

# MIENA Carpet News

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Middle East and North Africa Carpet World

FREE DISTRIBUTION ; DOMOTEX HANNOVER 2014


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## INSIDE

 Safavid Animal Carpets.....17


 Textiles from Uzbekistan in Calgary .....5

 DOMOTEX Middle East a major success.....18

 Interview.....6  
Mashhad Ardehal Carpet

 Interview.....22  
Khatere Kashan Carpet

 human-like figurines from carpet.....8

 Domotex CHINA Floor.....20

**DOMOTEX**

The prayer rug: A unity of symbol and ritual .....11  
The Emperor's Carpet .....12  
Western Interest in the Eastern Carpet.....15

And so MORE...!

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## DOMOTEX HANNOVER

ideas and inspiration for the global floor coverings industry

- Clear early signs of a successful, highly international DOMOTEX 2014
- Innovations@DOMOTEX to highlight fresh ideas
- Wood Flooring Summit 2014 heading for new heights

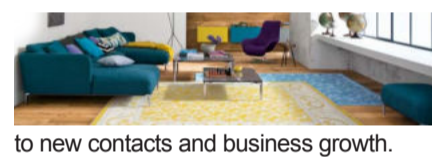
The world's leading tradeshow for the floor coverings industry, next runs from 11 to 14 January in Hannover, Germany, where it will once again shine as the premier shop window for new trends and innovative lifestyle design. Some 1,400 companies from 60 nations will converge on the Hannover Exhibition Center to showcase their latest products and new collections. Year after year, DOMOTEX picks up on key trends and innovations and internationally sets the tone in flooring as an intrinsic element of interior design. And with its new Innovations@DOMOTEX showcase, the upcoming DOMOTEX will give superlative exposure to top product innovations and special designs, with a major pre-show PR campaign on top. "DOMOTEX has a one-of-a-kind lineup in store for its international trade audience," said Dr. Jochen Köckler as the responsible Managing Board member at Deutsche Messe, the company which organizes and stages DOMOTEX. "All the market leaders in each of the show's product segments will be there. Our exhibitors and visitors are in for a highly innovative and very international showcase in January."

**The whole world of flooring at one convenient location**  
The DOMOTEX show's success as a touchstone of key trends lies in its comprehensive coverage. The event features each and every segment of the international floor coverings



industry at one convenient time and place, providing a showcase that spans everything from textile and resilient floor coverings for the residential and contract furnishing sectors, to carpets, rugs and laminate flooring, to laying, care and application solutions. The resilient floor coverings display area in particular has gained in popularity over the years and in 2014 will feature a broad array of exciting designs and materials.

DOMOTEX is a global business platform which hosts and features the entire world of flooring markets. Its exhibitors can expect to encounter some 40,000 trade visitors from more than 80 countries. A good 61 percent of these visitors come from outside Germany, and 90 percent of them have a say in their organizations' buying decisions. For visitors from the wholesale and retail flooring sectors, the skilled trades and the architecture and interior design professions, DOMOTEX 2014 will once again serve as a key stepping stone



to new contacts and business growth.

DOMOTEX will be geared more strongly than ever towards current flooring industry trends with a new Innovations@DOMOTEX format designed to put exhibitors' latest product innovations on center stage. The initiative includes a strong pre-show campaign to focus extra attention on current mega-trends even before the gates open on DOMOTEX.

This is a plus for visitors, who can research key trends ahead of the fair and perfectly plan their agendas so they arrive fully informed, with a clear idea of where to go to find the products and solutions that interest them most. ■

**Innovations@DOMOTEX**

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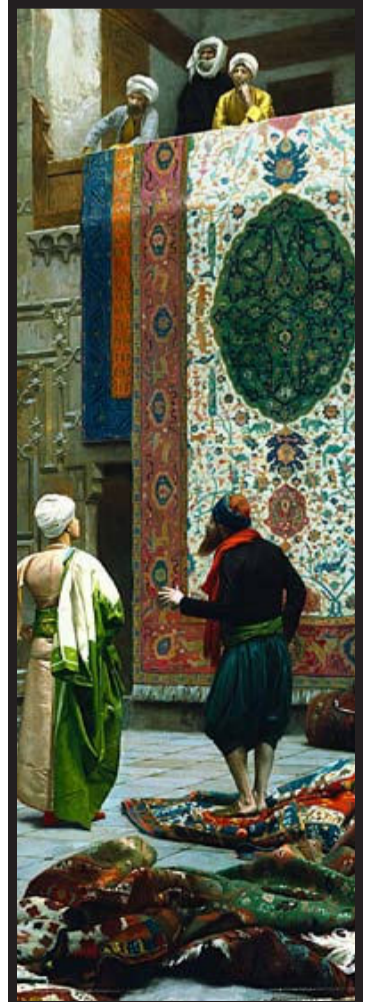
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**ADVERTISING INDEX**

Abrisham mahan Delijan.....Page1  
Setareh Kavir Carpet.....Page1  
Gheitaran Carpet.....Page 2  
shirazi trading.....Page 3  
Jordan Carpet.....Page 4  
Espadana Carpet.....Page 5  
Diplomat Carpet .....Page 7  
Schonherr Carpet.....Page 9  
Iran Carpet Company.....Page10  
Kabir Yazd Carpet .....Page13  
INCC.....Page19  
Domotex Chinafloor.....Page 20  
Domotex Hannover.....Page 21  
Khatereh Carpet.....Page 22  
Mahoor Carpet.....Page 23  
Mashhad Ardehal Carpet ....Page 24

## Next Issue: Carpet in Orientalists Painter Works

By: Alireza Ghaderi




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## WOOL QUALITY

### Crucial to a good result

**S**heep enjoying losing its warm fleece. Before the wool is ready for use in a carpet, it must be sorted, washed, carded, spun and dyed.

A fact that is often forgotten is that in carpet manufacturing, a high quality wool is crucial to the end result. A perfect example of this is the Persian Gabbeh carpet. Generally they are weaved using wool from sheep that graze high up in the mountains, which makes the wool stronger and more oily. This, combined with the fact that the yarn is hand spun, produces a very soft and durable carpet. Nomads usually use wool from the sheep they breed themselves. That way they are involved in the whole process.

Larger studios employ someone solely for purchasing and ensuring that the wool used is of the highest quality. Wool quality also has an impact on the dyeing process, and high-quality wool generates more attractive colors as plant dyes 'bite' more evenly.

The type of wool used also has a major impact on the price a carpet can command. Choosing a carpet with high wool quality is almost always worth the money, as this type of carpet is beautiful to look at, soft to touch and lasts much longer. The high-quality wool adds the finishing touch and is dirt and water repellent ensuring it stays beautiful longer. ■



## Turkish carpet firm introduces heating prayer rug

**T**urkish firm Nursace Textiles has introduced a new electronically powered prayer rug which will provide warmth to the user during winters for praying in the mosques.

The heated prayer rug would help devotees living in colder atmospheres to carry on with their daily Namaz prayers, a Muslim prayer of repentance. Chairman of Nursace Textiles Ismail Bayezit said the idea of creating such a prayer rug is to provide comfort for devotees while performing their daily rituals.

The prayer rug operates on carbon heaters because of which it would consume lesser power than any other electronic device and in order to maintain the heat, insulation material is used under the rug, he added. The Nursace heating prayer rug has been also manufactured in a way that it could be folded into a laptop bag, for the comfort of carrying around. The user can fold the rug and use it as a laptop bag after finishing prayers.

Mr. Bayezit also informed that the Alaadin Mosque in Belgium has already installed samples of the Nursace heating prayer rug. Over 200 sq mts praying area of the mosque has been covered with the prayer rug and the keepers of the mosque would switch on the power before devotees enter so that the ambiance is already set at a warm temperature, he added.

The Nursace Textiles firm one of the leading manufacturers of Hadji supplies (Islamic prayer supplies) in Turkey, producing prayer mats and rugs for mosques as well as Imam (prayer) and Hadji (pilgrimage) suits and gowns for devotees. ■



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# Textiles from Uzbekistan in Calgary

by Michele Hardy  
All images by Dave Brown

It is Monday morning. In Calgary we woke up to a blizzard and the promise of a frigid week ahead. That said, Nickle Galleries was warm and vibrant last week as we celebrated the unveiling of a new public art installation and a number of exhibition openings, including Ram Horns and Scorpion Tails: Textiles from Uzbekistan. This exhibition is the first major textile exhibition to be mounted in the new Nickle Galleries (formerly, The Nickle Arts Museum) on the campus of the University of Calgary, in Alberta, Canada.

Ram Horns and Scorpion Tails includes a variety of Uzbek textiles purchased by Dr. Lloyd Erikson in Istanbul in the early 90's. Prominent among them are a series of okenlighilam—large textiles composed of alternating strips of narrow woven cloth. They feature bands embroidery worked on white, as well as bands of warp patterned weaving, mainly in red, green, yellow, black and white. Motifs include both Islamic and pre-Islamic motifs, notably: rams horns, stars, sun disks, combs, and cockscombs etc. The kochkarak, motif, for example, is a rhomboid surrounded by ram's horns. It features both in warp patterned, woven bands—small in scale, geometric and contained—as well as on the embroidered bands where they vary in scale, are curvilinear, and expansive. Their repetition and variation suggests, not only cultural importance, but also a dynamic balance between tradition and invention.

The exhibition also includes three gagari-ghilam textiles two of warp patterning, a third in double weave. The latter is a unique textile that is likely only a portion of what

was a much larger cloth and is double sided. Two samples of ghilam (knotted pile carpets) and a small selection of embroideries complements the exhibition, illustrating the both the breadth of Uzbek textile technology as well as the prevalence of certain designs and a shared orientation to nomadic life.

Nickle Galleries is housed within the Taylor Family Digital Library at the University of Calgary. It offers an important counterpoint to the use of digital research material within the library. We strive to offer students opportunities for experiential learning, to develop visual literacy, and engage with unique primary sources from Western, Central and Eastern Asia. ■



Opening of Ram Horns & Scorpion Tails: Textiles from Uzbekistan in Calgary

# FRONT LONDON: Floor Cool Comes to Town

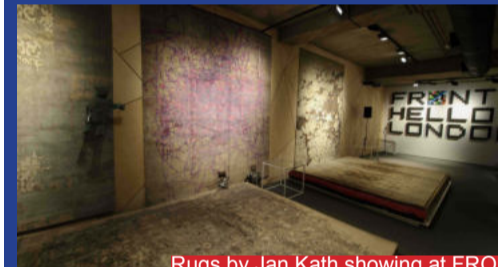
We have been looking forward to the arrival in London of rugs by Jan Kath and Michaela Schleypen for years! Finally two of the world's coolest carpet brands are being stocked in the heart of London, at the new FRONT store at 20 Bruton Place in Mayfair. FRONT had stands at Decorex and Tent during the London Design Festival last month and last Thursday the FRONT store opened its doors. It is open Monday to Friday 10am until 6pm so if you are in town pop along to see the inspiring work of Kath and Schleypen.



Opening night at FRONT



FRONT window with carpet monsters



Rugs by Jan Kath showing at FRONT

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Also please see page 24

# InterView

Interview with Mr. Hamidreza Moshiri, Managing Director of Mashhad Ardehal Carpet Company

## We will participate in Domotex with new products and innovations this year

It is almost for 20 years that in have been working in carpet industries, from the beginning of the establishment of Mashhad Ardehal Carpet Company, we put the innovation and creativity in our agenda and we do not look at this industry only from commercial point of view. In Mashhad Ardehal Carpet Company, we believe that though the carpet has become an important industry in Iran, the identity of carpet must not be disregarded because of industrialization. Iranian carpet means the beauty and art; if you mix the creativity and innovation, the result shall be a unique masterwork. Thanks to the non-stop efforts of our personnel, we managed to be of the pioneers companies in the Middle-East, in terms of innovation and new products. For example, the first 500-reeds Iranian carpet was designed and manufactured in this company. Also, the first 7-color machine in the Middle-East was installed in this company; the first 700-reeds machine was manufactured by Van de Wiele Company upon our order and imported into Iran.

