



View from the Fringe

Newsletter of the New England Rug Society



Vol. XV, No. 4 March 2008

www.ne-rugsociety.org

April Meeting: Gary and Susan Lind-Sinianian on “Carpets, Costumes, and Cocoons: Armenian Textile Arts”

On Friday evening, April 11, the monthly NERS meeting will be held at the Armenian Library and Museum of America (ALMA) in Watertown, MA. ALMA is the largest Armenian museum in North America, and houses the most extensive collection of Armenian rugs and textiles in the world outside of the Republic of Armenia. ALMA curators Gary & Susan Lind-Sinianian will present a program “Carpets, Costumes and Cocoons: Armenian Textile Arts” showcasing the vast range of textiles in the ALMA collections. Armenia’s location on the Silk Route at the crossroads of Europe and Asia is reflected in a wide range of cultural expressions, including textiles. The collections include over 200 Armenian carpets and kilims which demonstrate the wide geographic and stylistic diversity in Armenian culture. Aside from the carpets themselves, the collection includes 19th century rug cartoons used to design rugs, and commercial textiles from Armenia and the Ottoman Empire that were sold at the 1876 American Centennial.

The earliest and most sumptuous Armenian textiles are religious vestments, which usually overshadow the more modest domestic fabrics, but Armenian secular textiles include a wide range of fabrics that are well represented at ALMA. Costumes from the various regions, extraordinary laces and embroidered towels, unique regional embroideries, commercial embroidered handwork and silk brocades, reflect Armenia’s location both geographically and in the international trade market. Aside from the showpieces and commercial manufactures, most

April Meeting Details

Date: Friday, April 11
Time: 7:30PM
Place: Armenian Library and Museum,
65 Main Street, Watertown
Directions:
Go to Watertown Square (out-of-towners, get off the Mass Pike at exit 17 and follow the signs.) Take Main Street (Rte. 20) westbound (left turn if coming from the Pike). The first light is Church Street, and the Museum is on the righthand corner.
Parking:
Go right on Church Street and into the municipal lot on the right. Most meters are free after 6PM, but check to make sure!

local “furniture” consisted of textiles, and the collection also includes bread covers, salt bags, mafrash, botchka, saddle bags and other local products for domestic use.

ALMA’s library on the 4th floor includes the Herbert Offen Oriental Rug Research Collection, over 3,000 books on the history, design, manufacture and use of oriental carpets around the world.

Members are encouraged to bring Armenian rugs and textiles for discussion.

A profile of the Lind-Sinianians appeared in the September 2007 issue of this newsletter.

May Meeting: Picnic, Show & Tell, and Moth Market (New location! Directions and details on page 10)

The picnic will be held on **Saturday, May 17**. We’ve got a great new location: Gore Place in Waltham, the grounds of the former governor’s mansion. We’ll have an enclosed 50 x 80 foot tent with water and electricity, plus a spacious barn with bathrooms, electricity, and all the tables and chairs we’ll need, plus grounds galore to spread out on. It’ll work perfectly, rain or

shine. The only downside is that we’ll have to forego wine and beer due to the place’s legal restrictions. We thank Lloyd Kannenberg for finding this location!

Bring your own picnic. Pack up your own munchies, and we’ll provide the beverages, including soft drinks, coffee, and tea.

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January Meeting: Dr Mehemmet Deviren on “Reproductions, Fakes, and Frauds and How to Spot Them”

By Jim Adelson

Editor’s note: unfortunately, no pictures were available to illustrate this report.

On January 25th, more than 50 NERS members gathered to hear Dr. Mehemmet Deviren speak on the subject of reproduction and fake Oriental weavings. Mehemmet began by mentioning that the earliest examples he had personally encountered of such contemporarily made weavings occurred in 1981/82. He observed that the practice of deliberately producing weavings to look old was widely distributed geographically, and he had seen people from Turkey, Iran, Azerbaijan, and Armenia who took part in it—“this industry is growing.”

About 15 years ago, weavers began the practice of taking older kilims—typically 40-80 years old, with natural ivory and brown wool—and unraveling them to have materials to work with. According to Mehemmet, the Konya area is the largest single source of the older wool materials, with Balikesir being the second largest. The practice expanded to include kilims with a broader color palette, and also pile weavings. Mehemmet showed a photo of a striped kilim that had been sold by a mosque, and the materials were getting reused. Fragments have also become a major source of wool for reuse. The unravelled wool is boiled to undo some of the curliness acquired in its original use, but the presence of curled wool is still one way that forgeries can be detected. Mehemmet had a photo of a rewoven rug in a stepped-mihrab Karapinar design with an unnatural degree of curl to the wool.

