



# View from the Fringe

## Newsletter of the New England Rug Society



Vol. XII, No. 4 April 2005

[www.ne-rugsociety.org](http://www.ne-rugsociety.org)

### April Meeting:

#### Ann Nicholas and Richard Blumenthal on South Persian Tribal Bags

At our next meeting, NERS members Ann Nicholas and Rich Blumenthal will share their enthusiasm for the colorful bags woven by the South Persian nomads, and discuss their nomadic lifestyle. Weaving has been an integral part of these people's lives for many generations. Even today many South Persian nomads maintain this ancient lifestyle of tending flocks of sheep, migrating twice a year between pastures, and weaving most of their utilitarian objects.

Ann and Rich will describe a year in the life of these nomads, focusing on the use of woven objects and illustrating with selected bags from their own collection. By the end of the talk you will have seen some fine South Persian bags and also gained a better understanding of the weavers' nomadic lifestyle.

The presentation will be held at the Collins Gallery in Newburyport, thanks to the generosity of NERS member John Collins. It will be accompanied by an exhibition of bags and selected pictures of nomadic life. Members are encouraged to bring South Persian utilitarian pieces (limit of two per person, please!) such as malbands, animal trappings, horse blankets, animal grain sacks, mafrafashes, mojs, jajims, and sofrehs.

Ann and Rich are longstanding members of NERS. They remember the time when the group was so small it met in members' homes. Both have long been inter-

#### April Meeting Details

(Note unusual time and location!)

**Date:** Sunday, April 17

**Time:** 2:30PM

**Place:** Collins Gallery, 11 Market Square,  
Newburyport, MA

**Note:** \$5 guest fee for non-members

#### Directions and parking:

From the Boston area take I95 North to Route 113, Exit 57, at Newburyport. Turn right (East) on 113 (High Street) and proceed for about 2.3 miles. At the first blinking traffic light you will see a brick courthouse on your right and the Blue Water Cafe on your left. Turn left (Green Street) and go to the bottom of the hill. Turn right (Merrimac Street) and bear left through the Square. The Collins Gallery is on your left at the far traffic light. **Parking** is available in the municipal lot behind the store.(left turn)

ested in artistic expression in utilitarian objects, and became intrigued by oriental rugs about twenty years ago. Even though they often stopped at rug shops, for a long time they remained committed lookers and pile kickers.

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### May Meeting: Picnic, Show & Tell, and Moth Market

On Saturday, May 21, our annual Show & Tell meeting will get underway at noon, starting with a picnic in a delightful outdoor setting. It will again take place in a finished old barn situated on an expanse of rural acreage adjacent to the Concord River in Concord, MA. It'll be a great setting, rain or shine.

Here's how it will work:

**Bring your own picnic.** Pack up your own munchies, and we'll provide the beverages, including soft drinks, coffee, tea, beer, and wine. If you can, bring a blanket or a lawnchair or two to make things comfort-

able. We'll provide tables and chairs.

**Participate in our moth market.** We are inviting our members, dealers or not, to bring a few things for sale, and we'll hold our own small informal flea market (moth market in ruggie terms). In case of inclement weather, we'll move things indoors.

**Share one or two of your treasures.** Please limit yourself to one or two pieces for the Show & Tell session. That way we'll keep the event from becoming an overly-long marathon.

**See directions on page 10.**



## April Meeting

### Continued from page 1

This is how they began collecting South Persian bags: "In 1988, after a hiking trip in Arizona, we stopped at a rug store in Scottsdale. There we bought our first unnecessary piece, a colorful 19<sup>th</sup> century Khamseh rug with the pomegranate design. The dealer, a Persian native, enthusiastically showed us pictures of other South Persian tribal pieces in Jim Opies's book, *Tribal Rugs*

of South Persia. For the first time we saw wonderful old South Persian bags and were just blown away. When we wrote to Opie to buy the book, he told us about NERS and gave us Mark Hopkins's phone number. If we believed in astrology, we would say that our planets were all aligned that afternoon in Scottsdale. Whatever the cause, we soon became avid collectors of South Persian bags and bagfaces."

