



MENA CARPET NEWS



**DOMOTEX TURKEY
WILL BE HELD IN
ANTALYA IN 2023**

**EYE COMPACT
HELPING CARPET
TUFTERS REALIZE A
MORE COST-
EFFECTIVE
PRODUCTION**

**B.I.G. YARNS
LAUNCHES
SUSTAINABLE YARNS
AT CLERKENWELL
DESIGN WEEK**

READY TO SUPPORT YOU

challenge us

COLARIS and CHROMOET printing systems are the first choice for a wide range of applications, especially when it comes to textile-based substrates. To guarantee high quality results, ZIMMER AUSTRIA Digital Printing Systems is structured into five business segments to ensure maximum attention to the individual need of each end-product.

TEXTILE PRINTING

Especially medium to heavy weight textile substrates in woven and knitted construction are targets of ZIMMER AUSTRIA Digital Printing Systems. The product range covers bedding, furnishing, terry towels, curtains, various velour substrates, as well as heavy weight knit fabrics for the fashion industry.

FLOOR COVERING

COLARIS and CHROMOJET printers cover the complete range of textile-based floor covering from nonwoven, flock, tufted and woven base material. ZIMMER AUSTRIA Digital Printing Systems covers the complete range from contract, automotive, promotional, residential and function carpets incl. mats and rugs fine-tuned to the needs of each segment.

NARROW FABRICS

COLARIS-NF is a single pass printing and dyeing solution for narrow fabrics to be used in technical applications as well as for decorative tapes or even zippers. The wide range of application includes tapes for military carrying systems or hook & loop tapes incl. IRR control function. Printing and dyeing can either be single or double sided simultaneously. It is also possible to print heavy tape constructions on one side and to dye the substrate on the backside in a single pass through the line.

TECHNICAL TEXTILE

Functionalization chemicals can be applied on various substrates. Additionally, printing on fabrics used for military applications incl. uniforms, rain protection, ponchos, netting, tents, tarpaulins, carrying systems, sleeping bags, bulletproof vests, or parachute fabrics, all including IRR functionality are covered by COLARIS digital printing equipment.



SPECIALTY GOODS

Special applications are end-products which are not covered by the a.m. product ranges. Such applications include additive manufacturing, such as Selective Cement Activation, thermophore coatings, security prints, or electro conductive printing – to mention some of the special applications.

ZIMMER AUSTRIA Digital Printing Systems is the competent partner to your success in printing and finishing of textile-based substrates and specialty goods.

Zimmer
AUSTRIA

ZIMMER MASCHINENBAU GMBH
DIGITAL PRINTING SYSTEMS



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Your competent partner for process development, engineering, manufacturing and implementation of industrial printing and coating systems.

EYE Compact – Helping Carpet Tufters Realize a More Cost-Effective Production



EYE Compact System-Tufting Machines

- 100 % of tufting yarn breaks/end outs detected
- Monitors the yarns on all positions in real-time
- Faulty positions indicated both on sensors and the Operator Terminal

The EYE Compact system was first introduced on the European tufting market in 2013, and has over the last decade grown to become an integral part on tufting machines for many manufacturers worldwide. Today, the EYE Compact system is more or less viewed as a necessity and a cost-effective solution for tufters.

By having Eltex's yarn break sensors mounted on their tufting machines, carpet manufacturers are ensured that all yarns in the production are monitored and the machine quickly and efficiently stopped when a yarn break occurs.

This is possible thanks to the sensor's short reaction time and the direct connection between the system and the machine's run and stop signals together with a proximity switch that very accurately measures the speed of the machine.

The difference between having or not having an EYE Compact system mounted on a tufting machine is like night and day. The short reaction time in the event of a yarn break prevents that long sections of missing yarns are being created in the carpet



and since the faulty part is usually cut off, the EYE Compact system significantly reduces waste material.

In addition to the fact that this results in a lower environmental footprint and saves money, the operator can control several machines simultaneously.

The operator also avoids the time-consuming work of finding which yarn has been broken and collecting missing yarns. Should the yarn on the bobbin run out, the result will be the same. The machine stops immediately and the operator can replace the bobbin and continue with manufacturing.

New Version: EYE Compact II

By demands from the tufting industry a smaller version of the EYE Compact was also developed, called EYE Compact II. This sensor was first introduced during the 2019 Domotex exhibition in Hannover and has received a lot of praise from the industry.

One of the requirements from manufacturers was to make it small enough to be mounted on modern, graphics-driven tufting machines with puller rollers.

Because of this, the EYE Compact II measures only 1/3 of the original Compact's size but contains equally advanced technology and number of eyes. However, due to its miniaturized format, the eyes had to be made smaller and measures 4 mm in diameter compared to 6.5 mm for the EYE Compact.

The smaller size allows the EYE Compact II to be mounted close to the needles, just below the puller rollers which are there to help feed the yarns. Both sensors can be used for a gauge down to 1/10 inch.

At the centre of the EYE Compact system is the Operator Terminal, where all required settings are done. Its touch screen



combined with an intuitive graphic user interface makes the setup easy and convenient.

The sensors are connected to the Master Control Unit and after they have been recognized by the system, the sensor eyelets are ready to be learned for monitoring the yarns. After each learning process the eyelets where yarns are passing will be active.

Up to 16 sensors can be connected to each LIN bus which let the system control a complete setup of 96 sensors and even more with a slave unit. This makes the

system flexible since it can be suited on a large variety of machine brands.