In some cases, the original piece is completely taken apart, and in others a new design is woven on the old foundation. Mehemmet illustrated an example of a Turkish yastik, circa 1950, where the pile was removed and a new piece woven on the foundation. In his opinion this is another of the biggest “giveaways” of a fake—when the ends and selvages of the piece are older than the pile.

The largest number of Mehemmet’s examples of newly woven carpets were made with Turkish designs. He showed an example of a piece that was an imitation

of a Lotto carpet in the TIEM in Istanbul. But the practice is by no means limited to Turkish designs; Mehemmet had pictures of Karachoph and pinwheel Kazaks that had been created in this way. He had more on this later in his talk.

One of the greatest areas of “weaver creativity” comes with the accelerated aging of the pieces. To simulate the wear of 100+ years of use, weavers subject the piece to deliberate abuse. Mehemmet showed a picture of a moped rider dragging a carpet around a field, face down. It is also common practice to place pieces in the street and allow traffic to ride over them. Mehemmet had a photo of a rug being driven over by a tractor on cobblestone streets. Using a drill to selectively grind the pile is popular as well. Some forgers have used burning techniques to produce the appearance of wear. Some weavers cut their forgeries into pieces, believing they’ll be harder to detect and easier to sell as fragments.

There are chemical aging techniques as well as physical ones. Putting a rug in a sheep pen, and letting the animals urinate and defecate as well as trample on it is a common approach, softening both the wool texture and color as a result. Mehemmet showed a picture of a gabbeh being subjected to this abuse. Surprisingly, the rugs will clean up well from such treatment, although a residual odor can sometimes expose the fakery.

In some cases, the primary indicator of a forgery is the weaving’s design. Inappropriate choice of design motifs—major, minor, or even fill-in—is a telltale sign of forgery. Sometimes the scale is off, either in the design motifs or in the relationship of field, major border, and minor border. In other cases, a faked rug doesn’t feel right to the touch, with harsher wool than would be expected of a truly antique rug. Mehemmet said that the palm of your hand is actually more sensitive to such textural differences than your fingertips.

Mehemmet commented that most of the fake weavings are being created by men, not women. Many of these men are terrific restorers, which is how they

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January Meeting

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have accumulated their weaving knowledge, their techniques, and their materials. If successful, they can make a lot more money selling fake pieces than doing restoration work. The weavers are mostly individuals or small workshops, but their businesses are growing. Mehemmet believed that most of the forgeries are being produced on order for rug dealers. In response to a question, Mehemmet noted that as far as he knew there are no laws against these activities in Turkey or the other rug-weaving countries.

To emphasize the diversity of the activity, Mehemmet had photographic examples of such forgeries in many different designs, both pile and flatweave. His examples with Turkish designs included a Konya rug and an Aksaray kilim that were very hard to distinguish from the genuine articles. He showed a Shirvan-design (Perepedil) piece from Azerbaijan, commenting that “Turkey is extremely good at Caucasian rugs”—unraveling Caucasian kilims for the wool, weaving the new rugs, and then holding onto them for two to three years before selling them. He also mentioned a group in Iran that was making Ushak-design rugs, and described fake Turkmen pieces produced in Iran and Afghanistan.

Mehemmet concluded his presentation by observing that the skills of the forgers are improving. The best ones can fool almost anyone. He gave an example of a piece in a recent Grogan auction that had suspicious wear patterns, and which was then pulled from the sale.

Following his presentation, Mehemmet displayed a number of weavings he had brought to illustrate his points. The first example was a two-sided gabbeh, re-woven on an old Belouch foundation. In this case, the piece had too much abrash to be original.

His second example was a Karapinar with a step design. Again, this was a case of an old foundation, with the pile re-woven in the desired design. Mehemmet commented that the weaver took the old foundation and stretched it over a frame to do the repiling.

The third example used a Turkish yastik design and format. The piece had beautiful color, but according to Mehemmet, the feel of the backside was not completely right. There was also uneven corrosion of the border, signaling that the wear comes from physical causes, rather than the more even chemical corrosion often seen in an older piece.

Mehemmet moved on to a verneh, which was very well done and would have fooled most people in the business. The verneh had been modeled after a piece pictured in *HALI* 15 or 16 years ago. Mehemmet observed that when this type of forgery started, the weavers would copy exactly from their models, but they now make changes so that the newly created piece is not identical to the model.

