

MENA Carpet News

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Volume 3 | Issue 9 | Nov-Dec 2014

Middle East and North Africa Carpet World



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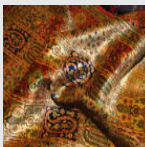
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DOMOTEX asia / CHINA-FLOOR 2015

The finalists in the Carpet Design Awards 2015 presented by Innovations@DOMOTEX have now been named

- 25 exclusive hand-made carpets in the final round
- Prize award ceremony on 18 January at DOMOTEX
- Jury under the chairmanship of top designer Michael Sodeau

The finalists in the Carpet Design Awards 2015 presented by Innovations@DOMOTEX have now been named. At the end of November an international jury made up of experts from the design professions and the carpet sector selected the best entries from eight categories. The Carpet Design Awards are for contemporary hand-made carpets and rugs that stand out for their superior quality and unique design. More than 250 designer pieces from 23 countries were submitted for the coveted award, and 25 have now made it through to the finals. These chosen few will be showcased in stylish settings at the upcoming DOMOTEX show from 17 to 20 January 2015. The winners in each category will be formally announced at 4.30 p.m. on Sunday, 18 January 2015, in the Innovations@DOMOTEX area in Hall 17.

Now in its tenth year, the top international award for contemporary hand-made carpets and rugs is being presented for the first time as part of Innovations@DOMOTEX. Under the chairmanship of the renowned British

designer Michael Sodeau the international jury has selected carpets in each of eight categories which promise to deliver an exciting mix of visionary design and traditional craft skills. The judges have assessed the entries for design and design concept, materials, execution, texture and quality as well as sustainability and branding. "We have seen many examples of outstanding design work – including the best that the market currently has to offer. It's all about the creative awareness that the designer brings to the carpet-making process. His years of experience in making products or carpets by hand and his extensive knowledge of these matters feed into the production process, and the result is a high-value, high-quality artefact", says Sodeau.

In addition to Sodeau the jury consists of Linda O'Kaeffe, writer and design journalist, New York; Ross Urwin, founder of Infrastructure Hongkong; Michale Pourvakil, founder of Weavers Art, Toronto;



and Jochen Ehresmann, head of the carpet department at the Böhmler furnishing house, Munich. "We have seen some magnificent carpets this year. What I find most exciting are the innovations emerging at the interface between modern technology and traditional craftsmanship", says O'Kaeffe.

The design and lifestyle specialist Ross Urwin adds: "The combination of different techniques has produced incredible designer pieces of ... see more at page 6

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Middle East Covering MENA Region's only exclusive contract flooring and wall covering trade fair

Middle East Covering, the only exclusive contract business flooring and wall covering B2B exhibition in the MENA region, will officially open its doors on May 18-21, 2015 at the Dubai World Trade Centre, Dubai. The show will offer an exclusive platform to facilitate an estimated USD 1.6 trillion worth of interior decoration construction projects across the MENA region.

"Dmg events is extremely excited to introduce Middle East Covering," said Yan Wang, Event Manager. "With our combined 50 years experience in organizing MENA region's largest construction and interior design exhibitions, Big5 and INDEX, this new specialized trade show will provide more cutting edge solutions and cater to the requirements of any building project and design specialty be it for hospitality, healthcare, residential, office, retail, recreation or sports projects".

"Surface interior design significantly contributes to the overall character and aesthetic appeal of any

see more at page ...5

**Van de Wiele at Domotex Hannover-17 -20 January 2015
Hall 5 – Booth C55**

Innovations

At Domotex, Van de Wiele will offer a full range of carpet solutions. The latest developments in carpet weaving, tufting and yarn extrusion will be presented on the Van de Wiele booth C55 in Hall 5. Quality carpets start with quality yarn. Therefore, Van de Wiele has invested heavily in the development of BCF extrusion lines with the goal of providing multi polymer machines for polypropylene, polyester and polyamide yarns. With the Van de Wiele designed texturing unit, high bulk yarn is extruded. This allows weaving carpets with a perfect pile surface at low weight, resulting in cost reduction without loss of quality. Van de Wiele understands adding value to the yarn from experience gained from the weaving and tufting processes. Extruded yarn can be immediately tested on Van de Wiele weaving and tufting machines providing instant results on quality improvement.



BCF Yarn extrusion line



Handloom qualities up to reed 1200d/m



TRI02 for weaving light weight handloom or tapestry carpets

In carpet weaving, an additional segment in high quality, handloom carpets has been added by crossing the last frontier of densities: from reed 1000 d/m to densities up to 1200d/m. Van de Wiele will present handloom carpets with a perfect back side in reed densities up to 1200 d/m. This increase in reed density gives the carpet an even finer backside with perfect pile fixation and endless design possibilities. These high density handloom carpets are all woven on the HCIX2 Handloom Carpet innovator weaving machine with 3 rapier technology, providing 50% more production compared to a two rapier machine.

Whether combining cut pile with ground effects or weaving light weight handloom carpets, the Tapestry Rug innovator TRI02 is the ideally versatile machine to produce light carpets up to 3m wide in a cost efficient manner. Samples from the Universal Cut-Loop innovator UCi03 in reed 500d/m, the Rug & Carpet innovator RCi in both 2 and 3 rapier execution, Killim and other carpet qualities will also be on display.

For tufting, Van de Wiele relies on the know-how of Cobble, combined with technological advances coming from carpet weaving. The focus for tufting is moving from mechanical components towards electronic drives and motors. The goals are to improve the user interface and to increase machine flexibility, all driven by Van de Wiele Innovation through Creativity.

For more information about Van de Wiele extrusion, tufting and weaving technology, we welcome you on our booth C55 in Hall 5. ■

JAIPUR MOVES TO NEW SHOWROOM AT AMERICASMART; HOSTS BOOK SIGNING WITH SUZANNE KASLER

Jaipur has relocated its AmericasMart showroom to 12-F-9, giving the company an additional 2,074 sq. ft., according to Asha Chaudhary, chief executive officer of Jaipur Rugs. To celebrate the move, Jaipur will host a luncheon and book signing with designer Suzanne Kasler to conclude the two-day Atlanta Interior Design Camp.

"As Jaipur continues to develop beyond the boundaries of a rug business, it makes sense to move to the home furnishings floor and expand our space," said Chaudhary. "By incorporating more home décor and accessory pieces such as pillows, poufs and throws, Jaipur's 8,257 sq. ft. show space will easily become a destination showroom for interior designers and home store businesses."

The Atlanta International Gift and Home Furnishings Market will take place, January 6 to 13 and the Atlanta International Area Rug Market featuring the National Oriental Rug Show sponsored by The Oriental Rug Importers Association (ORIA) will take place, January 7 to 10,

2015 at AmericasMart ■

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From page 1 ... development project. As such, demand for world-class interior surface solutions, including a wide variety of floor coverings and wall surface materials, remains relatively high with developers seeking to optimize the business value of their projects through innovative and unique interior designs. With the Gulf region boasting the most active construction market in the world, there is an ever-increasing demand for innovation, durable and sustainable initiated surface materials," added Ms. Wang.

The inaugural edition of the standalone show taking place in Sheikh Saeed Hall, will be part of MENA region's largest interior sourcing platform; the show will be co-located with three other B2B interior exhibitions, all organized by dmg events: INDEX - celebrating its 25th anniversary edition - workspace at INDEX and Middle East Stone. Together the four exhibitions, covering a gross exhibit space of over 70,000 sqm, will host more than 50 exhibiting countries and expect over 32,000 visitors from around 100 countries.

Middle East Covering 2015 will showcase a complete line of handmade and machine-made carpets; textile and resilient floor coverings; parquet and wooden flooring; laminates; sports arena flooring; application technologies; wall coating, wall covering materials and all type of surface covering materials. The exhibition will attract key industry players such as wholesalers and retailers of floor coverings, decision makers in the MENA contracting business, project planners, architects, interior designers, contractors, project planners, and floor fitters.

In addition to the four-day exhibition display, Middle East Covering will host a program of industry focused seminars, the Product Design Awards and the 2nd edition of the MEIDAA Interior Design Architect Awards providing the perfect platform for fresh, modern designs, high-quality classic products and expert dialogue on the latest new laying technologies and systems. More than 78 professional interior designers and several renowned local and international speakers are expected to attend the seminars, which will facilitate a high-level exchange of ideas

about the important role of surface covering interior design and new industry trends.

Featuring the very best in state-of-the-art technology, innovations, and the latest design trends for the entire Middle East region and beyond, leading exhibitors featuring at Middle East Covering 2015 include:

foundation supporter Jotun paints; Hewlett Packard Middle East; Amourcoat UK; Avant Flooring; Novacolor Italy; Floover flooring Spain; Wickham hardwood flooring Canada; Sharda Export Rugs India; Carpet Contract FZ LLC; Ponti International Dubai; BSH Walls and Floors; and Dur - A - Flex Commercial Flooring U.S.A. Exhibitors will attend from 25 countries including Afghanistan, Czech Republic, Poland, Belgium, China, Egypt, France, Greece, Germany, India, Iran, Lebanon, Netherlands, Spain, Turkey, United Kingdom, United States, Saudi Arabia and South Africa. ■

Middle East and North Africa Economic Prospects 2015

The developing countries of the Middle East and North Africa region are experiencing a recovery in 2014, following a 0.1 percent contraction in 2013, on the back of domestic and regional turmoil and weak external demand. Recovery in oil production, industrial activity and exports is contributing to the pick-up in growth this year. This modest upturn, however, remains fragile and well below the region's potential as structural reforms needed to spur growth, lower unemployment and alleviate poverty remain unaddressed. Security challenges in several countries are a key source of instability. Fiscal and external accounts remain weak and are benefiting from the exceptional official support from the high-income Gulf Co-operation Council (GCC) countries. In oil-importing developing countries, economic activity is stabilizing, but the recovery remains fragile. Strong growth in the first half of 2013 was offset by a sharp drop in the second half such that growth in oil-importers rose, on average, by just 0.2 percentage points to 2.7 percent in 2013. Exports in several Mediterranean economies are rebounding due to the recovery in the Euro Area during Q1 2014. While activity has picked up from low levels in Egypt, in Lebanon spillovers from the conflict in Syria continue to depress activity, exports and sentiment.