### February Meeting: Classical Tradition in Anatolian Carpets: Origins and Influences Reviewed by Jim Adelson

*Pictures for this article appear on pp. 4-5.*

On February 25th, sixty NERS and ALMA members attended Sumru Belger Krody's talk on "Classical Tradition in Anatolian Carpets." She was quick to emphasize that the presentation originated with an exhibition at the Textile Museum curated by Walter Denny, and that the talk was based on some of his ideas.

Sumru opened her talk by observing that oriental rugs were used every day in the cultures in which they were woven. However, as they initially made their way to the West, rugs were only available to the rich—they were a luxury item that became a symbol of the mysterious East.

Anatolian carpets represent one of the oldest carpet weaving traditions. Fortunately, many examples survive and illustrate a great diversity of design, structure, and function. Anatolian weaving has possible roots in the artistic traditions of Turkic invaders in the 11<sup>th</sup> and 12<sup>th</sup> centuries, perhaps reflecting an early Islamic culture; or it may have grown from a pre-Islamic Anatolian heritage—probably both.

For the weaving itself, we have no specific sources before the 13<sup>th</sup> century. There are some earlier mentions of "heavy textiles" but we don't know what those were. In the 13<sup>th</sup> century the Seljuks were in decline due to the Mongol invasions. The Anatolian region fragmented from a single empire into smaller kingdoms. As a result, there was a decline in big capital-intensive ventures like monumental architecture. Carpet weaving, however, was a smaller-scale art, so it was not disrupted in the same fashion. New markets in Europe were opening up in the aftermath of the Crusades, particularly in

Venice. Painting served as the vehicle to popularize and record things, including carpets.

Before turning to the prominent groups of Anatolian carpets, Sumru went through a short exposition of design element terminology. Her first term was "Gül"—a small, flower-like medallion. This design element was suitable for small carpets, or for large carpets with more repeats. The Gül perhaps had a tribal or family meaning, but this had been lost even by the 13<sup>th</sup> century. Sumru's next term was "Girih"—a name for interwoven strapwork. This design motif was very common in other art forms, such as stonework. In carpets, the strapwork star was used widely for hundreds of years. Next, she listed "Kufesque"—a name given to a design taken from Kufic script. Finally, she mentioned "Rumi"—a curvilinear, vegetal arabesque. In addition to Anatolian usage, the Rumi design is also seen in 17<sup>th</sup> century Spanish rugs. Within Anatolian carpets, the Rumi was used in quatrefoil forms.

Sumru went on to classify the "classical tradition" carpets into four groups which constitute "the pillars of the classical tradition." These had evolved by the 15<sup>th</sup> and 16<sup>th</sup> centuries, and formed the basis for many of the Anatolian carpets of the following centuries.

She labeled the first major group "Painter carpets," since they are now referred to by the European painters in whose work they appeared. When rendered in paintings, the carpets carried their original design tradition, but were imbued with new significance in the painted art form, since they carried additional connotations of luxury, knowledge, and power.

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## February Meeting: Sumru Krodý on Anatolian Carpets

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Sumru started with the German painter Hans Holbein, who captured two Anatolian carpet design families in his paintings. The small-pattern Holbein typically had a repeated *Gül*, with Kufesque border. Carpets with this design were woven over a period of two centuries, and the influence continued even longer. Sumru showed a 16<sup>th</sup> century example, and then 18<sup>th</sup> and 19<sup>th</sup> century examples that incorporate the same medallion. There appears to be a certain connection to Turkic tradition and Central Asian weaving.

Holbein also lent his name to the so-called large pattern Holbein, which features a compartment design with a large, octagonal medallion. The large-pattern Holbein design appears as far back as the 13<sup>th</sup> century, and all the way up to 19<sup>th</sup>-century *yastiks*. Certain Spanish carpets also show the influence of this design.

