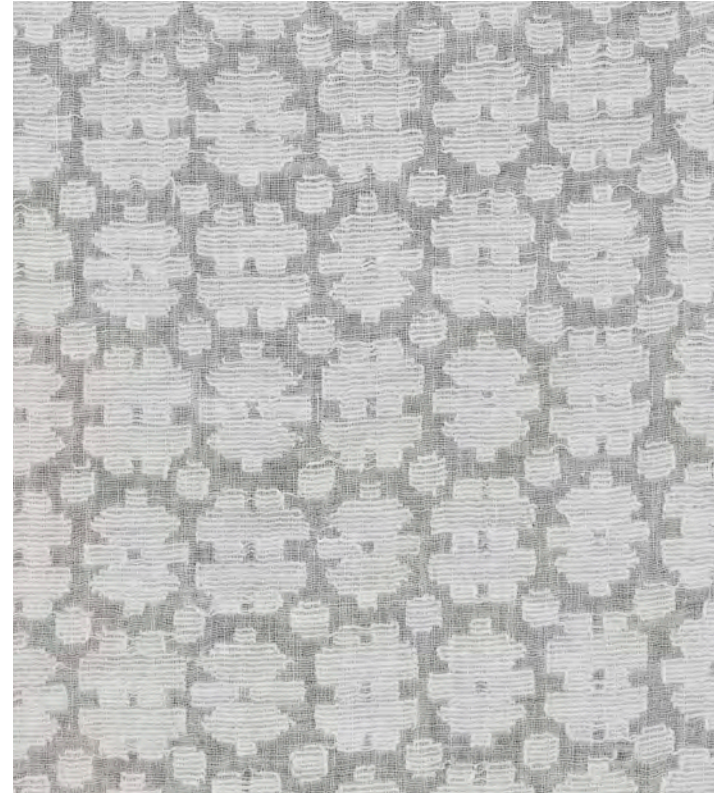
Perfect condition

SOLD

INVENTORY #

NS00010





NANDUTI LACE

Nanduti work is specific type of lace that comes mainly from Paraguay and to a lesser extent other neighboring countries. It originated in the western Spain region of Extremadura in the 18th century, and not much later was introduced by Spanish colonialists to the indigenous rural population of Paraguay and strangely enough, also to the local population of Tenerife, the largest of the Canary Islands.

In both places the techniques evolved differently and can be told apart visually. The Tenerife version is called Sol or Sun lace because of the typical circular elements while the Paraguayan lace is called Nanduti or Spiderweb lace.

The design of Nanduti lace is of circular elements established in a concentric design and the production is done in multiple stages involving drawing, stretching on a frame, embroidering in mostly darning stitch, pulling threadwork and cutting off the unworked areas. Most Nanduti and Sole lace is monochromatic making this rather large lace a lively display of exquisite, precise handwork and sophisticated palette which indicates an urban origin.

