

Part One

The carpet, more than any other type of antique art object is found in the real world as a concrete object with a practical use. The fact that theories continue to be debated about its origins carries the carpet into the academic realm as well.

From time immemorial, carpets have been manufactured in all social contexts in the Middle East—*in nomadic* life as well as in settled aristocratic locales—for practical use in everyday life.

We know this not just from the traditional ***Oriental*** way of life but also from historical evidence such as 15th-century Persian miniatures, in which princes and dignitaries are depicted outdoors comfortably seated on richly decorated carpets. For Westerners who lack such a tradition the carpet represents only all element of decoration.

Historically speaking what does this artifact consist of? First of all, we must clarify that the term “carpet” usually means, in this context especially, the knotted carpet—a specific type of textile that is handmade on a loom using the knotting technique. This technique creates not a simple, flat surface but a *“fleecy”* textile, a true artificial “pile” that hides the supporting foundation or framework. The foundation is the grid formed by the crossing of horizontal strands, or lines (the weft), with vertical strands, or chains (the warp).

The technique of knotting involves creating horizontal rows of small knots usually looped around two warp threads, alternating with one or more lines of weft. After each knot the yarn is cut to produce the “fleece,” which is the pile of the carpet. To create decorations, strands of different colors are used, following a procedure in which each knot is used like a tile in a mosaic.

The primary materials for carpets are wool, cotton and silk yarn. By their very nature, these textile fibers are subject to deterioration. This is especially true of wool, the most commonly used material, which crystallizes and turns to powder with the passing of time.

The highly perishable nature of the materials does not favor their preservation and helps explain the scarcity of specimens from ***ancient*** eras. It also has a fundamental effect on the criteria used in the chronological classification of carpets and on the actual definition of what constitutes an antique carpet.

Antique; very old; traditional.

Nomadic; one if a group of people with no

Permanent home who travel about with their sheep, cattle etc.

Oriental; in or from the east.

Fleecy; soft and wooly.

Ancient; prehistoric; olden; earliest.

Why was the knotted carpet born, and where did it originate? Lacking any solid evidence, we can provide no clear answers to this question.

Uncertain origins

Nonetheless, two theories have developed about the origin of the knotted carpet.

The first theory places the creation of knotted carpets in a **remote** age, maintaining that they were the work of rugged, nomadic populations seeking to protect themselves from the cold ground without sacrificing their precious animals for their skins. Thus, carpets were born on **rudimentary** horizontal looms, which could be easily taken apart and transported as **utilitarian** objects, to replace with an artificial “fleece” the natural sheep- and goatskins these tribes used to keep their bodies warm and to avoid direct contact with the ground.

This theory, then, contends that the original intent of carpet making was practical, not artistic. The desire to decorate the interiors of tents with these specific textiles would come later, and their **embellishment** with a variety of colors and designs would follow, becoming a constant in the carpet’s decorative **motifs**.

Remote: far away in time or place.

Rudimentary: primitive or undeveloped.

Utilitarian: useful rather than ornamental.

Embellishment: to make beautiful with ornaments etc.

Motif: design; pattern; images.

Part Two

It is not known just when the weaving of rugs began. The oldest carpet in existence is the Pazyrik carpet which was found frozen in a burial tomb in Inner Asia.

Records and evidence of carpet weaving from the Pazyrik to the fourteenth century are **fragmentary**. Some rugs remain from the third, sixth and eleventh centuries survive, but without any connection or continuity. A continuous connection for rugs from Anatolia exists from the fourteenth century and for Persia from the sixteenth century. Thus the study of Oriental rugs covers only the last five hundred years with any great degree of certainty.

Oriental carpets have been used and collected in the West for centuries. Our knowledge of them is based primarily on their **depiction** in religious and court paintings from the fifteenth century onwards. The earliest of these are religious paintings in which the rugs typically are shown under a throne on which the Virgin Mary is seated. By the sixteenth century, rugs begin to appear in the paintings of royalty on tables, or under the feet of a **sovereign** to emphasize his power, importance and wealth. The types of rugs depicted in these paintings have acquired the names of the painters, such as Holbein, Memling, Crivelli, Lotto.

With the development of sea routes to the East increasing numbers of rugs become available to and were acquired by the expanding wealthy **merchant** classes of Europe. The Dutch particularly were fond of Oriental rugs and they are frequently included, primarily as table covers, in Dutch genre paintings of the seventeenth century. The presence of rugs in paintings is one of the principal ways of dating the relatively few carpets remaining from before the nineteenth century. In them it is possible to study the evolution of various designs and place the rugs into periods and groups.

