east meets west at



Edinburgh's Premier Retailer of

Persian Carpets, Rugs, Runners, Kilims,
and Handcrafted Items

www.persianrugvillage.com

persianrugvillage@gmail.com

About Us

Our roots are in Iran, where the traditions of weaving, dyeing and pattern-making that inspire our work have been passed down through generations. We have worked with handmade rugs for nearly forty years and opened our Morningside showroom in Edinburgh in 1990. From here we have shared rugs, kilims and other handmade pieces with customers across Scotland, the rest of the UK and beyond.

We give these objects a voice in Scotland. A rug can tell us about the community that wove it through its wool, its colours and the motifs in its design. In our showroom and through our workshops and events, we share those stories and introduce people to the skills and traditions behind the pieces.

Over the years our work has grown to include specialist cleaning and restoration. We help customers choose a piece for their home and look after the rugs they already live with, from everyday pieces to family heirlooms.



Rugs and kilims on display in our Morningside showroom

What We Offer

Rug Production

We work with weaving workshops to develop handmade rugs and commission individual pieces

an illustrated guide From wool to rug and how they are made.

A handmade carpet begins with the preparation of wool.



1 Shearing

The fleece is clipped and gathered.



2 Washing

The fleece is washed and left to dry.



3 Hand spinning

A hand spindle twists the wool more tightly in some places than in others.



4 Spinning wheel

The wheel works faster and makes more even yarn.



5 Dyeing wool in the vat. Plant materials are heated in water to release their colour. The wool skeins are lowered into the hot dye bath and left to absorb the dye. The bath is kept hot, without a vigorous boil.

Abrash

Tighter and looser sections of hand-spun yarn can take up dye differently. Once woven, they can appear as bands of lighter and darker colour.

From the Loom to the Finished Rug

The weavers stretch the lengthwise threads, or warp, on the loom. A chart can guide the work: each little square shows a knot and its colour. The design that begins on paper gradually takes shape in wool.



6 Preparing the loom

The warp threads are stretched and tightened evenly.



7 Tying the knots

The weaver ties coloured yarn around the warp. Crosswise threads hold each row in place.



8 Completing the pattern

Row by row, the design grows until the whole rug can be seen on the loom.



9 The finished rug

In the story, the lamb sits on the rug woven from her wool.

The cut ends of the knots give a rug its raised surface. In a kilim, coloured threads pass over and under the warp to make a flat weave.

Listen to the Nomadic Voice on Woven Rugs

The motifs woven into nomadic rugs tell stories of the weavers' imagination and feelings.

At the loom, a weaver could express feelings she rarely had the chance to speak aloud. The steady beat of the weaving comb set the rhythm of her work. In the finished rug, repeating motifs carry that rhythm in colour, like lines of a poem.

These motifs appear in our book and rug designs. Their meanings can vary across families and weaving traditions.



Hands on hips
Motherhood and fertility.



Ram's horns
Strength and courage.



Human figure
The wish for a child.



Bird
Joy and love.



Tree of life
A branching design.



Star
Joy and happiness.



Dove
Peace and calm.



Family mark
A sign of belonging.



Camel
Wealth and happiness.

Sources: Uncle Yousef and the Lamb by Yousef Ahadi; The Language of Motifs.

Rugs and Kilims on Display

Our Morningside showroom brings together handmade rugs and kilims we commission and collect. Our easy-to-browse hanging display lets you view them side by side at your own pace. Step back to see how a central motif sits within its border, then come closer to explore the smaller details that photographs can miss.



The hanging display in our Morningside showroom

Our display system lets you browse close to 500 rugs in about ten minutes. As you go, tell us which colours, patterns or sizes catch your eye. We can pull out the pieces you like and lay them flat so you can compare the whole design and feel the difference between a knotted rug and a flatwoven kilim.

Rug and Kilim Repairs

Prevention is better than cure

Dust and grit wear the fibres as you walk over a rug. Damp can damage the weave. Vacuum gently to remove surface dust, keep the rug dry and have loose fringes or worn edges looked at early. With regular care, a well-made rug can last for generations.



Craftsmen working on a rug during restoration

What our specialists can restore

A treasured rug may be worth repairing. Our specialists can secure fringes and edges, reweave damaged areas and rebuild worn pile. We first assess the damage and explain how close we can bring the rug to its original appearance.