In oil-exporting developing countries, growth has been highly volatile, with GDP contracting by 1.8 percent in 2013, reflecting production setbacks in Libya and Iraq, sanctions in Iran, and civil war in Syria. However, oil output now appears to be recovering, averaging 7.7 million barrels per day (mb/d) in Q1 2014, due to rebounding production in Iraq, the region's largest producer. However, output is still below the 2013 average and the pre-Arab Spring average.

Growth in the Middle East and North Africa region is expected to recover gradually but remain weak during the forecast period. In the baseline scenario, only a gradual improvement in the political uncertainty that has plagued the region for the past three years is expected. As a result, although growth will pick up, the recovery is not expected to be sufficiently forceful to make deep inroads into spare capacity and unemployment. Consequently, growth in the developing countries of the region is projected to pick up gradually to 1.9 percent in 2014 and to 3.5 percent in 2016, helped by a rebound in oil production among oil exporters and a modest recovery among oil importing economies. ■

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From page 1 ... remarkable character and quality. As a member of the jury I am delighted to learn more about the sources of inspiration that carpet designers draw on, and to see where the spirit of innovation is leading them and what the finished product looks like."

Categories and nominated carpets and designs

- | | |
|--|---|
| <p>01 Best Studio Artist Design carpets
My Secret Garde, Ayka Design (GB)
Carpet Rich Flower, Hebe GmbH (DE)
Frozen, Beate von Harten (AT)</p> | <p>05 Best Transitional Design
Amber, Obeetee Private Limited (IN)
Massal, Edelgrund GmbH (DE)
Nouveau Tabriz, Naziri OHG (DE)</p> |
| <p>02 Best Modern Design, Superior
Kaleidoscope, Choudhary Exports (IN)
Waves of Colour, Naziri OHG (DE)
Century Art 012 M191 LS, Makalu Design (DE)</p> | <p>06 Best Modern Collection
Billboards, Jan Kath Design GmbH (DE)
Skin of Civilization, Rug Star by Jürgen Dahlmanns (DE)
Steppe, Wool and Silk LCC (US)</p> |
| <p>03 Best Modern Design, De Luxe
Moon, Jan Kath Design (DE)
Tunnel, Floor to Heaven (DE)
Heart No. 1, Original, Rug Star by Jürgen Dahlmanns (DE)</p> | <p>07 Best Traditional Collection
Cache-Sexe, Jan Kath Design GmbH (DE)
The Great Gatsby, Rug Star by Jürgen Dahlmanns (DE)
Modernist Kilim Collection, Zollanvari AG (CH)</p> |
| <p>04 Best Traditional Design
Classic Revival, Art Resources (US)
Bidjar, Wool and Silk LLC (US)
Ariana Vintage: Tabriz Design 110, Ariana Rugs Inc. (US)
Silver Velvet, Tissage (IN)</p> | <p>08 Best Innovation
Circles of Life, Ayka Design (GB)
Massal Collection, Edelgrund GmbH (DE)
Dürer, Melancholia, Rug Star by Jürgen Dahlmanns (DE)</p> |



Syrian govt to support & protect garment sector: Minister

The Government of Syria will support and protect the garment sector and has plans for reoperation of the textile factories in the country, the Minister of Economy and Foreign Trade, Dr Humam al-Jazaeri said at a recent meeting with textile manufacturers in Damascus, Syrian Arab News Agency reported.

Al-Jazaeri said the Syrian ministry did not grant any import license for the last three months with the aim of protecting the national garment industry and in order to promote the growth of the garment sector.

Imports of garments is confined within agreements signed previously with some countries and administrative measures have been adopted to halt granting new import licenses so that the domestic clothing industry would first regain its position in the local and foreign markets, he said.

Al-Jazaeri said that customs tariff on importation of garments has been decreased with an aim at bringing together custom categories, and increase the revenue generation in the garment sector.

He asked the textile manufacturers to work on setting Syrian standard specifications for the garments industry which will be adopted by the Syrian ministry in order to increase the imports of garments.

Chairman of the exporters union, Mohammad al-Sawah, said the Government should support the national industry by finding new mechanisms for supporting export of garments.

The chairman of the committee of the garments industry at the Damascus Chamber of Industry, Akram Qatout, said there is a need for opening new markets to sell Syrian products. ■

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Dubai Design and Fashion Council reveals future initiative

The Dubai Design and Fashion Council (DDFC) has announced its mandate and upcoming initiatives for the coming year at its inaugural community event attended by key design and fashion industry experts and journalists from across the world.

Aiming to 'make Dubai the emerging design capital of the world', the council would continue to work towards its goal to 'create global opportunity and invigorate a world-class design community in Dubai'. Attended by the DDFC CEO Nez Gebreel, Cyril Zammit (Fair Director for Design Days Dubai), Zayan Ghandour (Lebanese designer and owner of Sauce boutiques) and the French fashion talent Roland Mouret, the event conducted presentations and discussions on the potential, benefits and challenges of the Dubai's design industry.

Addressing the event, Gebreel says, "The establishment of the Dubai Design and Fashion Council signals a strong commitment by the country's leadership towards making Dubai the emerging design capital of the world. There is a tremendous amount of creativity and positive energy in the region's industry and we are here to help support and mentor these upcoming designers to realise their potential and achieve their dreams."

"We are here to create global opportunity and invigorate a world-class design community in Dubai. We want to establish a framework for the industry, one that will position Dubai as an international hub for design, offering excellent infrastructure for brands to make the most of the significant consumer base here. This is our promise, and we will do everything in our power to make it happen," he adds.

Drawing from his own experience of establishing a brand and gaining international recognition, the celebrity-favoured designer Roland Mouret talked about the importance of having a solid business case and gave tips on how to thrive in the design industry.

"I am delighted to be here in Dubai at the first event held by the Dubai Design and Fashion Council. For designers such as myself, Dubai is a key market due to the vast number of consumers and their significant spending power, therefore the Council's presence is vital. It has been really interesting to meet the next generation of designers in Dubai and hear their plans on how to achieve their dreams," stated the 53-year-old Mouret.

"I was in their position once and I feel a sense of responsibility to pass on my knowledge and any help I can provide, to those looking to follow a career in design. It is a challenging industry, you need thick skin and a solid business model, as well as talent and creativity in design itself," he explains.

"What Dubai, and the Council are aiming to achieve in cultivating and nurturing their design industry is exciting and ambitious but definitely achievable. Design is about organic growth, it is about following your emotions and being inspired every day," opines the French fashion designer.

Following a decree announced by Sheikh Mohammed bin Rashid Al Maktoum, the Ruler of Dubai and Deputy Prime Minister of the UAE, last year, the DDFC was established to raise the profile of the Emirate as a regional and global destination for design and fashion. ■

Milliken wins two Best of Year Awards for 2014

Milliken was honored with two Best of Year Awards for 2014 presented by Interior Design magazine. The Altered Form collection was named Best of Year for the Carpet/Broadloom category. Inis Mór, a modular carpet collection, won for New Low Environmental Impact Solution—a new category for the Best of Year Awards celebrating sustainable design.

Inis Mór, a carbon-neutral floor covering, draws upon the influence of a traditional looped stitch. The collection, which

contributes to green building certifications, was constructed with various sustainable attributes taken into consideration.

"At Milliken, we believe that good design, sustainable products and environmentally responsible manufacturing are imperative to architecture and design—and it matters to our clients, partners and industry as a whole," said Stacy Walker, global director of customer experience for the Milliken floor covering division.



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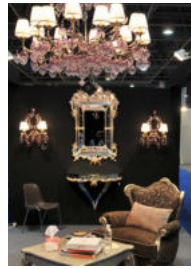
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Decofair 2014 reports successful show for local and international brands

Local, regional and international exhibitors reported strong sales and high customer footfall at the 6th edition of Decofair, Saudi Arabia's only premium furniture and interior design show. Held at the Jeddah Centre for Forums and Events from 10th – 13th November, the annual show hosted a total of 110 exhibitors, showcasing over 125 brands from 20 different countries.

The annual exhibition, offering diverse brand and product offering and a series of networking and knowledge-sharing events and seminars, attracted over 8,600 unique visitors from across the region and abroad. Exhibitors included Closet World, Creative Closets, Missoni Home, Scavolini, Al Miro, Al Forsan Global Industrial Complex, Nesma Group, Al Almira Carpet Factory, DeLonghi, Dogtas, DG Mosaic, Floorworld, Italian Chair District and many more who brought a wealth of experience and innovation to the show.

Recent industry reports show that Saudi Arabia is likely to record the strongest performance for the entire MENA region construction markets in 2015. The reports also highlighted an increased confidence in the ease of doing business in the Kingdom, resulting in an influx of new talent, highly skilled designers, and joint collaborations necessary for the completion of large-scale projects in the Saudi market pipeline. Decofair has played an important part in fostering business development on a local and international level and providing international brands with an entry point into the lucrative Saudi market.

"Decofair is an integral platform for both Saudi Arabia and the design industry collectively. Offering foreign companies the opportunity to contribute to the development of the local Saudi market and attain a visibility, market knowledge and connections required for future developments, it is the only exhibition of its kind in the Kingdom. We are delighted this year's show was a great success and will be working to ensure the 2015 edition continues to support and inspire the market," said Talaat M. Abdulrahman, KSA Show Director, Reed Sunaidi Exhibitions.

Commenting on the show, Kersi Deboo, Sales and Marketing Director of UK based Distinction Contract, a bespoke hotel furniture solutions company said: "It was our first time at Decofair and it exceeded our expectations. We were pleased with the number of meetings we were able to conduct, we had a really good response to our product, we met potential clients we would love to work with, and we are now well positioned to do good business in Jeddah and Saudi Arabia in the future."

Demonstrating the key role Decofair plays for the industry, the exhibition included a full programme of seminars, displays and workshops. Decofair Discussions proved popular with visitors with 16 design industry professionals speaking on everything from Feng Shui and new design concepts, to wallpaper technology, while the Student Design Display enjoyed a visit from HH Prince Abdullah bin Saud bin Mohamad Al-Saud and another successful year of showcasing ongoing student development and final project implementation.