Prior to the seventeenth century almost all of these rugs are from the area we know today as Turkey. However, during that century rugs from Persia begin to appear because the European states were trading with the Safavid Empire and many goods were reaching Europe via the Silk Road which passed through Persia.

Although there were ups and downs in this trade, Persia remained one of the principal sources of Oriental carpets from then on.

The Oriental rug ***languished*** as a luxury and decorative item from the mid-

fragmentary made of pieces.

sovereign ruler; monarch.

depiction illustration; drawing.

merchant business; trade.

languish fade away; get weaker.

1700s until the mid- 1800s. With the expansion of middle class in Europe and America by the mid- nineteenth century however, there was a rebirth of interest in Oriental rugs. This led to a revival and expansion of rug weaving in Turkey, the Caucasus, Persia, Central Asia, India and China. Most of the rugs which are prized by collectors today were woven after this time.

Prized: valued; appreciated.

Etymology

The widespread popularity of carpets are known to have inspired stories of the Magic carpet, a legendary carpet that can be used to transport persons who are on it instantaneously or quickly to their destination.

The term "carpet" comes from Old Italian carpita, "carpire" meaning to pluck. The term "carpet" is often used interchangeably with the term "rug."

Some define a carpet as stretching from wall to wall. Another definition treats rugs as of lower quality or of smaller size, with carpets quite often having finished ends.

Historically the word was also used for table and wall coverings, as carpets were not commonly used on the floor in European interiors until the 18th century, with the opening of trade routes between Persia and Western Europe.

C. Fill in the blanks with the following words.

oriental ancient pile experts hand-woven motifs

The origins of the hand woven oriental..... rug in existence are documented and verified from the early 4th century BC. A..... oriental rug, the Pazyrk Rug, is known worldwide this rug was discovered in 1949 frozen inside a burial mound in Siberia. Most oriental rug Believe that the Pazyrk rug was woven in the Caucasus Mountains where the present independent nations of Armenia, Georgia, a portion of southern Russia, Turkey, Iran & Azerbaijan are located. There is a group of oriental rug experts who accept that woven motifs in the carpets is akin to the architectural..... found at Persepolis, the capital of Persia thus proving that such rugs and rug making originated in that part of the world. No matter where the original..... rug was woven, the technique of developing a soft pile by compacting and knotting wool yarn is the identical technique still used by the oriental rug weavers producing handmade rugs today.

Circle a, b, c or d which best completes each of the following items.

١. This technique creates not a simple, flat surface but a textile.

- a. flat weave c. fleecy
- b. pill d. soft

٢. Why was the knotted carpet born, and where did it.....?

- a. finished c. completed
- b. originate d. established

٣. Carpets were born on..... horizontal looms.

- a. rudimentary c. exclusively
- b. normally d. primitive

٤. Persia one of the principal sources of Oriental carpets from then on.

- a. known c. could be
- b. was d. remained

٥. The Oriental rug as a luxury item.

a. preserved

c. languished

b. assumed

d. fragmented

٦. Most of the Persian rugs are by collectors.

a. showed

c. exhibited

b. prized

d. pinched

Materials

Most of the oriental carpets generally are made from a basic materials. Wool, cotton, silk, jute and animal hair. There are also some kinds of variations of these materials. Wool woven onto cotton is most often used in a rug, especially in stores you can find easily.

Section One

Wool, cotton and silk are the primary materials for carpets. Because of its **availability** throughout the Orient, wool (from sheep, goats or less durable camel hair) is the most **widely** used fiber for carpet making. In antique carpets and especially those made by nomadic tribes, wool was used for both the **pile** and the foundation. Cotton, a strong fiber, is suitable for the **underlying** foundation. Since it is the **crop** of a cultivated plant, however, cotton is not found in the carpets produced by nomadic tribes. Because of its soft quality and shine, silk is the most **precious** of the materials, used mainly in the pile, alone or combined with wool, **exclusively** by specialized city workshops. Wool, cotton and silk are spun into yarn by twisting the fibers.

Dyes

Traditionally, yarn dyeing was **performed** by men. Until the 1860–1870 period, only natural dyes were used, later chemical dyes **appeared** (aniline dyes, at first, and, in the early 20th century, chrome dyes). They soon replaced the natural dyes in the large production centers, later in other cities and, finally, in the villages (without, however, affecting the nomadic tradition).