Before and After Repair

A close look at the same area before and after repair helps you see what the restorer has done. A loose fringe, a worn edge or a section of damaged weave can all be shown this way.

Before Repair



After Repair



If you have a rug that needs attention, send us a photograph of the whole piece and a close-up of the area you are concerned about. We can explain what may need securing or reweaving and what the repair could achieve.

Professional Rug and Kilim Cleaning

Three in One

Grit trapped in a rug can wear down the wool. Ask us whether an annual professional clean suits your rug's fibres, dyes and condition.

1 Remove embedded dust. Where suitable, controlled vibration loosens embedded grit and loose fibre fragments before washing.



Checking the rug's condition during washing

2 First wash and wool conditioning. We wash the rug and, where suitable, allow a wool conditioner time to penetrate the pile and reach the base of the fibres.

3 Final wash and rinse. We remove remaining dirt and loose fibres, then dry the rug thoroughly. We check dye stability before wet cleaning and adapt the method if colours may run.

Before and After Cleaning

Photographs of the same rug before and after cleaning can show how the pile, colours and pattern look once the ground-in dirt has been removed.

Before Cleaning



Before dust removal and washing.

After Cleaning



After cleaning and drying.

If you would like a cleaning assessment, send us the rug's dimensions with photographs of the front and back. Include a close-up of any stains or areas of concern.

Valuation and Loss Adjustment Reports

A burn, tear, leak or flood can damage a rug that has been in your home for years. We examine the piece, photograph the affected areas and assess what can be repaired and how the damage has affected its value.



Preparing a rug damage assessment report for an insurance claim.

A written report for your insurer

We prepare a written report that describes the rug and the damage, sets out repair options and estimated costs where applicable, and records our valuation. You can use it to support a claim for the cost of repair or the loss in value. Your insurer decides what your policy covers.

Interior Design Support



We work with interior designers and their clients, advising on rug size, colour and placement to suit the room's furniture, layout and use.

Choose a rug you love

Choose a rug for its lasting appeal as well as how it suits today's décor. A well-made piece can outlast changes in furniture. Traditional rugs can complement contemporary rooms, while geometric and tribal designs work in both classic and modern settings.

Size, placement and underlay

We can advise on shape, size and placement, whether in the centre of the room or beneath furniture. For rugs that slip on smooth floors or move over fitted carpet, we can recommend and supply a suitable underlay to help keep them in place.

Interior Design Examples



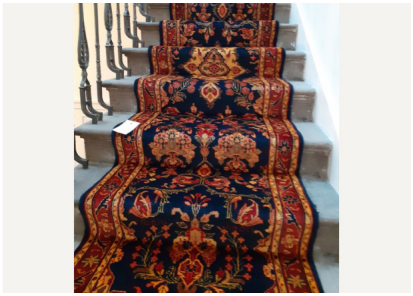
Living Room



Dining Room



Bedroom



Stair Runner



Cushions and Textiles



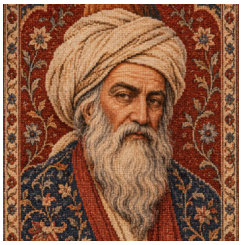
Church Interior

Cultural Evenings at Persian Rug Village

At Persian Rug Village in Edinburgh, we're planning seasonal gatherings celebrating the stories, poetry and traditions of nomadic and rural communities. Where possible, guests from those communities will share the customs they grew up with.

Join us for Yalda storytelling and Nowruz gatherings around the Haft-Seen table. Nowruz welcomes spring and the New Year across more than a dozen countries, uniting Persian-speaking, Kurdish, Azerbaijani and many other communities. Other programmes may explore Sizdah Bedar, wedding customs, or poetry from Rumi, Scotland and beyond.

We'll share dates and details on our website as each event is confirmed.



Rumi



Yalda Night



Nowruz and Haft-Seen



Whirling Dervish (Sema)

Cultural Evenings in Pictures



Live Music in the Tent



A Talk for Guests



Harp Performance



Music and Conversation



Tea and Sweets



Food Shared with Guests

Scottish Arts Festivals and Nomadic Tents

We take part in arts festivals in Scotland and bring a nomadic tent display to arts festivals in Edinburgh. Inside the tent, visitors can look closely at rugs, kilims and woven bags and discover how these textiles are used in everyday life.



Illustration of a nomadic tent display in Edinburgh.

Through the display and the stories that accompany it, we share the craft and traditions of nomadic and rural communities with festival visitors. Where possible, we invite people from those communities to tell those stories in their own words.