The Italian painter Ghirlandaio depicted another design in his work. Ghirlandaio carpets feature a diamond-shaped medallion, surrounded by other motifs also found in large-pattern Holbein carpets. Sumru observed “there is nothing new on the face of the earth,” meaning that weavers persistently reused older design elements.

The Dutch painter Hans Memling came next. The distinctive feature of the Memling design is a geometric, stepped medallion, with hooks projecting from the steps. Typically the medallion is repeated, sometimes in multiple columns of motifs. Early renditions of this motif appear in 16<sup>th</sup> and 17<sup>th</sup> century carpets, and later the design also appears in the Caucasus and Iran [Editor’s note: *in Turkmen weavings too.*] This motif is very two-dimensional, and Sumru thought that it probably originated with tapestry weave in kilims, because the design with its steps avoids large vertical slits that are structurally problematic in a kilim.

Sumru turned next to the Italian painter Lorenzo Lotto, who is known for a design with Rumi-style yellow leaves on a red ground. This design originated in the 16<sup>th</sup> century, and was used into the 18<sup>th</sup> century. Carpets with this design were highly popular in Europe.

Next came “Crivelli star” carpets, where the featured design was an eight-pointed star. This particular design was the rarest of the painter carpet family.

Sumru’s final design in this group was the Bellini

carpet, characterized by a keyhole figure that continued to be used in one form or another for hundreds of years.

Sumru’s second major design family used motifs that originated in silk textiles. Silk textiles had always been luxury items, in Anatolia and elsewhere. There was a history of design interplay between silk textiles and pile carpets. To illustrate some of the motifs, Sumru showed a 13<sup>th</sup>-century silk textile with a lotus flower used in the design. Another example was a 15<sup>th</sup>-century weaving, with an ogival lattice design with pockets in alternating rows, and elongated medallions in the pockets.

The third major design group in Anatolian carpets were the Ushak weavings. Ushak became a huge commercial production center, though it is just a medium-size market town now. According to Kurt Erdman, the weavings of Ushak represent a carpet design revolution. Before the 15<sup>th</sup> century, carpet designs were geometric. In the late 15<sup>th</sup> century, floral, curvilinear styles came in, influenced by other art forms, such as book covers and tiles from Bursa and Tabriz. Another design innovation in Ushak carpets was the use of borders which “cut off” an infinite field—this wasn’t the convention with other Anatolian carpet designs.

Ushak weavers used two main types of designs. The medallion Ushak, as the name suggests, had a large central medallion in the field, and quartered medallions in the spandrels. The star Ushak had an 8-lobed star repeated in the field. The Ushak designs did not have as many descendants as some others, because the complex designs were so hard to render in village weaving, although there were some evolutions from the star Ushak design.

The final Anatolian carpet family included the design repertoire of imperial court-style carpets. These carpets were made under court control, using specific court designs. The carpets used unique materials and colors. Unlike the other Anatolian designs, they were created by professional designers. The court-style carpets first emerged at the end of the 16<sup>th</sup> century, with design elements derived from textiles and ceramics.

The Saz style—with curvilinear leaves—was one

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# View from the Fringe



## February Meeting: Sumru Kropy on Anatolian Carpets

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of the most popular court-style designs, and one to become most frequently adopted in village weaving. The serrated leaf design was also one of the most common court-style designs. Sumru also talked about the Kara Memi style which was dominated by naturalistic flowers. In this design, the floral elements were a much more significant part of the design, rather than being limited to the corners. The Kara Memi style was also particularly enduring. Sumru showed an example of an 18<sup>th</sup> century Karapinar with a somewhat stylized carnation and tulip derived from the Kara Memi style, and in fact, these

design elements can still be found in Anatolian weaving today.

Sumru concluded her presentation by noting the great debt of later Anatolian weaving to the classical tradition. On a more personal level, she said it was an enlightening and even humbling experience to realize that the village weaving based on the classical models was carried out by village women without written direction or formal education.