The final example was a flatweave made with design elements taken from Qashqa’i pile weavings. The piece had good materials and spacing, but the presence of pile motifs from another weaving area in a flatweave would tip off a knowledgeable observer.

From the audience, Beau Ryan offered the observation that, in the antiques business, there are fakes in many areas. It’s just that it’s come more recently in this form to oriental rugs.

Our great thanks to Mehemmet Deviren for sharing with us his observations, photos, and examples. Here’s hoping that this information will heighten our ability to recognize weavings for what they really are!

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

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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).

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.



March Meeting: Jürg Rageth on “Design Traditions of Central Asia, 600-1900 AD”

By Jim Adelson

On March 14th, about 50 NERS members and guests heard from Swiss rug enthusiast Jürg Rageth, in a talk entitled “From Sagdak to Salor—Design Traditions of Central Asia.” Jürg opened by saying “I will show you some possible sources of Turkmen designs, particularly Salor.” He noted that people should think of Turkmen design as a basket that wandered around, collecting designs over time.

Jürg first encountered references to the Sogdian civilization in the writings of Moshkova, which prompted him to find out more about them from other sources. It is not known for certain whether the Sogdian name is one that the Turks gave to the people, or whether they used the name to refer to themselves. From Jürg’s research, the Sogdians were first mentioned in historical sources of the Achaemenids in the 6th century BC, and appeared in the writings of Arab geographers up to the 10th century AD, after which they are no longer mentioned. The Sogdians spoke an Eastern Iranian language. Their homeland was in the Zarafshan valley, where the cities of Bukhara and Samarkand are located. The Sogdians had traded widely, as far as China. Jürg showed a picture of a mummy dated to the 2nd or 3rd century AD that was unearthed from a Chinese archaeological site. The figure is believed to be a Sogdian merchant who was buried wearing very decorative textiles and covered with a weaving depicting a lion. In another picture, Jürg showed a wall painting from the 8th century AD depicting richly attired Sogdian merchants.

Jürg then focused on the use of lac dyes in Central Asia. He noted that Sogdian silks generally show a lac-dyed red ground color. Jürg also commented that for dyeing wool with insect dyes, the Salor almost always used lac, while virtually all other Turkmen tribes used Mexican cochineal. These two insect dyes can be distinguished only through chemical analysis—it is not possible to differentiate between them by eye.

Jürg next spoke about some comparisons between designs used in silks and in carpets. He noted that Murray Eiland was the first to point to similarities. Following Eiland, Jon Thompson had likened the Sogdian

silk roundel form with an animal inside to an octagonal form with embedded animal that appears in some Turkmen weavings. In another example, textile historian Agnes Geijer compared the form used in the famous Marby rug—considered to be from the 15th or 16th century—with designs from a silk samite from 10th century Byzantium, the samite itself having been copied from Sogdian silks. According to Jürg, due to the technical characteristics of the two media, the carpet renderings have been geometrized compared with forms in silks, but both show two birds facing each other and standing on a split palmette.

Jürg went on to link designs from Sogdian silks to those of Salor carpets more directly. He showed a Sogdian silk that he dated to the 7th-9th century AD (carbon-dated 670-880 AD with 95.4% confidence), with an interlaced square design. It was a weft-faced, compound-twill weaving, perhaps from Bukhara, with a lac-dyed ground. Jürg returned to the Sogdian wall painting, pointing out how the kaftan border-trim had the same interlaced square design on a blue ground. He then showed a number of Salor main carpets, all nearly identical in design, having the classic Salor main carpet border that he described as a simplified version of the Sogdian silk interlaced square design. The earliest of these Salor carpets was from the Hecksher collection, and had been dated to 1550-1650—the oldest Salor weaving that Jürg had tested. He went on to show an 18th-century Anatolian carpet, also with an interlaced-square border design, indicating that perhaps both sprang, directly or indirectly, from the Sogdian silk origin.

