



# View from the Fringe

Newsletter of the New England Rug Society



Vol. 22 No. 3 February 2015

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

## February 20 Meeting: Ali Riza Tuna on Reconstructing Extinct Carpets from Paintings

On Friday, February 20, ACOR-sponsored speaker Ali Riza Tuna will present “Back to the Future: Reconstructing Extinct Anatolian Carpets from Renaissance Paintings.”

Born in Istanbul and educated in France, Ali Riza has long been a passionate collector of Anatolian textiles, as well as an independent scholar and lecturer on various aspects of early Anatolian carpets. He gave papers at the Istanbul and Stockholm ICOCs and has published essays in *Oriental Carpet and Textile Studies VII* and Stephan Ionescu's *Antique Ottoman Carpets in Transylvania*. His rugs and kilims have been included in numerous exhibitions in Germany and Turkey.

In his presentation, Ali Riza will focus on early Anatolian carpets now lost to us save for their depiction in Italian Renaissance paintings. Via his painstaking art-historical research, he has reconstructed—both virtually and as actual woven objects—vanished rugs shown in famous works of Domenico Ghirlandaio, Piero della Francesca, and Lorenzo Lotto. He will bring to the meeting at least one of these extinct but now recreated rugs.

For a show and tell following Ali Riza's presentation, NERS members are invited to bring old Anatolian carpets, especially those with designs reflecting the “classical” tradition as shown in European paintings.



**Ali Riza Tuna**

### February 20 Meeting Details

**Time:** 7:00 p.m.

**Place:** Durant-Kenrick House, 286 Waverley Ave.  
Newton Centre, MA, 02458

**Directions:** From Boston and east, take Mass Pike to exit 17 and follow signs for Boston/Newton Centre, making a U-turn over the Pike. At Newton Centre sign, go RIGHT on Centre St. for 0.1 miles. Go LEFT on Franklin St. for 0.3 miles. Turn RIGHT on Waverley and go 0.2 miles. House is on LEFT.

**From Rt. 128 and west,** take Mass Pike to exit 17, turn RIGHT onto Centre Street and follow directions above.

**From Watertown Square:** Take Galen Street (Rt. 16) toward Newton Centre for 0.4 miles. Continue to Washington St. toward West Newton/Newton Centre, making a U-turn over the Pike. At Newton Centre sign, go RIGHT on Centre Street and follow directions above.

**Parking:** On Kenrick Street. Parking places at the end of the Durant-Kenrick House driveway may be used for dropping off people or supplies, but **NOT for parking during the meeting.**

**Food:** Provided by **members whose names begin with A through G.** Please arrive before 6:45 to set up, and plan to stay afterwards to clean up.

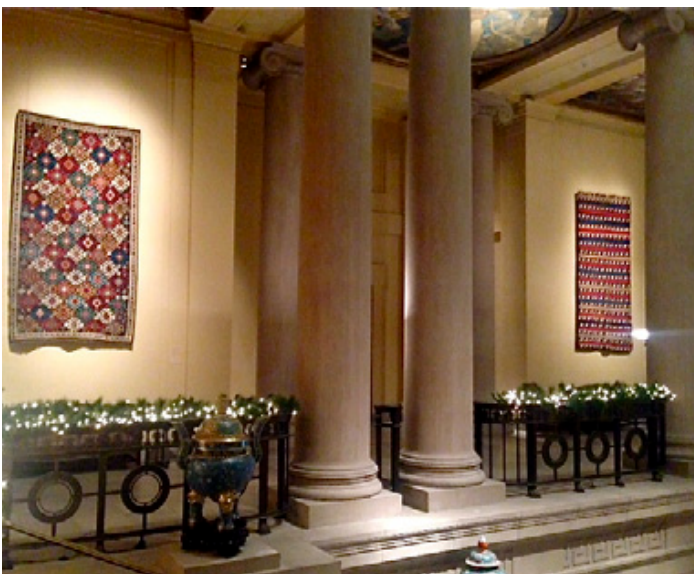
## March 5: A (Last?) Night at the MFA, featuring Kilims from the Tschebull Collection

For the past five years, the Department of Textile and Fashion Arts (TFA) in the Museum of Fine Arts, Boston, has organized small-scale exhibitions of rugs and related textiles borrowed from area collectors. Annual Night at the MFA meetings have allowed NERS members as a group to view these rugs and celebrate the lenders. On March 9, however, the kilim exhibition now hanging in the museum's Upper Colonnade Gallery will come down, and paintings will indefinitely replace rugs in that space.