The Hosted Buyer Programme welcomed more than 60 buyers from 40 countries, connecting key design buyers from the GCC region with key design exhibitors. Commenting on the business value of the Programme, Hashem M. Othman, Project Manager, Power Key Est, an engineering, architectural and contracting services provider, said: "We came from Riyadh to participate in Decofair's Hosted Buyer Programme as we

hoped to establish mutually beneficial contacts in the industry. We found it exceptionally well organised and highly beneficial for business visitors to gain from the networking opportunities the show provides."

Decofair covers the interior design industry from A to Z and showcases products from nine key sectors: Furniture, Furnishings, Flooring, Accessories, Lighting, Textiles and Soft Furnishings, Outdoor Furniture, Kitchen and Bathroom Products and Design and Architectural Services.

Decofair is organised by Reed Sunaidi Exhibitions, a joint venture between the world's largest event company Reed Exhibitions and Sunaidi Expo, a division of Alfadl Group. Decofair will return for the 7th edition next year from 9th – 12th November 2015.

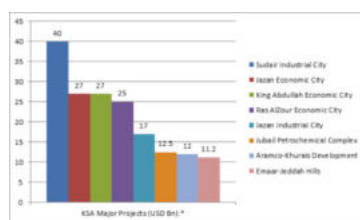
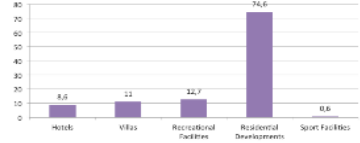


About The Market

Nowadays, Saudi Arabia is the one of the attractive market in the Middle East. Demonstrating the largest economy and population (to more than 30 mln people in 2025) in the GCC region, country promises incredible opportunities for business expansion and growth.

Booming construction activities create furniture demand in KSA, and at the moment furniture imports worth \$ 2.2 bln. Saudi Arabia General Investment Authority has announced \$ 624 bln investment programme through to 2020 that is considered as one of the reasons for furniture demand to grow by 14% to 2017, making KSA one of the most attractive and buoyant interiors markets in the Middle East.

Saudi Construction Project Value 2011-2015, \$bln



Morocco to host global textile fair in March

Morocco international fashion, textile & accessories fair will be held from 10th to 12th of March, 2015, organized by Pyramids Group, at Casablanca international fair grounds in Morocco.

With the participation of domestic and international fashion and textile professionals, Morocco Style presents high quality products. Through Pyramid Group's strongest network in Europe, Middle East and North Africa, Morocco Style will be attracting thousands of visitors from Middle East, the Arabian Gulf, Europe, and Russia.

The Morocco Style fair will be a unique platform for the gathering thousands of ready-to-wear, textile and fashion producers from North Africa and other countries.

The expected list of exhibitors includes men and women fashion, leather clothing, sportswear, knitted garment, etc. The fair is expected to attract designers, wholesalers, department stores, fashion publications, etc.

Casablanca, being the biggest city and the port of Morocco, holds the 80 per cent of Moroccan trade volume, and hence is the ideal location to host the textile fair. Morocco, where fabric import is exempt from tax, imports high volume of fabrics which accelerates export of ready-to-wear apparels.

The production model of Morocco is import & export of ready-to-wear products. It has become an important supplier of ready-to-wear via the free trade agreements both with EU and the USA. 85 per cent of the sector is small and medium-sized enterprises which make Morocco a very flexible environment for placing orders according to the latest fashion and trends.

MOROCCO STYLE
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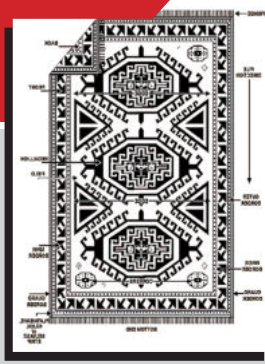
International Fashion, Textile and Accessories Exhibition

10-12 March 2015

Casablanca International Fairground

Decofair 2014

Rug Layouts and Designs



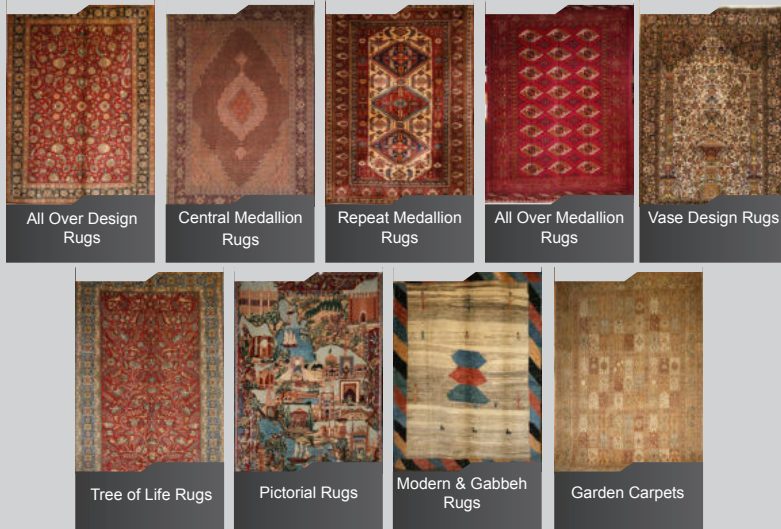
Rugs are generally woven to a pre-planned pattern, they have set characteristics and there are commonly found designs, these can be explained as:

- ▶ Rug Motifs
- ▶ Rug Layouts

Rug Layouts

Persian rugs, and rugs in general, have a limited number of layouts. Almost all of these have a number of elements in common, including the field, a border or multiple borders and some form of medallion or pattern.

Some of the most commonly used for Persian designs are the all-over, medallion and one-sided layouts. This simply refers to the type and location of the patterns used in the rug. Below is an example of the layouts:



All Over Design Rugs

Central Medallion Rugs

Repeat Medallion Rugs

All Over Medallion Rugs

Vase Design Rugs

Tree of Life Rugs

Pictorial Rugs

Modern & Gabbeh Rugs

Garden Carpets

Rug Motifs

There are a number of patterns which are found in Persian and Oriental rugs called MOTIFS, these designs have different meanings and tend to be used depending on the area the rug was woven although it is not unusual to find more than one motif in a single rug.

Some of the more common motifs are: Boteh, Gul, Herati, Mina-Khani, Rosette, Shah Abbasi



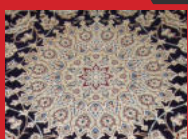
Gul
The Gul motif is often seen in Turkman, Gorgan and Khal Mohammadi rugs. «Gul» is Farsi for flower and is normally used to describe these octagonal, all over or repeated patterns.

Shah Abbasi
This is the name given to a group of palmettes which can be found in all-over and medallion designs as well as in borders. Shah Abbasi motifs are frequently seen in Kashan, Isfahan, Mashad and Nain rugs amongst others. But is perhaps most common in Tabriz rugs



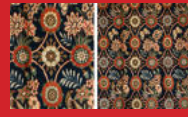
Herati
The Herati motif is a very common repeated field design which normally consists of a flower centred within a diamond surrounded by curved leaves parallel to each side of the diamond. This can be in various forms in either geometric or curvilinear designs.

Rosette
The Rosette design is a circular arrangement of motifs radiating out from the centre medallion suggesting the petals of a rose. This can be used in the borders however is mostly limited to the field and can be in either naturalistic or geometric form. The Rosette design is often found in Nain rugs.



Boteh
Boteh is the Farsi word used to describe an immature flower or palm leaf. This motif is often found in a cluster (all-over pattern) however has been known to be used in isolation in intricate, artistic weaves. Various interpretations of the design have included: Flames, Tear drops, Pine cones, Pears and Trees. In the 19th century in Scotland, the design which was then found on Kashmir shawls and scarfs was copied to make the now world famous Paisley shawls.

Mina-Khani
Mina-Khani is used to describe this distinctive pattern used in many Persian rugs. The pattern is made up of repeated daisies interlinked by diamond (often curved) or circular lines. This design is used regularly in a different rug types and is not representative on one single area. The design is almost always an all-over pattern, it can be found in many rugs but certain workshops almost exclusively use it such as those weaving Varamin rugs.



Oriental Rugs: An illustrated Lexicon of Motifs, Materials, and Origins Peter F. Stone

Publisher Tuttle Publishing 2013. Hardcover 230 pages.

The Oriental Rug Lexicon by Peter F. Stone, published in 1997, has in a very long period been a most important reference work for collectors and rug professionals seeking information on oriental rugs, their origins, motifs and history. His new book and second edition 'Oriental Rugs: An Illustrated Lexicon of Motifs, Materials, and Origins' published by Tuttle Publishing in November 2013, is more than just an update of his first rug lexicon. It is now illustrated with more than 1000 color images and drawings and provides updated information about many new topics. The lexicon includes definitions for rug terms referring to pile rugs and flatweaves primarily from the Near East and continental Asia, but rugs from other areas are included too. Rug names are, most often and very confusing, especially for the novice collector, spelled different depending on the dealer or author. Peter F. Stone's book and lexicon fills that gap by providing the most common spellings and alternatives in each paragraph of the lexicon. Oriental Rugs: An Illustrated Lexicon of Motifs, Materials, and Origins is a recommended buy even for those who have the first edition of the Oriental Rug Lexicon. ■

MENA Carpet News

The Middle East & North Africa Carpet & Textile Newsletter

Volume 3 | Issue 9 | November-December 2014

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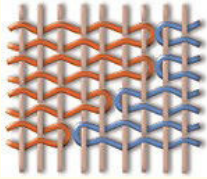
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Kilim Rugs Guide

The Kilim (also known as Kelim, Gelim and Gilim) rugs are the most well known of the Oriental flat weaves, similar to the South American Najavo rugs. Their colour comes from the weft which is tightly intertwined with the warp. Rather than an actual pile, the foundation of these rugs gives them their design and colour. The weft is woven between the warp until a new colour is needed, then is looped back round and knotted. Between colours in most Kilim rugs there is a vertical slit, this is created with the weave pulls the warp strings away from each other and is unique to Kilims. This 'slit woven' design is loved by collectors who find the sharp etched designs, emphasising the colourful weave, mesmerising. The weft is almost always wool, while the warp can be either cotton or wool.