We cooperate closely with Van de Wiele Company in designing and manufacturing 1000-reeds carpet weaving machine; we conducted many technical consultations with the R&D Unit of this Belgian company in order to enable them to manufacture this machine with 10 colors.

**• This year, Mashhad Ardehal Carpet Company holds a stall in Hanover Demotex Exhibition and you are looking for development of your exportation markets. Which products will you offer in this exhibition and which special plant is in your mind?**

Yes. This year, like previous years, we will attend at Demotex Exhibition powerfully and present out new products in this exhibition. Mashhad Ardehal Carpet Company has been worked heavily to use polyester yarns in carpet waving in a manner that we managed to weave the first carpet with the density of 3000 with polyester filament yarn. In our R&D Unit, we are seeking to improve the quality of yarn, consuming materials and our carpet, because we know that the competition in international markets and participation in the exhibitions like Hanover Demotex require the scientific back-up, technical knowledge and high quality & customer-friendly products.

Recently, because of the efforts made by the R&D Unit, the company developed a yarn that, in my opinion, may develop the carpet industry. This yarn possesses all characteristics of the acrylic including durability, being rectifiable, and the beauty. It is very similar to natural silk. Actually, this yarn shall develop carpet market.

Acrylic yarn and the carpet is woven by which shall have piles and these piles are harmful for the lung and respiratory system. The products manufactured by acrylic yarn are restricted in the Europe and is almost banned. While, the new yarn developed by the Mashhad Ardehal Carpet Company has no pile at all. As I said, this yarn has all characteristics of the acrylic even in better standards and has not the disadvantages and harms of the acrylic. It complies with the international standards in terms of health. In the agenda of the company, we have foreseen to produce beautiful, highly compressed and soft carpets which shall be similar with the 80 to 90 rows hand-woven carpets. In my opinion, it is a very good change and unique innovation in the carpet industry. I declare it from MENA Carpet Magazine that Mashhad Ardehal Carpet Company shall attend at Hanover Domotex Exhibition weightily and shall amaze the world through its products. We managed to obtain the European CE Standard for our manufactured by polyester yarn. Finally, I invite all of colleagues to visit the stall of Mashhad Ardehal Carpet Company in Hanover Domotex Exhibition.

**• How do you assess the status of carpet industry in Iran?**

In my opinion, the status of carpet industry in Iran is satisfactory. Most of the working force of the carpet industry is working at Kashan City. I can definitely say that in Kashan as the pole of Iranian carpet, 50% of people is directly depended on this industry. Because of the efforts by manufacturers of carpet industry in Kashan, after the year 1971, they could further the textile and carpet industries through their investment and unique innovations and it's the honor of the artisans in the region and Kashan. Kashan is a noble and beautiful city and it is the most ancient city in the world. Today, carpet industry in pioneer in this city and we hope to introduce Kashan to the world through the carpet. One of the reasons for the considerable growth of carpet industry on the Kashan city is that this industry is blended with the art and innovation, simultaneously. The global fame of Kashan's carpet causes us to be become a model for the foreign countries. It is interesting to know that after participation of Mashhad Ardehal Carpet Company in the Hanover Exhibition in the previous years, many carpet manufacturers companies around the world have copied the designs and even our products' logos and it remember us our valuable place in this industry globally. It will motivate us to try to exalt the name of Iran and Iranians in the world. The goal of our colleagues in Kashan and the credible



Mr. Hamidreza Moshiri

### Mashhad Ardehal Carpet Hall 4 Stand F25

companies in this city is to globalize the name of Kashan and Kashan's carpet. Fortunately, this year most of our colleagues shall participate at Hanover Demotex Exhibition and it shall result in the development of this industry in Kashan and Iran.

**• Do you intend an exportation plan to develop the products in future?**

Fortunately, the viewpoint of our managerial team and colleague in the company is based on the exportation and exportation-oriented production. We put the participation at foreign exhibitions in our agenda and managed to export our products to 25 countries. Currently, a high percentage of our products are exported to most of the world's countries. The quality of Iranian carpets is famous in the Domotex Exhibition. In case the sanctions would be removed and the production become easier, our industry shall be very profitable for the country because most of the consumer raw materials in this industry including polyester are existed in the country and we are not depended on other countries to produce this carpet and may gain an appropriate marginal profit from its exportation. Iranian polyester carpet is very prominent because not only the quality of our products in very high, but also our production costs are lower. In can see a bright future for this industry.

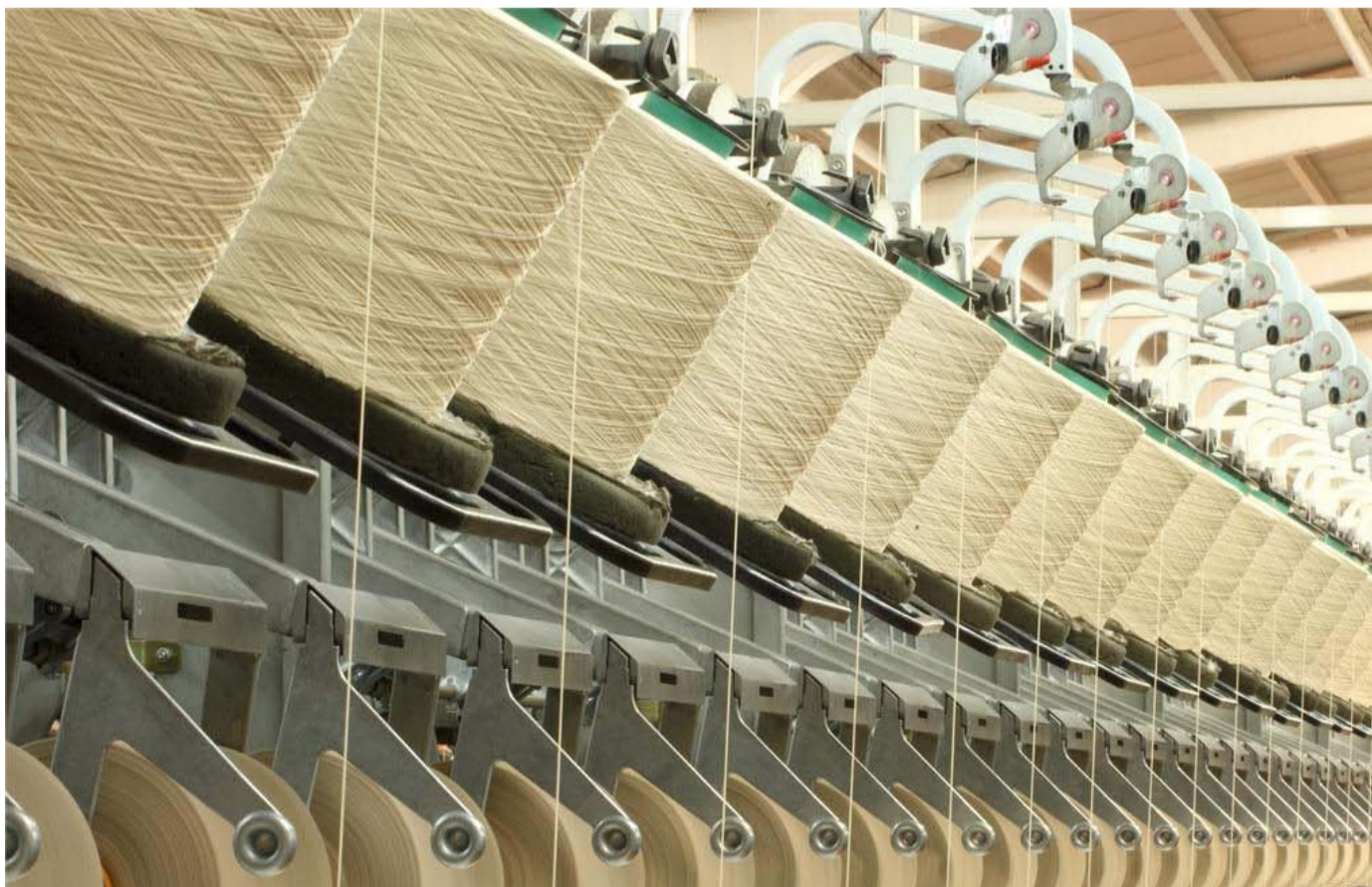
In the past years, the Dollar rate was kept low and exportation was not profitable for the producers. Currently, as the Dollar price is closed to its real price, the local producer may compete with its international competitors and with this trend the exportation shall have very bright future in Iran and our dependence on oil become lower. If the government focuses on the development of production and exportation, a good future may be expected for Iran's economy.

**• What are the weaknesses of Iranian Carpet Industry to be removed for elevation of this industry?**

In my opinion, everything is in order and we only require more protections by the Government of the Islamic Republic of Iran to develop our international markets.

In Carpet industry, our producer has shown that is ready for work, production and investment. We demonstrated that we are ready for progress and exportation of carpet and it is obvious in the statistics, figures and new investments.

1000 reeds machines which are installed in Iran for the first time are strong evidence and document in this matter. Today, Iranian artisan knows that if apply his unique art and elegance and if he weaves designs by 1000 reeds machine different from what has been woven up to present by the skilled artist, he may not only change the regional but the international markets. Today, Iran has no competitor in the market for production of high-quality carpets with high compression. ■





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## 'Gaziantep is Turkey's main carpet production center'

The Turkish city of Gaziantep, is the main carpet production center in the country, with close to 90 percent of the overall carpets in Turkey being manufactured in the city, said Cihan Dagci, vice chairman of Gaziantep Entrepreneurial Businessmen's Association (GAPGIAD).

The GAPGIAD official was addressing the Kahramanmaraş Leading Businessmen's Association (KALIDA) textiles committee members, who were visiting the GAPGIAD textile and carpet factory in the city, in order to understand the carpet manufacturing process in the factory and explore opportunities for investments.

The carpet production industry in Gaziantep has developed significantly, however there is a shortage in supply of yarn and other products, which is essential for manufacturing carpets in the city, he added.

Mr. Dagci stressed the importance of investing in research and development for the carpet industry to develop new products every year, in order to compete with international markets.

Another challenge faced by the city's carpet sector is personnel shortage, the scarcity of qualified workers in the Gaziantep carpet industry, is the biggest obstacle that hinders growth in production, he added.

According to the GAPGIAD official, it is impor-

tant for entrepreneurs to overcome such obstacles and increase production to compete in international markets, which are far more advanced in terms of innovations, research and development.

The main objective of the KALIDA textiles committee members' visit was to study the carpet manufacturing industry of Gaziantep, in order to understand the production processes and explore possibilities of investing in the carpet sector of the city.

### Turkish textile exports touch \$6.92bn in Jan-Oct'13

Turkey's textile exports during the first ten months of 2013 touched US\$ 6.92 billion, indicating an increase of 7.3 percent year-on-year, as per the data released by the Istanbul Textile and Apparel Exporters Association (ITKIB) and Turkey Exporters Assembly (TIM).

According to the October 2013 Export Data Report of TIM, Turkey exported textiles and raw materials worth US\$ 6.9 billion during the January to October period, of which woven fabric exports accounted for 33 percent with exports reaching US\$ 2.3 billion, during the first ten months of 2013.

The textile and raw material exports during the January to October 2013 period accounted for 5.6 percent of the overall exports from Turkey.

Sub-sector wise, the highest exports were from the woven fabric category, which exported goods worth US\$ 2.3 billion during the first ten months of the current year, followed by yarn with US\$ 1.43 billion, knitted fabrics with US\$ 1.40 billion and fibers with exports worth US\$ 526 million.



According to the data, the European Union (EU) remained the main market for Turkey's textile products, as 45.4 percent of the country's total textile exports were destined to EU during the first ten months of 2013. Exports to the Middle East during this period saw an increase of 0.9 percent year-on-year, with textiles and raw materials worth US\$ 532 million were destined to the region.

Country-wise, Turkey exported textiles and raw

materials worth US\$ 883 million to Russia, US\$ 696 million to Italy, US\$ 361 million to Germany and US\$ 267 million to Romania during the January to October 2013 period.