In light of the early deinstallation, NERS and TFA have rescheduled this year's Night at the MFA for **THURSDAY, MARCH 5** (thus avoiding the following evening's noisy social event, First Friday). The current exhibition features six flat-woven textiles—five kilims and a verneh—from the collection of Raoul ("Mike") Tschebull. With their large scale and bold graphics, these pieces look singularly striking in the columned space where they are displayed.

At the March 5 meeting, Mike will give a short gallery talk, **beginning promptly at 7 p.m.** After that, attendees will move to Riley Seminar Room for refreshments and Mike's slide presentation on Caucasian pile-weave design.

Mike, who lives in Darien, CT, is a longtime rug collector and NERS member. Interested chiefly in weavings of the Transcaucasus and western Iran, he is well known for his catalogue *Kazak: Carpets of the Caucasus* (1971) and his many articles in *HALI* (see, for instance, the latest one, "An Early Kazak Rug," in *HALI* 181, fall 2014). He has pursued textile fieldwork in Iranian Azerbaijan and has presented papers at ACOR, ICOC, and other symposia in Edinburgh, Basel, Baku, and Tehran.



Two Tschebull kilims on current view at the MFA

### March 5 (**Thursday!**) Meeting Details

**Time:** 7:00 p.m. (**Talk begins—please be prompt!**)

**Place:** Museum of Fine Arts, Boston

**Directions:** <http://www.mfa.org/visit/getting-here>

**Parking:** Valet parking is available at the Huntington Entrance (see **Entry**, below). Or park in the open surface lot or the garage, both off Museum Road.

**Entry:** Use the **HUNTINGTON ENTRANCE** (on Huntington Avenue, the side of the Museum facing the T).

**Admission:** MFA members should present their membership cards just inside the Huntington Entrance. Julia will distribute complimentary tickets to NERS attendees who are not MFA members. Proceed up the Grand Staircase to the Upper Colonnade Gallery.

**Gathering point:** Upper Colonnade Gallery, for the gallery talk.



Mike Tschebull



## Rug Stories: With All Due Respect

Yon Bard writes: *We are hereby launching a new series, highlighting rugs (or other textiles) that have interesting stories associated with them. Given the choice between a good rug with a dull story and a bad rug with an interesting one, we prefer the latter! We urge our members to contribute in either of two ways: write up the story yourself, and send it, with one or more pictures of the rug, to me at doryon@rcn.com, or contact me to arrange a meeting where I can record the story and take photographs. We thank Lloyd Kannenberg for initiating this series with the following contribution.*

This fragment is my *hommage* to May Beattie, one of the most important rug scholars—should I say tappetologists?—of the twentieth century. It was she, in her groundbreaking article “Some Rugs of the Konya Region” (*Oriental Art* n.s. 22, 1 [1976]: 60–76) who first identified the large family of rugs now labeled Karapinar. She chose a rug of this specific design as the archetype. As a matter of fact, rugs like this may be the only “Karapinars” that were actually made in the village of Karapinar.

When I first encountered the piece pictured here, I knew nothing of Beattie. It was *big* (7½ x 4 ft.) and imposing, its totemic central medallion and pendants on an unadorned red field flanked by blue “cloud-collar corners,” as Beattie called them. A simple design, but very powerful: not a serene simplicity like work of the Shakers, but a Puritanical simplicity—severe, even a little menacing. Who could pass it up? Not I!