ORIGIN
Paraguay

PERIOD
Late 19th

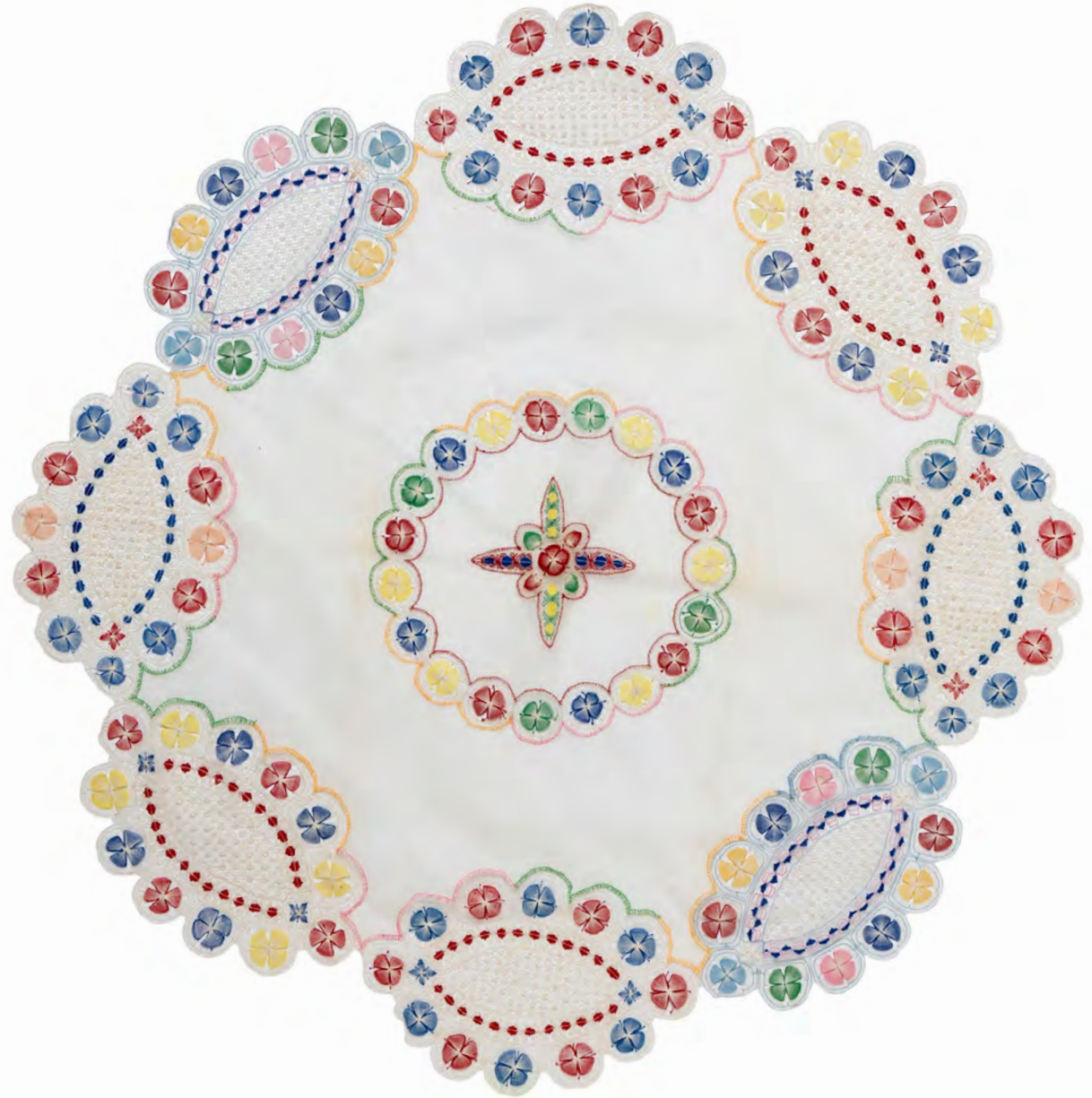
MATERIAL
Silk

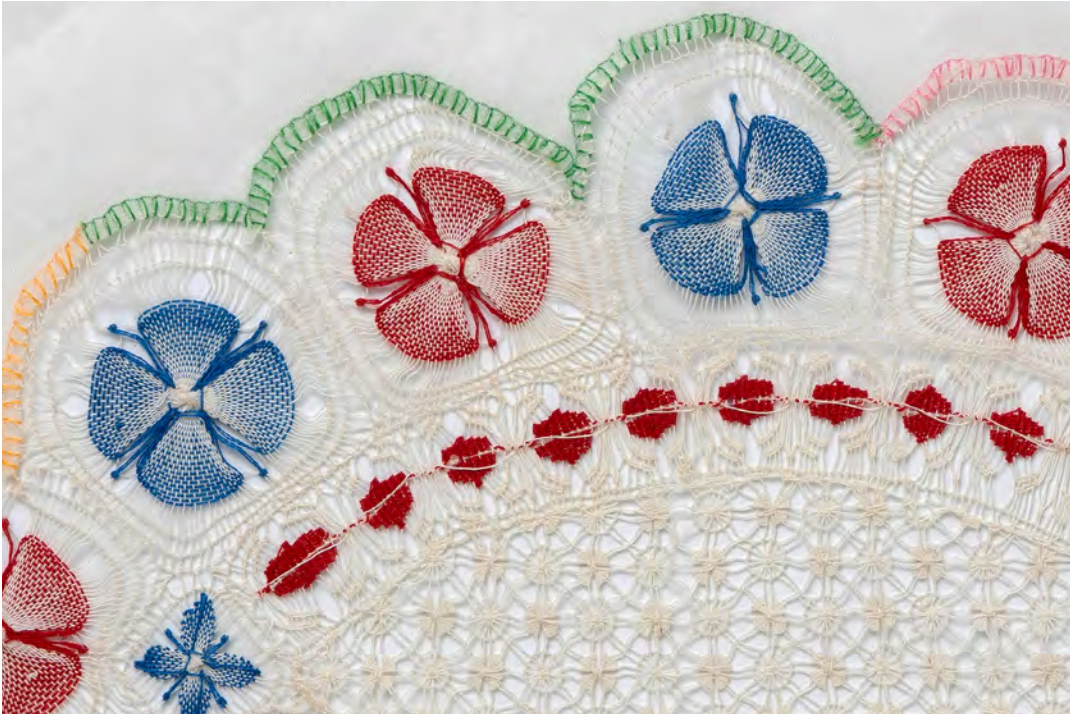
SIZE
39" x 40"