A Kilim weave

Because Kilims take less time to weave than pile-weaves they are generally less expensive. However, the idea of Kilims being considered as somehow less of a rug is a perception that no longer exists. Their recent popularity has driven them to be extremely collectable and their command of cost has risen as a result. Because these rugs are still very much true to their roots and not woven with the export market in mind, a buyer gets a real sense of authenticity, a rug woven with traditional patterns and colours rather than one which may have been standardised or adapted to suit the Western market. Kilims (along with jewellery, clothing and animals) are important for the identity and wealth of nomadic tribe-people. In their traditional setting they are used as floor and wall coverings, horse-saddles, storage bags, bedding and cushion covers. In recent times the production of many of these items has become.

Kilim rugs are woven, the weft inter-linked with the warp, using different colours of wool to create the rugs pattern. While Kilims are flat-woven there are many part Kilim, part pile rugs available. Mushwani, Herati and Qualane to name a few.

Kilims are also excellent as use as wall hangings, similar to tapestries they are light weigh and decorative pieces.



Herati Kilim Rug
Kilim rug in sitting room



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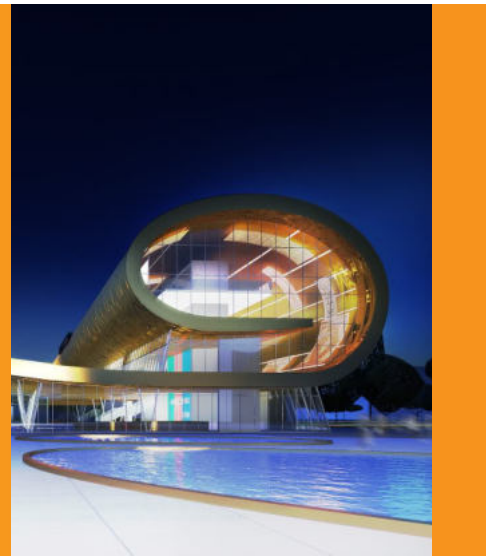
Azerbaijan Carpet Museum and Beyond some reflections and discoveries of a three-day trip to Baku

By: Asli Samadova

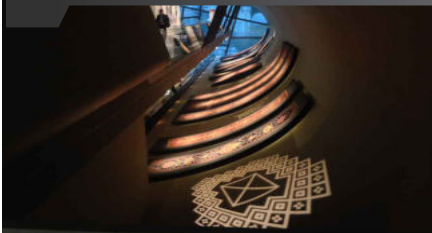
Earlier Jozan has published an article on a three-day lectures course "Western Approach to Azerbaijani Carpets". For those interested in the topic, Asli Samadova, project coordinator, shared a link to lecture's synopsis.

During their visit, Alberto Boralevi, the course lecturer, and Asli also had a chance to examine new Azerbaijan Carpet Museum permanent exhibition as well as get to see its storage.

In three days it was also possible to get acquainted with Baku's other museum collections by discovering true gems such as never shown before 19th century Turkmen weavings and a collection of somewhat naive somewhat pompous Soviet-era political propaganda carpets in National Arts Museum as well as 14-16th centuries textiles in the National History Museum – a result of mid-20th century archeological excavations in Baku's citadel, UNESCO-protected World Heritage Site – Icheri Sheher (Old City).



Museum impresses with its exhibition scenography



Museum impresses with its exhibition scenography



First floor is dedicated to the processes of carpet making and major techniques are explained in short videos.



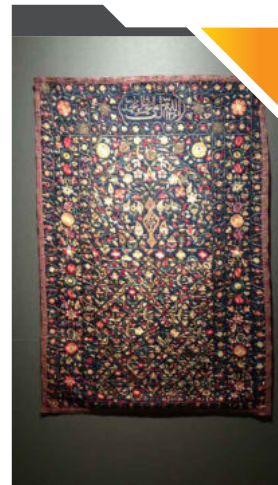
Half of the area on the top floor is dedicated to Letif Kerimov and his work, much respected by Azerbaijan's carpet community



Half of the area on the top floor is dedicated to Letif Kerimov and his work, much respected by Azerbaijan's carpet community



Due to some historical circumstances Azerbaijan no more has a rich ancient rug collection, however, contemporary local production is reviving especially in the past few years since 2010 – a year when Azerbaijan carpet was included into UNESCO Intangible Heritage List. There are small home-based productions in Icheri Sheher and other sites of Baku as well as distant regional villages. Azerbaijan also has few commercial production sites that work on restoring natural dyeing traditions and the full in-house production cycle. The biggest and most known abroad, Azerilime has a very strong commercial base and few hundred weavers, half of which are based in Baku's production site.



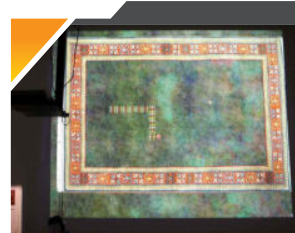
While most of the collection is not dated earlier than 19th century, there are interesting pieces such as this namazlik prayer embroidery from Southern Azerbaijan (contemporary Northern Iran)

Azerbaijan also experiences a creativity wave of contemporary artists and designers inspired and actively referred to textile ornamentations in their works. ■

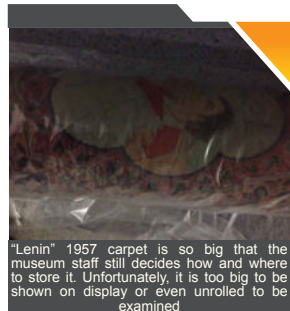
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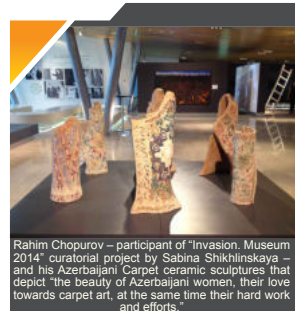
Carpets in the museum storage are kept in metal containers, each of them can store up to 300 pieces. The museum collection has ca. 6000 textile pieces and carpets



Elshan Ibrahimov's Azerbaijani Carpet Snake Karachof Kazak game. Courtesy of Yay! gallery and the artist.



"Lenin" 1957 carpet is so big that the museum staff still decides how and where to store it. Unfortunately, it is too big to be shown on display or even unrolled to be examined



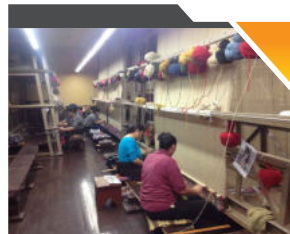
Rahim Chopurov – participant of "Invasion. Museum 2014" curatorial project by Sabina Shikhlinskaya – and his Azerbaijani Carpet ceramic sculptures that depict "the beauty of Azerbaijani women, their love towards carpet art, at the same time their hard work and efforts."



"Lenin" carpet in all its beauty. Image source: Wikipedia



Unique jewelry inspired by textile ornaments – Resm is also first national brand by Rasmina Gurbatova



In Azerilime Baku's production site



Artist Farid Rasulov's work for Venice 2013 Azerbaijan pavilion

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Dow Chemical's Kuwaiti shares to be hived off as IPO



Dow Chemical, which wants to hive off its various stakes in Kuwait's chemical and petrochemical sectors, will offer its shares to Kuwaiti citizens as an initial public offering (IPO).

Kuwait's state news agency KUNA quoted Public Industries Co (PIC) CEO - Asaad al-Saad, as saying at a news conference that, Dow's divested shares would be offered to Kuwaiti citizens as an IPO.

PIC is a Kuwaiti Government owned company and is a joint venture partner in MEGlobal with Dow Chemical.

Dow last week said it will reconfigure and reduce its equity base in the MEGlobal and Greater Equate

joint ventures, including Kuwait Olefins Company (TKOC) and Kuwait Styrene Company (TKSC). Saad however, did not clarify how the stake sale would work or when they would occur.

"Consultants will be hired to assess the size of Dow Chemical's assets in Kuwait, and the US firm will remain a strategic partner of PIC," he said.

Last year, Dow received \$2.2 billion in damages from PIC after an international arbitrator ruled against the Kuwaiti firm for pulling out of a planned plastics joint venture in 2008.

However, Saad denied the dispute had anything to do with Dow Chemical's divestment decision, KUNA reported. ■

North African carpets

North African carpets are primarily produced in Egypt, Tunisia and Morocco.

North African carpets are those that originate from from Morocco, Tunisia and Egypt.

In Tunisia the manufacturing of handmade carpets began in the middle of the 19th century in the city of Kairouan. Two types of carpets occur: the ones made in Turkish style with geometrical patterns and strong colours and the ones made of non-dyed wool in different nuances.