One of Beattie’s major contributions, which wrought a genuine revolution in rug scholarship, is her emphasis on technical analysis for the classification of related rug types. And yet the Karapinars did not yield to her analysis. At the end of her article, she says, “Regrettably, a study of technique has not been helpful in the classification of these rugs.” So are we left with only design to guide us through the wilderness of Karapinar subtypes? Perhaps, but perhaps not; in a recent article (*HALI* 166 [2010]: 40–51), Penny Oakley bravely undertakes to subdivide and thus bring some order to the extended Karapinar family via a combination of technical, design, and what might be called cultural analysis. But her focus is on the gorgeously ornate, imperial Karapinars. It leaves rugs such as this to us poor mortals. In any case, thank you, May!



Lloyd Kannenberg

**Lloyd's Karapinar fragment**

## Save the Weekend: ARTS East, May 29–31

Organizers of the Antique Rug & Textile Show (ARTS) West, also known as the Capri Motel Show (see Ann Nicholas's report in the last issue of this newsletter), are bringing an international dealers' fair to the East Coast. Thanks to the efforts of Wayne Barron, John Collins, and DeWitt Mallery, ARTS East will be held at the former Dedham gallery of Grogan & Company from May 29 through 31. In conjunction with the show, Michael Grogan is planning an exhibition of rugs from New England collections. More information will follow in the April 2015 newsletter.

## October Meeting Review: Meredith Montague and Buzz Dohanian on Carpet Care

On October 24, at the second meeting of the 2014–15 season, two experts provided complementary insights on rug washing, along with a lot of information on related issues of care and preservation. Meredith Montague (1) is head of Textile Conservation at the Museum of Fine Arts, Boston. She explained that in considering the prospect of washing a rug or other textile, the museum's emphasis is on preventive care. NERS member Armen ("Buzz") Dohanian is the present CEO of Bon Ton Rug Cleansers of Watertown, a firm founded by his grandfather. First and foremost in Buzz's world of cleaning is the practical need to provide a reliable and affordable service for clients with rugs in regular domestic use.

At the MFA, Meredith noted, textiles such as rugs are initially examined to determine any needed intervention, whether it be cleaning or other measures. Decisions are reached on the grounds of conservation and preservation more than aesthetics. As regards cleaning, a variety of choices, methods, and procedures is available. An evaluation process used by the museum determines the best choice for the rug in question.

She illustrated the cleaning process used on an eighteenth-century Chinese rug. A solution of Orvus (a detergent made

by Procter & Gamble) was applied by hand using sponges. Water for rinsing followed. In the next step, a suction device (2) was employed to remove the rinse solution. In the case of that rug, considered especially delicate, holes were drilled in the device to reduce the strength of the suction. Such are the subtleties of museum conservation! Finally, fans were used for drying. All of these procedures were carried out with the rug lying on a table. The end result was the removal of lots of dirt and the restoration of a fine natural sheen.

Before washing or otherwise cleaning any rug, the museum implements preliminary measures to protect the fabric. These include stabilizing the ends and selvages by stitching, patching, and other more sophisticated means involving the attachment of special materials. Similarly, extra precautions are sometimes taken in the mounting and display of rugs and fragments (3). Meredith illustrated some



**1. Meredith Montague**



**2. Rinse-water removal from a Chinese carpet**



**3. A Chinese rug stabilized for wall hanging**



of these used in the “Ambassadors of the East” exhibition of 1998–99: displaying items on a slope to reduce hang weight, mounting fragments on solid panels, and using Velcro in various clever applications.

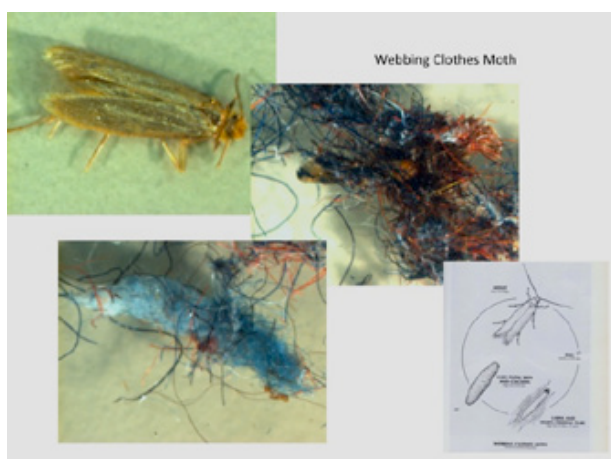
Meredith also mentioned other available cleaning methods. Dry cleaning is effective, she noted, but not appropriate for most rugs. The MFA also does ordinary wet washing in some instances.