Our considerable thanks to Sumru for sharing the talk and illustrations with us, and to ALMA for hosting and joining us for the occasion!

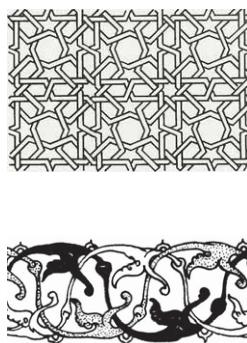


**Top row (left to right): Small pattern Holbeins (classical and village), Crivelli, Lotto**

**Middle row: Ghirlandaio, Memling**

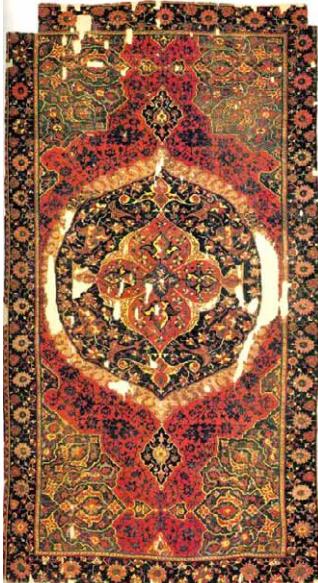
**Bottom row: Large pattern Holbeins (classical and village), Bellini (classical and village), Girih and Rumi patterns**

*More pictures on next page*





## February Meeting: Sumru Kropy on Anatolian Carpets



Ushak medallion



Ushak star: classical (left), village (right)



Saz pattern



Kara Memi pattern

## March Meeting: Diana Myers on Bhutanese Textiles Reviewed by Jeff Spurr

*Pictures for this article appear on pp. 7, 8, 10.*

Diana Myers, co-editor with Susan Bean and principal author of *From the Land of the Thunder Dragon: Textile Arts of Bhutan*, introduced us to Bhutanese textiles in a thorough and entertaining talk accompanied by a wealth of excellent photos of this beautiful land, its people, places, and weavings. Bhutan is a small Himalayan country bordered by Tibet to the north, Sikkim in the west (now incorporated into India), and India, particularly the states of Assam and Arunachal Pradesh, to the south and east. Its capital, Thimpu, has a present population of about 50,000, its central palace dating to 1640. There are no traffic lights in the capital; simply

policemen directing traffic with white gloves. A textile museum was established there four years ago, a local acknowledgement of the growing interest in traditional Bhutanese textiles. 85% of the population continues to rely on agriculture for employment, but 70% of the land is forested, and lumber is not exported—a farsighted policy given the devastation caused both in the Himalayas and downstream due to deforestation. While once difficult to access, with limited visa allowances much like Burma, such restrictions are relaxed in Bhutan nowadays, and the improvement of facilities is allowing larger planes to land at the capital's airport.

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## March Meeting: Diana Myers on Bhutanese Textiles

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Diana provided a brief description of critical moments in Bhutanese history. The first epoch-making event was the semi-mythical arrival of the premier Buddhist “saint” of Bhutan, Padmasambhava (aka Guru Rimpoche), who “flew” into the region from India in 747 CE and introduced Buddhism to a mixed population, much of which might be loosely called “animist.” He was purportedly the founder of the Nyingmapa (or “Red Hat”) sect of Mahayana Buddhism, which was dominant in Bhutan in the early centuries.

In the medieval period (12<sup>th</sup>-16<sup>th</sup> centuries), two rival subsects of the Kargyupa school of Mahayana Buddhism dominated the region, setting up their rival *dzong*, or fortified monasteries. The next critical moment was the arrival of a highly charismatic Tibetan monk in 1616 by the name of Ngawang Namgyal. He proceeded to lay the foundations of the state of Bhutan much as it exists today by the creation of a system of impregnable *dzong* at critical sites throughout the region. These highly fortified monasteries were also sites of administrative, as well as artistic and economic activity. They also served to bring local lords under central control and to hold off the Tibetans. Ngawang Namgyal also instituted a legal code that has prevailed into the 20<sup>th</sup> century.