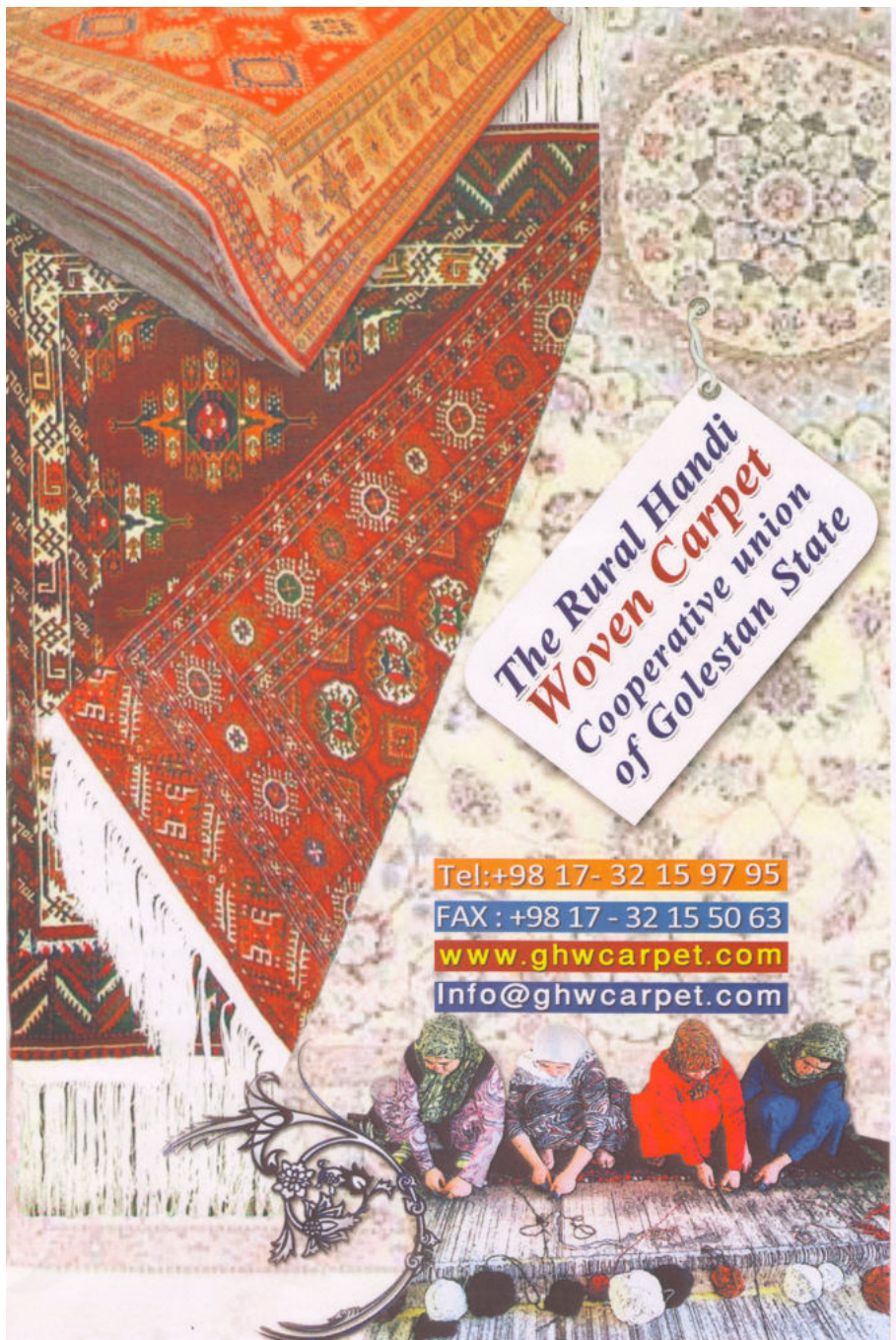
Carpet manufacturing in Morocco is older (about 200-300 years) with influences from many directions. As in Tunisia the newer production consists partly of carpets with borrowed Persian and Turkish patterns in strong colours.

The Egyptian carpets are often divide into three categories namely: Mamluk, Cairo and newer produced carpets. The Mamluk carpets are believed to have been made in Cairo during the Mamluk dynasty 1250-1517 and are large, with geometrical patterns in strong red, blue and green colours. The Cairo carpets were manufactured in the 16-18th century and have Persian patterns like palmettes, arabesques and medallions.

Newly produced carpets are of high technical quality. They often come with Persian patterns, but the colours are less bright and the pile is longer and weaker than the Persian original. There are also silk carpets being made. ■



Morocco, Tunisia and Egypt represent the manufacturing of North African carpets today.



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Persian & Oriental Knots How Are Knot Counts Measured?

There are various measurements involved in the different areas when establishing how fine a rug is woven. The main measurement is KPSI (knots per square inch), similar to the pixels on a TV or computer screen the more pixel (or knots) the clearer and sharper the image. This is typically measured by counting the knots on the back of a rug across a vertical and horizontal inch and multiplying the two numbers. A 12x12 rug would have 144 KPSI.

There are however slightly different measurements used in certain areas, this guide will explain these and show you how these translate into KPSI:

In certain areas of India, such as Bhadohi, Oriental rugs are measured using two numbers, for example: «5/40», «9/60» or «13/65». These numbers are called the bis and bhutan. The first number, or bis, is the number of knots in 9/10ths of an inch across the horizontal plane - so 9 would be 10 knots across (9/0.9=10). The second number, or bhutan, is the number of knots vertically in 4 1/2 inches. Therefore 60 bhutan is the equivalent of around 13 knots per vertical inch. A «9/60» rug would therefore be around 130 KPSI (10x13=130). A quick method of calculating the Indian measurement is to multiply the two numbers and divide them by 4.05 (9x60=540... 540/4.05=133).

Chinese rugs use a measurement called line counts. This is typically described as «90 line» or «120 line» and refers to the number of knots (actually pairs of warps) measured in a linear foot of rug. In Chinese rug construction the number of knots vertically and horizontally are normally the same so a 120 line carpet has 100 KPSI (120/12=10... 10x10=100).

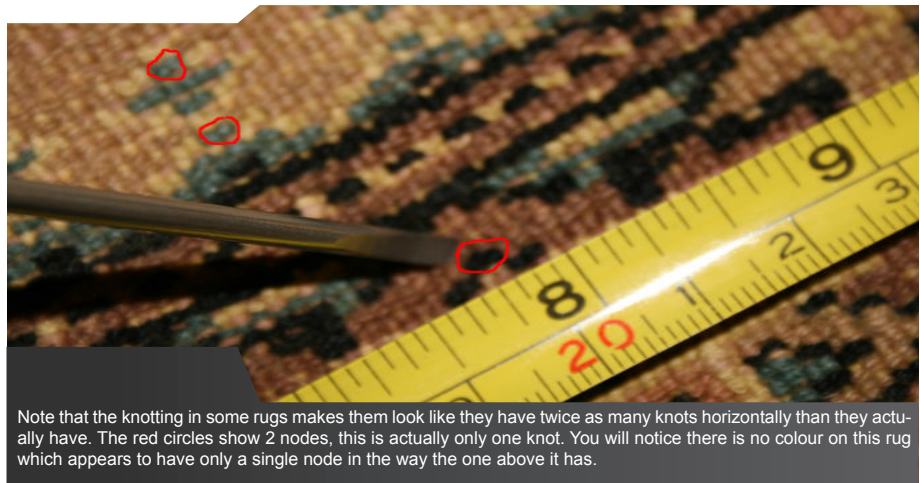
Rugs from Pakistan are normally described by the actual number of knots vertically and horizontally e.g. «16/16» or «16/18» which would equal 288 KPSI (16 x 18). These are called «double knot» which seems counter-logical. In Pakistan and in other countries you also get a «single knot» rug (such as in the 2nd picture above), to the unaware these seem to have a lot more knots in them than they actually have. The shape of the knots makes it look like there are two knots rather than one, you will notice on these rugs that there is never a colour (such as at the peak of a flower or triangle shape) which has what looks to be only one knot. There will always be two. These are measured in much the same way e.g. 9/16 which is 144 KPSI. Even the Persian rugs have different measurements to denote the fineness of a carpet:

In Tabriz the term Raj is often used rather than KPSI - this is the number of knots across 2 3/4 inches of a rug. Typical measurements are «30 raj», «35 raj», «40 raj» or the super fine «60 raj». A standard quality Tabriz at 35 raj would translate to around 162 KPSI (35/2.75=12.73... 12.73x12.73=162).

Nain rugs use the term LAA, this does not directly translate to KPSI but is the number of yarn threads in an individual fringe at the end of a rug. The lower the LAA the higher quality the rug. Having a lower LAA means there can be more warp strings across the width of the carpet as each strand is finer which in turn allows more knots to be tied in a given area - since knots are tied around the warp string (which show as fringes at the top and bottom of a rug) then logic determines that the more warps in a rug mean equals more knots. To measure a fringe strand is unravelled which may contain 3 thin threads, one of these is unravelled again which could have another 3 threads (3x3) making it a 9 LAA rug called a Nola (nahola) in Farsi. A 6 LAA rug (3x2) is called a Shisla (shishla) and the finest rugs at 4 LAA (2x2) are Charla (sharla).

Isfahan rugs sometimes have different coloured threads between the fringe and the rug's pile called kheft, this is measured across one metre and the number of different threads is an indication of quality. ■

A square inch measurement of a fine rug around 20/20 or 20/21 (~ 400KPSI).



Note that the knotting in some rugs makes them look like they have twice as many knots horizontally than they actually have. The red circles show 2 nodes, this is actually only one knot. You will notice there is no colour on this rug which appears to have only a single node in the way the one above it has.



Feizy Rugs Donates \$25,000 to Support the Global Fund for Children

Feizy Rugs Donates \$25,000 to Support the Global Fund for Children

Feizy Rugs, in partnership with The Global Fund for Children (GFC), has expanded its commitment to supporting marginalized children around the world by improving access to education and healthcare, thereby improving their standard of life.

The company has donated \$25,000 to GFC, an organization that has impacted the lives of more than 9 million vulnerable children worldwide. GFC is dedicated to transforming the lives of children on the edges of society—trafficked children, refugees, child laborers—to help them regain their rights and pursue their dreams. This organization works in many of the world cultures where Feizy creates its stunning products.

"We are fortunate this holiday season to be celebrating what has been a truly wonderful year for the company and we want to extend that good fortune to others," said Leah Feizy, Executive Vice President of Feizy Rugs. "Our amazing customers have made this gift possible and it is in their name that we are donating these funds."

"The Global Fund for Children is honored to partner with Feizy Rugs, and we are so grateful to their customers for inspiring this generous holiday gift," said Susan Goodell, GFC's Chief Executive Officer. "This donation enables GFC to provide education, care, and support to thousands of vulnerable children."

Feizy Rugs is providing its customers with the opportunity to choose which region they would like to support by sending them to a special page on GFC's website, where they will be able to pledge their gifted funds.

"Feizy wants to give our clients a voice in how to make a positive difference in a child's life," said Ms. Feizy.

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GreenStep Asia Awards return to DOMOTEX asia/CHINA-FLOOR for 2015

GreenStep Asia Awards, a joint venture with Floor Covering Weekly (FCW), returns in 2015 to the largest international floor covering show in Asia Pacific for a 2nd edition to honor individuals and organizations working to advance sustainability in floor covering through products and processes.

"Our hope is to raise awareness of the issues surrounding environmental sustainability; to recognize the significant investments, efforts and progress made by Asia manufacturers; to promote their accomplishments to DOMOTEX asia/CHINA-FLOOR show attendees; and to honor those companies and individuals who embody these principles at a special award ceremony held during the show," said Santiago Montero, publisher of the Floor Covering Weekly (FCW). "As a judge of last year's program, I have been impressed with the level of commitment we're seeing from many Asia suppliers, the level of accomplishment and the levels of innovation that continue to drive our industry forward in a positive way," said Montero.

The competition is open to any manufacturer in the world that has manufacturing facilities in Asia where they apply the principles of environmental sustainability. It will feature four awards categories for the flooring industry: best green product, best green practice/process, best green promotion/communication and best green pinnacle. An authoritative jury composed by the leaders of some of the world's most famous flooring and green associations will judge and award the green most remarkable commitments in Asia.