Besides addressing dirt, Meredith noted the importance of protecting against rug-destroying pests. Moths, of course, top the list: the webbing clothes moth (*Tineola bisselliella*) (4, 5), and the casemaking clothes moth (*Tinea pellionella*). What pose the danger are not the adult moths but rather the eggs they deposit, since larvae eat the wool. Moths hate to be disturbed, so frequent inspection of rugs, regular handling and movement, and thorough vacuuming are good

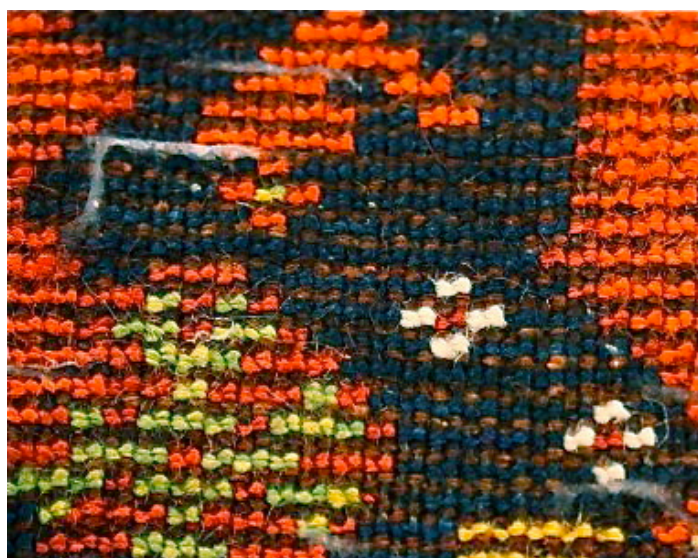
preventive strategies. Another harmful pest is the carpet beetle (*Anthrenus verbasci*). This unwanted visitor often comes in on cut flowers from the garden, according to Meredith. Gardeners, beware!

Various traditional remedies, if applied correctly, can be used against these pests. Strong-smelling cedar in a well-sealed enclosure is a moth deterrent. Mothballs are also effective, but not salutary for the user. Freezing is recommended: the rug should be bagged in plastic and put in the freezer for seventy-two hours before being brought to room temperature and unbagged. (Some sources recommend repeating this process.) Rather than freezing, the MFA uses anoxia, or oxygen deprivation (6).