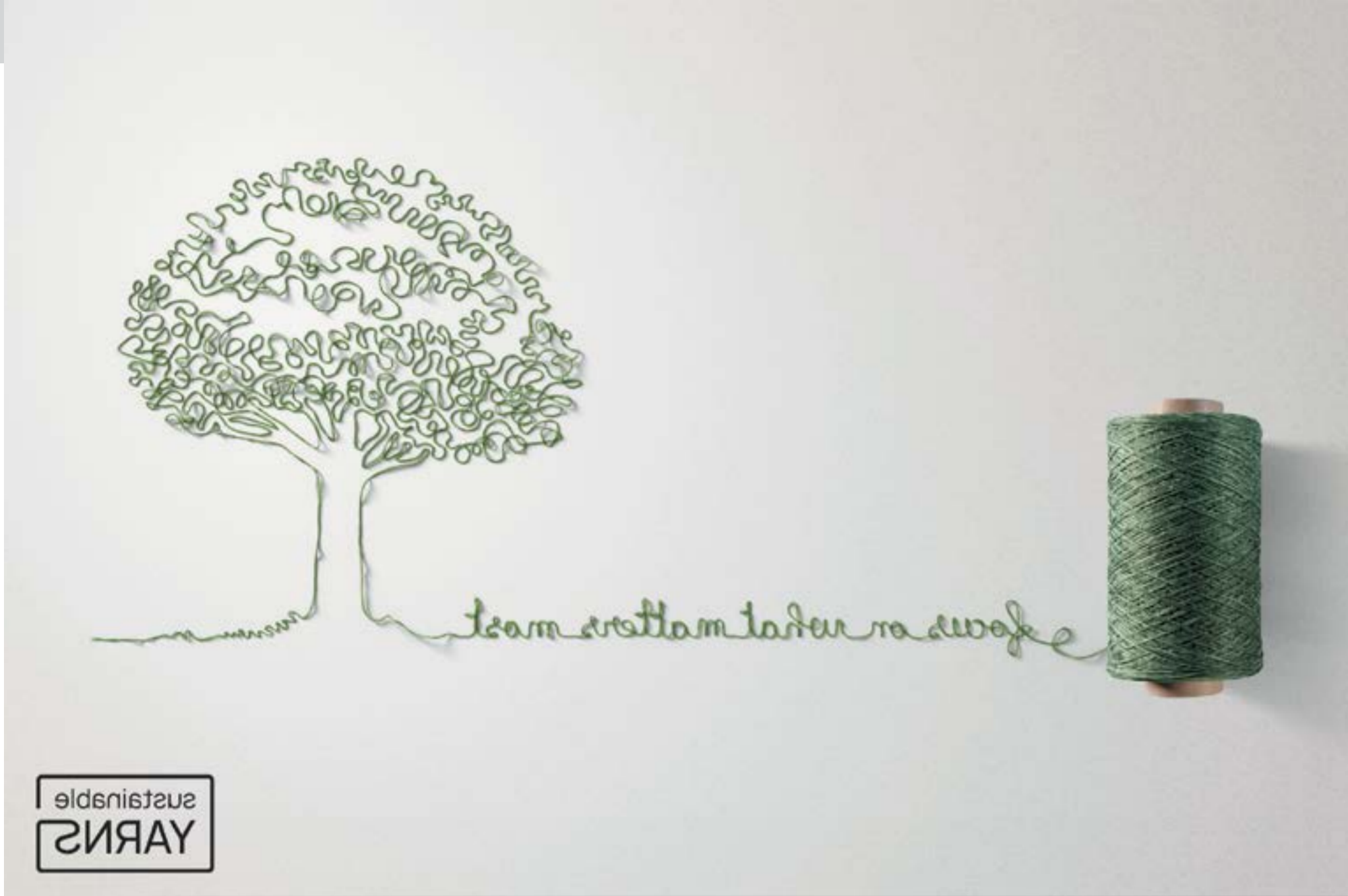
To sum it all up, the EYE Compact system is a work horse that ensures tufting manufacturers always get the most out of their production with as little waste materials as possible. Many operators have expressed their relief for having an Eltex EYE Compact system installed on their machines, and we sure know why.

Eltex at Itma 2023

We are looking forward to the ITMA exhibition in Milan June 2023 where our sales team will be happy to serve you. This time we have lots of news to share and on our demo machine we will be able to demonstrate our most prominent sensors and their functions.

Meet us in Hall H6, Stand A210!





B.I.G. Yarns launches Sustainable Yarns at Clerkenwell Design Week

**New SustainableYarns.com platform to support the design and manufacture of sustainable carpets
Announcing EqoYarn – a new low-impact solution added to the Eqo range
Meet B.I.G. Yarns in Clerkenwell at The Order of St. John expo Stand D11, 23-25 May 2023, London**

Join the sustainable yarns movement! B.I.G. Yarns today unveils its new “SustainableYarns” platform, with Clerkenwell Design Week visitors the first to be invited to get on board and focus on what matters most for the design and manufacture of sustainable soft floorings.

The expert in polyamide (PA) 1 step 3 ply yarns offers a range of options for manufacturers to introduce sustainable yarns into carpet solutions and reach sustainability targets faster and more efficiently.

“Yarn is the core material for carpets, and

integral in contributing towards more responsible commercial, residential or automotive carpets. With our SustainableYarns online platform, we’re sharing a guide to our different market-ready options for more sustainable solutions, reducing the CO2 emissions of carpet products and helping to mitigate Climate Change. All this without compromising the quality and the unlimited colour and design possibilities our customers value from our yarn products,” says B.I.G. Yarns Global Sales Director, Glenn Hyzak.

The Sustainable Yarns range creates opportunities to design with recycled con-

tent yarn (EqoCycle), to work with renewable resources (EqoBalance), and, following the launch of new polyamide 6 (PA6) EqoYarn at Clerkenwell Design Week, to also leverage the low-impact value chain.

New addition EqoYarn is a new low-impact PA6 carpet yarn based on the most recent innovations in polymer production, which enable yarn manufacturers to lower their carbon footprint by nearly 50% and give carpet manufacturers more options to reduce their impact.

For its EqoYarn Bulk Continuous Filament

(BCF) production process, B.I.G. Yarns has selected the few best-in-class partners that have made major steps forward in terms of sustainability, and reduced their greenhouse gas emissions thanks to continuous investments in process efficiency, green energy, heat optimization and waste reduction. The result is EqoYarn with a carbon footprint of 4 kg CO2 eq/kg yarns, which is a CO2 reduction of up to 50% compared to conventional PA yarns.

EqoBalance PA6 yarns enable customers to reach an even higher CO2 reduction of up to 75%. Manufactured with polymers made from renewable resources such as organic waste from cooking oil instead of virgin or fossil feedstock, these yarns have a carbon footprint of 1.98 kg CO2 eq./ kg yarns. They help carpet manufacturers to create products with an extremely low carbon footprint.