In 1907, after a period of strife, and acknowledging that their political system was no longer efficacious, the Bhutanese leadership decided to institute a hereditary kingship, in existence to this day. The present king has established a policy referred to as “Gross National Happiness” accompanied by modern services. Available evidence makes it seem that Bhutan should be joined with Costa Rica as providing fine models for sane and humane policies in developing countries.

Diana pointed out that, despite changes, traditional visual culture continues to thrive. Painting, including that of *thangkas* (religious images), continues to employ ground minerals (“earths”). Exterior architectural decoration remains highly elaborated—even gas stations emulate traditional forms. House interiors remain richly bedecked with weavings, covering even newfangled sofas or boom boxes. The artistic design repertoire owes much of its character to Buddhism and the strongest exterior influence remains Tibet.

The primary materials for textiles in Bhutan are wild silk, cotton, and wool. The wild silk is often derived from cocoons from which the moths have already hatched. This fact deprives the processed silk of the long continuous threads of domesticated silk. Yarn from this wild silk is heavier with less sheen, giving resulting garments a distinctive ‘handle.’

Buddhism had a significant impact on how textiles were used. Men began wearing robes emulating Tibetan clothing. In contrast to women’s principal garments, these robes, or *go*, are shaped through cutting and stitching. Fine ones are often made of supplementary warp-patterned cloth. Men also wear long shoulder cloths, or *kabné*, of wild silk, colored and patterned as a function of status: commoners wear a simple white cloth, while persons of high status wear one that is all red—or rose—colored, dyed in *lac*, the scale insect dye of the Subcontinent.

Women’s wear is based on the *kira*, a large rectangular cloth of three loom widths, typically ornamented with supplementary wefts. The outer two widths mirror each other. The *kira* have many specific names relating to their decorative patterns. They are elaborately wrapped, as demonstrated by our speaker, leaving little of their original rectangular form on view—what with attachments in the form of metal brooches and the use of a sash to cinch the garment at the waist. Diana demonstrated that the sash has grown steadily narrower with time, the earlier ones having been folded as much as four times, but in the modern fashion-conscious era it is considered desirable to accentuate a slim waist. The *kira* are made of silk, wild silk, silk on cotton and cotton, but now of various imported and synthetic fibers as well. Indeed, machine-made copies of the more elaborate kinds are now imported from India, their popularity in part being due to the fact that people with modest means can mimic the look of an all-silk garment that can cost as much as \$2,000.

Myers also mentioned that synthetic dyes arrived in Bhutan as early as the 1880s, a common phenomenon throughout the world. Consequently, the presence of commercial dyes does not necessarily signify that a particular piece was woven in the 20th century.

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## March Meeting: Diana Myers on Bhutanese Textiles

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Our speaker introduced a very handsome type of tunic, the *kushung*, supplementary weft-decorated in much the same manner as the *kira*. This is an archaic form that may have been the general type of women's wear in much of Bhutan before the advent of the *kira*. It is now primarily employed in ritual contexts and most extant examples antedate the 20<sup>th</sup> century. It may also be a throwback to earlier times that they tend to employ representational decorative motifs, such as animals, horsemen and temples—as opposed to abstract motifs and Buddhist symbols. This writer finds the *kushung* to be the most appealing Bhutanese textile.

Diana mentioned the difficulties of travel in mountainous Bhutan, and the strong regional differences. Backstrap looms were employed to weave such complicated textiles as the *kira*, but in Central Bhutan, where wool weaving is common, horizontal looms now prevail. This cloth is typically woven in relatively narrow loom widths and decorated with horizontal bands, plain or with sundry abstract-appearing motifs, each one of which has its own name. It is made into a variety of garments, mattress covers, etc. A particularly distinctive product is the Bhutanese raincloak, or *yathra*, made of three loom widths creating a shawl-like garment some-

what wider than long, notable in part by the utter lack of effort to coordinate the specific horizontal bands or the motifs decorating them across the textile.