CONDITION
Excellent

PRICE
\$1,400

INVENTORY #
NS0003





BINCHE BOBBIN LACE

Binche bobbin lace comes from a Belgian town of the same name which is located in Southern Belgium by the French border. Records show that lace production in Binche started as early as the 16th century if not earlier. Production reached its heyday in the 18th century when Binche lace became popular all over France. It is even mentioned in Victor Hugo's *Les Misérables*. Production stopped in the 19th century and efforts to revive it in the 20th century yielded inferior quality.

Binche lace is often called Fairy Lace. It is continuous, made all at once in one piece. It is very detailed with animals and human figures. This piece shows four figures in big voluminous skirts, shawls and pointed hats, with eyes, noses and skirt patterns all worked in.

ORIGIN
Belgium

PERIOD
18th century or earlier

MATERIAL
Linen

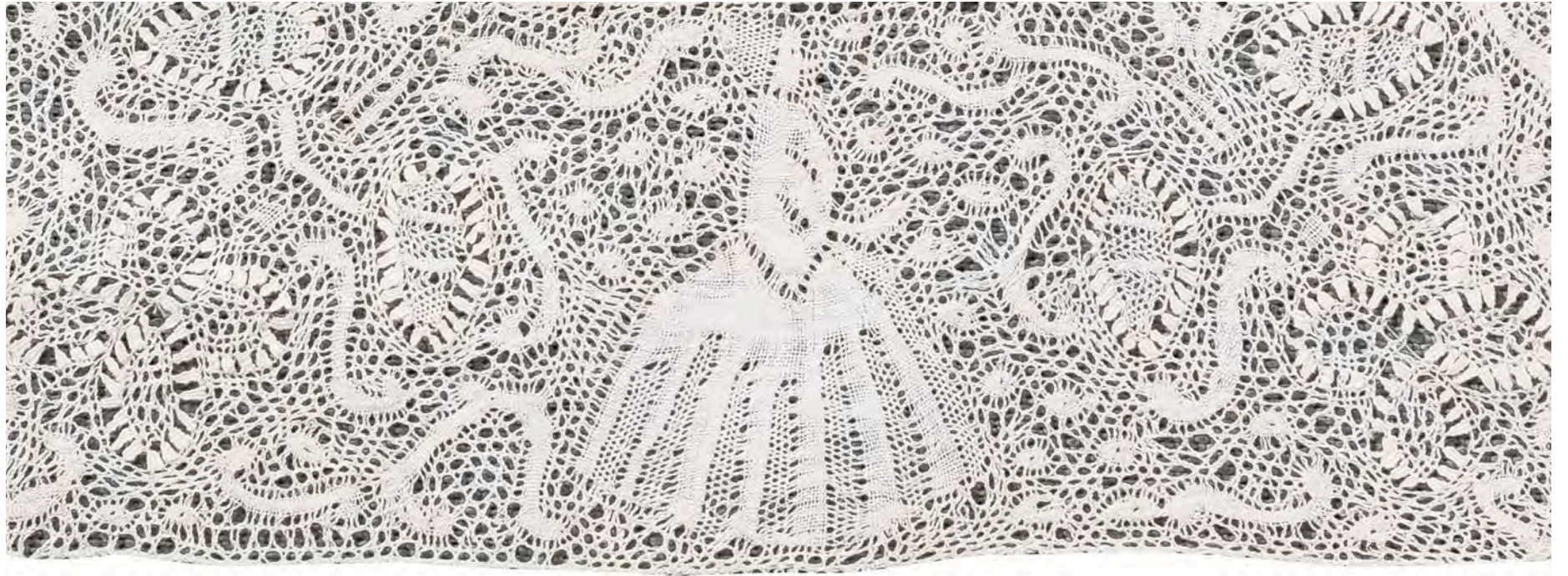
SIZE
6" x 6"

CONDITION
Excellent

PRICE
\$575

INVENTORY #
NS0008







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