EqoCycle PA6 yarns are fully recyclable and incorporate 75% recycled content originating from recycled and regenerated PA6 granules. With a carbon footprint of 4.64 kg CO2 eq./ kg yarns, they deliver the same high-quality performance of virgin PA6 yarn with the benefit of 37% CO2 reduction. EqoCycle yarns offer carpet manufacturers a sustainable alternative to help reduce the ecological footprint of their products and move towards a circular economy without jeopardizing the end-product quality.

“B.I.G. Yarns is focused on leading the way in offering sustainable solutions, and to achieve this our focus is on optimizing production chains rather than using offsetting,” comments Emmanuel Colchen, General Manager, B.I.G. Yarns. “We are reducing emissions from our own operations but because polymers, our raw materials, have the biggest impact on our CO2 emissions, it is crucial to engage supply partners to reduce emissions too by using bio-based materials. As a group, Beaulieu International Group wants to set the standard and reach a CO2 emission that is as low as possible, by offering the right product, based on sustainable parameters. This is part of the efforts to reach our Net Zero target by 2030.”

In addition to the different CO2-reducing options, B.I.G. Yarns’ customers can access an unlimited colour range to elevate their designs. Its BCF technology for polyamide yarns, twisted and heat-set yarns, one-colour to multi-colour, between 650 and 15000 dTex, along with its colour studio, are available to support their creation of unique and customised collections.



Collection of Rarely-seen Carpets Unveiled at Tehran Museum

The collection showcases 32 handwoven rugs and carpets that date from the Safavid era (1501-1736) and Qajar epoch (1789 to 1925). Moreover, the ensemble showcases three pieces of traditionally decorated textiles, the report said. The exhibit is organized to commemorate the International Museum Day and will be running through May 27.

Persian carpets are sought after internationally, with the medallion pattern being arguably the most characteristic feature of them all. Weavers spend several months in front of a loom, stringing and knotting thousands of threads. Some practice established patterns. Some make their own.

Each Persian carpet is a scene that seems as ageless, a procedure that can take as long as a year. These efforts have long put Iran’s carpets among the most complex and labor-intensive handicrafts in the world. When the weaving is finally done, the carpet is cut, washed, and put out in the sun to dry.

Throughout history, invaders, politicians, and even enemies have left their impact on Iran’s carpets. As mentioned by Britannica Encyclopedia, little is known about Persian carpet making before the 15th century, when art was already approaching a peak.

For instance, the Mongol invasion of the 13th century depressed Persia’s artistic life, only partially restored by the renaissance under the Mongol Il-Khan dynasty (1256–1353). Although the conquests of Timur (who died in 1405) were in most respects disastrous to Persia, he favored artisans and spared them to work on his great palaces in Samarkand.

Later in the 17th century, there was a growing demand for the production of so many gold-and silver-threaded carpets that were ultimately exported to Europe. Some were made in Kashan, but many of the finest came from Isfahan. With their high-keyed fresh colors and opulence, they have affinities with European Renaissance and Baroque idioms.

At the beginning of the 18th century, nomads and town dwellers were still making carpets using dyes developed over centuries, each group maintaining an authentic tradition. Not made for an impatient Western market, these humbler rugs of the “low school” are frequently beautifully designed and are of good material and technique.



2nd International Exhibition of Machine Made Carpets and Related Industries in Tehran

rica region, after obtaining the necessary permits, consulting, and support of the Tehran Machine Made Carpet and moquette sellers and dealers association, we have decided to organize this exhibition on the fully equipped and new fairground venue of Tehran between 18 to 21 September 2023."

Regarding the advantages of the exhibition venue of Aftab in Tehran, Mr. Dastfal says: "The exhibition site of Shahr Aftab provides a comfortable and convenient visit for visitors with excellent access to the subway and public vehicles, and does not have traffic problems, etc.

In Shahr Aftab Venue, the halls are built according to the latest world-class standards, world-class lighting systems, ventilation, facilities and etc with the possibility of building two and three-story booths up to 32 meters in height. it is a member of The Global Association of the Exhibition Industry (UFI). Shahr Aftab Exhibition is very close to Tehran Imam Khomeini International Airport.

In the last edition of the exhibition, important companies such as Merinos Carpet Turkey, Solomon Carpet, Mashhad Arda-

hal Carpet, Chehel Teke Carpet, Zomorod Mashhad Carpet, Bozormehr Carpet, Spadana carpet, Negin Mashhad Carpet, Dariush carpet, Babylon carpet, etc. were present.

Iran's machine-made carpet market is very dynamic and active, and it can be said that it is the most important part of the textile industry in Iran. In Iran, there are more than 600 machine-made carpet factories, which in the fields of carpet yarn and fibers, carpet weaving machinery and spare parts, machine-made carpet export services, chemicals, modern carpet designs and ... are heavily dependent on international and importer companies.



Banian Roshan Company, after successfully organizing the first international exhibition for the export of machine-made carpets and moquette, machinery and related equipment in the New exhibition center of Tehran city (Shahr Aftab), which was held before the corona epidemic, now plans to organize this important event again from 18 to 21 September 2023. (Visiting hours of this exhibition are 10 am to 6 pm.)

This exhibition, which is being held with the full support of the Tehran Machine Made Carpet and moquette sellers and dealers association, was able to attract the attention of many Iranian machine-made carpet companies in the past period.

Mr. Azim Dastfal, the CEO of the organizer Company, told the Kohan textile journal's reporter about the re-organization of this event: "Before the Corona epidemic, we held the first edition of the Shahr Aftab machine carpet and moquette exhibition, and despite the very good reception of the exhibitors and visitors, unfortunately, We were unable to hold the exhibition due to the restrictions of the coronavirus. But again, according to the request of a large number of companies producing machine-made carpets and the needs of the machine-made carpet industry in the Middle East and Af-

فرش ماشینی، کفپوش موکت، ماشین آلات و تجهیزات وابسته
دومین سمپوزیوم تخصصی بین المللی فرش ماشینی با رویکرد صادراتی فرش دستبافت

صادراتی
 تخصصی بین المللی
 دومین نمایشگاه

The 2nd International Exhibition Carpet, Carpeting, flooring, Wall coverings, Machinery and Related Equipment

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15-12 Sep 2023
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 Shahr-e Aftab Complex, Khalij-e Fars Highway, Tehran, IRAN

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Hammer-ims And Vandewiele Complete Structural Collaboration For Coating Quality In Carpet Production

Bilateral international agreement signed for coating grammage improvement in finishing lines for woven, tufted and needle-punched carpets and artificial grass.