Floor Covering Weekly founded the GreenStep Awards in 2008 and is now recognized by all major U.S. flooring industry associations and suppliers. At DOMOTEX asia/CHINA-FLOOR 2014, GreenStep Asia Awards were launched for Asia. The winners were: Flatten Bamboo Flooring by Dasso Industrial Group (Green Product category award); Novalls Innovative Flooring (Green Process award); and Wei-hai Shanhua Carpet Group (Green Pinnacle category). ■

Rug calendar Upcoming International Rug & Carpet Auctions

- Material Culture: Online auction Antique and Decorative Rugs 21 January 2015 in Philadelphia, PA
- Auktionshaus Oberursel: Auction including carpets 24 January 2015 in Oberursel, Germany – read more
- Bruun Rasmussen: International auction including carpets 24-26 February 2015 in Copenhagen
- Grogan & Co: Auction including carpets 8 March in Boston
- Dorotheum: Furniture and carpets 9 March 2015 in Vienna
- Bonhams: Fine Oriental Rugs & Carpets 16 March 2015 in Los Angeles
- Material Culture: Fine Asian Arts, Antique Oriental Rugs and Textiles 22 March 2015 in Philadelphia, PA
- Nagel: Rugs & Carpets, Ethnographic Art 24 March 2015 in Stuttgart
- Koller: Carpets 26 March 2015 in Zurich
- Christies: Oriental Rugs and Carpets 21 April 2015 in London
- Bukowskis: Classic Auction including carpets 2-5 June 2015 in Stockholm

DOMOTEX asia/CHINA-FLOOR aims to increase value and exposure for visitors and exhibitors

The space at the 17th edition of DOMOTEX asia/CHINA-FLOOR is filling up fast! 88% of exhibition space is already booked three months prior to the show.

Show organizers are serious about creating opportunities for both exhibitors and visitors to connect at the Shanghai show where new and innovative products are introduced to the world each year. Two programs created to maximize the value of the show are the Hosted Buyer Program and the InnovAction Flooring Campaign. These programs are designated to give exhibitors ways to expose their brands and promote their products through the most effective channels and enable visitors to faster connect with products and manufacturers matching their interest. All the characteristics of these programs are designed to make business happen.

The Hosted Buyer Program assist exhibitors meet the targeted potential buyers and enable visitors to easily come in contact with the right exhibitors. The hosted buyers will be invited according to sectors such as laminate and bamboo flooring, WPC flooring,

sport flooring, carpet sector, etc. Hosting services are varied and include onsite match-making, VIP treatment at the show and factory tours to fast growing regions in China. Registration will open by end of December 2014.

The InnovAction Flooring Campaign enables exhibitors to launch their newest product electronically before the show, and visitors to identify the products of their interest and arrange on-site meetings in advance using an online "match making" system. A short video- the newest promotion channel offered at this edition's campaign – allows the exhibitors to present and highlight unique features of their newest products for a maximum exposure of their brand. Pre-registered visitors may comment and vote on their favorite new products through various channels choosing top 10 New Products from wood, carpet and resilient sectors. Onsite, both exhibitors and visitors will enjoy an enriched experience of activities such as QR code based activities, voting walls and promotional prizes in 2 dedicated areas: InnovAction Zone, where new, innovative products will be showcased in a dedicated venue, and Designer Mini Show rooms – dedicated show rooms' space specially designed with innovative concepts and high quality materials. Only pre-registered visitors get access to InnovAction online center. ■

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Persian Carpet

By: Firouzeh Mirzazavi - Deputy Editor of Iran Review

The history of Persian Carpet - a culmination of artistic magnificence- dates back to 2,500 years ago.

The Iranians were among the pioneer carpet weavers of the ancient civilizations, having achieved a superlative degree of perfection through centuries of creativity and ingenuity. The skill of carpet weaving has been handed down by fathers to their sons, who built upon those skills and in turn handed them down to their offspring as a closely guarded family secret. To trace the history of Persian carpet is to follow a path of cultural growth of one of the greatest civilizations the world has ever seen.

From being simple articles of need, floor and entrance coverings to protect the nomadic tribesmen from the cold and damp, the increasing beauty of the carpets found them new owners - kings and noblemen, who looked upon them as signs of wealth, prestige and distinction.

To look at a Persian carpet is to gaze into a world of artistic magnificence nurtured for more than 2,500 years. The Iranians were among the first carpet weaver of the ancient civilizations and, through centuries of creativity and ingenuity building upon the talents of the past, achieved a unique degree of excellence.

Even today, with Iranians increasingly being swallowed up in the whirlpool of a fast expanding industrial, urban society, the Persian association with the carpet is as strong as ever. An Iranian's home is bare and soulless without it, a reflection on the deep rooted bond between the people and their national art.

Russian archaeologists Rudenko and Griaznov in 1949 discovered the oldest known «knotted» carpet in the Pazyryk valley, about 5000 feet up on the Altai Mountains in Siberia. Dating back to the fifth century BCE the Pazyryk carpet is of rare beauty and woven with great technical skill. It was found preserved in the frozen tombs of Scythian chiefs, which were 2400 to 2500 years old, it is now kept in the Hermitage Museum of Leningrad. Another rug found in the same area, dates back to the first century BCE.

The first documented evidence on the existence of Persian carpets came from Chinese texts dating back to the Sassanid period (224 - 641 CE). There is, though, in Greek historiography earlier written evidence on the existence, value, and quality of Persian carpets.

This art underwent many changes in various eras of the Iranian history to an extent that it passed an upward trend before the Islamic era until the Mongols invasion of Iran. After the invasion, the art began to grow again during the reign of the Mongol dynasties of Timurid and Ilkhanid.

With the passage of time, the materials used in carpets, including wool, silk and cotton, decay.

Therefore archaeologists are rarely able to make any particularly useful discoveries during archaeological excavations. What has remained from early times as evidence of carpet-weaving is nothing more than a few pieces of worn-out carpets. Such fragments do not help very much in recognizing the carpet-weaving characteristics of pre-Seljuk period (13th and 14th centuries AD) in Persia.

Historical records show that the Achaemenian court of Cyrus the Great at Pasargade was decked with magnificent carpets. This was over 2500 years ago. Alexander II of Macedonia is said to have been dazzled by the carpets in the tomb area of Cyrus the Great at Pasargade. By the sixth century, Persian carpets of wool or silk were renowned in court circles throughout the region. The Bahârestân (spring) carpet of Khosrow I was made for the main audience hall of the Sasanians imperial Palace at Ctesiphon in Sasanian province of Khvârvarân (nowadays Iraq). It was 450 feet (140 m) long and 90 feet (27 m) wide and depicted a formal garden. In 7th century CE With occupation of the Sasanian capital, Tuspawn, the Baharestan carpet was taken by the Arabs, cut into small fragments and divided among the

victorious soldiers as booty.

According to historians, the famous Tâqdis throne was covered with 30 special carpets representing 30 days of a month and four other carpets representing the four seasons of a year.

When Cyrus the Great conquered Babylon in 539 BC, he was struck by its splendour, and it was probably he who introduced the art of carpet making into Persia. However, historical records show that magnificent carpets adorned the court of Cyrus the Great, who founded the Persian Empire over 2,500 years ago.

It is also said that the tomb of Cyrus, who was buried at Pasargade near Persepolis, was covered with precious carpets. Even before his time, it is very likely that Persian nomads knew about the use of Knotted carpets. Their herds of sheep and goats provided them with high quality and durable wool for this purpose.

In 628 CE, the Emperor Heraclius brought back a variety of carpets from the conquest of Ctesiphon, the Sasanian capital. The Arabs also conquered Ctesiphon in 637 CE, and among the spoils brought back were said to be many carpets, one of which was the famous garden carpet, the «Spring time of Khosro». This carpet has passed into history as the most precious of all time. Made during the reign of Khosro I (531 - 579 CE) the carpet was 90 Feet square.

The Arab historian's description is as follows: «The border was a magnificent flower bed of blue, red, white, yellow and green stones; in the background the color of the earth was imitated with gold; clear stones like crystals gave the illusion of water; the plants were in silk and the fruits were formed by color stones». However, the Arabs cut this magnificent carpet into many pieces, which were then sold separately.

In the 8th century A.D. Azarbaijan Province was among the largest centers of carpet and rough carpet (ziloo) weaving in Iran. The Province of Tabarestan, besides paying taxes, sent 600 carpets to the courts of caliphs in Baghdad every year. At that time, the main items exported from that region were carpets, and small carpets for saying prayers. Furthermore, the carpets of Khorasan, Sistan and Bukhara, because of their prominent designs and motifs were on high demands among purchasers.

During the reigns of the Seljuq and Ilkhanate dynasties, carpet weaving was still a booming business so much so that a mosque built by Ghazan Khan in Tabriz, north-western Iran, was covered with superb Persian carpets. Sheep were specially bred to produce fine wool for weaving carpets. Carpet designs depicted by miniature paintings belonging to the Timurid era lend proof to the development of this industry at that time. There is also another miniature painting of that time available which depicts the process of carpet weaving.

The earliest surviving of the Persian carpets from this period is of a Safavid (1501-1736) carpet known as the Ardabil Carpet, currently in V&A Museum in London. This most famous of Persian carpets has been the subject of endless copies ranging in size from small carpets to full scale carpets. There is an «Ardabil» at 10 Downing Street and even Hitler had an «Ardabil» in his office in

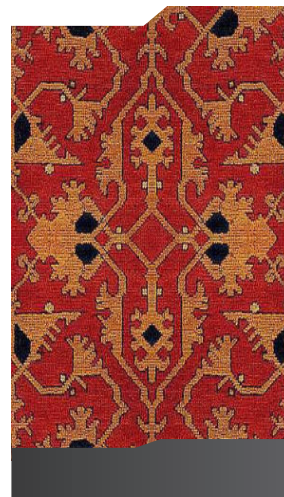


Berlin.

The carpets are woven in 1539-40 according to the dated inscriptions. The foundation is of silk and the pile of wool with a knot density at 300-350 knots per square inch (470-540.000 knots per square meters). The sizes of the carpets are 34 1/2 feet by 17 1/2 feet (10, 5 meters x 5, 3 meters).