Look for festival appearances and programme details on persianrugvillage.com.

Rug Weaving and Natural Dye Workshops

At the invitation of lecturers, Yousef Ahadi joined teaching sessions at Süleyman Demirel University in Isparta, Türkiye, as a guest. He shared his practical experience with students in handicrafts and the arts, covering natural wool dyeing and rug weaving.

Some of the people he worked with later became part of his own workshop team in Türkiye.



Natural dyeing session



Rug weaving session

Archive photographs of Yousef Ahadi's university teaching sessions in Isparta.

Similar workshops in Edinburgh

We have organised similar sessions at our showroom and continue to offer them as part of our services. Participants explore how plants colour wool, how yarn is prepared and how a design chart becomes a woven rug, knot by knot.

Our Friendly, Informative Website

Choosing a handmade rug is easier when you know where to start, what to look for and which questions to ask. Through our website, we share what we've learned from years of working with handmade rugs and helping people choose them. That advice is freely available to everyone, wherever you decide to shop. We want you to feel confident looking at rugs, asking questions and making your own choice.

1. Before Visiting the Gallery

Lay sheets of paper on the floor to mark out the area you'd like your rug to cover. Move the edges until the outline feels right in the room, then measure and write down your ideal length and width. Handmade rugs vary in size, so check how much room you have to go a few centimetres larger or smaller in either direction. Bring those measurements with you.

If you already have pictures of rugs or patterns you like, bring them along. You can also browse our online collection to see which designs catch your eye and what sizes are available. If a particular rug interests you, make a note of its stock reference number. We can use it to find the rug so you can see it in person when you visit.

For more advice on choosing a handmade rug, visit persianrugvillage.com.

2. What to Consider

A handmade rug is an investment in your home and something you may live with for many years. Think about what you love, the quality you're looking for and what you'd feel comfortable spending. Size is one factor in the price. Materials, workmanship and condition also affect a rug's value, and we'll explain each of these as you read through this guide.

Give yourself time to choose. Tell us how you use the room, what catches your eye and what you'd like the rug to bring to the space. The better we understand what you're looking for, the more useful our advice can be. We're also happy to advise on how a rug might work with your furniture, colours and room layout.

Allow time for a visit or two, and ask us about trying a rug at home. The gallery's bright lighting can make colours look different. Seeing the rug alongside your own furnishings, in daylight and again with your usual evening lighting, gives you a better sense of whether it feels right for your home.

3. The Rug's Condition

When you find a rug you like, ask what kind of wool was used and how it was dyed. Fine wool yarn allows the weaver to tie smaller knots and bring out details in the design. Turn the rug over to see how the knots follow the pattern. The materials, size and time spent weaving all help explain the price.

Check the pile for worn patches, look for frayed edges or loose fringes, and ask about previous repairs. Some wear may be perfectly acceptable in a quiet room. If the rug is for a busy hallway, ask how it will stand up to daily use.

A well-made rug can serve for decades. Older, semi-antique and antique rugs are still bought, sold and used. Their value depends on condition, rarity and demand, and it's worth considering what it would cost to make a rug of comparable quality today.

4. Price, Origin and Quality

Two rugs of the same size can have very different prices. Ask where each was woven, what wool and dyes were used, and how the rug was made. The place of origin can tell you about the local weaving tradition and the techniques the weaver used. With comparable materials, a rug with larger knots can cost less because it takes less time to weave.

To compare two rugs, turn them over and count the knots along 10 cm of a row on each. The difference between 30 and 100 knots over that distance gives you a sense of how much finer the second weave is. As a rough guide from our experience, one square metre can take about a month to weave in a coarser weave and four or five months in a particularly fine one.

Local wages and exchange rates also affect what a rug costs in the UK. A modest price can still represent months of skilled work.

5. Handmade Rug Buying Guide

Start with the rug that catches your eye. Then ask where it was woven and what its patterns can tell you about the people who made it.

Nomadic rugs. In traditions such as those of Fars, women learned to weave at home and passed their skills on to their daughters. They used wool from their flocks and worked familiar motifs into designs that reflected their lives. We have a particular affection for these rugs. A few bold shapes can tell a story as vividly as an intricate pattern.

Village rugs. Look for familiar local motifs arranged in different ways, sometimes on a larger scale. Ask about the yarn and dyes used in the piece you're looking at. These can vary from one rug to another, even within the same weaving tradition.