Vandewiele's daughter company Bejmac, specialist in textile finishing machines, established a structural collaboration with Hammer-IMS on quality control of latex coating. This agreement fits in the shared vision of Vandewiele, Bejmac and Hammer-IMS to digitalize the finishing lines for carpets in which accurate, adaptive measurement plays an essential role. Hammer-IMS dedicatedly integrates its non-nuclear technology for measuring coating grammage into Vandewiele-Bejmac finishing lines.

Thanks to the real-time measurement and automatic system adaptation of these smart systems, carpet manufacturers maintain highest product quality

while reducing the usage and scrap of expensive latex material. The collaboration agreement stipulates that Vandewiele sells and distributes its Hammer-IMS enabled finishing lines. This resellership covers the entire world, except EU, the United Kingdom, Norway and Switzerland.

Over the years Vandewiele has gained a number of strong brands. Bejmac is a brand associated with the Paulus family, already for four generations. Bejmac accumulated over a century of experience and know-how in textile finishing and particularly in carpet finishing.

Today, Jean-Loïc Paulus, Managing Director, leads the company together with his father Jean-Marc Paulus, Senior Technical Manager. In Vandewiele-Bejmac's textile finishing machinery, it is important to closely monitor the process of applying and gluing the latex coating underneath the pre-produced fabrics. "The purpose is

to reduce waste, recurrent expenses from customer side and continues our works towards the autonomous back coating machine".

Consistent quality in latex coating

Hammer-IMS, a leading specialist in quality and process control, customizes and integrates its non-nuclear verification technology into the latex coating process inside Vandewiele-Bejmac carpet finishing lines. Tom Redant, Technical Manager of Hammer-IMS: "The grammage measurements occur through our proprietary M-Ray electromagnetic wave technology, which is harmless for people and environment. Measuring before and after the latex coating is applied, enables us to monitor coating grammage in real time and drive the feedback loop to effectuate adaptive latex adjustments. This approach maintains high quality and consistency in latex thickness and homogeneity across carpet width and length."

"The quality control developed by Hammer-IMS is expected to fit our Bejmac carpet finishing lines", says Jean-Loïc Paulus, Managing Director of Bejmac. "The renowned finishing technology of Bejmac combined with real-time control of the latex grammage by Hammer-IMS is unique and ensures state-of-the-art carpet products. The robust M-Ray technology is accurate and eco-friendly, and helps to save carpet manufacturers considerable amounts of expensive latex material, which is difficult to recycle."

Combining the best of both worlds

Thomas Beauduin, Group Coordinator of Vandewiele: "The bilateral international agreement between Hammer-IMS and Vandewiele combines the best of both worlds. It enables carpet manufacturers to produce premium 2D and 3D carpet products containing better controlled latex coating. At the same time, they benefit from reduced latex usage and scrap.

The agreement is the first milestone in a broader, long-term collaboration. Both companies believe in jointly digitalizing the finishing lines for 2D and 3D carpets. Thomas Beauduin: "Smart finishing lines enable manufacturers to more precisely tune this critical production stage through accurate, adaptive coating measurement.

Equally interesting is that Hammer-IMS has significant experience with tufted carpets. This will lead to a next-generation line of Vandewiele machines, which operate up to three times faster and will be demonstrated at ITMA in Milan in June".

Noël Deferm, General Manager of Hammer-IMS: "We are proud to have set up a distributorship agreement with Vandewiele, a world leader in innovative textile systems. We look forward to seeing our integrated and customized quality control perform in many international carpet finishing lines of Vandewiele. With Hammer-IMS, we are fully committed to successfully collaborate with Vandewiele for many years to come."



Mohawk Lauded As American Climate Leader

Mohawk was ranked as one of America's Climate Leaders recognized for making the greatest reductions in their carbon footprint.

Mohawk Industries, the world's largest flooring manufacturer (NYSE: MHK), has earned a place among America's Climate Leaders presented by USA Today. Mohawk was the only flooring manufacturer among the businesses recognized for making the greatest reductions in their carbon footprint.

"To be ranked as one of America's Climate Leaders is a great honor and reflects the great work being accomplished by thousands of our associates across our global operations," said Malisa Maynard, Mohawk's vice president of sustainability. "We are continuing to identify new and innovative ways to lower greenhouse gas emissions while creating sustainable products that improve homes and public spaces in approximately 170 countries."

Mohawk is recognized as a worldwide leader in sustainability with one of the most comprehensive collections of environmentally sensitive products for residential and commercial spaces. Mohawk's portfolio encompasses the industry's best-known brands across all product categories, including carpet and rugs (Mohawk, Mohawk Group, Karastan, Mohawk Home, Godfrey Hirst), ceramic tile and countertops (Daltile, American Olean, Marazzi) and premium laminate,

luxury vinyl tile, sheet vinyl and wood (Mohawk, Mohawk Group, Pergo, Quick-Step). All Mohawk Group commercial flooring products are carbon neutral plus a five percent offset.

USA Today is America's largest national newspaper with an average daily readership of 2.6 million and 133 million unique monthly visits to its website. The newspaper's climate leadership rankings are presented in collaboration with Statista, Inc., the world-leading statistics portal and industry ranking provider.

America's Climate Leaders were determined by evaluating thousands of U.S.-based public and private companies with revenues of more than \$50 million. Companies that achieved the highest year-over-year reduction in emissions intensity (compound annual reduction rate) from 2019 through 2021 were included in the list published in USA Today's May 24 print and digital editions.