He showed a second Sogdian piece—another weft-faced compound twill, possibly from the same workshop as the first, and of approximately the same age. This piece was also lac-dyed, with one rosette as the primary design and another rosette as a secondary. Jürg also showed other silk samite fragments of similar age and lac-dyed ground color, with rosettes as secondary motifs. Next, he displayed a Salor turret gul,

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March Meeting

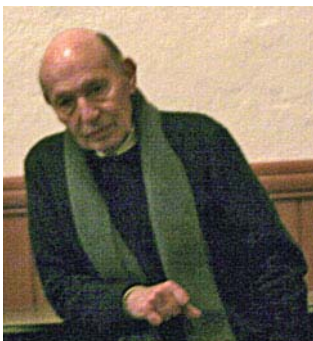
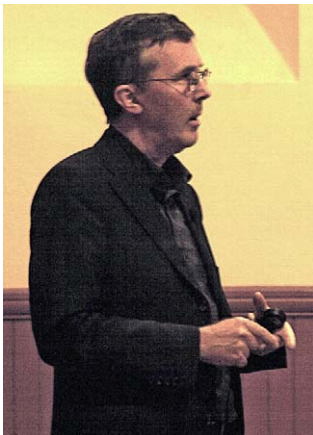
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hypothesizing that the latter was an angularized carpet rendition of the rosette design. He made the point that in a Salor chuval fragment with a turret gul the weaver had a madder ground color, but used the insect dye (lac) within the gul, in a tradition perhaps tied back to the earlier silk weaving design and materials. He added that Moshkova labeled the minor gul most commonly used on Salor turret-gul chuvals as the “Sagdak” gul, suggesting that this name reflected the Sogdian origin of the design. In summary, Jürg said that, for him, the three most convincing indicators of possible linkage between the Sogdian silks and the Salor weavings were the interlaced square design used as a border design, the consistent use of lac dyestuffs (even when Mexican cochineal

was available to the weavers starting in the early 17th century), and the Sagdak name. He wondered whether perhaps some of the Sogdians merged with the Salor in the 10th century, since that time period marked the disappearance of the Sogdians and the first historical recordings of the Salor.

The session concluded with quite a few Turkmen pieces that NERS members brought. The pieces ranged across many Turkmen weaving groups, with a number of Yomud chuvals and main carpets; a shemle-gul Salor torba and some Salor main carpet fragments, Tekke chuvals, torba fragment, and engsi; a Saryk main carpet fragment; a couple of Beshir bagfaces; and several other pile and flatwoven pieces.

Our thanks to Jürg for offering his thoughts on possible origins of Turkmen designs.



Seen at the meeting:

Top, left to right: Jürg Rageth; Jürg discussing a member’s Yomud chuval; Jeff Spurr introducing new student member Sonia Chinn; John Clift in background

Bottom: Alan Varteresian; new members David Stevens and Marj Albright; audience listening raptly

Photographs by Michael Raysson



Olana: Hudson Valley's Persian Fantasy By Ann Nicholas

We decided to visit Olana and see its oriental rugs. Driving along its winding carriage roads, views appeared—a lake, the Hudson River, the Catskill Mountains, and then suddenly there it was! Sitting on a hilltop surrounded only by the sky, Olana is a Persian fantasy with brownstone walls, windows, and towers, all adorned in extravagant, vivid patterns [1].

Olana was the home of Frederic Edwin Church (1826-1900), one of America's most famous and influential painters of the mid-19th century, best known for his heroic landscapes. In his forties, shortly after returning from a Middle Eastern trip with his family, rheumatism began to affect his painting arm. He redirected his creative energies and designed Olana. Perhaps he saw this as an opportunity to create his most heroic work and preserve the views he had painted.

The curator, Evelyn Trebilcock, introduced us to Olana. "Church was fascinated by the Moorish architecture he saw in the Middle East," she told us. "He spent two years designing and building a Persian fortress adapted to American tastes and manners. This is one of the few American estates where the owner served as the architect, landscape designer, and decorator. Like Jefferson's Monticello, Olana has a conceptual unity.

Even with this introduction, we were unprepared when we entered the house. There is so much to see—vivid colors, elaborate stenciling, exotic furniture, imposing paintings, and oriental rugs. Windows flood the rooms with light and frame mountain views. It is difficult to focus on one thing. Yet the colors, textures, and designs blend harmoniously.

"The house, its contents, and the landscape still look very much as they did in his life," Evelyn continued. "Church methodically documented Olana. Our archives contain his plans for the house and its interior decorations with 2500 photos, many taken by him. At his death in 1900, he willed Olana to his son Louis. Until 1964 when Louis's wife died, they maintained its original decorative scheme."

Olana's jewel is the central Court Hall with its grand staircase [2]. Rich colors and fanciful stenciling, some in shades of gold and silver, set the stage for its furnishings. A huge Tabriz carpet fills the center hall, a Kurdish



[1] Olana, south facade, Photo: © Stan Ries



[2] Court Hall, Olana, Photo: © Andy Wainwright

kilim is on the stairwell steps, and small Persian carpets cover the remaining space. The stairwell is framed by portieres composed of two textiles pieced together: a Dragon sileh panel from the Shirvan area has a Turkish kilim sewn onto its top. Brass heron lamps, Middle Eastern armor, a Resht embroidery, and ceramics adorn the stairwell. "His children presented plays there dressed in old Turkish costumes, many of which are still in our collection," Evelyn told us, adding, "They're such fun to look at."