Of the overall textile exports from the country during January to October, 2013, textiles and raw materials from Istanbul accounted for US\$ 3.27 billion, whereas the textile province of Bursa's exports amounted to US\$ 933 million. ■

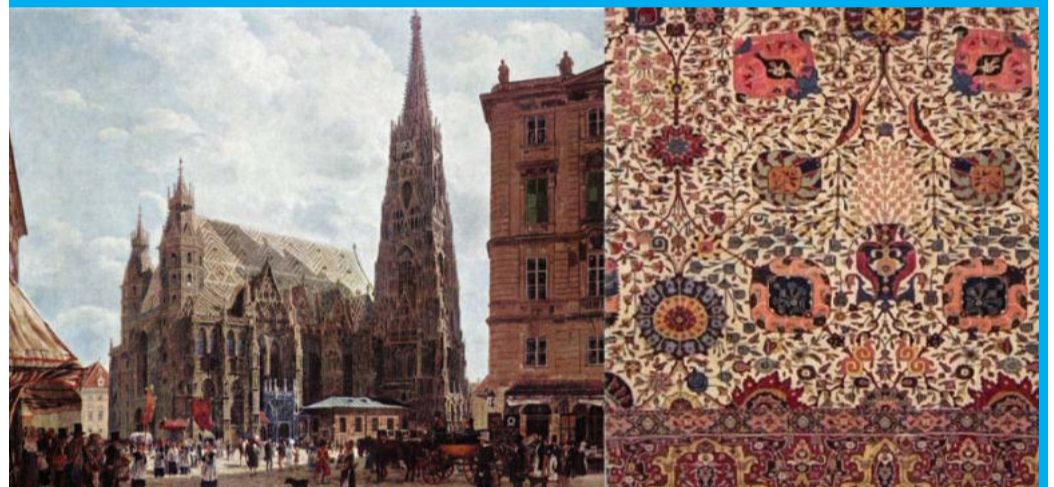
### The next major ICOC event will be 15 – 21 September 2014

Tour of Vienna, Austria  
Tour of Budapest, Hungary

ICOC is conducting a 6 night tour of important carpets, sights, lectures and a Carpet Fair in Vienna and Budapest in 2014 from September 15 through September 21.

In Vienna, the program will include special exhibitions and visits with lectures to major museums (the newly remodeled carpets section at the MAK, the Natural History Museum, and others) as well as a Carpet Fair (antique rugs and textiles) in the Palais Niederosterreich in the centre of Vienna, with booths of internationally known dealers. The tour in Budapest will include visits to and lectures at the Museum of Applied Art and at Esztergom.

Registration will begin in January and end in June, 2014. A limited number of participants will be accepted on a first come, first served basis. ■



## Didier Faustino constructs human-like figurines from carpet

Paris-based galerie michel rein presents a solo exhibition of Franco-Portuguese architect and artist Didier Faustino. 'we can't go home again' mobilizes the signs of a familiar environment, taking domestic elements and turning them inside out of their original context. The installation is characterized by its reversibility, and the human-like figurines that occupy the gallery walls and floor become anthropomorphic symbols of armor and protection. Carved-out from carpeting materials found on the floors of residential abodes and stripped away from their natural environment, the army of characters emphasizes the instability and fragility of living. with an artistic practice characterized by the subversion of spaces, buildings and objects, Faustino abandons the original conditions we know and temporarily creates a new environment for them. ■



image © florian kleinfenn / courtesy didier faustino et michel rein, paris/brussels

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## Van De Wiele presents several new carpet qualities as a result of recent electronic breakthroughs

The introduction of servo drive technology has been implemented in the new generation of tapestry and velvet looms. Tapestry carpets with jacquard flat weave in combination with cut pile are woven in open harness on the Tapestry Rug Innovator TRi02. With two independent servo driven jacquard machines, any pile or ground effect can be woven on any position. In combination with a filling selector, it is possible to weave really fine and colourful products.

Van de Wiele continues its development in cut-loop carpets in reed 500 d/m with 8 colours on the Universal Cut Loop Innovator UCi03. The UCi03 is the most versatile weaving machine which combines face-to-face cut pile, short loops, long loops and flat weave. Filling effects, up to 2x3 fillings are possible. (Fig.1) A new development is the use of loops in between the

cut pile zones to get a crystal sharp colour change.

With the handlook carpets, the excellence in design fineness will be shown in reed 1000 d/m. Unique and amazing handlook carpets in 10 colours and reed 1000 d/m are presented for the first time. The Handlook Carpet Innovator HCi X2 can weave carpets up to 2.800.000 points/m<sup>2</sup>. Different piles as acrylic, polyester, viscose, bamboo or wool are possible. Perfect pile fixation, clear backside, natural fringes by warp or filling, carpet easy to fold. It is a perfect look-a-like handmade carpet. The HCi X2 is a three rapier machine, inserting each machine cycle three fillings and at the end of the day, giving 50% more carpets compared to a two rapier machine. Depending of the reed density, the Handlook Carpet Innovator HCi X2 is available in up to 20 colours. (Fig.2)

During the last year, Van de Wiele started a new extrusion engineering and machine manufacturing division. Van de Wiele extrusion lines for the production of BCF polypropylene, polyamide and polyester yarns will be available in the future. An extrusion line as a part of integrated production, creates added value to the carpet for the future. Cobble, well known in the tufting industry, became part of the group to complete the product folio.

For more information on woven and tufted carpets, other carpet qualities such as kilim and shadow carpets, extrusion lines, ... we welcome you on our booth C55 Hall 5. ■



(Fig.1)



(Fig.2)

## DOMOTEX Exhibitors from MIDDLE EAST

- |  |  |  |
|--|--|--|
| <b>Abans Carpets</b><br>IR-1163876376 Tehran<br>Hall 15, Stand E21             | <b>Home Weavers Foah</b><br>ET-11361 Cairo<br>Hall 17, Stand E57             | <b>Persian Homa Carpet</b><br>IR-15987 Tehran<br>Hall 14, Stand E20          |
| <b>Abbas Nishaburi</b><br>IR-11636144 Tehran<br>Hall 16, Stand D07             | <b>Iran National Carpet Center</b><br>IR-141555 Tehran<br>Hall 15, Stand E21 | <b>Setareh Kavir</b><br>IR-1511733850 Tehran<br>Hall 2, Stand B38            |
| <b>Abu Dhabi National Carpet</b><br>UAE- Abu Dhabi<br>Hall 6, Stand E30        | <b>Keramatian Carpet</b><br>IR-8486134896 Isfahan<br>Hall 3, Stand B26       | <b>Shahrokh Carpets</b><br>IR-8731754941 Kashan<br>Hall 3, Stand C22         |
| <b>AI Abdullatif</b><br>KSA-11421 Riyadh<br>Hall 6, Stand C45                  | <b>Mac Carpet</b><br>ET-44629 Ramadan City<br>Hall 2, Stand B48              | <b>Solomon Carpet</b><br>IR-1558833511 Tehran<br>Hall 3, Stand C31           |
| <b>AI Sorayai Group</b><br>KSA-21441 Jeddah<br>Hall 5, Stand D44               | <b>maharat semnan</b><br>IR-1634957113 Tehran<br>Hall 2, Stand D08           | <b>Standard Carpets Ind.</b><br>UAE- Sharjah<br>Hall 6, Stand B45            |
| <b>Almas Kavir Carpet</b><br>IR-7617199499 Kerman<br>Hall 2, Stand B31         | <b>Mashad Ardehal Carpet</b><br>IR-8735177414 Kashan<br>Hall 4, Stand F25    | <b>WESTEX</b><br>KSA-11421 Riyadh<br>Hall 6, Stand C45                       |
| <b>Azar Sky Rug Company</b><br>IR-196793 Tehran<br>Hall 15, Stand E21          | <b>Mashad Carpet</b><br>IR-1967933765 Tehran<br>Hall 2, Stand B24            | <b>Yaghoot Arghavani Trading</b><br>IR-3814656793 Arak<br>Hall 15, Stand E21 |
| <b>Bafandegi Khaterreh Kashan</b><br>IR-874171165 Kashan<br>Hall 3, Stand B21  | <b>Mattex Dubai</b><br>UAE- Dubai<br>Hall 5, Stand F36                       | <b>Zarbat Khorasan Carpet</b><br>IR-91676 Mashad<br>Hall 3, Stand B44        |
| <b>Besharat Carpets &amp; Kilims</b><br>IR-736230 Tehran<br>Hall 15, Stand E21 | <b>Mirhosseini Carpet</b><br>IR-1169644161 Tehran<br>Hall 15, Stand E21      | <b>Zargon-Carpet</b><br>IR-13897 Tehran<br>Hall 15, Stand D16                |
| <b>Booria CAD / CAM Systems</b><br>IR-15576 Tehran<br>Hall 5, Stand D58        | <b>Nikzad Weaving</b><br>IR-8919933496 Yazd<br>Hall 2, Stand B19             | <b>Zartosht Carpet</b><br>IR-87196 Kashan<br>Hall 3, Stand A57               |
| <b>Dastafarin</b><br>IR-14168 Tehran<br>Hall 17, Stand F18                     | <b>Oriental Weavers</b><br>ET-11361 Cairo<br>Hall 2, Stand A38               | <b>Ziadi Brothers Carpet</b><br>IR-1163857961 Tehran<br>Hall 15, Stand E21   |
| <b>Eastern Textile Company</b><br>KSA-11421 Riyadh<br>Hall 6, Stand C45        | <b>Oriental Weavers</b><br>ET-11361 Cairo<br>Hall 2, Stand A43               | <b>DARSYADA</b><br>MA-40066 MARRAKECH<br>Hall 17, Stand E42                  |
| <b>EFCO Modern Fibers</b><br>ET-11000 Ramadan City<br>Hall 2, Stand A30        | <b>Oriental Weavers</b><br>ET-11361 Cairo<br>Hall 2, Stand A60               | <b>Maison de l'Artisan</b><br>MA-10000 Rabat<br>Hall 17, Stand E29           |
| <b>Ghom Silk Carpet</b><br>IR-1163649814 Tehran<br>Hall 15, Stand B18          | <b>Ovan Carpet</b><br>IR-116364 Tehran<br>Hall 14, Stand F16                 | <b>Maison de l'Artisan</b><br>MA-10000 Rabat<br>Hall 17, Stand B36           |
| <b>HASHEM Akhoondi Qom</b><br>IR-1199846113 Tehran<br>Hall 15, Stand D19       | <b>Pars Corporation</b><br>IR-1966913485 Tehran<br>Hall 3, Stand B28         |  |



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# The prayer rug; A unity of symbol and ritual

By Dr. Elmira Gyul - Fine Arts Institute, Academy of Sciences of the Republic of Uzbekistan

**Kum Kapi silk metal thread prayer rug, Istanbul. Photo courtesy Bonhams.**

One example of the ritual aspect of worship in art is provided by the making of special carpets or embroidered coverlets for the namaz – the praise to Allah five times per day. At least once a week, on Fridays, Muslims use to pray in the mosque, but, on other days, the namaz could be accomplished individually in any chosen place. At such moments, there is a need for a microspace imitating the inside of a mosque and symbolically separating the believer from the outside world for communion with God. A small carpet, spread out for prayers, met this need perfectly. Its size is determined by practical necessity and is calculated for a kneeling, prostrate figure. Each member of the family has his own prayer mat. Sometimes several such mats – from two to seven – can be combined to form a single, lengthwise carpet. Such “collective” prayer mats is often used in the women’s sections of the houses. Carpets intended compositionally for a simultaneous praying of 30-40 people are stretched out in mosques. (PIC 1)

**Anatolian Ushak prayer rug 18th century. Photo courtesy Nagel.**

In the Middle Ages, the making of carpets for the namaz in Islamic countries was widespread, indicating the close link between religion and people’s everyday lives. The earliest examples of prayer mats can be seen in Iranian miniatures of the first half of the 14th and first half of

the 15th century. Italian Renaissance artists of the second half of the 15th century as Giovanni Bellini, Vittore Carpaccio and Lorenzo Lotto depicted Turkish prayer mats on their canvases, giving rise to a curious cultural paradox: “the image of the Madonna in the artists’ pictures coexisted peacefully with a vital piece of Muslim religious ritual” (Y. Miller). The 16th and 17th centuries are represented by magnificent examples of Persian prayer mats. Prayer mats were produced both in large palace workshops from the patterns of decorative artists and in rural houses. But whoever created a prayer mat – a professional weaver or a needlewoman in the remote countryside – it always contained one detail that was compulsory: an arch was depicted – the mihrab niche, the central place in the mosque towards which the believer directed his prayers.

