

PCA ORIENTAL CARPETS LIMITED

Manufacturers of Oriental Carpets and Rugs since 1880



- PCA Sheffield, is one of the leading specialists in all Handwoven Oriental carpets and Rugs.
- The owner Koosha Hezaveh has a high degree of Quality control, and a good eye for the UK market.
- The Hezavehs have been in the Rug trade since the 19th Century, once owning 4000 looms and employing Designers, dyers and weavers.

- One of the largest stock holding in the UK of Persian, Afghan, Pakistan, India, in standard to Extremely fine.
- We are a Wholesale warehouse only, stock can Only be purchased by the public through Department stores, Specialist Stores, Furnishing Stores.
- We also carry large stocks of Oversize pieces And unusual sizes, such as large Circles, Squares, Long Runners.



GOLD WASHED AFGHANS



These Afghans rugs have been specially washed in Switzerland with a chemical process originally this carpet would have been red in colour, however the washing process has transformed it into a coral colour and given it a wonderfully silky finish. In order for the carpet to survive the washing process, it needs to be a good, solid, robust quality.

Originally called HM Nahzat were first imported to Europe by OCM in 1929. they are woven with a fine wool warp and weft with Kelim ends.

Since all problems in Afghanistan it has been difficult for the washers to send there dye's out for the Dying of the wool. For this reason these rugs have become scarce



FINE AFGHAN KAZAK



Today's Kazak is a modern copy of old Caucasian rugs which strictly adheres to traditional design elements of the Caucasus. It has elements such as the stepped hooked polygons, geometrical medallions and rosettes, presented in more stylized manner.

The colours are obtained by the use of Natural dyes which produce soft luminous shades and abrashes Creating a beautiful sheen. Kazaks rugs are all fine quality pieces from Afghanistan made with Ghazni handspun wool.



AFGHAN KHANS



There is some debate and confusion regarding the origin of the Khan Mohammadi rugs. Some claim that Khan Mohammadi is a living Esari Turkman living in Northern Afghanistan who 30 years ago pioneered the structural quality, colours and designs using top quality materials with less common designs. Others believe Khan Mohammadi was a dye master who lived around 150 years ago, who came up with today's shades of Rust/Coral colours, away from the normal Afghan Red.

These rugs are today still woven by the various Esari tribes in Northern Afghanistan, near Mazar-I-Sharif. With a fine woollen warp and weft, and short clipped pile, in a huge variety of old Afghani tribal designs.

A fairly new production of rug, however, because they are extremely well made, with care and attention, they will last a long time.

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FINE PAKISTAN BOKHARA



The name “Bokhara”, comes from the Uzbekistan city of Bokhara, where the Turkomen tribes sold their rugs for export.

The majority of today's production from Pakistan began in and around the town of Lahore following a huge migration of Muslim weavers to the area, and the establishment of training centres to provide the industry with over 3000 skilled weavers each year.

The majority of Bokhara are woven on a cotton warp and weft using finely spun extremely soft wool which produces a shiny gloss which almost feels like silk. Using the Persian knot, a Skilful weaver can tie 10,000 knots a day. With approx 242 knots a sq inch, a 180 x 120 rug can take 80 days to weave.

After washing the rug has a lustrous sheen, which is crucial to the final quality of the rug, finally they would be closely clipped to emphasise the design.

Woven in many rug and carpet sizes including short and long runners.



RED AFGHANS



Of all Oriental rugs, the Red Afghans are the easiest to recognise, they are woven mostly in Northern Afghanistan and more recently Peshawar in Pakistan. The ground colour is nearly always red however the shades of Red varies a great deal. The designs are usually composed of large distinctive octagons, divided by four blue or brown panels.

These Afghan carpets and rugs have become very popular because of the pleasant colours and are hard wearing and reasonable in price and are also well suited for traditional and modern homes

Available in many sizes from small mats to 400 x 300 including runners

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PERSIAN QASHQAI



The Qashqai are the largest and best known of Iran's nomadic tribes. Though not really a tribe indefinite they are rather a tribal confederation of people sharing closely related dialects and ethnic identity. The Qashqai are primarily descended from Turkoman or Azeri/Ersari tribes.