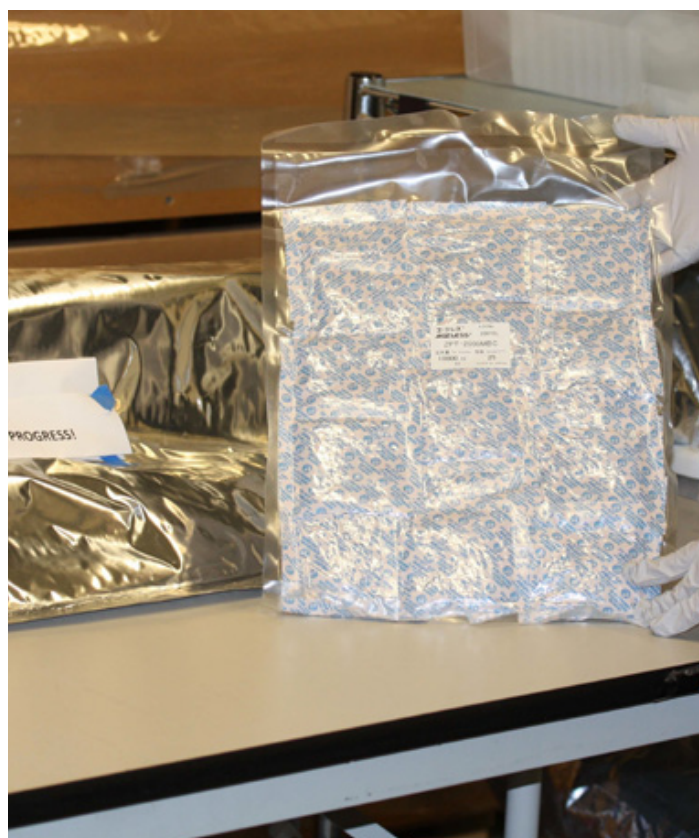
Meredith noted that, for private clients with infestation problems, Historic New England provides anoxia in “The Bubble,” a large treatment tent at their conservation facility in Haverhill, MA (see [historicnewengland.org/collections-archives-exhibitions/conservation/insect-infestation-fumigation-treatment-chamber](http://historicnewengland.org/collections-archives-exhibitions/conservation/insect-infestation-fumigation-treatment-chamber)). As a print resource, she recommended the 1990 publication *Consumer's Guide to the Care of Oriental Rugs*, edited by Emily Sanford, which is available in inexpensive paperback (see, for instance, [amazon.com/Consumers-Guide-Care-Oriental-Rugs/dp/B004DSN3FE](https://www.amazon.com/Consumers-Guide-Care-Oriental-Rugs/dp/B004DSN3FE)).



4. Meredith's illustration of webbing clothes moth stages



5. Tell-tale webbing hides larvae on the back of a rug



6. Anoxia treatment at the MFA





**7. Buzz Dohanian**

Buzz Dohanian (7) acknowledged the thorough and comprehensive approach of the Museum of Fine Arts in the conservation of its textile collection, and contrasted that with his need to be cost effective in the cleaning of any rug that comes to Bon Ton. He noted that a fifty-year-old rug will not generally warrant the level of effort and care that might be appropriate for an eighteenth-century antique. Quoting his grandfather, he described the firm's goal of making every rug "...as good as [we] can get it."

When a rug comes his way, he follows a regular process: open, measure (8), check for areas that need spot cleaning, look for evidence of insects, look for special problems, talk with the client.

If it is decided that the rug is a suitable candidate for cleaning, it first goes to the duster. This formidable machine, which replicates the old-fashioned process of beating, is the very one purchased many years ago by his grandfather. Buzz notes that the technology in this regard has not changed.



**8. Measuring: an early step when a rug comes to Bon Ton Cleansers**



Next the rug is power-sprayed, front and back, with a detergent solution (9). The solution is worked in with soft brushes in order to distribute it evenly. The rug is then treated with a power brush, a big rotating affair similar to a commercial floor waxer. Following that step, it proceeds through a flat machine and rinse, and into a wringer. Buzz estimated that cleaning the average large rug uses about two hundred gallons of water.

After rinsing and wringing, the rug passes into the drying or hanging room, where the first priority is that it dry—*fast!* According to Buzz, this is the most critical step in the process. An average large rug dries thoroughly in the hanging room in about eight hours; without prompt drying, mildew could develop. The hanging room is closed up and maintained at 120° F. Any hotter, and sugars lodged in the rug will caramelize and become permanent. Fans assist the drying process.

Both experts mentioned that the critical factors in rug cleaning are not so much the choice of detergent and method as the correct execution and timing of the procedures and the proper handling of the rugs. If the textile is of particular merit, experienced professional judgment is necessary in assessing the propriety of cleaning or other special treatments. In regard to pests, Buzz noted that even the assiduous and proper implementation of traditional remedies does not guarantee security. Bon Ton has found thoroughly eaten rugs still enclosed among mothballs. And, says Buzz, moths and carpet beetles are on the rise! It's a grim forecast, and vigilance is the watchword.