Natural dyes were made by master dyers using secretly guarded formulas and were **composed** of substances found in nature: saffron flowers and pomegranate skins for yellow; kermes, lac, cochineal (the dried bodies of female cochineal insects) and madder root for red; tea or tobacco for black and brown; and many others. Creating complementary tints, derived from the primary colors by further soaking the yarn in two or more different colors, was a lengthy procedure. For this reason, the new chemical dyes met with success, and the 1860–1870 time span became an important reference point in the chronological classification of carpets.

Knots

Two basic kinds of knot have been used throughout the Orient: the symmetrical knot, also known as the Ghiordes or Turkish (turkibaft), knot,

Available: obtainable; accessible.

Widely: broadly; generally.

Pile: soft surface; fur.

Underlying: basic; core; main.

Crop: harvest; produce.

Precious: valuable; expensive.

Exclusively: entirely; fully.

Perform: do; execute; operate.

Appear :come into sight; become visible; exist.

Compose: make; create.

Tints: shade; hue; color.

Soak: immerse; saturate.

Chronological: sequential; in order.

because it was used mainly in Turkey; and the asymmetrical knot, also known as the Senneh, or Persian (farsibuft) knot, because it was used in Persia. Both types are still practiced. For example, in the Persian city Senneh (present-day Sanandaj), the so-called Turkish knot has always been used.

A variant of these two systems is the jufti knot. It is also known as the "false" knot because, although derive from a Khorasan practice where it was used for relief effects, the jufti knot served in modern production to increase the weaving speed, resulting in less durable carpets. With reference to Western carpets, we should mention the single-warp knot, better known as the Spanish knot for its traditional use in Spain.

Customarily, knotting was done by women, except in the large city workshops and court ateliers. The technique involves alternating a horizontal row of knots with one or more rows of weft, working continuous rows of knots and weft strands across the width of the loom. Having stretched the warp threads on the loom, the weaver ties each row of knots, using a hooked knife. Each row of knots is usually followed by two rows of weft threads to secure the knots and reinforce

the carpet's structure. Everything is tightened by beating down the weft and knots using a special wooden or metal comb.

To each knot corresponds a color, in accordance with the pattern being created, which may have been memorized, followed on partial models (such as cartoons and vaghireh) or dictated color by color. Once the carpet is fully knotted, the ends of the warp threads are cut from the loom to free the carpet and are braided in various ways to form the fringe.

Symmetrical: regular; balanced; even.

Relief: Method of carving or modeling in which a design stands out from a flat surface.

Customarily: habitually; regularly; strand thread; string; fiber.

Correspond: match up; relate.

Accordance: agreement; harmony.

Section Two

All Oriental rugs, to be classified as such, must be handmade. Beyond that they are made of different types of wool, on different types of loom, with many types of dye, in a wide array of patterns and under many different circumstances. All of these factors combined tell something about a rug and aid in its identification.

Structural Terminology

Rugs are made of essentially three types of thread: the warp, weft and pile.

Each serves a specific function. The warp is wrapped on the loom and is the foundation thread of a rug. The warp is usually exposed as the fringe. Warps at the side of a rug are finished in special ways to create an edge.

The weft is inserted sinuously across the width of the loom, perpendicular or at right angles to the warp, and after each row of knots to hold them in place. It binds all the threads into a cohesive structure.

The pile or knot creates the pattern. There are two types of pile knot, symmetric and asymmetric. Older names for the symmetric knot are Turkish, Ghiordes and double; and for the asymmetric, Persian, Senneh and single.

The asymmetric knot may be tied to open right or open left. Each type of knot can also be woven to give the pile an **inclination** to the right or left. Warp depression refers to the way in which the warps can be made to lie parallel to one another or on different levels. It is done by **manipulating** the wefts. Warp **depression** increases knot density.

Knot density refers to the number of knots in a specific square unit of measurement: for example, square centimeters (inches). Knots are counted vertically and horizontally within the given area on the back of the rug and the horizontal and vertical counts are multiplied to get the number of knots per square measure. Horizontally the two nodes at the base of the knot are counted as one knot. Vertically one node between each row of wefts represents a knot. The most common error of beginners is to count the two horizontal nodes as two knots.

This counting method applies only to rugs with warps on one level. Counting depressed warps requires more knowledge. Knot density is a **reflection** of many aspects of a rug's construction, such as size of the warp, weft and pile threads, how tightly the weaver tamps each

Circumstances: situation; status.