They speak a language that is in the Southern Azeri/Ersari language family. Their skill in craftsmanship and love of colour are evidenced both in their rugs and the clothing of the women. The Qashqai weave several types of rugs. A characteristic product can be recognized by its all-wool construction, heavy ribbing on the reverse, strong deep colours (particularly the red), and the use of traditional motifs such as the 'Hashing' or crab. Typically, the designs are geometrical with a row of three or five medallions down the middle of the rug, or in the centre and corners. The whole field is generally covered with small geometric motifs. Qashqai rugs average 70 to 170 knots per square inch. Though all traditional examples of Qashqai rugs have all wool construction including wool wefts and warps, newer village pieces may have cotton wefts and are generally more coarsely woven. The Qashqai are famous also for their artefacts: horse blankets, saddlebags, ropes, etc.



PERSIAN GABBEH



Gabbeh is the name given to a specific rug woven by the Lori and Qashquai tribes. They are coarsely woven, brightly coloured, and have a thick pile. Most of them are sold in the Shiraz bazaar. Typically, the warps, wefts and pile are all of hand-spun wool and there are no fringes. The Kilim at the ends is tucked in and sewn up. The Designs are generally geometrical, though occasionally Qashquai Gabbeh show motifs seen in their finer rugs. Sometimes, figural designs are seen: lions, their bodies covered with small geometrical motifs or copies of relief's at Persepolis (the capital near Shiraz of the Achaemenian Dynasty). There is a huge variety of different designs. Sometimes, Gabbeh are coarse re-workings of carpet designs from elsewhere in Iran. Typically colours are red, orange and deep blue.

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TRIBAL BAG CUSHIONS



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RED AFGHAN CARPETS



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PAKISTAN BOKHARA CARPETS



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PAKISTAN BOKHARA CARPETS



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PAKISTAN BOKHARA RUGS



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FINE KASHMIR SILKS



Silk Kashmiri carpet or rug weaving in Kashmir was not originally indigenous but is thought to have come in by way of Persia. Silk Kashmiri weaving is therefore strongly reflective of Persian styling. Silk Kashmiri carpets or rugs are made predominantly in the Srinagar area of Kashmir , and generally confined to the men of the family, though nowadays, women are also entering the trade. Hand Knotted pure Silk pile on a cotton warp and weft.

After weaving the rug is clipped with shears to smoothness, and then treated with several brightening and protective chemical washes. The colour way of Silk Kashmir and its details differentiate it from any other carpet. And while on the subject of colours, it should be kept in mind that although the colours of Silk Kashmiri carpets or rugs are more subtle and muted than elsewhere in the country, only chemical dyes are used-vegetable dyes have not been available now for sometime

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PERSIAN RUNNERS

LONG PERSIAN RUNNERS 300 X 79 APPROX



SHORT PERSIAN RUNNERS 200 X 70



A LARGE SELECTION OF ASSORTED RUNNERS IN STOCK FROM 2 METRES TO 9 METRES

PERSIAN BIDJAR



Bidjar rugs are mainly woven in the town of Bidjar and its surrounding villages. Bidjar is located in the province of Kurdistan in northwest of Iran. Bidjar rugs are mostly considered village rugs because whether woven in the town of Bidjar itself or its surrounding villages, they are woven inside houses rather than workshops. The pattern of Bidjar rugs is a combination of curvilinear and geometric with curvilinear being dominant. The favourite colours of Bidjar weavers consist of navy, cherry red, brown, light blue, pink, yellow, beige and ivory. The signature design of Bidjar rugs is the herati medallion-and-corner, which has a very large hexagon-shaped medallion usually with pendants. Often several hexagon medallions are woven inside one another and they become larger as they get further away from the centre. Bidjar weavers beat the weft strands against the rows of knot repeatedly until the weave becomes extremely compact. As a result, Bidjar rugs are dense, heavy, and exceptionally durable. Since the warp and the weft strands are so firmly pressed together, if Bidjar rugs are folded, their foundation may break. Therefore, they should not be folded; they should be rolled.