During the almost thirty years Church lived at Olana he filled it with thousands of objects, displaying them in carefully composed arrangements. "We have a letter," Evelyn said, "in which he wrote 'From the Middle East I brought back rugs, armor, old Turkish clothes, stones from a house in Damascus, beads from Jerusalem, Arab

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Olana: Hudson Valley's Persian Fantasy

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spears, stones from Petra, and 10,000 other things.' The paintings, tapestries, bronzes, and sculptures he acquired reflect his interest in the major civilizations and religions of the world."

We continued though the house, examining rugs and textiles as we went: the dining room with its wall of paintings, including some by Old Masters; the parlors with his landscapes over the fireplaces; through the library and wide hallway with more views; and on to the studio. Bright colors, paintings, oriental carpets, and exotic furniture fill every room. Although our senses grew used to it, we were still amazed by its richness.

Evelyn is surrounded by this richness daily; does she ever covet something in the collection? "No, not really;" then she admitted: "Well, sometimes late at night I do find myself trolling eBay for a Resht embroidery."

The Churches moved into Olana in 1872 and a studio wing was added in 1891. Its corner fireplace is surrounded by ceramic tiles crafted by Ali Mohammad Isfahani in the 1870s. Paintings and textiles are displayed alongside mementos of Church's travels—frankincense, Mexican sombreros, and starfish. "Using his photographs and our archives," Evelyn explained, "we just recently restored the studio to its original décor. We wanted one room without roped barriers, so we had an exact replica woven of the original worn Sultanabad carpet. Now our visitors can experience the studio as Church did."

This latest restoration is so recent there are no photographs, but earlier ones show the studio with various textiles. A 1990s picture [3] highlights the fireplace and the large north window. A Farahan carpet, a Tunisian wedding shawl, and a Middle Eastern brown and white wool serape decorate the room. An earlier photo [4] shows the original Sultanabad carpet, a Qashqa'i bag on a chair, with a Bijar kilim and a striped textile covering the couches.

"Church acquired a large number of carpets," Evelyn told us, "and we have receipts and letters documenting the purchases. A few were brought back by the Churches from the Middle East, and several others, such as the Tabriz in the Court Hall, were bought from a rug dealer in Tabriz. Most, however, were purchased be-



[3] Studio, Olana, circa 1995
Photo: © Andy Wainwright



[4] Studio, Olana circa 1986
Photo: Courtesy Olana State Historic Site

tween 1870 and 1891 from New York City dealers. Sadly their receipts contain insufficient information to identify specific ones." Still, the prices are interesting: in 1881 a Konya cost \$52.50, a "Turkey" in 1890 was \$70, in 1888 a Ghiordes \$3.75, and in 1887 two saddlebags cost \$5!

Such a large intact collection of late 19th century textiles is unusual. Clearly well-loved, the carpets are interesting examples of that period. Their importance grows by their association with Olana—both for their significance as an original documented collection and their indispensable role in realizing Church's vision.

Before we left, Evelyn showed us the rest of the house. Leaving the first floor public rooms, we visited the simpler unrestored second floor with its family quarters and bedrooms. Then we traipsed up several more

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Olana: Hudson Valley's Persian Fantasy

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flights of stairs and passed rows of file cabinets in the attic. When we stepped out of the attic door, we gasped—from the bell tower the views that unfolded of the countryside and the sky were as breathtaking as those Church painted [5].

We went to Olana to see the rugs, but there is so much more!

NOTES: *Olana State Historic Site is located about three hours from Boston near Hudson, New York. Reservations are recommended for the 45 minute tour. For more information visit www.olana.org or call 518-828-0135.*



[5] View from the Bell Tower of Olana
Photo © Andy Wainwright

What in the World?

Here are some rug-related pix from our 1980 trip to Central Asia. The first is a mosaic on the side of a building in Tashkent, the capital of Uzbekistan. Images of rugs are visible, but not identifiable (to me, anyway). The rest are from Ashkabad, the capital of Turkmenistan. Of these, the first is the traditional “Lenin hailing a taxi” statue atop a nice monument with ceramic versions of a number of different rugs. My suspicion is that these would make incredibly sturdy floor coverings. The second shows some of the women at work in the carpet factory. Not much in the way of vegetal dyes, I guess, but the women really seemed to know their business. The third shows some of the new production. The rug on the chair had an unbelievably high knot count and was stiff as a board. I leave to Turkomaniacs the iden-

tification of the appropriate tribal affinities!