Mosques are always built so that the mihrab niche indicated the kibra, the direction of Mecca, the town that is sacred to all Muslims, where the main Muslim shrine, the Kaaba, is located. The prayer mat should be spread in the same direction. In this way, the worshipper is facing Mecca and is convinced that his prayer will be heard. The mihrab has a meaning as the divine gate, a zone of transition from the earthly, perishable world to the heavenly, divine world. This is the role that is assigned to the arch on the joynamaz (prayer mat, prayer rug) too, with the lower part of the carpet symbolising the earthly world, while the upper part, above the arch, is the heavenly world. (PIC 2)

**Persian 16th - 17th century Isfahan «palace» prayer rug. Photo courtesy Christies.**

The so-called “palace” prayer rugs and carpets were marked by their magnificent decorative and technological qualities and by the richness of the material and the décor. They were woven of wool and silk, sometimes including gold and silver thread, and were made for the aristocracy. The whole decoration of the prayer rugs, executed from sketches made by artists, created an atmosphere of communion with God. This was assisted by inscriptions, usually quotations from the Koran, glorifying Allah and the prophet Mohammed. They were always to be found in the top part of the carpet, above the arch, in



PIC 7



PIC 6



PIC 8

the “upper world”, since the word and its written form was sacred. The Arabic inscription performed the same function as icon representations in Christianity. There is a good reason for the Arabic script’s elegance of its lines: it embodied the beauty of God. The same meaning is invested in the exquisitely ornate leaf embellishment, which predominates in the décor of the “palace” prayer rugs. Abstract leaf motifs, as the islami, provided associations connected with the idea of God, the world He created and the Garden of Eden. (PIC 3)

**Caucasian Karabagh prayer rug. Photo courtesy Rippon Boswell.**

The village prayer rugs fashioned by ordinary people were very different from those used by the wealthy. This group of carpets is mostly represented by items from the 19th and early 20th centuries (not many earlier examples have survived), but even so, owing to the traditional nature of folk art, they convey its most archaic features. Their décor is dominated by a different, geometrical style of design that is found in folk weaving as a whole and by different symbols, connected with ancient heathen folk beliefs and cults. Frequently, when making prayer rugs, the weavers drew on the traditional carpet designs that they knew well, only adding a representation of its main formal characteristic – the mihrab arch.

Among cattle-breeding tribes, the concept of a divine protective force was traditionally linked with totemic animals and birds, so that pictures of a ram’s horns or a bird’s claws could often be seen above the mihrab arch. The symbolic representation of totemic animals (“the whole through the part”) resulted from a belief in their sacred power. The concepts of prosperity and happiness were also linked with these motifs, which were traditional to the folk carpet. Throughout the centuries of its supremacy, Islam has been unable to eradicate from folk art the ancient symbols associated with the beliefs of a tribal society. (PIC 4)

**Caucasian Shirvan prayer rug 1890. Photo courtesy Sothebys.**

Quite often in village prayer rugs we come across pictures of male figures and horses, confirming the fact that religious bans on the depiction of living beings were largely ignored by the people even when making objects for

religious worship. Sophisticated, realistically executed pictures of animals are also found in “palace” prayer rugs, in the lower part of the middle area, which related to the earthly world. In Central Asia, the production of prayer rugs, became widespread in the towns and among tribes that were leading a settled way of life or had adopted it. This fact is quite revealing: settled tribes were more responsive to foreign influences, including religious ones, whereas nomads clung firmly to their own cultural traditions, seeking to maintain the tribe’s “purity”. Among. (PIC 5)

**Turkmen Beshir prayer rug. Photo courtesy Christies.**

the Turkmen, prayer rugs are found mainly in the Ersari tribes living near the middle reaches of the Amudarya (the villages of Beshir, Kyzyl-ayak and Chakyr), which have always combined cattle breeding and agriculture. The mihrab niche in Turkmen prayer mats is always decorated with a picture of horns, and, despite the preponderance of leaf and floral décor, their style differs markedly from that of the décor of the “palace” carpets by the geometrical nature of the shapes.

The making of prayer rugs was also widespread in the 19th century among the Kyrgyz and Uzbeks of the Fergana Valley and nearby Kashgar and Xinjiang. Here one finds “collective” specimens, intended for the simultaneous praying of several people. Carpets of this type also feature the invariable mihrab arch, and leaf décor predominates, but the style of the picture and the motifs of the ornamentation are exclusively local in nature. (PIC 6)

**East Turkestan Khotan SAF 1800. Photo courtesy Rippon Boswell.**

Embroidered prayer rugs are often found among the Uzbeks and Tajiks who were not engaged in weaving carpets with a pile. (PIC 7)

**Suzani prayer mat. Photo courtesy Jan Andersen, Danish Rug Society.**

The abundant information of the decoration of the prayer rugs and their connection with the spiritual and general outlook typical of the various periods and strata of society make this type of carpet an inexhaustible source that sheds light on the processes in cultural history that have taken place during the Islamic period. (PIC 8) ■



PIC 1



PIC 2



PIC 3



PIC 4



PIC 5

# The Emperor's Carpet

Written by Arthur Upham Pope

**T**HE EMPEROR'S CARPET, Persian, Middle Sixteenth Century, Now on Exhibition in Culture 116, on loan from Mrs. Edith Rockefeller McCormick.

This carpet is certainly not only one of the greatest carpets in existence, but one of the greatest achievements in the early history of decorative arts. It was woven somewhere about the middle of the sixteenth century on some one of the various court looms that were working for Shah Tahmasp, who was a sort of Persian Louis XIV both in the length and splendor of his reign. Just where the carpet was woven it is entirely impossible to say. The use of the word "Isfahan" as a designation is quite unjustifiable. Isfahan was not at the time this rug was woven, nor later, a great centre of weaving, neither was it ever the capital of the country. We do not know that Shah Tahmasp even had a residence there. The probabilities favor eastern Persia, either the vicinity of Herat or in Khorassan, as the place of origin. The institutes of Akbar mention the importation of carpets from Sabzewar in Khorassan, and the carpets apparently referred to in these various Indian documents are wrongly called Isfahans, with their wide green borders and their fields of glowing claret red, which have some connection with this piece. The so-called Isfahan rugs, of which there are perhaps two thousand in America, some very fine, most of them weak and shabby, were all derived from carpets of this type, and in this piece we see the ancestor and model of them all. It is, of course, quite within the possibilities that the rug was woven at Kashan or Natanz, where there were court looms, following the general type of designs that almost certainly originated in Eastern Persia.

Technically, both in design and in weave, the carpet is a masterpiece. Like the finest of the court carpets it is on a silk warp and weft and has over four hundred knots to the square inch. The wool is the finest, evidently specially selected wool, probably breast wool from lambs. It is so lustrous that it is hardly distinguishable from silk, and many critics believe that wool is a more appropriate medium than silk for great carpets. The dyes likewise represent the highest achievement of the dyer's art. The lustrous and glowing emerald green of the border is perfectly balanced by the complementary equally lustrous crimson of the field. The main border and inner field are separated by a string of cartouches in a clear, brilliant gold, carrying verses from some unidentified Persian poet.

The patterning of the carpet itself is as complicated and as perfectly designed as a symphony. The first impression is one of most unfathomable intricacy. Vines swing in great colliding

spirals enriched with huge leaves and blossoms, interwoven with patterns of smaller tendrils moving with a lighter and more vivacious rhythm. In and out among the great floral forms are seen powerfully drawn animals, some ranging free and others locked in furious combat. These animal delineations show a superb mastery of expressive silhouette. A great golden lion fells a huge mythical beast with startling ferocity. Other animals, real and mythical, dash about in liveliest animation.

The pattern for the carpet was without doubt drawn by one of the special designers or illuminators in the employ of the court. No such design could have been created except by some highly trained and gifted person. Months of careful planning must have been needed before the weaving was begun, and indeed much more than time and industry were requisite, for this composition shows the work of a creative imagination of the highest order.

Needless to say, the carpet is excessively rare. Saving for its own pendant still in the possession of the Austrian nation, no whole carpet of this type exists anywhere.

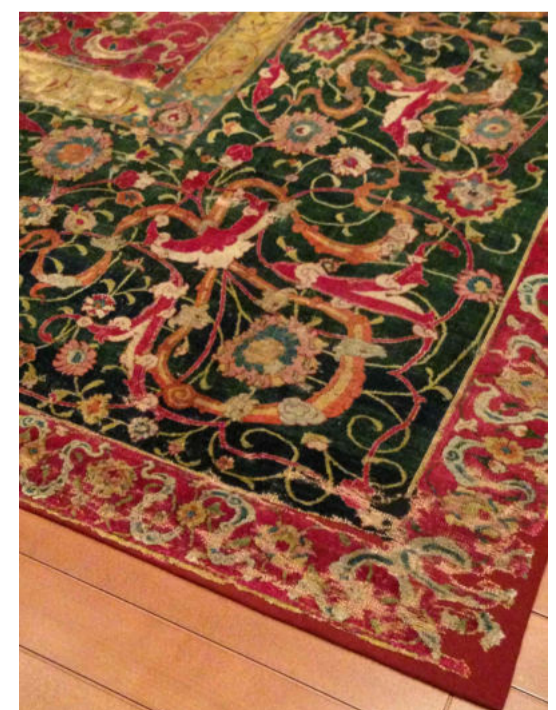
The cartoon itself was re-woven a number of times. There is another very much damaged piece in the Austrian collection of the same type. Various fragments exist, both in Vienna and in Paris, showing parts of the same field, with different borders. In America Mr. George Hewitt Myers owns a later rendition of the same cartoon but on a smaller scale and with the outer borders missing.

It is perhaps too early to give to this carpet its final rank among the great carpets that are still in existence. The standards for judging carpet designs are not yet so completely disciplined and informed as are, for example, the standards of judgment for Greek sculpture and architecture, or European painting of the great periods. Our estimations of the aesthetic value of great carpets are slowly changing under the pressure of time and fuller experience, but that this carpet will always be ranked among the first ten is a conservative statement.

No qualified student would want to try to indicate the exact order in which the existing carpets are to be ranked, but it is an agreeable and useful undertaking to try to select from the fifty or sixty great carpets still existing, the supreme examples.

For the sake of limiting and simplifying the problem only Persian carpets are considered in the following list, which comes pretty near to the consensus of opinion among experts today. Each expert, of course, would no doubt make some modifications in the list, but it is probable that there would be a substantial agreement that the following pieces are the greatest examples of the art of carpet weaving. (The order is not to be taken too seriously.)

First, there is the great hunting carpet in the



Austrian state collection, and its near mate belonging to Baron Maurice de Rothschild of Paris. Second, the famous Ardabil carpet in the Victoria and Albert Museum, of which there is a pendant some what damaged and reduced in America, belonging to Sir Joseph Duveen.

Some authorities, like Dr. von Bode, of Berlin, would place even ahead of the Ardabil carpet and the Austrian hunting carpet, a magnificent animal rug in red and dark blue, which is in the Victoria and Albert Museum. This rug has not been publicly exploited and has not the fame of the Ardabil carpet and the Austrian hunting carpet, but when carefully examined, it does seem unsurpassable.

Fourth, there is the great hunting carpet at Milan, which recently came into the possession of the nation from the collection of the late Queen-Mother of Italy. This carpet, which is as yet practically unknown, has been published in an article in the Italian art magazine, *Dedalo*.

Many people would probably rank the Emperor's carpet and its mate in the Austrian museum as the fifth carpet in artistic value and importance.

Rivals for such a rank would be found in the tree carpet belonging to Mrs. C. F. Williams, now on exhibition at the Metropolitan Museum, New York, which some textile experts feel exhibits an exalted quality of inspiration that might even entitle it to be ranked first.