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OVERSIZE SQUARES AND CIRCLES INDIAN ZIEGLERS



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FINE PERSIAN TABRIZ



Tabriz is the capital of the province of Eastern Azerbaijan. Like Mashad on the eastern side of Iran, its present apparent remoteness belies the fact that when the country was larger it had an important role . Indeed, before World War I, it was Iran's largest city. Much of the Caucasus belonged to Iran, which was administered from Tabriz. There are remains of mosques from the 15th century, but perhaps the most important landmarks are the bazaars, for trade has always been of great importance in Tabriz. Indeed, its geographical position meant that for a long time goods exported from Iran to Europe went via Tabriz, and the revival of the carpet industry in the 19th century is due largely to Tabriz merchants. There are now a huge variety of carpets made in Tabriz, from extremely fine to very coarse pieces. The weavers have great skill, and are aided by a hook-like implement, which they use instead of the fingers for tying knots. The warps and wefts are cotton, the pile wool, often with highlights of silk that can be found in the finest pieces. The colours of the finer carpets are delicate and refined. The coarsest qualities are brightly coloured and rarely exported. A wide variety of designs are seen: copies of classical designs, re-workings of old motifs.



PERSIAN HERIZ



Heriz rugs are Persian rugs from the area of Heriz, East Azerbaijan in northwest Iran, northeast of Tabriz. Such rugs are produced in the village of the same name in the slopes of Mount Sabalan. Heriz carpets are extremely durable and hard-wearing and they can last for generations. 19th century examples of such carpets are often found on sale by major auction houses in United States and Europe. New Heriz are thick, tough, and often reasonable in price. Such rugs age well and become more and more beautiful with age.

Part of the reason for the toughness of Heriz carpets is that Mount Sabalan sits on a major deposit of copper. Traces of copper in the drinking water of sheep produces high quality wool that is far more resilient than wool from other areas. Heriz rug weavers often make them in geometric, bold patterns with a large medallion dominating the field. Such designs are traditional and often woven from memory. Similar rugs from the neighbouring towns and villages of Ahar, Heris, Mehraban, SarabBakhshaish, and Gorevan are often marketed as Heriz but compare poorly with original Heriz. Heriz rugs are of coarse construction. The rugs range from 30 kpsi on the low end to 100–10 kpsi on the high end. It is rare to see a rug over 100 kpsi that would look like an authentic Heriz unless it is an antique silk Heriz

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PAKISTAN ZIEGLERS



These fashionable carpets, produced in the border regions of Pakistan, are an authentic replication of the genuine 'Ziegler' carpets that were originally designed and created at the turn of the 19th century in Persia by a Swiss-English company called Ziegler & Co.

The pattern refers to the antique Mahal, Oushak and Sultanabad rugs. Rather than the small pattern of the traditional Persian carpets, they follow Western fashions of the time integrating large floral and Oriental inspired motifs and designs. Never overcrowded, their airy visual effect gives a sense of open space and elegance. They are woven with high quality hand-spun Afghan wool using vegetable dyes. After weaving a special finish wash is added leaving a soft and silky feel and shine. The new Zieglers are in harmony with today's furnishings and suitable to all kinds of furniture styles.



PERSIAN HAMADANS



Hamadan is Persia's most prolific rug weaving area. There are over 300 rug producing villages surrounding the city of Hamadan (or Ekbatan as it is sometimes known) and this is where these rugs are sold for export. As a result, these rugs are known simply as “Hamadans”, though the finer and more famous examples are known by their individual village names (i.e. Hossainabad, Nanaj, Nahavand, Tafrish, Lillihan, Rudbar and Tajabad to name a few). It is because of this diversity that there is such a wide range of designs produced.

Usually geometric in design, these rugs are made in a variety of sizes from small rugs, to runners, and carpets. All Hamadan rugs are woven on cotton warps and wefts with symmetrical (or Turkish) knots, employing a single weft construction i.e. with only one weft between each row of knots. The consequence of this is that these rugs are less ridged and they are quicker to construct. In view of the fact that there are around 30,000 looms, this accounts for the extreme quantities produced and as a result Hamadans are amongst the most inexpensive of Persian rugs. However, Hamadan rugs are a very hard-wearing quality as they can have a relatively thick, tough woollen pile.