There is much variety among classical Persian carpets of the 16th and 17th century. There are numerous sub-regions that contribute distinctive designs to Persian carpets of this period such as Tabriz and Lavar Kerman. Common motifs include scrolling vine networks, arabesques, palmettes, cloud bands, medallions, and overlapping geometric compartments rather than animals and humans. Figural designs are particularly popular in the Iranian market and are not nearly as common in carpets exported to the west.

After the period of domination by the Arab Caliphates, a Turkish tribe, named after their founder, Seljuk conquered Persia. Their domination (1038 - 1194 CE) was of great importance in the history of Persian carpets.



The Seljuk women were skilful carpet makers using Turkish knots. In the provinces of Azerbaijan and Hamadan where Seljuk influence was strongest and longest lasting, the Turkish knot is used to this day.

In the Turkish (or Ghiordes) knot the yarn is taken twice around two adjacent warp threads and the ends are drawn out between these two threads.

In the Persian (or Sinneh) Knot, the wool thread forms a single turn about the warp thread. One end comes out over this thread and the other over the next warp thread.

The Mongol conquest and control of Persia (1220 - 1449) was initially brutal. However, they soon came under the influence of the Persians. The palace of Tabriz, belonging to the Ilkhan leader, Ghazan Khan (1295 - 1304) had paved floors covered with precious carpets. The Mongol ruler Shah Rokh (1409 - 1446) contributed to the reconstruction of much that was destroyed by the Mongols and encouraged all the artistic activities of the region. However, the carpets in this period were decorated with simple motifs, which were mainly geometric in style.

The Persian carpet reached its zenith during the reign of the Safavid Dynasty in the 16th century. Indeed the first concrete proofs of this craft date back to this period. Approximately 1500 examples are preserved in various museums and in private collections worldwide. During the reign of Shah Abbas (1587 - 1629), commerce and crafts prospered in Persia. Shah Abbas encouraged contacts and trade with Europe and transformed his new capital Esfahan, into one of the most glorious cities of Persia. He also created a court workshop for carpets where skilled designers and craftsmen set to work to create splendid specimens.

Most of these carpets were made of silk, with gold and silver threads adding even more embellishment. Two of the best know carpets of the Safavid period; dated 1539 come from the mosque of Ardebil. Many experts believe that these carpets represent the culmination of achievement in carpet design. The larger of the two carpets in now kept in London's Victoria and Albert Museum while the other is displayed at the Los Angeles County Museum.

The court period of the Persian carpet ended with the Afghan invasion in 1722. The Afghans destroyed Esfahan, yet their domination lasted for only a short period and in 1736, a young Chieftain from Khorasan, Nader Khan became the Shah of Persia. Through the whole course of his reign, all the country's forces were utilized in campaigns against the Afghans, the Turks, and the Russians.

During this period, and for several turbulent years after his death in 1747, no carpets of any great value were made, and solely nomads, and craftsmen in small villages continued the tradition of this craft.

In the last quarter of the 19th Century and during the reign of the Qajar rulers trade and craftsmanship regained their importance. Carpet making flourished once more with Tabriz merchants exporting carpets to Europe through Istanbul. At the end of the 19th Century some European and American companies even set up businesses in Persia and organized craft production destined for western markets.

Although carpet production is now mostly mechanized, traditional hand woven carpets are still widely found all around the world, and usually have higher prices than their machine woven counterparts due to them being an artistic presentation. Iran exported \$517 million worth of hand woven carpets in 2002. There are an estimated population of 1.2 million weavers in Iran producing carpets for local markets as well as export. In recent times Iranian carpets have come under fierce competition from other countries producing fakes of the original Iranian designs as well as genuine cheaper substitutes. Most of the problems facing this traditional art is due to absence of patenting and branding the products as well as reduced quality of raw materials in the local market and the consistent loss of original design patterns. The absence of modern R&D is causing rapid decline in the size as well as market value of this art.

Persian carpets can be divided into three groups; Farsh / «Qāli» (sized anything greater than 6x4 feet), Qālicheh

(meaning rug, sized 6x4 feet and smaller), and nomadic carpets known as Kilim, (including Zilu, meaning rough carpet).

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

Persian rugs are made up of a layout and a design which in general included one or a number of motifs.

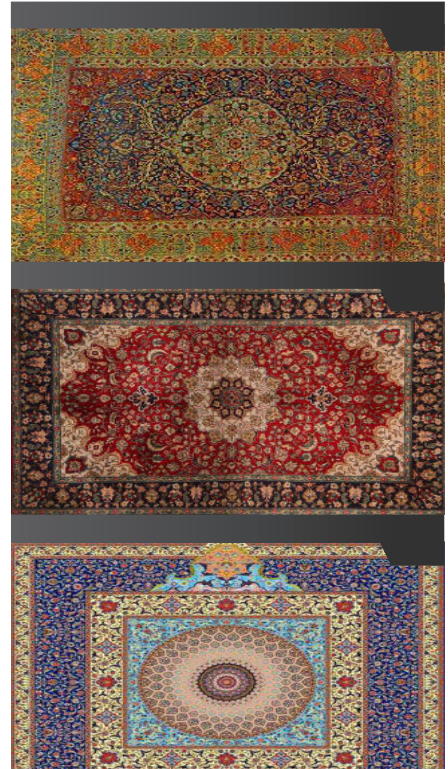
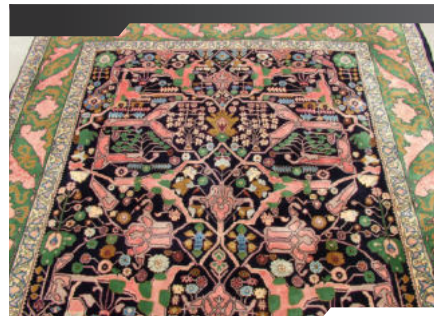
Persian rugs are typically designed using one of three patterns: all-over, central medallion and one-sided. Some abstract unsymmetrical design can be found but most of these can be described as one-sided or unidirectional.

There are a number of patterns which are found in Persian and Oriental rugs called «motifs», these designs have different meanings and tend to be used depending on the area the rug was woven although it is not unusual to find more than one motif in a single rug.

The weaving of pile rugs is a difficult and tedious process which, depending on the quality and size of the rug, may take anywhere from a few months to several years to complete.

To begin making a rug, you need a foundation consisting of warps strong, thick threads of cotton, wool or silk which run the length of the rug and wefts similar threads which pass under and over the warps from one side to the other. The warps on either side of the rug are normally combined into one or more cables of varying thickness that are overcast to form the selvedge.

Weaving normally begins by passing a number of wefts through the bottom warp to form a base to start from. Loosely piled knots of dyed wool or silk are then tied around consecutive sets of adjacent warps to create the intricate patterns in the rug. As more rows are tied to the foundation, these knots become the pile of the rug. Between each row of knots, one or more shots of weft are passed to tightly pack down and secure the rows. Depending on the fineness of the weave, the quality of the materials and the expertise of the weavers, the knot count of a hand made rug can vary anywhere from 16 to 550 knots per square inch. When the rug is completed, the warp ends form the



fringes that may be weft-faced, braided, tasseled, or secured in some other manner.

Looms do not vary greatly in essential details, but they do vary in size and sophistication. The main technical requirement of the loom is to provide the correct tension and the means of dividing the warps into alternate sets of leaves. A shedding device allows the weaver to pass wefts through crossed and uncrossed warps, instead of laboriously threading the weft in and out of the warps.

The simplest form of loom is a horizontal; one that can be staked to the ground or supported by sidepieces on the ground. The necessary tension can be obtained through the use of wedges. This style of loom is ideal for nomadic people as it can be assembled or dismantled and is easily transportable. Rugs produced on horizontal looms are generally fairly small and the weave quality is inferior to those rugs made on a professional standing loom.

Vertical looms are undoubtedly more comfortable to operate. These are found more in city weavers and sedentary peoples because they are hard to dismantle and transport. There is no limit to the length of the carpet that can be woven on a vertical loom and there is no restriction to its width.

There are three broad groups of vertical looms, all of which can be modified in a number of ways: the fixed village loom, the Tabriz or Bunyan loom, and the roller beam loom. The fixed village loom is used mainly in Iran and consists of a fixed upper beam and a moveable lower or cloth beam which slots into two sidepieces. The correct tension is created by driving wedges into the slots. The weavers work on an adjustable plank which is raised as the work progresses.

The Tabriz loom, named after the city of Tabriz, is used in North Western Iran. The warps are continuous and pass around behind the loom. Tension is obtained with wedges. The weavers sit on a fixed seat and when a portion of the carpet has been completed, the tension is released and the carpet is pulled down and rolled around the back of the loom. This process continues until the rug is completed, when the warps are severed and the carpet is taken off the loom.

The roller beam loom is a traditional Turkish village loom, but is also found in Iran and India. It consists of two movable beams to which the warps are attached. Both beams are fitted with ratchets or similar locking devices and completed work is rolled on to the lower

beam. It is possible to weave very long rugs by these means, and in some areas of Turkey rugs are woven in series.

In order to operate the loom, the weaver needs a number of essential tools: a knife for cutting the yarn as the knots are tied; a comb-like instrument for packing down the wefts; and a pair of shears for trimming the pile. In Tabriz the knife is combined with a hook to tie the knots which lets the weavers produce very fine rugs, as their fingers alone are too thick to do the job.

A small steel comb is sometimes used to comb out the yarn after each row of knots is completed. This both tightens the weave and clarifies the design.

A variety of instruments are used for packing the weft. Some weaving areas in Iran known for producing very fine pieces use additional tools. In Kerman, a saber like instrument is used horizontally inside the shed, and in Bidjar a heavy nail like tool is used. Bidjar is also famous for their wet loom technique, which consists of wetting the warp, weft, and yarn with water throughout the weaving process to make the elements thinner and finer. This allows for tighter weaving. When the rug is complete and dried, the wool and cotton expand to make the rug incredibly dense and strong.

A number of different tools may be used to shear the wool depending on how the rug is trimmed as the rug progresses or when it is complete. Often in Chinese rugs the yarn is trimmed after completion and the trimming is slanted where the color changes, giving an embossed three-dimensional effect.