In answer to many questions, Buzz offered further information and wisdom to the gathering. For those who may have missed the meeting or forgotten the advice, a short trip to Watertown and Bon Ton Cleansers to chat with the ever-friendly Buzz should fill in any gaps.

*Richard Larkin*



**9. Washing rugs at Bon Ton Cleansers**



## November Meeting Review: John Collins on Shahsevan Bags



### 1. John Collins showing the *qashqodan* pictured below

On November 21, longtime NERS member John Collins (1), who has spoken to NERS many times over the years, gave his first presentation on Shahsevan sumak and pile bags. He began by noting that he had opened a gallery thirty-five years ago because he had already acquired 350 rugs, and something had to be done about it. His first collection consisted of Kubas

and Shirvans and his second of South Persian tribal weavings. Although he'd always liked Shahsevan work, he said, he really began to focus on it much more recently; he acknowledged Bertram Frauenknecht's and John Wertime's scholarly contributions to the subject.

Shifting to a historical perspective, John said that the Shahsevan are currently undergoing reevaluation. The term "Shahsevan" came into rug collectors' vocabulary only about forty years ago, the weavings in question having previously been labeled Caucasian. Furthermore, the ethnographic designation "Shahsevan" is a political construct, referring to a variety of groups. This has led to ongoing confusion; John observed, "Everything sumak has lately been labeled Shahsevan, but probably isn't." He indicated that he was going to focus on design, not ethnography.

His first example was a *qashqodan*, made to store utilitarian items (2). A *qashqodan* consists of a medium-sized bag flanked by two smaller bags, a large surrounding lattice, and—across the top—a woven band used to hang the whole assemblage inside the tent. John explained that larger items like spoons and ladles were suspended in the open lattice, while smaller ones were stored in the bags. He noted that older *qashqodan* have bits of Russian trade cloth at the interstices of the lattice, and a single strip of plain blue denim-like cloth on the bag tops. None



### 2. *Qashqodan*



of the bags have closures, so presumably the *qashqodan* and its contents were carried in some other container when transported.

After the *qashqodan*, John presented groups of Shahsevan weavings displaying variations of a particular design. First was *mina khani*: he attributed at least some bags with this pattern to the Bijar area. Having spent a lot of time studying Bijar rugs, John felt that the Shahsevan influenced Bijar carpet design and cited a mid-nineteenth-century survey reporting that forty-five percent of the population of Persian Kurdistan was Shahsevan. As examples of the *mina khani* design, he showed two sumak bags, one with an oak-leaf main border, and the other with irises as a border motif (3).

Next he showed sumak bags utilizing “Lesghi star” designs. The first example had a single star in the center; the next two had four and seven stars respectively. John dated yet another example, with multiple colored stars, to the mid-nineteenth century. A second single-star piece had a “crab” border most often seen in Caucasian weaving. The final and perhaps oldest member of this group also had a central star (4).

John’s next group featured diamond latticework enclosing various geometric devices. His first example, woven in “reverse” sumak, had crosses within its lattice; it had originally been part of a *qashqodan*. Another specimen had stars, rather than crosses, within the diamonds. Then John showed his first knotted-pile piece: woven on a foundation of woolen warps and handspun cotton wefts, it featured simple crosses in its lattice (5). He returned to



**3. Sumak bag with *mina khani* field, Bijar area**

sumak with an example displaying stepped crosses within the lattice, and then another with stepped octagons and a dragon border. His last two examples from this design family also had dragon borders.

John then showed other designs, including a pile specimen with diagonal stripes, two examples utilizing crosses, two with compartment designs, and one featuring



**4. Sumak bagface with central “Lesghi star”**



**5. Pile bagface with crosses in a lattice**



a peacock motif. His next “design family” consisted of a half-dozen variations of multiple ascending medallions, some in sumak (6) and others in pile.

He followed this group with one or two examples each of various design types, some of them, such as a classic “beetle” bag, typically associated with Shahsevan weaving. Other specimens displayed motifs linked to nearby areas; one sumak bag, for instance, had a “kufesque” border related to Caucasian, particularly Kuba, rugs (7). Other bags used motifs with more remote origin: one replicated the *aksu* pattern

typically found in Turkmen weaving (8). Most examples in this part of John’s talk were either *khorrjin* or *mafrash*, but there were other formats, such as the sumak saddle cover with a human figure and animals with which John concluded his presentation (9).