The entire list of America's Climate Leaders 2023 can be viewed at [usatoday.com](https://www.usatoday.com). Mohawk's complete sustainability report can be viewed at [mohawksustainability.com](https://www.mohawksustainability.com). The Company updates its report each September in conjunction with its participation in NYC Climate Week.

HAMMER-IMS Integrated Control of Applied Latex Backing

BEJIMAC

- Enhances production efficiency and product quality in the carpet industry.
- Specially designed for monitoring and controlling the application of latex carpet backing.

The diagram illustrates a three-stage process for latex coating. It starts with an 'Input measurement' stage measuring total basis weight and moisture. This is followed by a 'Coating stage' where wet latex is applied. The final stage is 'Output measurement', which also measures total basis weight and moisture. The process includes a 'Latex coating stage' and a 'Drying stage'. A radiation warning symbol is present, indicating the use of M-Ray technology.

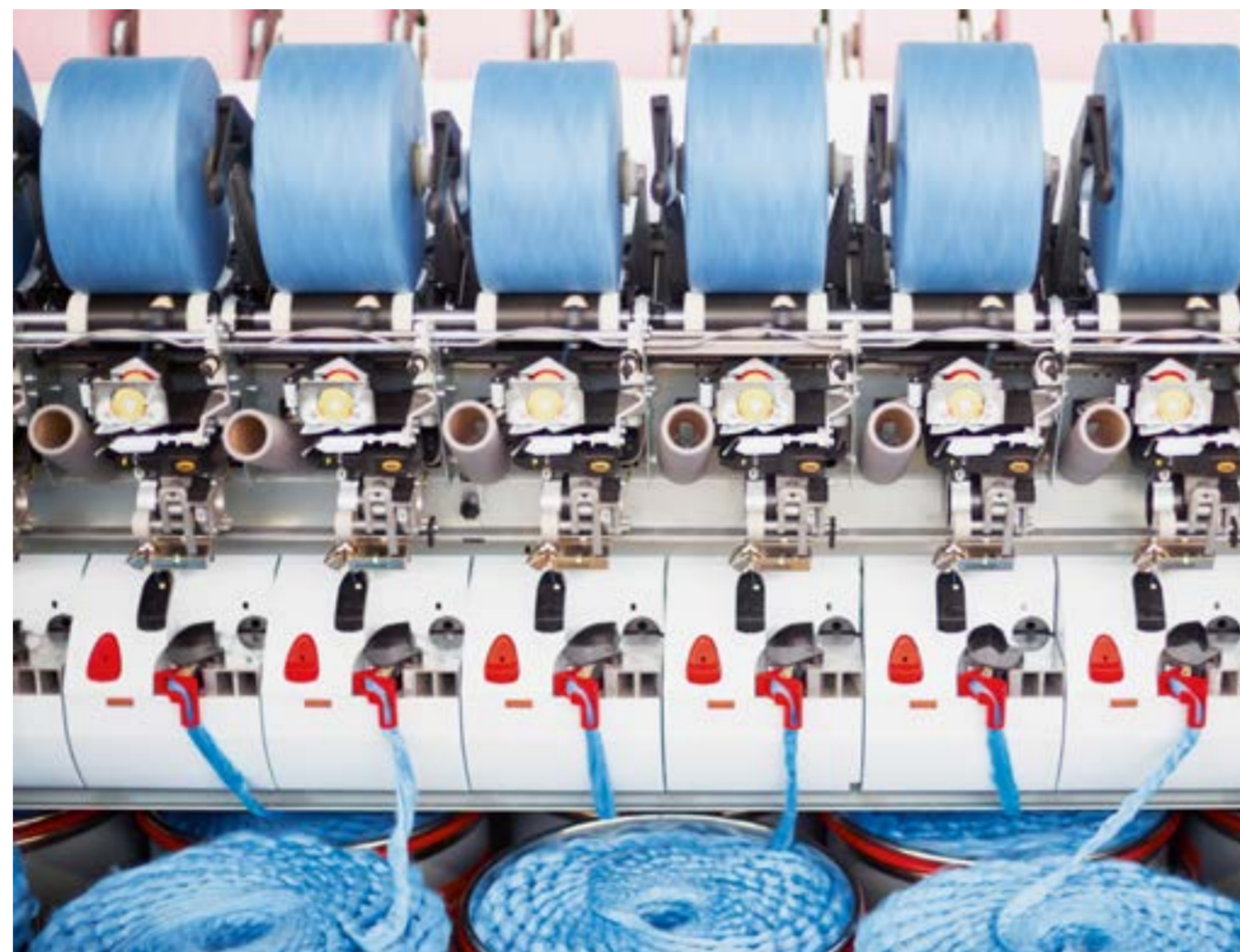
- Offers real-time basis-weight values for precise control.
 - Powered by advanced Hammer-IMS M-Ray measurement technology.
 - Offers flexibility with single stage (latex coater) or three stage (latex coater + input/output stages).
 - Energy consumption is optimized in drying stages. Excess material usage is avoided.

Saurer at ITMA 2023 – Shaping the future of textiles

For more than 170 years, Saurer has been driving the transformation of the textile industry. We are a highly innovative company constantly looking for suitable solutions for future trends. We support the textile industry in the areas of sustainability, digitisation, and automation and look forward to welcoming you at the ITMA in Milan at booth B101 in hall 2.

For decades, Upcoming European Union (EU) directives will promote sustainable production and consumer behaviour to reduce the environmental impact of textiles.

BD 8 semi-automatic rotor-spinning machine for producing yarns from recycled fibres.



Saurer supports its customers towards a circular economy

We offer many new features to optimise the processing of recycled fibres. Starting with our new Autocard SC7, for example: all drafting systems are driven independently and can be adjusted easily online to facilitate processing of recycled fibres.

Increasing the carding area to over 4m2

makes it possible to gently process all fibre types and results in increased productivity. The integrated chute feeder ensures continuous, even feeding and sliver quality; Each drafting unit is driven independently which means online process adjustment is easy and the card can easily cope with recycled fibres.

Dropping detection and automatic settings improve the utilization rate of fibre material

and increase profitability for our customers.