PERSIAN SHIRAZ



Shiraz is the capital of The State of Fars in Southern Persia and is very well known for its flowers and poets. The weaving from this city is very similar to the Qashqai carpets, both in structure and design. Shiraz carpets are well made with very good quality wool. The tradition of weaving carpets in this city goes back for many centuries. However the most common motifs, and one of by which the carpets may be identified, is the diamond-shaped lozenge by itself in the centre of the carpet or repeated along the length twice or three times according to the size. The diamond motif of the Shiraz carpets is usually in light or dark blue and background is normally red with decorations of stylised plants and flowers. The border consists of a number of narrow bands framing a wider band, which is often decorated with motifs resembling pine, or palm leaves.

The Shiraz carpets are very soft. Among the better-known individual tribal carpets are those made by Qashqai tribe, living in the uplands of the Fars area. In contrast to other Shiraz carpets these are harder wearing, hand have a compact pile. Their colours are also varied. The warp and weft threads of the Shiraz carpets are either wool or goat's hair and they come in all sizes.



PERSIAN ISFAHAN



The Iranian city of Isfahan (also spelt Esfahan) has long been one of the centres for weaving of the famous Persian Rug. Weaving in Isfahan flourished in the Safavid era. But when the Afghans invaded Iran, ending the Safavid dynasty, the craft also became stagnant. Not until 1920s, between two world wars, was weaving again taken seriously by the people of Isfahan. Among the Iranian rug weaving industry. Isfahani carpets today are among the most wanted in world markets, having many customers in western countries. Isfahani rugs and carpets usually have ivory backgrounds with blue, rose, and indigo motifs, and often have very symmetrical and balanced designs. They usually have a single medallion that is surrounded with vines and palmettos. These rugs and carpets usually have excellent quality. The most famous master weaver in Isfahan is Seirafian. Isfahan rugs are knotted on either silk or cotton foundations, with up to 400 Persian knots per inch using exceptionally good quality (often Kurk) wool for the pile, which is normally clipped quite low. In contemporary items the palette is normally more pastel, and technical perfection is generally of greater importance than artistic flair. Contemporary Isfahans are however extremely attractive, and the subduing of the palette, particularly the elimination of strong reds, makes them more compatible with Western decorative schemes.

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AFGHAN KUNDOZ



All Kunduz carpets are woven in the north of the country between Maimanah to the west and Kunduz to the east. The wool used in Turkoman weaving is renowned in the trade for its lustrous and hard-wearing properties. It comes from the famous indigenous breed of Karakul sheep, which is equally renowned in the fur trade for its Karakul lambskins. The Karakul sheep is a fat-tailed breed having a dual fleece, that is, two types of wool growing simultaneously. The outer fleece has longer staples than the soft crinkly wool of the inner fleece, which when carefully sorted and blended produce ideal carpet wool. Carding and spinning is carried out by hand. The balls of wool are made into skeins which are then dyed, either by the weaver's family in its own compound or by professional dyers in the bazaar. Though aniline dyes have been used since their invention at the turn of the century, there is now a growing tendency among the Turkomans to revert to the use of natural dyestuffs. Those most commonly used are madder, the root of a spindly bush which grows abundantly in many of the carpet-producing areas, for red; walnut peel, for dark brown; pomegranate peel for light brown, and sparak, a wild flower from the steppes, for yellow. The blues in Turkoman carpets are generally indigo. Traditionally on a horizontal loom weaving is usually done by women. All sizes of carpets and rugs, ranging from mats to runners to the "over-sizes", are made throughout the year. Larger carpets, however, because they are usually woven in the open are mainly produced during the summer months.