Fringe: edging; trimming; border.

Insert: put in; slot in; introduce.

Cohesive: unified; consistent; solid.

Inclination: leaning; slope.

Manipulate: control; maneuver.

Depression: downturn; impression.

Reflection: mirror image; indication.

row of knots and the presence or absence of warp depression. Knot density is not the determinant of quality. Most rugs of a type fall within a certain knot density. A type of rug noted for high knot density is not better than one with medium knot density; it is probably more expensive, but not better. Cost, not aesthetic merit, wool quality or rarity, is most closely correlated with knot density.

Materials

Rug weavers use many types of fiber. The most common are wool and cotton. Silk, camelhair, goat hair and horsehair are uncommon.

Wool is the most common fiber and is used for the warp, weft and pile. It is dyed and used to create patterns. Natural wool colors used are white, grey, tan, dark brown and black. Types of wool vary in luster, durability and feel. Cotton, the next most common fiber, is mainly used for the warp and weft. It is infrequently found in the pile, but when so used is an important identification factor. Cotton is white unless dyed.

Silk is the most expensive fiber used in rugs and may be used for warp, weft and pile. Its use is a sign of opulence and, because it can be spun more finely than wool or cotton, it is often found in the most finely knotted rugs. Silk may be used in its natural off-white color or dyed. Camelhair is used mostly as a pile thread in its natural color, which may vary from pale tan to brown.

Goat hair and horsehair are used mostly for the edges of rugs; they are more durable than the other fibers. These fibers are dark brown or black.

Types of loom

Looms vary considerably in their construction. The following brief descriptions are intended to illustrate the two principal types.

The horizontal loom is constructed parallel to the ground and is the simpler of the two types. It consists of two beams around which the warp threads are wrapped. It is raised slightly off the ground, and the weaver sits on top of the warp threads to weave. This loom is easily portable and can be moved with an unfinished weaving on it. Rugs woven on horizontal looms commonly do not have perfectly equal sides and ends.

The vertical loom is constructed vertical to the ground. It may be made as a free-standing loom that can be leaned against a wall or built permanently in place. The weaver sits in front of the loom to weave. This loom can have complex structural features and is not readily portable. Rugs woven on vertical looms have sides and ends more equal in measurement.

A. Translate the following passage into Persian.

Wool is the most common material for carpets but cotton is frequently used for the foundation of city and workshop carpets. There is a wide variety in types of wool used for weaving. Those of which include Kork wool, Manchester wool, and in some cases even camel hair wool. Silk carpets date back to at least the sixteenth century in Sabzevar and the seventeenth century in Kashan and Yazd. Silk carpets are less common than wool carpets since silk is more expensive and less durable; they tend to increase in value with age. Due to their rarity, value and lack of durability, silk carpets are often displayed on the wall like tapestries rather than being used as floor coverings.

Down (Kork)

The term refers to the soft wool that grows close to the skin of sheep, goats and camels. A comb is used to extract this fine wool which clings to the teeth of the comb. It is one of the principal elements from which fine and fairly expensive rugs are made.

Cotton

Cotton fibre has an important role in the carpet weaving industry and it has seen increased use for weaving the warp and weft of the carpet.

Moths are not attracted to cotton, if the warp and weft of carpets are made of cotton; they only damage the pile without causing any holes. It is much easier to create a new layer of pile on the lattice of the warp and weft that has been left intact. Cotton fibre is not good for making the pile of a rug; instead due to its strength and inflexibility it is suitable for making the warp and weft.

Silk

Produced by the larva of a species of moth commonly called the silkworm, silk has been successfully cultivated in Iran. The finest silk for rug making traditionally comes from an area around the Caspian Sea. This region produces a type referred to as Rasht Silk, which is regarded as the best in the world.

Because of the high price of the raw material, the production of silk rugs has sharply decreased. Silk fibres can also be used to make the warp, weft and the pile of a carpet. When compared with wool fibres of equal diameter, they

C. Fill in the blanks with the following words.

Rugs sheared weave years quality
hetero suitable elements mountainous

Needless to say, sheep wool is one of the basic in the carpet industry; it is usually used to the pile of a carpet. Many..... ago some of the Hamedan and Baluch..... were woven with camel wool.