Our rotor-spinning machines are ideal for processing recycled fibres with a high short-fibre content. See the BD 8 semi-automatic rotor-spinning machine live at the booth. The new Twinsuction system at both ends of the BD 8 results in energy savings and higher quality consistency.

Automatic package removal makes it possible to change a package by simply pushing a button. This ergonomic solution allows operators to change packages easily. With the LED operator guiding system, machine efficiency can be increased. The machine is flexible and can spin 2 lots simultaneously (Multilot) and slub yarns (Fancytation).

The new, fully automatic Autocoro 11 rotor-spinning machine is the 4th generation of Autocoro with individual drive technology, which is already operating reliably with more than 1 million positions worldwide. Equipped with the Recycling Xtreme rX edition, the new Autocoro generation is tailor-made for recycled fibres.



Autocoro 11 rotor-spinning machine for producing yarns from recycled fibres.

ZI 72XL compact-spinning machine processes recycled yarn.



In addition, the Autocoro 11 shines with more powerful automation and with a new LED-supported operator guidance system, which further enhances the high productivity of the Autocoro 11.

The Autoairo sets new benchmarks for producing high-quality air spun yarns, named Belairo. These yarns have high pilling resistance and are very durable.

The spinning process itself also sets new benchmarks. Compared to combed ring spun yarn, production of Belairo yarns uses less energy and production space, which means less building and air conditioning costs.

Saurer has combined this resource-saving spinning technology with the most advanced automation solutions in this segment. Thanks to digital control of the autonomous spinning positions and new smart features, yarn quality is guaranteed and not dependent on staff

availability. Saurer's Autoairo air-spinning machine offers flexibility in processing different fibres: cotton, polyester, viscose as well as new chemically regenerated fibres.

The energy-efficient Autospeed roving frame with automatic doffer allows spinning mills to be less dependent on the availability of skilled personnel and at the same time increases the quality of the roving.

The Autospeed roving frame with up to 240 spindles saves up to 20% of energy compared with the previous model, while doffing takes less than 2 minutes. At the ITMA exhibition, the Autospeed will be combined with the bobbin transport system, with Roweclean, the automatic tube cleaner and the Rowestore empty tube magazine.

Saurer is the pioneer for sustainable and economical solutions in ring-spinning and will



The ZI 451 worsted compact-spinning machine processes long staple fibres, such as wool.

Autoairo air-spinning machine with autonomous spinning positions.



present machines for the short and long staple sector in Milan.

The highly productive ZI 72XL compact-spinning machine offers a high degree of flexibility for almost all applications and is suitable for recycling fibres. Featuring the new self-cleaning compact yarn system Impact FX pro with multihole aprons, the ZI 72XL delivers excellent yarn values for standard and recycled yarns, especially for fine yarns.

The ZI 451 worsted compact-spinning machine for woollen and acrylic yarns will be on show at the Saurer booth and will delight worsted spinners with its high flexibility and profitability. Most of the finest woollen suits use yarns spun on ZI 451, because the machine is market leader in Italy and around the globe.

Fibrevision yarn monitoring and grading systems minimise waste from the start by detecting yarn faults and optimising production. This is vital for both virgin and chemically recycled fabricated fibres, which present many manufacturing challenges.

The Texparts product line supplies high-quality components for ring and rotor-spinning that ensure excellent yarn quality and maximum productivity. The newly designed PK 1580 drafting system for roving frames is designed ergonomically and easy to handle. Fast and precise adjustment of the load with narrow load tolerances is important for processing a wide range of fibres and is also advantageous for recycled fibres.

The CompactTwister can twist recycled yarns, thus increasing the strength for the downstream process. The TechnoCorder TC2 Plus can process sustainable fibres such as bio-

based Eco-PET and Dyneema-PE, flax and natural fibres and offers a yarn lubrication device to ease further process steps. The latest feature, PreciWinding, (TC2 Plus) features a newly developed take-up area for producing twist packages of outstanding quality.

SUN-Service Unlimited offers solutions for a long and sustainable service life for your machines. Make your existing machines fit for processing recycled fibres - either with updates or upgrade kits. Our customer support experts in the booth will be happy to inform you about solutions available to increase the quality, performance, and profitability of your production plant.

Reduced energy consumption

Sustainability involves more than just processing recycled fibres. Low energy consumption is essential to reducing our carbon footprint. The energy consumption of the Autocoro rotor-spinning machine, for example, has been reduced by 38% over the last 15 years.

Rising energy costs drive us all to take action. The new Texparts spindle Eshape has a reduced wharve diameter of 17.5mm, enabling remarkable energy savings of up to 6%. Additionally, the double elastic bearing increases the stability and rigidity of the spindle. Wear-free and extremely robust damping function, sleeve protection of the spindle bottom part and burnished wharve lead to noise reduction and longer replacement cycles.



CarpetCabler/Carpet-Twister 1.12: Two-for-one twisting and cabling machine for carpet yarns.



TechnoCorder TC2 Plus- the high- performance machine for twisting single and multiple yarns.

The advanced spindle and drive design of CompactTwister offers low power consumption and short doffing time combined with a low yarn breakage rate. Balloon limiters, energy-saving spindles, optimised drives and many other features on our twisting and cabling machines result in significant energy savings. Among its many impressive features, our CarpetCabler/CarpetTwister 1.12 offers an energy-saving spindle range and central computer-controlled balloon adjustment.

CakeFormingWinder, our glass yarn filament winding machine is able to achieve efficient

production of high-quality glass filament packages with the aid of the new rotor technology and by integrating a high-speed traversing collet system.

Automation for spinning and twisting

Automation plays an important role in the transformation of the textile industry, and we will be showcasing several automation solutions in our booth. Textile mills are facing increasingly complex challenges: rising labour costs and employee turnover, not to mention the need to optimise material flows, shorten lead times and increase productivity.

Our innovative automated guided vehicles (AGVs) for spinning and twisting improve mill productivity and reduce dependence on staff availability. We offer tailor-made solutions that can be integrated into customers' processes and meet the growing demand for cost-effective automation.