City workshop rugs. Weavers often work from a design drawn on squared paper. A fine weave allows them to follow delicate curves and pick out small details. Look closely at how the drawing comes through in the finished rug.

When you compare rugs side by side, notice which one you keep coming back to. Then ask about its wool, colours and workmanship, and picture how it would feel to live with it in your home.

6. Fibre Quality and Rug Value

The wool pile is the part of the rug you walk on every day. Good-quality wool suited to the weave helps the rug stand up to years of use. When you compare two wool rugs, run your hand over the pile and look at each rug from both ends. Notice how the wool feels and how it catches the light. Ask what kind of wool was used and how it was dyed.

Over the years, the colours of a well-cared-for rug can soften, and subtle shades in the wool can become easier to see. Kashan is famous for its dyeing tradition, with colours drawn from plants such as madder root, walnut husks and pomegranate skins. In Iran, we sometimes say that someone who grows more beautiful with age is like a Kashan rug.

7. Quality and Number of Knots

Turn the rug over and mark out a square measuring 10 cm by 10 cm. Count the knots across one row, then count the rows in the other direction. Multiply the two counts. If you count 100 knots across and 100 rows up, that gives you 10,000 knots in the square, equivalent to about one million knots per square metre if the weave is consistent throughout.

As a rough guide, 50 knots along a 10 cm row gives you a point of comparison. Around 100 along the same length is a very fine weave, and 120 to 130 is exceptionally fine. Smaller knots let a skilled weaver bring out details such as the figures and animals in a hunting scene. That level of detail takes time and can be part of what gives an exceptional rug its value.

Use the count alongside what you can see and feel. Look at the wool, the colours and how clearly the pattern comes through. A bold design can be beautifully woven with larger knots.

8. Types of Rug by Production

When comparing handmade rugs, look at three things: where the rug was woven, how it was woven and how the design takes shape.

Where it was woven. Nomadic, village and city workshop rugs each reflect the traditions and working conditions of their makers. A rug made to order may also follow a design drawn specifically for the commission, whether traditional or contemporary.

How it was woven. Turn the rug over and look at the back. In *takht-baft*, the two lengthwise threads that carry each knot sit side by side at the same level, so you can usually see both parts of the knot. In *lul-baft*, those threads sit at different levels, so one part of the knot can be partly hidden.

How the design takes shape. In a geometric design, straight lines and angled steps can turn a branch or flower into a bold, angular motif. In a flowing floral design, the same branch might sweep across the rug in a curve. Look at the two styles side by side and notice which you keep coming back to. Two people can love the same colours and still be drawn to very different patterns.

9. The Value of Natural Dyes in Rug Making

Good wool and sound weaving help a rug last. Careful dyeing helps its colours keep their character over years of use. Madder root can give warm reds, indigo gives blues, and walnut husks can give soft browns. Look closely at a rug dyed with these materials and you may see several shades where you first saw just one. Over time, those colours can mellow and take on a softer beauty.

Think of the colour in a violet or the way light falls across a bird’s feather. There is a similar pleasure in looking closely at a handmade rug. The dyer brings colours out of the plants, and the weaver puts them together, knot by knot. Like a piece of music you return to with affection, a rug you love can still surprise you years later.

Handicrafts at Persian Rug Village

By Yousef Ahadi

Across Iran’s many regions, there is a whole world of art to discover. You can see it in the figures carved in stone at Persepolis, in the arches of historic bridges, and in the brickwork and patterned tiles of mosques and shrines. Look closer and you’ll find the same care in an old carved wooden door or a rug woven by hand. These are arts that have shaped public places, places of worship and everyday life.

That care carries through to the objects people live with. A potter shapes a bowl and gives it colour with glaze. A metalworker hammers copper into a plate and paints it with enamel. A woodworker fits tiny pieces together to make a pattern on a box. Each material has its own possibilities, and each maker brings something of their own to it.

At Persian Rug Village, we keep a small selection of these crafts on display in our Morningside gallery. The pieces on the following pages offer a way into that wider world. Take a moment to look at the curve of a vessel, the brushwork on a plate or the detail of an inlaid pattern. You can see the maker’s decisions in each one.

Clay and Glaze

A painted line changes as it travels around a vessel. In this group, notice how the decoration follows the broad shoulder of a lidded jar, the narrow body of a jug and the round face of a small bowl.