There is in the possession of Mr. Clarence H. Mackay a great medallion and animal carpet, the mate of which is one of the chief treasures of the Kaiser Friedrich Museum. In Rosenberg Castle in Denmark is another medallion carpet, with hunting scenes, of remarkable quality.

A huge carpet in the possession of Countess Gallas in Vienna must surely be counted among the first eight, while the rugs ranking for the positions of ninth and tenth would probably

be given, by most people, to an animal carpet in the Poldi Pezzoli Museum in Milan, and an animal and tree carpet in the possession of Prince Schwaroxenberg in Vienna, with the grand vase carpet belonging to Mrs. Edith Rockefeller McCormick of Chicago, also in the Art Institute, and the Vase Carpet in the Kunstgewerbe Museum in Berlin as strong rivals.

NOTE: The foregoing description of The Emperor's Carpet written by Arthur Upham Pope, Advisory Curator of Muhammadan Art in the Art Institute of Chicago, was first printed in the *Art News* for May 14th, 1927, and later appeared in *The Emperor's Carpet and Two Others*, Lond., n.d., 12-14. ■

## Egypt hopes to increase volume of Egyptian-Indian trade to \$8bn



**M**inister of Foreign Trade and Industry Mounir Fakhry Abdel Nour, during his meeting with Ashok Kantha, Indian Vice Secretary for the foreign ministry for Middle East and North Africa, stated that Egypt aims to increase the volume of trade between the two coun-

ties to reach \$8bn by 2016.

Minister of Foreign Trade and Industry Mounir Fakhry Abdel Nour, during his meeting with Ashok Kantha, Indian Vice Secretary for the foreign ministry for Middle East and North Africa, stated that Egypt aims to increase the volume of trade between the two countries to reach \$8bn by 2016.

Abdel Nour pointed to the importance of increasing the coopera-

tion especially in the fields of trade, investments and the development of Small and Medium Enterprises (SMEs). The minister added that it would be beneficial to gain from the Indian knowledge and expertise in the areas of information technology and chemicals.

The minister added that the Egyptian-Indian trade volume registered \$2.3bn Q1 2013 compared to \$5.5bn in 2012. A total of 50 Indian companies in the areas of textile, pharmaceuticals and information technology currently operate in Egypt.

During the meeting, Abdel Nour stated that the Egyptian government is keen on boosting bilateral ties between Egypt and India and supporting the Indian projects in Egypt.

In 2013, the bilateral treaties and agreements between Egypt and India include several memorandums of understanding (MOU) to cooperate in Information and Communication Technology and cyber security. The agreements also include two letters of intent to cooperate in the field of solar energy and launch the Egyptian nanosatellite.

The minister highlighted the role of the Egyptian-Indian Business Association, saying that it is essential to increasing the level of cooperation between the two countries. He added that members of the Egyptian team of representatives will be replaced.

With regards to his visit to Egypt, Kantha said: "India values its historic relationship with Egypt. My visit was an opportunity to

build on this partnership with one of the most important countries in the region, and to actively work towards its expansion across different fields.

"Our trade and economic relationship has shown steady growth, and we are working towards resolving outstanding procedural issues at the earliest. We are confident that Egypt will be able to complete the roadmap to democracy at an early date. We know that the civilisational heritage of the Egyptian people will carry them through temporary difficulties."

The main exports from Egypt to India are petrol, liquefied natural gas, coal, phosphate, minerals and fertilisers; Egypt primarily imports meat, medicine, chemicals, tea and sugar.

Earlier in November, Abdel Nour announced that Egypt and Saudi Arabia are set to develop a new roadmap for economic and trade relations during the coming period. Abdel Nour revealed the preparation of a "comprehensive exhibition", which will be held in January to showcase Egyptian products in Jeddah and Riyadh.

"It includes agricultural and industrial products, and other sectors," he said, noting that the exhibition will be held in coordination with the Egyptian-Saudi Business Council, Federation of Egyptian Chambers of Commerce (FEDCOC) and the Council for Saudi Chambers of Commerce and Industry. ■

## Iran Projects 200,000 Tons of Unrefined Cotton Harvest

**A**zer News reports about Iran's projection of unrefined cotton harvest of 200,000 Tons.

Iran forecasts harvesting some 200,000 tons of unrefined cotton in the current calendar year, which ends on March 20, 2014, ISNA quoted Hassan Hosseinpour, an official at Iran's Ministry of Agriculture, as saying on November 30.

About 100,000 hectares area of lands across the country is under cultivation of cotton, he added.

It is expected that 65,000 tons of refined cotton will be produced this year, he further said.

He added that the national textile industry is suffering from the shortage of refined cotton. The country needs 120,000 tons of cotton per year, but just 50 per cent of the figure is met domestically, he said.

In October 2012, Iranian industry ministry official Mehdi Eslampour said that regional countries as well as the South America are the main targets for Iranian textile products.

More than 9,770 industrial units are working in different fields in this regard including textile, clothing, leather and shoes, according to reports.

Carpet, shoes and materials of leather are among the textile products' export to other countries.

In June, ISNA quoted Mehdi Mahmoudi, an official at the association of Iranian textile producers as saying that legal and illegal imports hold 40 per cent share in Iran's textile market.

The figure was 50-60 per cent last year, he said, adding that the fluctuations in the dollar exchange rate have made importers reluctant toward importation. ■

## GCC petrochem sector takes steps for sustainability: GPCA

**T**he petrochemical industry of the six-member Gulf Cooperation Council (GCC) has taken positive steps towards achieving environmental sustainability over the last two years, said Abdulwahab Al Sadoun, secretary general, of the Gulf Petrochemicals and Chemicals Association (GPCA) at the recently held GPCA Sustainability Conference in Dubai.

Mr. Sadoun said the GCC petrochemical industry between 2011 and 2012 not only added capacity to the manufacturing facilities, but also reduced the emissions per ton of capacity in their manufacturing units, reports Saudi Gazette.

The GPCA official urged petrochemical companies in the region to continue monitoring greenhouse gases and also track carbon dioxide emissions, as monitoring greenhouse gases is an important factor in developing a sustainable petrochemical facility, making it easier for chemical producers to identify specific areas in which emissions can be reduced.

The three-day GPCA conference saw participation from key industrialists operating in the petrochemical sector, including representatives from Borouge, Dow Chemical and Saudi Basic Industries Corporation (SABIC), who spoke on different ways in which petrochemical companies can operate profitably in a way that is socially and environmentally responsible. ■

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# International auction including carpets in Copenhagen

**B**ruun Rasmussen will hold their next international auction including rugs and carpets in February 2014. The exact date for the carpet session is not known yet, but it will be between 25-27 February 2014. Their viewing exhibition will take place from 20 February through 24 February at their main gallery in Bredgade. "This sale will offer a large range of quality workshop rugs including several signed Seirafian rugs and a few fine silk Hereke rugs" says Bruun Rasmussen's carpet expert Henrik Schleppegrell to Jozan Magazine.

All together Bruun Rasmussen Auctioneers expect to offer around 50-60 pieces.



A signed full silk Qum rug, Persia. Classical garden design. C. 850.000 kn. pr. sqm. Signed: Pirezmand. C. 1990. 200 x 131 cm. Est. 1600-2000.- euro.



Kashan rug, Persia. Mid-20th century. 135 x 210. Est. 1400.- euro.



A signed Seirafian Isfahan rug, Persia. Medallion on a red field. C. 1.1 mio. kn. pr. sqm. 1940-1950. 215 x 142 cm. Est. 1100-1300.- euro.



A signed full silk qum rug, Persia. Classical garden design. C. 1 mio. kn. pr. m2. Ca. 1990. 160 x 100. Est. 1050-1300.- euro



A signed full silk Hereke rug, Turkey. Niche design with the tree of life. C. 1 mio. kn. pr. sqm. Second half of the 20th century. 145 x 99 cm. Est. 2800.- euro.



A signed full silk Hereke rug, Turkey. Niche design on a red field. C. 1.21 mio. kn. pr. sqm. Second half of the 20th century. 114 x 89 cm. Est. 2800.- euro.



A signed full silk Hereke rug, Turkey. Classical niche design. Second half of the 20th century. C. 1 mio. kn. pr. sqm. 123 x 86 cm. Est. 2000-2400.- euro.



A signed full silk Hereke rug, Turkey. Niche design. C. 1.6 mio. kn. pr. sqm. Second half of the 20th century. 20. årh.s anden halvdel. 95 x 65 cm. Est. 2000.- euro



An antique small size Tekke main carpet, Turkmenien. 1890-1910. 230 x 210 cm. Est. 2000-2500.- euro

## Worldwide carpet



### Worldwide carpet demand rising at 5% annually

**T**he worldwide demand for carpet is rising at five percent annually, with production projected to reach 18.6 billion square meters per year by 2016, EU's Community Research and Development Information Service (CORDIS) said based on the information from EURO2C CARPETCHAINS project coordinator Marco van Bergen.

The statement says good environmental performance and sustainability are now key priorities for the burgeoning carpet industry.

To meet the challenge, the EU-funded project EURO2C CARPETCHAINS ('Towards closed loop chains in Europe') has set up a pilot carpet return and recycling programme in cooperation with flooring manufacturers, flooring contractors and waste collection and reprocessing companies.

"To close the production cycle, it is essential to be able to take back and process old carpets," van Bergen said, according to the statement.

"Traditionally, the carpet manufacturing sector has operated in a linear fashion - virgin raw materials are transformed into yarn, backing and other elements used to make carpet. Later, at the end of its life, discarded carpet is simply thrown into municipal incinerators, cement kilns or landfill," van Bergen said.

The process is, by definition, unsustainable, as modern carpets are largely made from synthetic, fossil fuel-derived materials, harmful to the atmosphere when burned, and non-renewable, he added.

"Moreover, we are living in a resource-constrained world where the linear economy of 'take, make and dispose' is unsustainable. There is a better way: re-shaping businesses so that products are made to be made again in a circular fashion as seen in nature," according to van Bergen.

Hence, EURO2C CARPETCHAINS researchers set up an innovative pilot plant at Desso headquarters for the sorting and separation of carpet waste. One of the key results of the project was the recovery of polyamide 6 carpet fibres into new polyamide 6 again and again.

Thus, Polyamide 6 can be re-used for the production of new yarn, known as ECONYL yarn. The pilot plant is continuing to research on further improvements including efficiency upgrades.

EURO2C CARPETCHAINS received about € 800,000 in EU funding and was completed in July 2013. ■

# Western Interest in the Eastern Carpet

## Early Interest

You may be treading on a work of art without knowing it. If you think this is an overdramatic statement you should know that remarkable treasures are being sold from homes and estates all the time, and that the owners may have little idea of their importance before the sale. So if you have a rug at home bought more than fifty years ago there is a chance that it could be something exciting. It is not only the public who have difficulty in understanding carpet. Of all the objects circulation on the art market carpet are probably the least understood, so let us look at how these carpets came to the west and see how this state of affairs came about.

Richard Sackville, third Earl of Dorset is shown here standing on a carpet. The artist painted the carpet in sufficient detail for it to be identified as a type made in Turkey. Its source was probably a cottage industry which successfully supplied large numbers of carpets to Europe during the seventeenth century. The painting, of 1613, is by William Larkin.

Carpet came to the west throughout the sixteenth and seventeenth centuries as objects of value which conferred dignity and status on their owners, as many paintings of the period reveal (see image above). Turkey seems to have been the main supplier to the west through Venice and as a result all hand-knotted carpets, whether from Persia or Egypt, were called at the time 'Turkey carpets'. Some idea of the different types of carpet imported to the west can be gained from a study of contemporary European painting.

In the seventeenth century interest in carpets grew to include Persian, Egyptian and Indian products but already in the first decade of the century a new style of European carpet, destined to displace the oriental carpet from fashion, had made its appearance in France. Later, during the reign of Louis XIV, a workshop making carpets for the court was established in an old soap factory on the outskirts of Paris. The name 'Savonnerie' became famous and the French decorative style was adopted as the norm of taste throughout Europe.