Complementary to mill automation, we offer excellent solutions that work directly on the machine: the Autocoro 11, for example, offers even more powerful automation and a new operator guidance system using LED technology that further enhances productivity.



PK 1580 drafting system for roving frames.

SAURER.

Autoairo Think progress.



Autoairo sets news benchmarks

An unique combination of resource saving spinning technology with advanced automation solutions and digital control. This is the secret of high quality and sustainable Belairo air spun yarns.

saurer.com

DOMOTEX asia/CHINAFLOOR 2023 WELCOME BACK TO SHANGHAI



DOMOTEX Turkey is the leading trade fair of the carpet and floor coverings industry in Türkiye and the Middle East region, an industry that aims to reach a trade volume of 65 billion dollars globally by maintaining its growth stability in the next 7 years. This year's edition will be held from 10 - 13 July 2023 at the ANFAŞ International Fair and Congress Center in Antalya.

DOMOTEX Turkey will be held in Antalya in 2023

The move from the actual venue in Gaziantep to Antalya has become necessary as the Gaziantep Middle East Fair Center (OFM) is currently serving as a logistics center for the numerous earthquake relief organizations due to the devastating earthquake on February 6. "

"We are happy that DOMOTEX Turkey can still take place in 2023", stated Annika Klar, General Manager, Hannover Fairs Turkey Fuarcılık. "Antalya is the Turkish capital of tourism and we are confident that the event will benefit from this attractive location", Klar explained further.

With the event taking place in 2023, the organizer also responds to the high demand for the show by Turkish and Middle Eastern flooring community.

"The interest in the event is huge", confirmed Sonia Wedell-Castellano, Global Director of the DOMOTEX events worldwide. The trade show, which will host leading companies in the carpet and floor coverings industry, will attract great interest from the buyers of Turkey, Middle East, Turkic Republics, US and In-

dia. Exhibitors from many countries around the world, especially Iran and India, are showing great interest in the trade show. The last edition was attended by more than 200 companies and more than 18.000 visitors from 103 countries.

The show will take place in Antalya, the Capital of Tourism

In 2023, DOMOTEX Turkey will take place in Antalya, the capital of Türkiye's tourism, and will strengthen its power with the value that Antalya will provide to the trade show. The fact that Antalya airport is close to both hotels and the fairground will be an advantage for the trade show attendees.

The show is expected to host attendees from many countries, as there are over 250 direct or connected flights to the airport from over 200 cities from Europe, Turkic Republics and the Middle East. Thanks to more than 20 scheduled flights between Istanbul and Antalya and regular direct flights from other cities; DOMOTEX Turkey can easily be accessed from all over Türkiye.

The trade show will host the innovations of the sector

Türkiye, which has increased its machine-made carpet trade by 21.9% and reached the level of 2.7 billion dollars in 2021, is advancing by increasing its export figures day by day with its dynamic production potential.

DOMOTEX Turkey brings together the carpet and floor coverings industry and contributes to the development and global size of the industry. The exhibitors will showcase their product groups of machine-made carpets and rugs; handmade carpets and rugs; textile floor coverings (wall to wall); resilient floor coverings; laminate, wood and parquet; fibres, yarns and woven fabrics; laying, cleaning and application technologies; artificial grass and sports flooring; machinery and flooring application and technologies in Antalya.

The theme of Sustainability and Recycling will be strongly emphasized in this year's version of the trade show. It is planned that the new generation and nature-friendly products produced with environmentalist technologies, which attracted great interest from the visitors last year, will come to the fore even more.

A hospitality package dedicated to international visitors of DOMOTEX asia/CHINAFLOOR DOMOTEX asia/CHINAFLOOR is looking forward to welcoming you in Shanghai this summer!

We would like to make your return to China and our show as memorable as possible. For this purpose, we have put in place a special hospitality package including a series of services, which will make this trip to Shanghai easier and entertaining

Happy Hour @Lidoway Shanghai

Lidoway Town is located in Xujing business district of QingPu District, Shanghai, with a total area of 150,000 square meters. It is a comprehensive business district, integrating villa and hotel accommodation, a shopping center, and a commercial street, with the purpose to provide a convenient, safe, beautiful, quiet, and distinctive living environment, and pursue the unique artistic conception of hiding rich in simplicity and containing rhythm in order.

The flooring professionals who will visit the show this July, will enjoy special rates for staying at the hotels situated at Lidoway Town (we recommend to stay at the Novotel Suites Shanghai Hongqiao). At the same time, they will also be provided with restaurant discounts listed at a guidebook which they get upon hotel check in. Free shuttle bus services from Lidoway to the show venue will also be available for all international visitors.

A Business & Pleasure trip to Shanghai

Combine this summer visit to DOMOTEX asia/CHINAFLOOR 2023 with an exotic Asian holiday!

You can take advantage of being in Shanghai this summer to also spend a special vacation at our selected holiday destinations such as Xi'an and Gansu in

China, Koh Samui in Thailand, and Bali in Indonesia. Enjoy the preferred rates we have negotiated for you with our trusted travel agency.

Easy Shanghai Guide

Are you worried how to get around Shanghai and navigate the city in the easiest way, like a local? We have prepared all the necessary information for you, to assist you with all the particular details of the daily life in Shanghai, such as paying only by electronic means (Alipay, WeChat), apps for calling a taxi, ordering food, etc. In a cooperation with Smart Shanghai, the most renowned media dedicated to living in Shanghai as an expat, we have prepared a dedicated guide for DOMOTEX asia/CHINAFLOOR international clients only.



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aesa
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Egyptian Crafts Find Path to World Luxury Markets

Egyptian luxury brands are harnessing traditional craftsmanship from jewellery design to carpet weaving to bring the country's ancient cultural riches to the world.

Experts in the sector say the global appeal of Arab and Islamic designs from other countries shows Egypt could do more to promote its rich, millennia-old artistic heritage.

One pioneer has been master jeweller Azza Fahmy, whose signature Islamic art-inspired pieces have graced the world's rich and famous including US pop star Rihanna and Jordan's Queen Rania.

Fahmy, who started off in an Old Cairo workshop about 50 years ago, said her focus has been designs that "resonate with Egyptian identity".