Compare the turquoise glaze with the pieces painted in several colours. The shape of each vessel gives the maker a different surface to work with.



Painted and glazed ceramics

Coloured Glass in the Light

Compare the broad green and blue vessels with the tall, narrow red bottle. A change in shape affects where the colour looks deepest. Look at the necks and shoulders, where the curves catch the light.

Set two differently shaped vessels near a window and you can see how the same light brings out different parts of each piece.



Coloured glass vessels

Minakari on Copper

Minakari is the art of decorating metal with enamel. The maker shapes a copper plate or vase, then applies and fires a base coat. The design is painted on the prepared surface and fired again to set the decoration.

Follow the rings of pattern on the plates, from the centre to the scalloped edge. On the vases, the decoration travels around the body and narrows at the neck.



Enamelled copper vases and plates

Khatam and Wooden Boxes

An open box shows the shape of the compartments inside. A closed box brings your eye to the lid and to the corners where its panels meet.

In khatam, makers arrange slender pieces of wood, bone or metal into geometric patterns. Thin slices of that assembly are fitted onto the surface. Look at how the pattern follows the edges of a box.



Wooden boxes and inlaid accessories

Stories Around a Mirror

The scenes and flowers on these mirrors are painted by hand on pieces of shell. The painted shell panels are then mounted around the glass to form the decorated surround. Look closely at the fine brushwork and follow the scenes from one panel to the next.



Mirrors framed with hand-painted shell panels

Patterns in Cloth

On the cushions, compare the bold geometric patterns with the smaller, repeated motifs. On the table covers and runners, look at how the pattern changes near the border and how it meets the fringe. Woven and printed cloth give makers different ways to arrange colour and detail.



Cushions in patterned fabrics



Table covers and runners

Chairs and Stools

Look at how each seat changes the way you see its fabric. On a round footstool the pattern curves away from the centre. A rectangular stool gives its design a straight edge, and on a chair the upholstered seat sits within the wooden frame.

Follow one stripe or motif across the fabric and see where the maker chose to place it.



Chairs and stools with patterned seats

Light Through Mosaic Glass

Small pieces of coloured glass follow the curve of a mosaic shade. Compare the clusters of hanging lights with the single table lamp and the small lantern. Each uses the scale and shape of its shade to show the pattern differently.

When the lamp is lit, these colours become part of the light in the room.



Mosaic pendant lights, table lamp and lantern

Bags and Purses

Broad stripes work around the flap of a shoulder bag. A smaller purse gives a fine pattern just enough room to show. Look at where the fabric changes direction around a seam, and how handles and trim frame the design.



Shoulder bags, handbags and purses

Jewellery

In this set, green ovals draw your eye first. Look closer and small pink and gold-coloured details frame them. The same arrangement appears at different scales in the pendant, earrings and ring.

Notice how the setting changes the way the green catches the light as you move.



Jewellery set with green centres and pink details

Shawls and Scarves

Shown together, these three examples let you compare how the colours and patterns fall. The dark paisley and bright print change where they fold, while the nearly plain shawl brings your attention to the drape and fringe.

Spread any of them out and you can see more of the pattern. Drape it over a shoulder and a different part of the design comes forward.



Three shawls shown on display forms

Our Handicraft Display Gallery

In our downstairs gallery, you can see these crafts together. Look up at the mosaic lights, then take a closer look at the shelves, where glass, ceramics and smaller pieces are displayed. Textiles and upholstered seats bring some of the same colours and patterns into everyday use.



The downstairs gallery at Persian Rug Village

A Quiet Corner at Home

The rug sets the colours for the room. Its border is still in view beneath the kilim chair and footstool, and the wooden side table is just within reach.



Illustrative room setting. A Persian rug brings the furniture and mosaic lighting together.

Set out the teapot, a pair of glasses and a small plate of baklava, and the corner is ready for a visitor.

A Welcome in Morningside

When you visit Persian Rug Village, take your time. Walk among the rugs, look closely at the pieces that catch your eye, and ask us about anything you'd like to know. Before you go, we'd be happy to offer you a glass of our herbal tea.



Our Eastern hospitality in our Western shop.

See you soon.

Persian Rug Village · 34 Morningside Road · Edinburgh

Visit us at Persian Rug Village

Our Eastern hospitality in our Western shop.



34 Morningside Road
Edinburgh EH10 4DA
0131 466 7071
www.persianrugvillage.com
persianrugvillage@gmail.com