Lloyd Kannenberg



Tashkent mosaic



Ashkabad: Lenin monument;
weavers at rug factory and their products



Upcoming Rug Events

Auctions:

Sotheby's, London, 4/9 (incl. rugs)

Christie's, London, 4/10

Skinner, Boston, 4/19

Grogan, Dedham, 5/5: *The Tschebull Antique Carpet Collection!*

Rippon Boswell, Wiesbaden, 5/24, 9/20, 11/22

Nagel, Stuttgart, 5/27

Grogan, Dedham, 6/1 (including rugs)

Christie's, NY, 6/3

Sotheby's, NY, 6/11.

Exhibitions and Fairs:

For Tent and Trade: Masterpieces of Turkmen Weaving, DeYoung Museum, San Francisco, until 9/21/08

Woven Splendors from Timbuktu to Tibet: Exotic Rugs and Textiles from New York Collections,

celebrating the 75th anniversary of the Hajji Baba Club. New York Historical Society, 170 Central Park West, 4/11-8/17.

Tours

Bucharest - Transylvania - Budapest: Ottoman Carpets and Romanian kilims, 5/8-5/17; study tour organised by Alberto Boralevi and Stefano Ionescu. Stefano has supplied the following description:

"This tour starts in Bucharest, crosses Transylvania and reaches Budapest allowing us to see almost 300 Ottoman rugs preserved in the Lutheran churches and the museums of the region. We will also have a chance to become familiar with the Romanian flatweaves, the so called 'scoartze.' "Please contact me for any further details at (+39) 3488565778 or info@transylvanianrugs.com." Information is also available at the website www.transylvanianrugs.com.

We are pleased to report that Alan Varteresian is recovering nicely from emergency triple bypass surgery in early February, and was even able to attend our March meeting (see picture on page 5). Alan dropped us the following note of appreciation which we wanted to share with our membership: "Dear Members of the New England Rug Society: Thank you for the beautiful flowers and generous outpouring of messages during my recent illness. I sincerely appreciate your thoughtfulness. Thank you. Alan Varteresian". We wish Alan a continuing speedy recovery.

Newsletter contributors and helpers: Yon Bard (editor), Jim Adelson, Dora Bard, Mark Hopkins, Lloyd Kannenberg, Ann Nicholas, Michael Raysson, Janet Smith.
Comments/contributions/for sale ads to: Yonathan Bard, doryon@rcn.com

The New England Rug Society is an informal, non-profit organization of people interested in enriching their knowledge and appreciation of antique oriental rugs and textiles. Its meetings are held six to eight times a year. Annual membership dues are: Single \$45, Couple \$65, Supporting \$90, Patron \$120, Student \$25. Membership information or renewal forms can be obtained on our website www.ne-rugsociety.org, or by writing to **New England Rug Society, P.O. Box 582, Lincoln, MA 01773**, calling Mark Hopkins at 781-259-9444, or emailing him at mopkins@verizon.net.

NERS 2007/8 Steering Committee:

Mark Hopkins (President)
Jim Adelson
Robert Alimi
Julia Bailey
Yonathan Bard
Tom Hannaher
Lloyd Kannenberg
Ann Nicholas
Gillian Richardson
Janet Smith
Jeff Spurr



May Meeting (Picnic and Show & Tell) Details

Date: Saturday, May 17

Time: Noon

Place: Gore Place, 52 Gore Street, Waltham

Directions:

From Watertown Square (see page 1): Take Main Street (Rte. 20) westbound. After 1.5 miles turn left onto Gore Street at the second of two adjoining traffic lights (Shell station on right). Proceed 0.2 miles on Gore Street. Turn left (through center island) to Gore Place entrance.

From Rte. 128: Take exit 26 onto Rte. 20 Eastbound (it starts out as Weston Road and becomes Main Street). After 3.3 miles turn right on Gore Street at the first of two adjoining traffic lights (Shell Station on left). Proceed on Gore Street as above.

From Newton: Go north on Crafts Street. Turn right (traffic light) on North Street. Cross the Charles River and go straight. The street eventually becomes Gore Street. Gore Place entrance will be on your right.

Parking: Parking area on the estate grounds



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



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