Two basic knots are used in most Persian Carpets and Oriental rugs: the symmetrical Turkish or Ghiordes knot (used in Turkey, the Caucasus, East Turkmenistan, and some Turkish and Kurdish areas of Iran), and the asymmetrical Persian or Senneh knot (Iran, India, Turkey, Pakistan, China, and Egypt).

To make a Turkish knot, the yarn is passed between two adjacent warps, brought back under one, wrapped around both forming a collar, then pulled through the center so that both ends emerge between the warps. The Persian knot is used for finer rugs. The yarn is



wrapped around only one warp, then passed behind the adjacent warp so that it divides the two ends of the yarn. The Persian knot may open on the left or the right, and rugs woven with this knot are generally more accurate and symmetrical.

Other knots include the Spanish knot looped around single alternate warps so the ends are brought out on either side and the Jufti knot which is tied around four warps instead.

Flat woven carpets are given their color and pattern from the weft which is tightly intertwined with the warp. Rather than an actual pile, the foundation of these rugs gives them their design. The weft is woven between the warp until a new color is needed, it is then looped back

and knotted before a new color is implemented. The most popular of flat-weaves is called the Kilim rugs (along with jewellery, clothing and animals) are important for the identity and wealth of nomadic tribes-people. In their traditional setting Kilims are used as floor and wall coverings, horse-saddles, storage bags, bedding and cushion covers.

Today, Carpet weaving is by far the most widespread handicraft in Iran. Persian carpets are renowned for their richness of color, variety of spectacular artistic patterns and quality of design. In palaces, famous buildings, mansions and museums of the world, a Persian carpet is amongst the most treasured possession. ■

FESPA Eurasia 2014 sees 30% growth in visitors

According to organisers of FESPA Eurasia 2014, which took place December 4-7 in Istanbul witnessed over 8,600 visitors attending the event, up 30 per cent from last year. To begin with, FESPA Eurasia secured commitment from many local and international brands in the industry, about 20 per cent more than the first edition in 2013.

"The event provided PSPs the chance to explore display of products and services across wide format digital printing, screen printing, signage, textile printing and garment decoration sectors," the organizers say. 80 per cent of the visitors came from cities across Turkey and the remaining 20 per cent from 78 countries, with top representation from Iran, Greece, Bulgaria, Tunisia and Russia, respectively.

Michael Ryan, FESPA Group exhibition manager said, "We are extremely happy with the increased number of unique visitors to the event."

"The feedback we have received from exhibitors is that quality of visitors has been fantastic too as they saw business owners and decision-makers from many countries on their stand," he added.

Exhibitors at FESPA Eurasia 2014 also expressed their satisfaction with the trade event. Serkan Filiz at Canon Eurasia said, "The show has been profitable for us as we had very good reactions from customers."



Michele Riva, sales director, Reggiani Macchine said, "We are enjoying the success of FESPA Eurasia. Our staff welcomed numerous visitors from all over the world and three machines were sold during the show."

"We sold 7 machines at the show, so we have been happy with the quality of the visitors. There were a large number of attendees from Middle East, Ukraine and Russia," Taner Güven from Optimum Digital Planet said.

Paramount Hotel construction to begin in H1 2015

Dubai developer Damac Properties has announced that construction of its Paramount Hotel Dubai project is likely to start in the first half of 2015.

Damac said it is planning to float the construction works tender for the 1,250-room luxury hotel in Downtown Dubai early next year with completion slated in 2018.

Niall McLoughlin, senior vice president, Damac told Zawya Projects: «We are planning to tender the construction works for the project during the first quarter of next year, most probably in January.

«We are currently doing the concept design of the project, in collaboration, with the Paramount team. We expect to reveal the design by the first quarter of next year.» he was quoted as saying. Damac announced Paramount Hotel Dubai, Downtown in September during Cityscape Global and it is Damac's fourth project in Dubai in collaboration with the luxury hotel operator, Paramount Hotels & Resorts, the official licensee of Paramount Pictures.

Damac released its first association with Paramount Hotels & Resorts in March last year with the \$1 billion Damac Towers by Paramount Hotels & Resorts.

Damac said it has delivered around 12,000 units since 2002 and currently has a development portfolio of over 39,000 units. ■

Dubai Investments' \$2.7bn plans include new hotel



Dubai Investments PJSC (DIC) revealed residential and commercial projects, amounting to AED10 billion (US\$2.7 billion), in the next five years, to benefit from the expected economic boom.

PJSC (DIC)'s chief executive officer Khalid Bin Kalban said in an interview with Bloomberg that the developments include Mirdif Hills, a AED2.5 billion (US\$675 million) project in Dubai that will include 1,500 homes, a 230-room hotel, shops and 200,000 ft² (18,600m²) of office space, which Dubai Investment Real Estate Co. unit will start tendering for the development in the next two months.

"We don't think there will be need to borrow" for Mirdif Hills, DIC's chief executive officer Khalid Bin Kalban said. "We'll be able to sell the project easily because of its size, location and components." While Bin Kalban believes that there will be no need to borrow for the project, the company may still need bank or debt-market fund-

ing for a AED7 billion (US\$ 1.9 billion) project planned in Dubai Investment Park. The 13 million ft² village with homes, shops, offices and hotels may require the company to raise cash either through loans, Islamic bonds or by seeking investors to take a stake in the project, according to Bin Kalban.

"We are talking to a major investor to come on board and help," he said. "They will either pay us rental or take over the project within a certain number of years. We are discussing seriously the option of rent to own with them."

Dubai Investments is also in talks with owners of several unfinished buildings within Dubai Investment Park to take over and complete the stalled construction, he said, without being more specific.

The company is expected to report a profit increase for this year of almost 60 percent to more than AED1.3 billion (US\$ 353 million) amid increasing returns from stakes in units, Bin Kalban said.

Shaw announces 2015 color of the year

Shaw Floors officially announced its 2015 color of the year—Lady in Grey.

"As we looked toward 2015 and our recent visits to design shows around the world, we couldn't help but notice the continuation of grey as a major movement in fashion, home furnishings and other textiles," said Emily Morrow, director of color, style and design for Shaw Floors. "Shaw's color of the year for 2015, Lady in Grey, is a sophisticated, modern, high-fashion and elegant hue."

Other major movements that will be on trend for 2015 include chic coastal design and blending classic decor with a modern twist. The rustic-industrial look that involves rusted metals and exposed beams has shifted to a more refined rustic look with the inclusion of softer, luxurious fabrics and patterns. Another design trend for 2015 includes larger, geometric patterns, especially in carpet. However, within all of these mega-trends, grey is the unifying factor.

"Grey really is here to stay and it is a timeless addition to our color palette in the flooring industry," Morrow said. "I can tell dealers and consumers with confidence that decorating with grey really is a classic, chic, but not too trendy, design element to use when decorating or redecorating their space. We look forward to launching our new products across all categories that have the influence of grey."

In order to familiarize dealers and consumers with the 2015 color of the year, Shaw has produced a YouTube video featuring Shaw's design team that explores the inspiration for Lady in Grey. A shortened version of the video will be posted on Shaw Floors social network channels (Instagram and Facebook). Morrow will also use 2015 color of the year at Shaw's bi-annual convention on Jan. 18-21 for dealer-focused breakout sessions on color, design and style for the new year. ■

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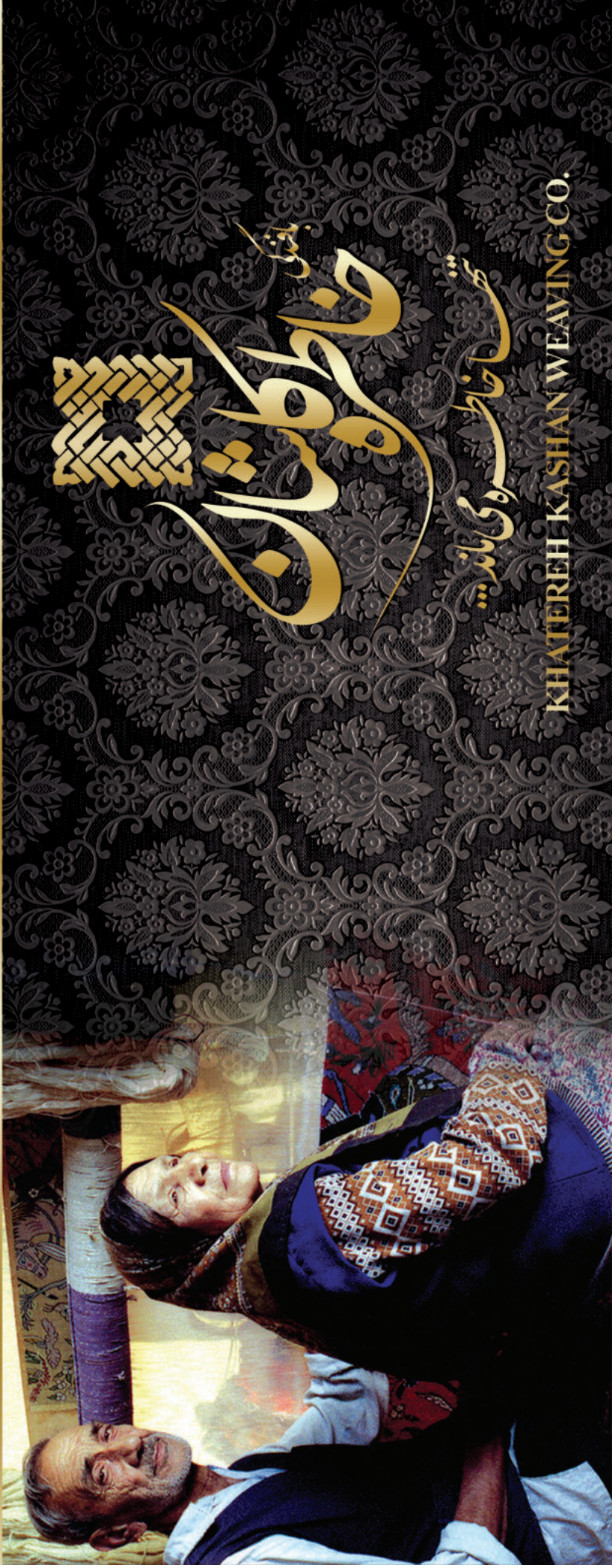
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