To supplement his PowerPoint slides, John brought fifty actual pieces, including many whose images he had just shown. His audience thus had an extended opportunity to appreciate these weavings individually and to see how they fit into the design categories he had enumerated.



6. Sumak bags with ascending medallions; 7. Sumak bag with “Kufesque” main border; 8. Pile bag with *aksu* field; 9. Sumak saddle cover with man and schematic animals



Because Shahsevan weaving appeals to many rug enthusiasts, the subsequent show and tell from members' collections was equally large, diverse, and interesting. The first example shown was a complete kilim *mafrash* with beautiful designs on all four sides and even on the bottom, where often a simple alternating stripe is used (10). Another complete *mafrash*, in sumak, featured peacocks in the main border. The field of one sumak bagface had classic diagonal stripes enlivened by multicolored squares with projecting corner hooks (11). A kilim *mafrash* end panel included stripes of exceedingly fine sumak work between the kilim

sections. A beautiful pile bag with a diamond lattice and crosses lacked any closures, leading people to speculate that it was perhaps made by weavers who had settled and no longer used such pieces for migration. Finally, there was a complete sumak *mafrash* that had never been cut and sewn into a rectangular container, so that everyone could see how such pieces would have appeared on the loom (12).

Many thanks to John for educating us on yet another topic—Shahsevan bags—and for sharing with us so many stellar examples, not just in images but also “in the wool”!

Jim Adelson



Three of the many Shahsevan bags brought by NERS members to the show and tell: 10. Kilim *mafrash* with patterned bottom; 11. Sumak bagface with diagonal stripes containing hooked squares; 12. Complete, uncut sumak *mafrash*



## Gillian Richardson Lots in Next Skinner Rug Sale

On March 28, at its Boston gallery, Skinner will hold its spring sale of oriental rugs and carpets, plus an impressive array of related textiles: [skinnerinc.com/auctions/2795B](http://skinnerinc.com/auctions/2795B). Of special interest are ten lots from the collection of NERS Life Member Gillian Richardson. Having recently moved to smaller quarters in Cambridge, Gillian is deaccessioning many of her rugs and textiles, some at the forthcoming Skinner auction, and more at the NERS picnic in May. As in the past (see [ne-rugsociety.org/newsletter/fringe-v20n4-04-2013.pdf](http://ne-rugsociety.org/newsletter/fringe-v20n4-04-2013.pdf)), she will generously split with NERS the proceeds from these sales, and she fondly hopes that her pieces will find new homes with fellow members.

The Skinner rug catalogue will be available in print and online at the above website in early March. Gillian's lots will be noted: watch for them, and bid!



**Some of Gillian's lots in the Skinner March 28 sale: top, Mahal carpet, Ottoman embroidered turban cover, Baluch rug, Bakshaish carpet; center, Lakai costume elements, Uzbek suzani border assemblage, Turkmen costume elements; bottom, Ersari *ertman-gul* trapping**

## Textile Museum to Open March 21



**Gallery space at the new GWU Museum/Textile Museum**

The George Washington University Museum and the Textile Museum have announced the grand opening of their new building on Saturday, March 21. Among the four exhibitions on view will be the largest show the Textile Museum has ever mounted, "Unraveling Identity: Our Textiles, Our Stories" (see [ne-rugsociety.org/newsletter/fringe-v21n4-04-2014.pdf](http://ne-rugsociety.org/newsletter/fringe-v21n4-04-2014.pdf)).

Other events of the inaugural weekend will include keynote lectures, a textile show and tell, and a museum open house featuring free art activities, performances, and refreshments.

For details, see [museum.gwu.edu/grand-opening](http://museum.gwu.edu/grand-opening). A report will follow in the April *View from the Fringe*.