AFGHAN HERAT BELOUCH



Belouch rugs are a mix of Afghan tribal production. Named as Herat Belouch because they are traditionally sold in the spectacular city of Herat in Afghanistan. The material used for making the Belouch rugs are basically what these nomads have at their immediate disposal, wool from their sheep which is used in the warp and weft as well as the pile. Some tribes use goat hair for overbidding the sides (selvedge's) for rugs. Camel hair is especially prized for the field areas of prayer carpets. When possible the sheep are driven into streams to wash them prior to shearing. The wool is then sorted by colour and quality and then combed and spun. Natural dyes are still used, but since the 1950s pre-dyed wool yarn (using synthetic dyes) readily found in the towns and villages are often substituted for or combined with the natural dyes. The wild colours (some almost iridescent) often found in many Belouch rugs are surely synthetics. In natural dying, the yarn is presoaked in a fixing bath of alum, copper sulfate, ferrous sulfate, tin or urine. The yarn is then transferred to a dye bath and soaked until the desired colour is obtained fast. Belouch rugs are almost always done on the horizontal or ground loom. This is due to the fact that the nomads rarely remain in one location for more than two months. The horizontal loom can be easily dismantled and packed on an animal to the new location and then staked out on the ground again. A Belouchi weaver will usually take at least six months to finish a rug. The loom therefore can be set up and taken down four to six times before a rug is finished. This often results in different tensions in the warp threads and is the reason why tribal rugs often have an irregular shape.

PERSIAN MESHED BELOUCH



The Belouch tribes wander over huge area of eastern Iran, and form a large part of the population of Pakistan and Afghanistan. But although Baluchistan itself is partly in Pakistan and partly in the South Eastern Iranian province of Sistan, Baluchi rugs are not produced in Baluchistan, but in the northeast province of Khorassan. Here there are about a dozen carpet-weaving tribes. The rugs are sold in the town Of Meshad,

Like all nomadic rugs, Belouchi rugs are small in format. Nearly all are prayer-rug sized. Indeed, the prayer-rug design is very common: the arch always has a geometric shape, as if two rectangles were cut off at the corners at one end. designs are also influenced by the Kurdish and Turkmen tribes, whose territories adjoin the area. Occasionally designs of birds or people are introduced. The commonest colours are deep reds, dark blue and white. The rugs are generally 100% wool. The weave is usually very fine, and there is often an embroidered or brocaded Kilim at one end. Other weaving centres which come within the general category of Balouch are Ghasemabad, Kalat, Madan and Torbat.

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FINE SILK QUM



Real silk is produced as the cocoon covering of the silkworm, the pupal form of the Asian or mulberry silk moth. The cocoon is spun by the silk moth caterpillar of a single silk fibre that can be up to several thousand ' in length. To harvest the silk, completed cocoons are boiled or heated to kill the Grub then laboriously unwound into single fibres which are plied together and spun into thread or silk yarn.

Qum rugs are woven in workshops of Qum, a city of northwest central Iran. Since rug production did not begin in Qum until about seventy years ago in 1930s, Qum doesn't have any traditional designs of its own. Qum weavers prefer to weave the most favourably designs of other Persian weaving groups and sometimes Caucasian weaving groups and adjusting these designs to their own taste. It is possible for Qum rugs to be mistaken with Kashan or Esfahan rugs. However, they will not be mistaken with Tabriz rugs because Qum, Kashan and Esfahan rugs are woven with the asymmetric (Persian) knot and Tabriz rugs are woven with the symmetric (Turkish) knot.

All silk, part silk/part wool, and kork (fine wool taken from the belly of sheep) Qum rugs are very well-known in Iran and abroad. The foundation of Qum rugs could be either cotton or silk. Most Qum rugs have curvilinear patterns, and very elaborate floral motifs with intricate leaves and vines. As mentioned above the designs are varied, taken from different weaving groups. Some designs used in Qum rugs consist of vase, moharramaat, mir-i-boteh, zell-i sultan, panelled garden, hunting, tree-of-life, pictorial, Shah Abbasi medallion-and-corner with usually a circular medallion, all-over Shah Abbasi, medallion with open field, medallions resembling the famous Esfahan Sheikh Lotfollah medallion, prayer and all-over gul farangi (roses). The gul farangi motif seems to be a popular motif also used in vase, tree-of-life, and zell-i sultan designs.

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OVERSIZE



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