By the eighteenth century a designer commissioned to design an interior would include the floor covering in the overall scheme. It is known that the Adam brothers made their own carpet designs and had them executed in workshops in London and Axminster. Several other workshops are recorded as having been established in England and Scotland at this time to make hand-made pile carpets in European designs. The new décor made oriental carpets look unfashionable and demand for them faded away. It was at this time that the factories at Axminster and Wilton, now famous for machine-made carpets, began.



## The Rediscovery of Carpets

In the nineteenth century 'oriental' or 'Persian' carpets as they came to be known again aroused interest. Paintings of nineteenth-century western interiors often include a rug or carpet, usually a tribal or village weaving from the Middle East. Some of these were brought in the local bazaars and brought home by those tireless Victorian travelers, while others were imported by merchants from Turkey, which became the centre of the carpet trade.

The resurgence of interest in carpets was stimulated by the so-called orientalist painters, artists working in the Middle East, who presented to the European public a romantic and dramatized view of local life. This type of painting, typified by the work of J.F. Lewis, became extremely popular. The subjects are meticulously drawn and frequently include representations of carpets that are on the whole accurate, just as they were in the sixteenth century, so that various types of piled carpet and flat-weave can be identified without difficulty. Research into European painting prior to 1700 has yielded important information on the dating of early carpets, and, in view of the difficulty of obtaining accurate data on the dating of tribal and village carpets, a similar approach could be used for later paintings. Nineteenth-century painting, potentially a rich source of information, has yet to be explored.

King Henry VIII had a sizeable collection of carpets and must have had an important influence on their popularity. Portraits showing him standing on recognizable Turkish carpet, or seated on a carpet-covered podium, bear witness to their importance; so much so that copies of Turkish carpet were made in sixteenth-century England during the reign of Queen Elizabeth I.

A few early photographs also include recognizable carpets, notably the work of Roger Fenton in the 1850s. He, like the orientalist painters, attempted to capture something of the flavor of the Middle East.

One result of the increasing awareness of oriental carpets was the interest taken in them by William Morris. His indebtedness to eastern, especially Persian, design is well known, but he appears to have particularly interested in carpets and set up a workshop for their commercial production in 1879 at Hammersmith. His designs, while original and distinctive, draw heavily on Persian carpets for their inspiration. Those made in his workshop between 1879 and 1881 are signed with his device consisting of an M, hammer and double wavy line, signifying water.

In the second half of the century demand for these exotic imports increased enormously and the carpet formerly a curio, became an accepted article of furniture in the respectable home. The response to this demand had far-reaching social and economic consequences for the carpet producing countries. The whole pattern of production gradually changed, as did the carpets themselves.

The growth in demand increased steadily and it became apparent to the far-sighted merchants that tribal and cottage weavers would not be able to supply the requirements of the market for much longer, and that some additional source of supply was needed. In the 1870s the first of a new wave of carpet producing workshops was set up in Tabriz in north-west Persia. Others soon followed, and from these small beginnings grew Persia's huge commercial carpet manufacturing industry which has since been successfully copied in many other countries. We will look at this important development in more detail later. First we must look at how the carpet producing countries responded to increased demand prior to the great expansion of commercial production.

Exporters, hungry for goods, prompted enterprising local traders to visit the nomadic encampments, tribal areas and villages, and buy wherever the ancient craft was to be found, usu-

ally on a price per unit area basis. They then brought their wares to the trading centers such as Bukhara, Shiraz, Mashhad, Tabriz and Tiflis, from where they were transported in bales by camel, mostly to Constantinople (Istanbul), as it was called at the time, and then shipped to the west, having passed through several hands on the way.

As well as carpets and rugs the traders bought many items made for everyday use in tribal life, such as saddle bags, pouches and animal trappings. But what began as a basically functional object was not necessarily what ended up in the Victorian drawing room. The saleable part of these tribal weavings was the piled area and so appendages such as ropes, tassels, hanging loops and the plain-woven backs of bags were considered a nuisance, and their shipment an unnecessary cost. They were cut off, sometimes very crudely, and simply discarded. Objects were often further mutilated to make them more acceptable: cradle-shaped bedding bags were cut up into six pieces and sold separately as little mats to cover furniture; pairs of bags were sewn together to make a small rug after a border was cut from each; 40-foot long piled bands, used to stabilize the trellis tent, were cut into 3-foot lengths, and so on.

In the 1870s and 1880s many of these small tribal weavings were cut up and used as upholstery fabric, pillows and bolster covers. Ironically this basically destructive practice has caused a number of lovely old pieces to survive which otherwise might have been lost if used on the floor. An amusing aside to this fashion is that its popularity prompted the German firm of Koch and the Kock to produce machine-made imitations of Turkmen and Qashqai weavings for sale as upholstery material.

The objects reaching the west were faced with another menace, a process known as 'chemical washing', which involves treatment of carpets with alkali followed by an acid to neutralize the alkali. Sometimes a bleaching agent is used as well. This process partially degrades the wool, softening and increasing the lustre of the pile. The colors are also altered, toned down and even bleached out if desired. The aim is to make a more attractive product. The majority of new carpets sold today have been 'washed' under controlled conditions, but in former times the finer points were not always observed and many tribal artifacts, especially those bleached, have been completely ruined by the process. Objects surviving the twin hazards of mutilation and bleaching were then subjected to shod feet and caresses of the older type of 'beat-as-they-bash-as-they-chew' vacuum cleaners. As a result few tribal weavings made prior to the impacts of European influences survive in original or complete condition.

## Obscure Sources, Unsuspected Treasures

Throughout this period no effort was made to keep records of the carpets. The traders who made first contact with the weavers certainly had every commercial reason to conceal their sources so it is very unlikely that in their turn the exporters in Constantinople had any more than a general idea of the district where the goods came from. Thus a mass of material of diverse ethnic and tribal origins, from villages and encampment all over Turkey, the Caucasus, Afghanistan and Persia, poured onto the market without any form of documentation, was shipped to Europe and America and sold to the public as home furnishings. And the further the carpets traveled from their origin the less people knew about them. It will ever be regretted that there were no ethnographers at this time making notes, recording dates, places and types of loom used; no Captain Cooks to bring to the west objects of known date and origin. Now only the carpets remain.

So how was the nineteenth-century householder to know what he was buying? The seller's knowledge was patchy, the buyer's ignorance total. The dealer would no doubt have done his best to tell the totally ignorant buyer all he knew about the pieces. In the case of tribal work little information of a specific nature was available but for commercially produced rugs there was more and it was generally accurate. Some valuable information has been transmitted by word of mouth within the families of dealers in the west, traditionally Armenians and Sephardic Jews, in the form of a lore of carpets,



consisting of a sort of working jargon used in the everyday affairs of business. It includes an elaborate nomenclature, almost a set of nicknames, for carpets according to size, colour, pattern, place of shipment, district of origin, village of origin, function, shape and so on. Many terms are words from one of the local languages. As they probably passed through at least one other language on their way to English the words have often changed into something else and their original meaning lost, giving endless opportunity for misunderstanding. Much of the traditional information about carpets is valuable and amounts to the only source we have, but the accumulated inaccuracies will take a generation of scholarship to untangle. More than fifty years of study have already gone into laying the academic foundations for an understanding of the earlier Islamic carpet, but the classification and documentation of tribal carpets is still a long way behind.

This is how in the scramble to export goods during the last century a few objects, now understood to rank among the outstanding achievements of tribal and folk art, came to be used as scatter rugs, cushions, covers for piano stools, upholstery, and simply floor covering. Age is no guarantee of quality and in case the impression has been given that every old carpet is a masterpiece of ethnic art, it is good to remember that most carpets were the consumer goods of the tribal people, made for everyday use. They were discarded when worn and new ones woven to replace the old. Weavers with great skill and artistic sensibility were few, and only rarely did a weaving pass beyond the threshold of the ordinary. Such a variety and profusion of objects came onto the market in so short a time that it was impossible for traders and public to make detailed judgments on their character.

If a buyer had a good eye he might pick out a particularly charming piece. But mostly purchases were on the basis of price, size and color. Price was determined by size, fineness of weave and quality of workmanship, with a premium for rarity and special appeal. As a result of this haphazard process many a treasure has been pounded into oblivion by passing feet, although almost miraculously some outstanding objects have been lovingly cherished in quite modest homes to be passed on to the next generation.

In time the carpet bought long ago by grandparents or great aunts return to the market. The recycling of rugs from households back onto the market is a slow process. It may take as little as a decade or as much as three generations. Today we search among these old pieces innocently acquired so many years ago for treasures of a vanishing art which was already in decline a hundred years ago. ■

# Kerman pictorial Carpet

Size: 386x270 cm  
Production date: Approx. 1900  
Origin: Persia / Iran  
Knots per m2: 490 000  
Thickness: 5 mm  
Pile: Wool  
Warp: Cotton



Kerman pictorial 386x270

Reminiscent of the renowned Louis XIV tapestry this masterpiece depicts the "Dance of the Nymphs" and fetches inspiration from the prominent works of the Italian Renaissance painter and architect Raphael (1483-1520). Naser al-Din Shah Qajar, (1831-1896) the third longest reigning monarch king of Iran was the first royalty to visit Europe and throughout his reign he successfully introduced Western influences to his country. He was extremely passionate about art and had several of Raphael's paintings hanging in the majestic Golestan Palace Museum. During the early 19th century it became fashionable for the most affluent figures of Persian society to order tailor made quality carpets to adorn their mansions and palaces. Only the highest ranked, most talented and experienced weavers in the country were trusted to carry out these projects. The trend was to artistically combine the best of two worlds: a glorious Renaissance inspired centerpiece that cleverly blends with a personalized Persian styled border depicting elements of historically intrinsic value.

Strategic isolation

Carpets such as this were unsurpassed and Kerman became a recognized leader in the creation of some of the finest of Persian carpets in the early 1900's. The success is undoubtedly due to the area's strategically isolated location. Kerman remained untouched from interference from the outside world and artistic expression flourished. This pictorial masterpiece serves as a fine example of a well preserved carpet commissioned for a high ranking family during the Qajar dynasty.

The best of two worlds

The chirubs and godly figures, ornamental vase and musical instruments such as the pan flute that appear in the original tapestry have been magnificently incorporated into the carpet with utmost precision. This strikes an elegant contrast to the profoundly Persian heritage border. An artistic integration of exotic animals and a traditional Milfleur design border portray symbolic meaning and Western influence during this era of Persian history.

A prime collector's piece of historical importance with an increasing market value.



Persian Hand-Knotted Carpet Think Tank



# Safavid Animal Carpets



## The Emperor's Animal Carpet in the Metropolitan Museum of Art in New York

Czar Peter the Great of Russia presented a pair of animal design Safavid carpets as gifts to the emperor of Austria, Leopold I in 1698. It is unknown if this pair was commissioned by the Czar to the Safavid court or was acquired after they were made in the court workshops. In much later date, these carpets became the property of the Austrian Museum of Applied Arts in Vienna. One of these carpets which are now called the Emperor's Carpet is in the Metropolitan Museum of Art in New York.

On the technical notes, the size of this magnificent Emperor's carpet is 330 cm by 751 cm, or 10' 10" x 24' 8". It is made of asymmetrical knots with silk warp and weft. The pile is wool. It is finely and densely woven with around 400 knots per square inch. It is obvious that the dye is all natural. It is believed that this rug was made in mid-16th century in the reign of Shah Tahmasp who ruled Iran from 1524 to 1576. Since Isfahan became the capital of the Safavid dynasty by Shah Abbas I (Ruled 1578-1625) in 1598, this asymmetrically knotted carpet could not be made in Isfahan. Tabriz was the capital from the inception of the Safavids from 1501 to 1555. However, since the weaving of this carpet is in asymmetrical knots, this cannot be woven in the royal workshops of Tabriz. Another possible place with long history of carpet weaving tradition is Herat. Therefore, it might be safe to claim that this Emperor's carpet was made in Herat in northeast Iran, in the province of Khorasan. Herat became a part of Afghanistan in mid-19th century.

The size, color palette, design, construction, and other variables and details of this beautiful masterpiece are in accordance with other Safavid carpets kept in museums around the world and in private collections. Some of the animals in this carpet look real, while others are fantastic and imaginary mythical creatures. Some of them are alone and some are in combat.