## Julia Bailey Wins 2014 McMullan Award

The Near Eastern Art Research Center has named Julia Bailey a recipient of the 2014 Joseph V. McMullan Award for Stewardship and Scholarship in Islamic Rugs and Textiles. She joins two other NERS members who have received this annually conferred honor—Mike Tschbull (1992) and Mark Hopkins (2006).

Co-winner with Julia of the 2014 prize is Michael Seidman, a trustee of the Textile Museum, chair of its Collections Committee, and organizer and accomplished ringmaster of the TM Fall Symposium show and tell.

Julia, of course, co-chairs NERS and produces this newsletter. She is the retired managing editor of the Harvard periodical *Muqarnas: An Annual on the Visual Cultures of the Islamic World*. As an assistant curator at the Museum of Fine Arts, Boston, she organized carpet and textile exhibitions including “Poetry of the Loom: Persian Textiles in the MFA” (see [ne-rugsociety.org/newsletter/rugl94.pdf](http://ne-rugsociety.org/newsletter/rugl94.pdf)). She was guest curator of the 1991–92 exhibition “Through the Collector’s Eye: Oriental Rugs from New England Collections,” and with Mark Hopkins wrote the catalogue (also available on the NERS website). Her other publications include “Carpets and Kufesque,” in *Carpets and Textiles in the Iranian World* (2010), and many articles and reviews in *HALI*. She is a member of the Textile Museum Advisory Council and the Visiting Committee of the Textile and Fashion Arts Department at the MFA.



**McMullan Award winners Mike Tschbull, Julia Bailey, and Mark Hopkins**

## Rug and Textile Events in February and March

### Museum Openings

Mar. 21, Washington, DC: George Washington University Museum and Textile Museum grand opening (see p. 12)

### Exhibitions

Boston, MFA: “Kilims from the Collection of Raoul Tschbull,” through Mar. 8 (see p. 2 for NERS event on Mar. 5)  
Toronto, Textile Museum of Canada: “From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections,” through Apr. 19

### Auctions

Mar. 8, Boston: Grogan & Company, March Auction (includes rugs)  
Mar. 24, Stuttgart: Nagel, Oriental Rugs & Carpets, Ethnographic Art  
March 28, Boston: Skinner, Fine Oriental Rugs & Carpets (see announcement on p. 12 about Gillian Richardson’s rugs)

## Photo Credits

p. 1: Ali Riza Tuna  
p. 2: Lauren Whitley (l); Mike Tschbull (r)  
p. 3: Lloyd Kannenberg/RugRabbit  
pp. 4–7: Yon Bard (figs. 1, 7); Meredith Montague (figs. 2–6); Buzz Dohanian (figs. 8, 9)  
pp. 8–11: Yon Bard (figs. 1, 10–12); John Collins (figs. 2–9)  
p. 12: Julia Bailey (t); GWUM/Textile Museum (b)  
p. 13: Doug Bailey

## Future NERS Meetings

- April 17: Beau Ryan, “Bits and Pieces: Collecting Rug Fragments” (Lincoln First Parish)
- May 24: Annual Picnic (Gore Place, Waltham)

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Richard Larkin, Lloyd Kannenberg, Ann Nicholas (co-chair),  
Jim Sampson, Jeff Spurr

**If you haven't already done so, please renew your NERS membership now! You can pay online using a credit card: go to [www.ne-rugsociety.org/NERS-paypal.htm](http://www.ne-rugsociety.org/NERS-paypal.htm) and follow directions. Alternatively, you can mail your check, payable to NERS, to our Charlestown address (see the box opposite).**

**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. Our meetings are held seven or more times a year. Membership levels and annual dues are: Single \$45, Couple \$65, Supporting \$90, Patron \$120, Student \$25. Membership information and renewal forms are available on our website, [www.ne-rugsociety.org](http://www.ne-rugsociety.org); by writing to the New England Rug Society, P.O. Box 290393, Charlestown, MA 02129; or by contacting Jim Sampson at [jahome22@gmail.com](mailto:jahome22@gmail.com).



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