oriental reproductions by KARASTAN
FOREWORD

Every rug, whether hand-woven in the Orient or machine-woven in America, has romantic associations which, if presented in story form, would prove as intriguing as a tale from Arabian Nights. Rug wearing in the Orient is more than four thousand years old and has long since become an integral part of the commercial, social and religious life of almost all Eastern races. The art reached its peak in Persia in the Sixteenth and Seventeenth Centuries when, under the encouragement of the benevolent Shahs of that time, Persian weavers produced masterpieces not since equalled. Some of these rugs have survived and are today in the collections of the world’s famous museums where they are valued beyond price. Their history is closely related to the history of the period and place in which they had their origin, a drama of inter-racial friendship or animosity, the ruthless conquests or peaceful alliances which marked the alternating periods of destructive invasion and constructive goodwill. The Oriental mind regards a rug as a medium of expression, a canvas on which mystical symbols portray the mythology or history of a race or tribe. Each color and motif has some special significance derived from its association with events which have shaped the destiny of mankind down through the ages. These woven legends are works of art, developed through long years of striving to excel, and today, as in the past, the work of the Persians is not surpassed in quality or artistic merit by that of any other weavers on Earth. It is only natural, therefore, that others should strive to put into less costly fabrics something of the color and charm that distinguishes fine Oriental rugs and the following pages will give you some idea of how well this is being done on modern power looms right here in America.

Since the introduction of power-loomed rugs making, which in America dates back to 1791, power-weavers have looked to the Orient for example and inspiration. Recognizing the superiority of the Eastern hand-woven pieces, our weavers have always endeavored to reproduce, as nearly as possible, their texture, designs and color harmonies. However, with the ordinary domestic looms, such as Wilton, Axminster, Velvet, Tapestry, etc., it was difficult and costly to even approximate the multi-colored designs and luxurious texture of high-grade Orientals and until five years ago little progress had been made. It was then that an American mechanical genius, after many years of experiment, obtained patents on a new weaving process by which the texture, lustre, design and coloring of a fine Oriental might be duplicated exactly and at a cost well within the means of every home owner. Karastan, the first product of this marvelous loom, was introduced to the American public in 1928 and was immediately hailed throughout the country as the most important achievement in textile weaving since the advent of the power-loom itself.

Today, Karastan Rugs are without equal in their field and are recognized everywhere as the standard by which all American Reproductions are judged.
REMARKABLE though it may seem, these wonderful rugs, made right here in America, bring you all the glowing loveliness of genuine Orientals...and the long-wearing qualities, too! They immediately transform your home into a more livable, colorful place, and you, or your friends, or even rug experts for that matter, cannot tell whether they are of Oriental or Domestic origin. They may be found in the finest, most carefully appointed homes, side by side with costly hand-woven pieces. Yes indeed...you can use them in the same room with your Oriental scatter rugs. If, right now, your household budget prohibits the purchase of a Karastan Rug, you still have the Karashahs and Kara-Sarafs to choose from. These are woven by the same process as Karastan, but priced in two lower ranges so that no one need forego the enjoyment of owning really beautiful rugs. In the Karastan family there are designs, colors and sizes to answer every requirement...and beautiful plain colors, too, the very thing, no doubt, for that room where no figured rug seems to be quite at home. On the following pages are reproduced a few color photographs of original Oriental rugs, rare pieces selected from among thousands, and beside them their Karastan, Karashah and Kara-Sarafh reproductions. Note how faithful the duplicate, then convince yourself by asking your dealer to show you the actual reproductions. There lies the end of the quest for rug beauty!

KARASTAN KASHAN Pattern 779—In this splendid Kashan there is a flowing, graceful quality with no trace of the stiffness or "set" appearance found in rugs of less careful designing. The artist has superimposed over the three inner borders an undulating vine motif permitting a floral spray to extend here and there to form a portion of both the ground and border designs. In the deep red of the main field there is an elusive rose undertone impossible to picture or describe.
KARASTAN KIRMAN Pattern 778—From an artistic point of view it is doubtful if the Orient has produced a more desirable design since the golden Seventeenth Century when Persian art was at its best. The central design, of floral forms, is held together by a delicate tracery of vines and stems and the five borders are cleverly tied together by meandering fronds and sprays. The inspired arrangement of motifs and colors will appeal to those who appreciate really fine rugs.

KARASTAN KIRMAN Pattern 775—One cannot view this beautiful Kirman without immediately sensing its genuinely Oriental feeling or without wondering at the ingenuity of the mind that conceived and created a thing so intricate and artistic. The realistic flowers and graceful scrolls, which form the main design, are typical of the best work of the Kirman weavers. In the upper left-hand corner a quarter section of the original shows the perfection of the reproduction.
The Wonder Rug of America

KARASHAH SAROUK Pattern 333—Skilful designing and good judgment in the use of color have made this exquisite Sarouk an outstanding example of Oriental craftsmanship. Here the artist portrays his conception of native flowers growing in wild profusion. Rich reds and blues contrast strikingly, conveying an impression of luxury entirely unexpected in a floor covering so moderately priced. This design will harmonize delightfully with to-day's decorative schemes.

KARASHAH SAROUK Pattern 337—Reproduced from a costly modern Sarouk, an adaptation of a Sixteenth Century masterpiece now hanging in a famous European museum. In the main composition, garlands and sprays of flowers and leaves are distributed about a central motif of oddly conceived shrubs. As in most Sarouks, there are seven borders, three narrow ones on either side of the wide main border. There is a perfection of balance delightfully pleasing to the eye.
The Wonder Rug of America

KARASHAH KASHAN Pattern 517—A number of the most valuable antique rugs in existence today originated in the Persian village of Kashan where weavers have maintained a high degree of excellence in their products. The modern Kashan reproduced here is one of the finest to reach America in recent years. Its main field, of deep rose, provides a background for the rich, floral pattern in which multi-colored motifs blend perfectly into a harmonious, nicely executed whole.

KARA-SARUK SAROUK Pattern 101—Reproduced from a Seventeenth Century Antique Sarouk. Over the center field of dark blue are strewn realistic flowers with long, interlocking stems, while the intervening spaces are covered with leaves of various kinds. The border is wide with a rich mulberry ground on which small, multi-colored floral forms are symmetrically arranged. This is flanked by inner and outer bands of gold in which appear small figures in rose and blue.
KARA-SARUK SAROUK Pattern 105 — Rare individuality marks this creation from the looms of Sarouk. The keynote is simplicity, and in the arrangement of the graceful sprays and floral forms which constitute the main design one immediately senses the touch of a master hand. Unusual talent is evident in the designing of the border which is in perfect keeping with the general character of the central composition. The ultimate effect is one of exquisite beauty and artistry.

KARA-SARUK KASHAN Pattern 110 — It is almost inconceivable that such beauty of line, form and color could have taken shape, a knot at a time, under the patient fingers of Oriental weavers. A Kashan, as finely woven as this one, may have been months in the making. Swift machinery created the reproduction in a fraction of that time — yet the two are identical in design and texture. Every detail of the original has been faithfully transferred to the reproduction.
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