Dr. Khosrow Sobhe (Dr. Kay)  
Certified Rug Specialist (CRS)  
[www.LosAngelesRugCleaning.com](http://www.LosAngelesRugCleaning.com)  
[www.RugIdea.com](http://www.RugIdea.com)

Map of Safavid Iran 1501-1722



## DOMOTEX Middle East a major success

- 180 exhibitors showcased innovations from the carpet and floor coverings sector in Istanbul
- Trade show remarkable for high level of international attendance

**D**OMOTEX Middle East is the leading international trade fair for carpets and floor coverings for markets in Turkey and the Middle East. It took place in the IFM Istanbul Expo Center from 7 to 10 November and attracted 4,321 international trade visitors. A total of 180 exhibitors from 16 countries used the show as a platform for making new business contacts and cultivating existing customer relationships. India, China, Iran and Germany showcased the diversity of their products at joint display stands. In all, the event occupied a net exhibition floor space of approximately 6,000 square metres.

Martin Folkerts, Director of Global Fairs at Deutsche Messe AG in Hannover, summed up the event as follows: "This year's DOMOTEX Middle East was again a highly international event. Around 50 percent of the exhibitors came from abroad. During the four-day show, they met high-calibre industry professionals from Turkey and the Middle East."

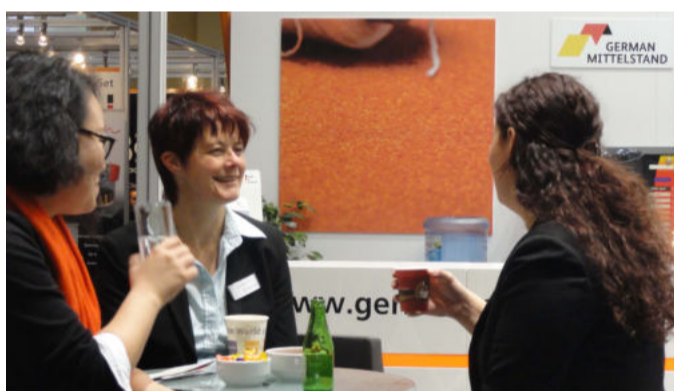
The visitors included wholesalers and retailers, decision-makers from the construction industry, architects, interior architects and project planners. Moreover, DOMOTEX Middle East was attended by numerous business delegations, with teams of experts coming from Lebanon, Kuwait, Saudi Arabia, Qatar, Bahrain, the United Arab Emirates, Yemen, Oman, Iran and Iraq.

"The construction boom in Turkey continues unabated, as illustrated by the multitude of commercial and residential projects currently in progress. This situation has led to excellent sales opportunities for the carpet and floor coverings sector, which was clear from the mood of exhibitors at DOMOTEX Middle East 2013," emphasized Folkerts at the end of the show.

An impressive number of world-wide leading companies presented a comprehensive range of carpets, floor coverings and services. The products on show included both hand-knotted and machine-made carpets, textile and resilient floor coverings, parquet and other wooden floors, laminates, floor coverings for sports facilities, fibres, yarns and woven materials. Visitors had the opportunity to view application and laying techniques as well as machines and state-of-the-art technologies.

This year's trade show boasted an extended program of networking and forum events. The Carpet and Rug Restoration Workshop, for instance, was highly popular, while the second ZGF – Future of Flooring Forum attracted an array of high-calibre speakers, including Peter H. Meyer from the Association of European Producers of Laminate Flooring, Criswell Davis from the American Hardwood Export Council (AHEC) and François Sougnez from the European Federation of the Parquet Industry. The forum focused more strongly than in the past on knowledge transfer. The YES Forum on the third day of the show examined the role of interior architects in construction projects. One particular highlight was the presentation of the IHIB Carpet Design Awards on the first day, when the spotlight was primarily on young Turkish carpet designers.

The concurrent R+T Middle East showcased an extensive range of specialist products and services such as roller shutters, window shutters, awnings, canopies, blinds, windows, doors, gates, control and drive technology, electrical safety equipment, commercial furnishings and fittings as well as specialist literature, thus offering comprehensive synergies for international trade visitors.



### About DOMOTEX worldwide:

DOMOTEX Middle East in Istanbul, which closed its gates on 10 November, is aimed at markets in Turkey and the Middle East and is organized by Hannover Messe International Istanbul, the Turkish subsidiary of Deutsche Messe. DOMOTEX HANNOVER, which is organized by Deutsche Messe, is the world's largest trade show for carpets and floor coverings. Next year's event at the Exhibition Grounds in Hannover will run from 11 to 14 January. DOMOTEX asia/CHINA FLOOR, which takes place next year from 25 to 27 March in Shanghai, is the leading floor coverings show in the Asia-Pacific region. The event is a joint project by VNU Exhibitions Asia, Build Your Dream and the Deutsche Messe subsidiary Hannover Milano Fairs Shanghai. Finally, as a special platform for the Russian-speaking countries, Deutsche Messe RUS organizes DOMOTEX Russia, which runs from 1 to 3 April 2014 at the ARTPLAY Design Centre in Moscow. ■





**DOMOTEX  
Russia**

DOMOTEX Russia (1 to 3 April 2014):

## DOMOTEX Russia meets with strong exhibitor interest

- Market leaders lined up to participate
- Russian market promises good sales prospects for floor covering suppliers

The organizers of DOMOTEX Russia are reporting strong exhibitor interest in next year's show from Russia and abroad. Market leaders and flooring industry heavyweights such as Decora, Classen-Rus, Kährs Group (Karelia-Upofloor), Forbo Eurocol, Laminam Rus, Balta, Akteks and Tibetan Sheep are keen to be part of the action next April and have already confirmed their participation.

DOMOTEX RUSSIA is organized by Deutsche Messe's subsidiary OOO Deutsche Messe RUS and will next be held from 1 to 3 April 2014 at the ARTPLAY Design Center in Moscow. "We are very pleased with the strong interest the show is generating," said Martin Folkerts, Director Global Fairs at Deutsche Messe. "As with the premiere, the upcoming second season of our DOMOTEX Russia show will give its exhibitors the best possible head start as they seek to enter the thriving Russian floor coverings market. The participating providers of carpets and floor coverings will be able to showcase their products and collections in a highly targeted fashion to buyers and industry professionals from Russia and the other CIS states."

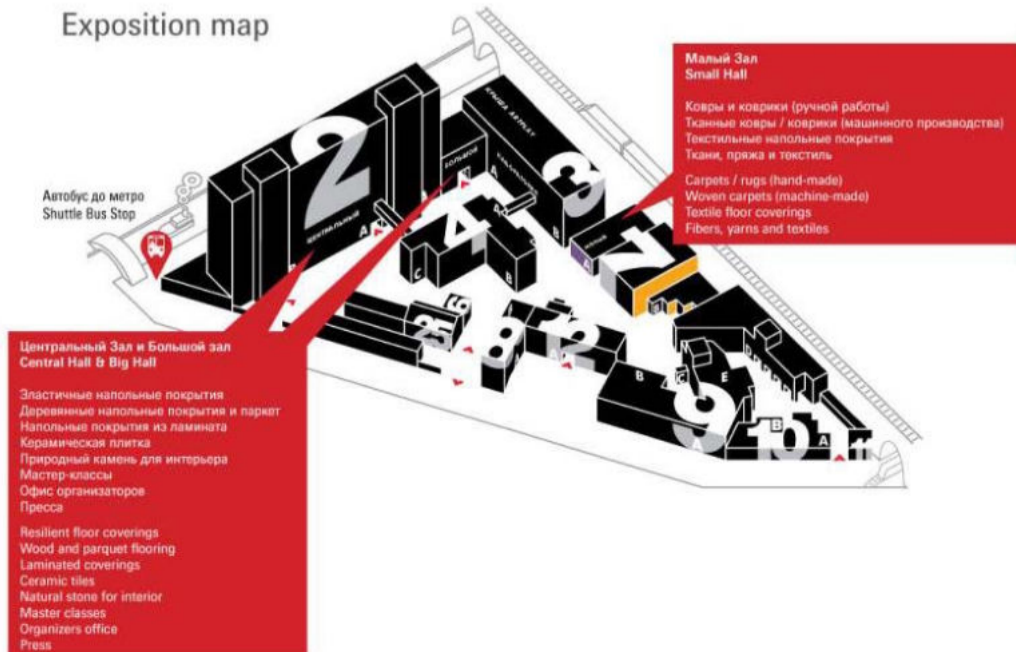
Now is a good time to be initiating new business in Russia, with many sectors of the country's economy on track for growth over the coming years. The construction industry is a case in point. Between now and 2025, the industry plans to build 355 new hotels in Moscow with a combined capacity of 81,000 rooms and 162,000 beds. This will boost demand for many kinds of products, including floor coverings. The local Russian floor coverings sector is unlikely to be able to fully meet this demand in terms of volume and quality, meaning that Russia will be reliant on foreign imports.

The DOMOTEX Russia exhibition program encompasses handmade and machine-made carpets, textile floor coverings, parquet and laminate flooring, resilient floor coverings, and application, installation and care solutions. The fair's target market includes distributors and purchasing executives from the wholesale and retail floor covering sectors. Other key target groups include architects, planners and construction-industry decision makers. The exhibits and displays at DOMOTEX Russia will be supported by an extensive program of conferences and forums featuring big-name speakers.

Deutsche Messe's support for companies interested in developing the Russian market goes well beyond April's fair in the Russian capital. To help its exhibitors forge valuable in-market contacts throughout the vast territory of the Russian Federation, Deutsche Messe has joined forces with Russian web portal flooring-expert.ru to stage regional industry conferences in Siberia and the Ural region. In the run-up to DOMOTEX Russia, exhibitors will have the opportunity to start building their regional networks on 11 February 2014 in Novosibirsk (Siberia) and on 19 March 2014 in Yekaterinburg (Ural Federal District).

DOMOTEX Russia premiered successfully in Moscow in 2012. It was welcomed by the local carpet and floor coverings industry as a much-needed central market platform. ■

### Exposition map





Netherlands

## International Textile Accessories & Home Textile Exhibition 2014




**11-13 MARCH 2014**

Venue: Amsterdam Rai Convention Centre

Tel: +90 216 575 28 28 (PBX)  
Fax: +90 216 575 11 01 - 02  
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## Iran National Carpet Center (INCC)

According to the enactment of Supreme Council dated April 9, 2003, all issues related to policy making, planning, supervising, conducting and supporting hand-made carpet industry were trusted upon Ministry of Commerce and Iran National Carpet Center where separated from other governmental bodies.

**Objectives:**

Preserving and promoting Persian hand-made carpet as a magnum-opus and a cultural and artistic heritage at the national and international levels, through the supervision and support of different NGOs, craftsmen, weavers, exporters and all those involved in this national artistry, meanwhile, Supporting its export globally, making efforts to keep its economic stand and effectively introduce it.



## DOMOTEX asia/CHINAFLOOR presents the “World of Handmade Carpets”

and the second edition of InnovAction flooring

The leading flooring show in Asia-Pacific resumes on March 25-27, 2013 in Shanghai with an event that has increased both its size and value for exhibitors and visitors; adding programs and services. The 16th edition of DOMOTEX asia/CHINAFLOOR will cover 140,000 gross square meters and add new or expanded specialty venues such as the World of Handmade Carpets and an enhanced appointment setting feature in the InnovAction program.

### The World of Handmade Carpets

In the past, handmade and machine made carpets and rugs from international exhibitors were shown together in the same halls. In 2014, international handmade carpets producers will appear separately in hall W5 where rugs, education, demonstrations of techniques and historical and cultural influences will merge to create an educational buying experience. Machine made carpets and rugs will remain in hall W1, the traditional international hall for this product category.

Leading producing countries including Iran, India and Pakistan will install pavilions at the handmade carpet area with many other international producers. Daily live performances will demonstrate techniques, materials, cultural influences and distinguished product characteristics, providing both entertainment and education value for visitors and increased opportunity for exhibiting manufacturers. Manufacturers are invited to submit one example of their work for display and judging by visitors whose vote will decide the most beautiful handmade rug at the show.