Diana also mentioned the traditional use of nettle fiber for textiles and the limited use of yak hair, which she described as "too scratchy" to be widely employed. It is, however, sometimes gathered and made into soft blankets. Some minority groups wear distinctive dress, including yak-hair hats in the East.

There are strong gender distinctions in textile manufacture. Men—monks as well as skilled laymen—do the stitching, embroidery and appliquéd, which are the characteristic techniques used in the creation of banners, altar covers and hangings employed to embellish temple interiors. She showed a picture of a truly monumental *thangka*, many times the height of a person, which was made in this manner. Similar work was employed for saddle covers, seat covers, canopies, dance costumes, tents, and the like.

Diana Myers treated us to a dense, complex, and thoroughly enjoyable presentation. Local collectors brought an interesting array of pieces to complement those carried in her car all the way from DC by our intrepid speaker.



Diana Myers modeling the latest  
*kira* fashion (left)  
Pretending to be a visiting monk  
(right)

(Pictures by Ed Berkhoff)

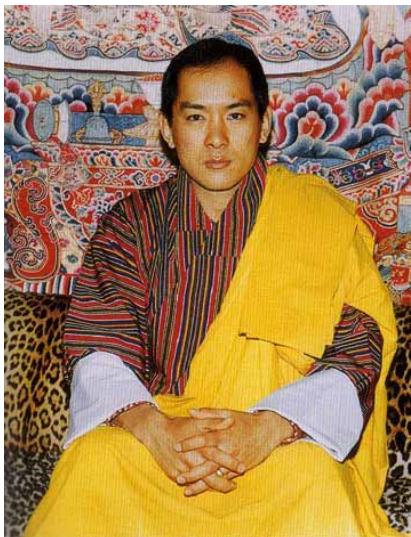
More pictures on next page



# View from the Fringe



## March Meeting: Diana Myers on Bhutanese Textiles



**King Jigme Singye Wangchuck  
wearing yellow *kabné***



**Kushung—a traditional  
women's garment**



**Yathra—a central Bhutanese rain cloak**

Pictures here and on p. 10 from *From the Land of the Thunder Dragon*

### NERS Notes

**NERSers in HALI:** In the list of NERS contributors to *HALI 137* that appeared in our last issue we unfortunately omitted to mention Phil Lichtman's article *Seeing Rugs in a New Light*, pp. 46-47. In this very interesting article, Phil tells us how to use ultraviolet and infrared light to detect repairs and restorations. It contains much information that might prove to be very useful to collectors of antique rugs.

**On-line exhibition catalogs are available:** You can have a printed version of the fabulous NERS on-line bag exhibit *To Have and to Hold*. Each of the 47 bags is depicted in color—front, back, and close up views, accompanied by a scholarly essay and a full technical analysis. To order a copy, send an e-mail to Judy Smith at [jasmith@heidrick.com](mailto:jasmith@heidrick.com) or call her at 617-330-2171. The price is \$43.00 plus postage.

**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. Membership information or renewal forms can be obtained on our website [www.nerugsociety.org](http://www.nerugsociety.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@comcast.net](mailto:mopkins@comcast.net).

### NERS 2003/4 Steering Committee:

Mark Hopkins (President)

Jim Adelson

Robert Alimi

Julia Bailey

Yonathan Bard

John Clift

Tom Hannaher

Jo Kris

Gillian Richardson

Janet Smith

Jeff Spurr



## Upcoming Rug Events

### Auctions:

**Grogan**, Boston, 4/10 (including rugs)  
**Bonham's**, London, 4/26  
**Sotheby's**, London, 4/27  
**Christie's**, London, 4/28  
**Skinner**, Boston, 5/14  
**Rippon Boswell**, Wiesbaden, 5/28, 9/24, 11/19  
**Sotheby's**, New York, 6/3  
**Christie's**, New York, 6/22  
**Nagel**, Stuttgart, 11/8.