Iranian sheep have thick wool and more than ۶۰-۷۰٪ of the wool is the type species. Due to this fact, it is a very..... material for carpets as the warp is thick, coarse and strong. The.....of wool obtained from sheep raised in mild and.....areas is much better than that from sheep that are pastured in humid and towlying grazing land. Moreover, the quality of wool..... from sheep in the spring is always better than that sheared in the autumn.

circle a, b, c or d which best completes each of the following items.

۱. Cotton, a strong fiber, is suitable for the foundation.

- a. different c. overlaying
- b. underlying d. pile

۲. Older name for the asymmetric knot is..... Senneh and single.

- a. Turkish c. Persian
- b. tight d. light

۳. Silk is the most fiber used in Persian rugs.

a. strong

c. flexible

b. expensive

d. cheap

ξ. Rugs woven on looms commonly do not have perfectly equal sides and ends.

a. vertical

c. horizontal

b. flat

d. compress

Section One

Just as in a true architectural plan, tile carpets layout consists of diagrams on which the decoration is laid out, the drawings composed and the decorating motifs selected. These are all ancient systems, arranged and set by tradition and therefore considered classical; however, they have always been kept alive and are used for modern carpets as well. Tile layouts can be directional, non directional or centralized.

Directional layouts

Directional layouts are arranged according to a single axis of symmetry and thus give a direction to the carpet, since they are meant to be looked at from one direction only. Certain carpets that ***depict*** animals and gardens (called “figural” carpets) and carpets that repeat a single unchanging decorative motif across the entire field but with a direction, such as the buteh, have this structure. The most ***eloquent*** examples are prayer rugs. Prayer rugs serve the practical purpose of helping the faithful Muslim to orient his position therefore his prayer, toward Mecca. For this reason, the field is dominated by the design of a niche, or mihrab, in a given direction, inside which the Muslims kneels, placing his head on the top of the arch and his hands on the corners.

Non directional layouts

Non directional carpets may be viewed from any direction, since the design is not directed toward any one point, no parts of it stand out and it is formed by continuous elements or by self-enclosed, equal motifs that are repeated continuously to fill the entire field. Most of the compositions known as full-field are of this type. They are very regular and their decoration is formed by unchanging, repeating motifs arranged in perpendicular or diagonal rows or by continuous designs, which, in turn, form grids or endless scrolls. This type of layout is typical of the arabesque carpets, where the decoration is formed by a ribbon of changing shape that extends regularly across the entire field.

compose make up; arrange; order.

consider believe; regard as.

depict portray; show; represent.

eloquent well-expressed; powerful.

element part; component; aspect.

perpendicular vertical; upright.

scroll roll; spool; cylinder.

arabesque eslimi design.

Centralized layouts

Centralized layouts may also be viewed from any direction, but their decoration is composed of a **dominant**, central element around which secondary motifs are arranged. The central element is usually a medallion- a large rosette shaped in the form of a circle, an olive (a pointed, or Gothic, arch), a star or a sharply profiled poly polygon. **Medallion** layouts are the most widespread and can be arranged in different ways. Usually, the field is dominated by a single, centrally placed, more or less large medallion surrounded by fractions (known as corner pieces) of four secondary medallions set in the corners of the carpet.

In the so-called four-and-one arrangement, the four secondary medallions are whole and are placed near the four corners, rotating around the central medallion. Yet another variation is the multiple-medallion layout, consisting of two or more equal medallions placed along the length of the field. Sometimes the medallions vary in size, with the larger one in the center and the smaller ones at the sides, or vice versa.

dominant main; central; major.

medallion large design in the middle of
rug styles.

Section Two

For the Oriental rug collector the size and use of a weaving is frequently as important as any other feature. Size and use play a role in determining whether a rug is considered commercial or collectible. The term commercial means that a rug was intentionally made for sale, particularly for the Western market. Collectible implies that the rug was made mainly for use by the weaver to satisfy a need of her lifestyle. The assumption is that it was not made primarily with a foreign buyer in mind.

Carpets are usually larger than 270 X 180 cm (9 X 6ft) in size. Very few people collect carpets but have them for decorative purposes. Rugs are usually smaller than 270 X 180 cm (9 X 6ft). Some of these are considered to be commercial and some are collectible. Rugs from all countries are collected by many people.

Runners are usually 90-120cm (3-4ft) wide and 240-610cm (8-20ft) or more in length. Generally they are treated as commercial weavings in view of their specific use.