### InnovAction Flooring

Last year, nearly 4,000 visitors voted in the on-line InnovAction flooring campaign where 200 new and innovative products could be pre-viewed. A selection of those products was also displayed together in a special venue at the show. The InnovAction program, which is designed to highlight the show's newest products, is also meant to increase interaction between visitors and exhibitors by providing a convenient, on-line method to set appointments with manufacturers. In its first year, the program resulted in 644 pre-show contacts.

In 2014, show organizers will expand the interactive on-line system for pre-viewing selected products, promotional opportunities and appointment setting. The physical InnovAction spotlight venue will move into the Architects and Designers Hub. All pre-registered visitors will have access to the on-line service.

### Visitors' pre-registration is open!

The on-line pre-registration portal for DOMOTEX asia/CHINAFLOOR 2014 is now open at [domotexasiachinafloor.com](http://domotexasiachinafloor.com). Admittance for pre-registered visitors is free. Pre-registered visitors gets access to the InnovAction online centre starting from December 2013. ■



## ICOC News The Vienna Budapest Tour

17th century Star Usak carpet from the MAK collection in Vienna

The International Conference on Oriental Carpets is conducting a 6 night tour Vienna-Budapest from 15 September through 21 September 2014. This tour include special exhibitions of important carpets, visits with lectures to major carpet museums and visits to major cultural and historical sights in both Vienna and Budapest. The Vienna homebase will be the Novomatic Forum in the centre of Vienna.

'Furthermore we are presently discussing the exciting possibility of offering participants a pre-tour to the Sartirana Textile Show in Italy – ahead of the event in Vienna-Budapest and a further prospect of travelling to Transylvania after the ICOC tour' says Peter Bichler, Chair of ICOC's International Committee. Registration for the ICOC Vienna-Budapest Tour will begin in January and will end in June, 2014. ■



### New Flooring Perspectives!

The Asian flooring markets have much to reveal.

DOMOTEX asia/CHINAFLOOR 2014 - the industry's favorite place to find new products and partners. Give your business a boost and explore opportunities in the unique markets of this region.

1200 exhibitors - 45000 professional visitors – a whole range of flooring solutions.

A wide array of rugs, carpets and technologies in the largest venue ever: W1 to W5  
New launch: World of Handmade Carpets – discover it in hall W5

the Leading Platform for Flooring in Asia-Pacific

**DOMOTEX**  
asia **CHINA FLOOR**

Shanghai  
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Build Your Dream Group

[domotexasiachinafloor.com](http://domotexasiachinafloor.com)

## Innovations@DOMOTEX: New magnet of interest for architects and interior designers

- New, roundtable-style presentation and dialogue format
- Focus on the environment, recycling, and planner/industry partnerships
- Top keynote speakers: Petra Blaisse, Arno Brandhuber, GG Kirchner and Lars Krückeberg

The new Innovations@DOMOTEX showcase at DOMOTEX 2014 significantly enhances the fair's added value for architects, interior decorators and designers. In addition to its rich program of lectures featuring big-name architects, DOMOTEX now also offers ample scope for face-to-face dialogue. The stars of Innovations@DOMOTEX are exciting product innovations that have been selected by an expert jury and which will feature along with their exhibitors in special @DOMOTEX areas. The new format is a major plus for trade visitors, making it easier for them to discover what is new and hot at the fair. Architects and planners in particular will find it a valuable source of practical information and assistance for their wide-ranging professional responsibilities.

### The quest for the new

The eternal search for new things is a key driver of industry get-togethers like DOMOTEX. The Innovations@DOMOTEX areas in halls 6, 9 and 11 are part of this tradition. Designed by the internationally acclaimed Berlin architect Jürgen Mayer H, they will offer central meeting points and stage to powerful dramatic effect a range of product innovations in the Fitted Carpets, Resilient Floor Coverings, Parquet and Laminate Flooring and Modern Hand-made Carpets categories. "It's about new things, of course, but it's also about distinct improvements of existing details as well as practical solutions and ideas," explains Stefan Diez, the industrial and product designer who chaired the Innovations@DOMOTEX jury. "The selected innovations encapsulate the essence of DOMOTEX and direct visitors' attention to the must-see products on show in the exhibition halls."

### Innovations@DOMOTEX Talks: Bringing the floor to the fore

The Innovations@DOMOTEX areas will also feature a platform for expert dialogue plus an extensive program of round-table discussions. Known as the Innovations@DOMOTEX Talks, the roundtable discussions will be held in Hall 6 from 1 to 3:45 p.m. on each of the fair's four days. International architects, interior designers and product designers will use the discussions to present and exchange views on creative visions, new developments and stunning applications involving floor coverings.

The primary focus of the talks will be on floor coverings as a core element of interior design. The character of interior spaces is determined to a very large extent by the materiality of their floors. The talks will explore a number of topics, including the changes in various flooring application areas wrought by societal trends, resource scarcity and technological developments, and reactions to those changes. Other key topics relate to the challenges facing the flooring industry in terms of recycling methods and certification programs and the role of floor coverings in the future. Visitors will be able to join in these discussions.

### Stars of the international architecture scene to speak in Hannover

The Innovations@DOMOTEX Talks will focus on a different keynote theme on each day of the 2014 show. The theme for Saturday, 11 January, is "Rethink + Recycle." More and more flooring projects are concerned with finding better ways of managing increasingly scarce resources. They seek to answer the question of how the call to re-use materials and extend their lifecycle can be applied to the floor coverings industry. The keynote address will be given by Arno Brandhuber, of b&k+, Berlin. Arno Brandhuber is a multi-award-winning architect. His residential building project on Berlin's Brunnenstrasse street was part of Germany's contribution to the 9th São Paulo Architecture Biennial in 2011. Other big-name guests include the acclaimed Berlin architect Jürgen Mayer H. and the sculptor Lena Kleinhanz, of magma architecture, a Berlin-based firm whose many achievements include the mobile and completely reusable shooting arenas at the 2013 London Olympics and Paralympics. Jan Jongert, of Superuse Studios, Rotterdam, will also be there. Superuse Studios specializes in the re-use of waste products.

The theme for Sunday, 12 January, "Innovation through Synergy," explores the role of collaborative processes in product development projects and marketing strategies. The designer Stefan Diez, the architects Amandus Sattler (of Allmann Sattler Wappner, Munich), Tiina Parkkinen (of Berger + Parkkinen, Vienna), Jan Störmer (of Störmer Murphy and Partners, Hamburg) and the renowned interior and landscape designer Petra Blaisse will discuss how cooperation and the early-stage involvement of planners in development processes can help manufacturers produce products that are more in keeping with the needs of their target market. The keynote speaker Petra Blaisse will bring a wealth of experience to the table. As an interior designer, she uses textiles and light to put the final functional and atmospheric finishing touches on major architecture projects. Her best known projects include the Seattle Central Library, Hackney Empire Theatre in London, the Mick Jagger Centre in Dartford and the Netherlands Dance Theatre in The Hague. Her trademark style is also on show at the Mercedes-Benz Museum in Stuttgart. There, she designed a lime-green finned curtain that both interacts with the aluminum and concrete surfaces in the lounge and restaurant area and helps reduce ambient noise levels.

The theme for the Innovations@DOMOTEX Talks on Monday, January 13, is "Product Application and Alienation." Architects and interior designers tend to find a product particularly attractive if it fully exploits its materiality or uses it to surprise. During the Monday Talks session, experts will discuss the positive references that already exist in this context and the opportunities they harbor for use in the floor coverings sector. The keynote speakers is Lars Krückeberg, a co-founder of the Berlin architecture firm GRAFT, which has made a name for itself with its use of fluid forms and innovative interior concepts. Also speaking will be Titus Bernhard, of Titus Bernhard Architekten, Augsburg, Günther Katherl, of Caramel, Vienna, and Dirk Zweering, of kadawittfeld, Aachen. ■

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# InterView

Interview with Mr. Morteza Ghahari, Managing Director of Khatereh Kashan Carpet Company

## Participation at Domotex; A good opportunity for Iranian Carpet

**D**escribe more about the specifications of products, innovations and new products of Khatereh Kashan Weaving Company.

Khatereh Kashan Weaving Factories Group, consisting from 7 production unit, is working in the fields of dyeing, spinning, weaving, carpet finishing and carpet yarn. In this company, we always tried to put the innovation and quality control in our agenda, according to the current requirements of the market and the end-user. Currently, Khatereh Spinning Unit is among few manufacturers in this field around the world, producing 3-folded grade 27 yarn for 1000 reeds weaving machine carpet. The dyeing unit of the group, producing more than 300 colors for acrylic fibers, possesses high maneuver power to serve its international customers and weaving unit that produces the most beautiful and high quality carpets with the variety of designs, colors and plans, more than 500 acrylic, BCF, polyester and wool designs and plans, responds to the taste of all of its customers. The management and out effortful colleagues tries serve its regional and global customers in an appropriate manner and to be a pioneer company in the market. From the beginning of the activity of group, we annually witnessed the inauguration and operation of new producing collections. The secret of activity and success in this way is to develop the working area and producing various and new products. In parallel with the advancement of technology and introduction of new machineries to the market, and naturally higher expectations by the customers, this group regards its strategy in parallel with the said factors.

• **Hanover Carpet and Floor Covering Exhibition is the greatest event within this industry and many Iranian companies shall participate therein. What is your opinion on this exhibition and what is the importance to participate therein? What plans do you intend for attending in the exhibition in this and future years?**

As you said, Domotex Carpet and Floor Covering is the greatest event in this area and there would be no other argument. By providing their products, all of great companies of this industry seek for attracting international customers and markets and to introduce their capabilities to competitors. One of the factors of durability in this industry, especially exportation markets, is to participate at these exhibitions. In my idea, Domotex Hanover is the arena of great companies and every company which has something to present on global basis, must participate therein. During the recent years, Khatereh Kashan Producing Group has focused on domestic market and exportation. This year we intends to participate at this exhibition powerfully, allocating 300 square meters space, and to present the best and the most beautiful products with the highest quality.

• **In your opinion, removing the sanctions and facilitating the foreign trade and of course, improving political ties, what desirable events would be occurred for carpet industry?**

We hope to introduce the worthiness and capability of this industry to the world through attending at the global market, transaction with the international community and international

trade.

By normalization of conditions, effective steps actions would be taken, either in purchasing machinery and raw materials or in exporting the products and financial relationships between Iran and other countries and most of the problems made for the industry would be solved as well as the producer will pay attention to production and exportation, with a string backing and peace of mind. Most importantly, he shall recognize its place in the international trade, because in our absence, other companies took the place of Iran in this industry. We hope that, by the protection and insight of the political and economical authorities, this rank would be returned to us.

• **What are the weaknesses of Iranian carpet industry?**

In the history, it is read that at the beginning of Rezakhan monarchy, when the Iranian offices and consulates were inaugurating in other countries, it was ordered to send the best and the most precious carpets to Iranian embassies in other countries, because they said that everyone who enters to the building possessed by the Iranian government, looks at the carpet and the carpet is known by the name of Iran. Unfortunately, the process interaction and policy-making has restricted the success and progress of the industries, especially the textile and carpet industries; but all of us know that there is no competitor for Iranian carpet around the world. The aptitude, taste, art, design, plan, coloring and progressive attitude toward carpet and its holiness among Iranian artists could not be found in another place. So, Iran has an arti-



Mr. Morteza Ghahari

**Khatereh Kashan Carpet  
Hall 3 Stand B21**

cle which will be purchased in any market. The most advance technology of weaving and spinning and the most skilled specialists in this field are in Iran.

However, this highly potential force is in carpet industry and could be activated with a very small force and may conquer the regional and trans-regional markets by protection and intelligence.

• **How do you assess the attendance of 1000-row carpets in the exportation markets and its success?**

The market and customer have always required new products with higher quality. Of course, presence of 1000 reeds carpets shall attract the attention of the customer but it must not be forgotten that every product has its specific place in terms of purchase power, application, quality and taste. I think that this kind of carpet shall be successful if there would be innovation in the design, plan and coloring. ■

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