### Conferences:

**ACOR 8**: Boston, MA, 4/20-23/06.

**World Batik Conference**: Boston, Mass. College of Arts, 6/7-15/05. Visit [www.massart.edu/batik](http://www.massart.edu/batik) for more information.

**11th ICOC**: Istanbul, 4/19-22/07. The following ICOC will be held in St. Petersburg in 2009.

**Volkmanntreffen 2005: Classical Chinese Carpets 1400-1750**: 10/14-16/05 at the Museum for Oriental Art, Cologne, Germany. Lectures will be given in both German and English by Dr. Adele Schlombs (director of the Museum for Oriental Art, Cologne), Hans Konig, Michael Franses, Helmut Neumann, Murray Eiland, Sarah Kuehn, Sandra Whitman, maybe also a Chinese scholar knowledgeable in the field of Chinese textiles and carpets. Accompanied by a major exhibition of classical Chinese carpets.

The Volkmanntreffen is an annual meeting of people interested in rugs and textiles.

For more informations visit the website [www.volksmannentreffen.de](http://www.volksmannentreffen.de).

### Exhibitions and Fairs:

**Carpets from the Vodstrcil Collection**: Textile Museum of Canada, Toronto, until 5/1/05.

**Imazighen!** features an extensive collection of cultural

artifacts made by the Berber peoples of North Africa in the early to mid-twentieth century. Elegant etched and cloisonné jewelry, punched and embroidered leatherwork, inlaid metal and wood saddles, and glazed pottery highlight a sophisticated artisan culture that has received little attention even within the context of Islamic world arts. Peabody Museum, Harvard University, Cambridge, MA, until 8/30/06.

### Tours:

**The architecture, carpets, and textiles of Moorish Spain and Portugal**, an ICOC Educational Experience: 11/3-13/05. Call Academic Travel Abroad at 800-556-7896, or ICOC at 215-248-0494 for information

### Courses:

**An Introduction to the Oriental Carpet, Structure, Analysis and Identification**: a study opportunity for ruguggies who'd appreciate spending a June week in Canada's scenic Alberta province. This is a weeklong seminar to be held at the Nickle Arts Museum in Calgary, Alberta, June 21-25. The instructor will be none other than the noted author and oriental rug expert Dr. Jon Thompson of the University of Oxford. The course aims to provide students with a framework for understanding carpets with reference to the weavers' social and cultural circumstances. Topics will include fiber identification, and understanding combing, spinning and plying, loom set-up, and weaving operations. Also included: discussion of natural and synthetic dyes, and use of structural analysis for the identification of rugs. The format will include many illustrated lectures, hands-on sessions, and special viewings of the museum's extensive collection of rugs. (The Nickle Museum claims to have the largest public collection of rugs in Canada.)

For more information, contact Mark Hopkins at 781-259-9444 or [mopkins@comcast.net](mailto:mopkins@comcast.net).



## Picnic and Show&Tell Details

**Date:** Saturday, May 21

**Time:** 12 noon to 4PM rain or shine!

**Place:** Barn at 418 Monument Street, Concord

**Note:** \$5 charge for non-members

### Directions:

**Coming from the East:** From Rte. 95 (128) take Rte. 2 west. At the 2nd traffic light where Rte. 2 turns left, continue straight following the signs to Concord Center. Proceed until the Colonial Inn is directly in front of you. Turn right at the Inn onto Monument Street. Proceed over the Concord River bridge. After crossing the river, go past the fourth house on your right (no. 418) and turn into its driveway. Follow the signs for parking.

**Do not park along the street!**

**Coming from the West:** From Rte. 2 make the first left turn after Rte. 62, and proceed through Concord Center. Upon reaching the dead end at the Concord green, turn left. Where the road dead ends at the Colonial Inn, turn right onto Monument Street and proceed as above.



Bhutanese traditional  
woman's belt (*kera*)



**New England Rug Society**  
Post Office Box 582, Lincoln, MA 01773



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