Prayer rugs are typically 60-120 X 120-240cm (2-4 X 4-8ft). They are one of the more popular types with collectors. A variety of terms for prayer rugs is found in rug literature, including sejadeh, namazlyk and joi namaz.

Some prayer rugs were made for use by more than one person; the term for such rugs is saph.

Donkey bags, about 60 X 120-180cm (2 X 4-6ft) in size, are utilitarian weavings for carrying goods. They are one of the most popular types for collectors. Most older donkey bags were cut apart and sold as small rugs, known as bag faces (in Persian. khorjin). Juvals are single bags made in many different rectangular sizes: 30-90 X 120 cm (1-3 X 4-7ft). Juvals were typically made in pairs. As with donkey bags, the backs of these were cut off and sold as small rugs. Other terms used for juval-type weavings in other sizes are tobra and mafrash.

Other utilitarian weavings were made for specific daily and festive needs. Some of these are tent bands, animal trappings for wedding ceremonies, coverings for animals such as horses and camels and other specialized functions. These weavings are among some of the most desired by collectors.

Flat weaves are made in all of the above sizes and with the same utilitarian functions. Since 1970, very few Oriental rug collectors paid any attention to these weavings, but today they are avidly collected. With the

Assumption: best guess; belief; idea.

Utilitarian: useful; practical; effective.

Avidly: keenly; enthusiastically; passionately.

exception of how they are woven, all of the information given so far about pile rugs applies also to flat weaves; the latter differ in their construction in that they do not have knotted pile, except in certain ***instances***. Flat weaves have a warp and a weft, but the number of techniques employed in their construction is much more varied and diverse than in pile carpets. Identification is by technique, the two most common types being kelim and soumak.

Kelims are the simplest of these constructions. Here the warp is the foundation and the weft is dyed and woven over the warp to create the pattern. In their purest form kelims are reversible and usable on both sides. Kelims are a tapestry weave. The most common techniques are called slit weave and dovetail. Slit weave results in short vertical slits in the kelim and dovetail kelims do not have slits.

Sumaks are more complex and are not reversible. An extra welt of dyed wool is used to create the pattern. These pattern wefts are wrapped around the warps in a regular sequence. They are cut and hang loose on the back of the rug. Soumaks are a brocade weave.

Other flat weave techniques are used which employ different methods of inserting pattern warps and weft. Among them are cicim, zili and verneh.

They are known as compound weaves.

instance example; case; occasion. slit split; cut; slot.

sequence series; progression; run.

C. Fill in the blanks with the following words.

Repeating field background
guard borders contain memory

Oriental rug designs usually two elements: the border and the field. The border typically consists of a wide main border and ٤ to ٦ (or more) subsidiary or....., each displaying a repeating design motif. The..... generally contains either a medallion, with or without related corners (spandrels), or a (all over) design. Since the field is the..... for the design, its color determines the overall color tone of the rug. Rug designs are usually symmetrical; only certain tribal pieces, folk art rugs, and prayer rugs are intended to be viewed from one direction. Most modern rugs are woven from some sort of cartoon, but in a number of the smaller villages in Turkey, Iran, and Afghanistan, weavers produce from.....the same designs their ancestors used.

D. Circle a, b, c or d which best completes each of the following items.

١. Directional..... are arranged according to a single axis of symmetry.

- a. figure c. overlaying
- b. underlying d. layouts

٢. The design is formed by continuous

- a. shapes c. elements
- b. colour d. lines

٣. In the so-called four-and-one arrangement, the four secondary..... are whole

- a. plane c. fazes
- b. medallions d. fringes

٤. Donkey bags are weavings for carrying goods.

- a. utilitarian c. compatible
- b. tight d. loose

◦. Slit weave results in short vertical slits in the

- a. rug
- b. kelim
- c. carpet
- d. sumac

Design and Type

Many rugs are made with symmetrical designs, therefore when judging the quality look out for designs that are significantly stretched or compressed in a manner that detracts from the symmetry. Although some imperfections are part of the natural beauty, significant imperfections will reduce the value. Rugs generally fall into three production types: city, village, or tribal. "City" rugs, which are rugs made in large weaving centers, should have very few imperfections and should be judged on the consistency of their designs, weave, and materials. With "village" rugs imperfections are an important part of the charm where the weaver's personality can be expressed through their work. Still even with village production poor weaving and material quality should not be confused with charming design imperfections. And finally, "tribal" rugs are woven by nomads, a group of people whose lifestyle is fast disappearing as modern society restricts their seasonal movement.