Artists and artisans in Egypt, the Arab world's most populous country, draw from a history that spans ancient Pharaonic times, the Mamluk, Ottoman and modern eras.

"We are lucky to be able to draw on 6,000



A rug is back burned with a flame at the Kahhal looms hand-made rugs workshop in the Basatin district of Cairo. PHOTO | KHALED DESOUKI | AFP



Threads are dyed at the Kahhal looms hand-made rugs workshop in the Basatin District of Cairo. PHOTO | KHALED DESOUKI | AFP

years of history," said textile designer Goya Gallagher, founder of Cairo-based Malai-ka Linens, which makes high-end household pieces.

"The main challenge is making sure our pieces are timeless, that they're very well made and always hand-made," she said at the company workshop on the western outskirts of Cairo.

Talent gap

But while Egypt boasts some business success stories, many more luxury goods makers say they labour against myriad



Dyed threads are hung out to dry at the Kahhal looms hand-made rugs workshop in the Basatin district of Cairo. In gold, silver, cotton and silk, Egyptian luxury brands are drawing on legacies of craftsmanship to lay the foundation for high-end Egyptian style. PHOTO | KHALED DESOUKI | AFP

odds to eke out a market both locally and internationally.

In the era of global mass production, Egypt's once expansive pool of skilled artisans has shrunk, with many young people turning their backs on family skills passed down through the ages.

As businesses struggle to fill the talent gap, they also face the headwinds of a painful economic crisis that has tanked the local currency and restricted raw material imports.

The state's efforts to support the handicrafts sector, meanwhile, have been "limited and sporadic", says the United Nations Industrial Development Organization.

Culture consultant Dina Hafez agreed that Egypt offers little in the way of formalised arts and crafts training.

"The training of artisans is still essentially based on informal education and networks of apprenticeship," said Hafez of Blue Beyond Consulting.

"The sector lacks any structure. We need a real ecosystem. But for the moment, it's

all based on personal initiatives."

She said Egypt could learn from Turkey and Morocco, where the opportunities and obstacles look a lot like Egypt, but which had managed to launch their designs onto the international scene. Still, change is afoot.

Market space

Fahmy, the jewellery designer, said there is always space in the market for works made by skilled artisans and "good designers with creative minds and quality education".

Many designers hope to benefit from government initiatives to draw in investment and tourism revenue from its ancient wonders.

At the Grand Egyptian Museum at the foot of the Giza pyramids, Egyptian luxury stores enjoy pride of place.

Although its official opening has been long delayed, the museum offers limited tours and events, and the shops already "showcase the best of Egyptian crafts", said the owner of one, Mohamed al-Kahhal.

In Cairo's historic centre, linen company Malaika trains women from marginalised backgrounds in embroidery and sells the wares to its customers and to other fashion and textile brands.

Carpet maker Hend al-Kahhal works in the same spirit, of bringing Egyptian identity to global frontiers.

Standing on the factory roof, where wool and silk creations hung out to dry, Kahhal said the family business works with designers "to give a contemporary touch to Pharaonic and Mamluk motifs".

The Egyptian Handicrafts Export Council, under the trade and industry ministry, has long been working to showcase such Egyptian creations internationally.

But Hafez, the culture consultant, said she hopes for more progress in future, as often "budget constraints, red tape and customs regulations don't exactly make things easier".

The question, she said, is whether Egyptian "authorities are really aware of the soft power these creators can have".

TheKeep: The Turkish Rug Brand Weaving Old and New



Written by Alexandra De Cramer: Craftsmanship, Art and design, Female founders, Physical products

But that success means that rug makers have become less likely to take chances or try experimental designs. That's what Bilge Kalfa, who hails from a third-generation weaving family in Uşak, realized while working outside of the industry as an architect in Istanbul and Berlin. Now she and fellow creative Senem Akçay are bringing a contemporary twist to Turkish rugs with their new company, TheKeep.

Leading with design

'Rug craftsmanship and [the] atelier are an inheritance from my grandfather. I always felt a strong pull towards it and knew sooner or later that I'd be involved in the business,' Bilge says.

But it wasn't until the pandemic – when building sites closed and she had time for a new project – that she started to consider the industry more seriously. She called up Senem, who she formerly shared an architectural studio with, to see if she'd be on board.

'When I called Senem to tell her I had an idea and asked her if she'd be interested in partnering up with me, she immediately said "yes" without even hearing what the idea was,' Bilge recalls, summing up the trust the two women share.

'We have similar tastes and a distinct sense of design identity,' Senem says.

TheKeep designs rugs in collaboration with female artists and architects based around themes such as 'stories' and 'reunions'. The collaborations range from friends, such as Esra Gülmen, Bilge's neighbor in Berlin, to international names such as singer Gaye Su Akyol and illustrator Joanna Winograd. One of the label's best-sellers was designed by Bilge, based on a sketch of her grandmother's garden.

The brand didn't set out to work with women designers but developed that way naturally. 'We realized men put themselves out there more easily,' Bilge says. 'Our inbox was full of male designers asking to work with us. However, in our open calls, where our judges picked the winners based on their designs, not gender, the top three choices came to be women designers.'

Quality over quantity

Regardless of being a new player in this massive industry, TheKeep's fresh look and premium-quality

craftsmanship have stirred up the local market. 'At least that's what's been said to my father by his colleagues in the industry,' Bilge says.

To their surprise, some brands have offered to buy the rights to some of their compositions. 'Unfortunately for them, they're not for sale. We're not interested in mass production,' Senem says.

Material-wise, sustainability is the brand's priority; its atelier in Uşak strictly uses vegan, recycled or upcycled cotton. The atelier has two painters on board, who specialize in converting designs onto a template for the craftspeople to weave into a kilim, the name for a horizontal woven rug. In the long run, TheKeep plans on expanding into halı, a more dense format of carpeting.

Crisis not yet averted

Although the label has stockists abroad, such as Souq Dükkan in Berlin, and ships internationally, the biggest challenge has been organizing the logistics and storage of its products. Initially, it had aimed to be a much smaller company, but the size and weight of its items necessitated scale.

'Unfortunately, it's a disadvantage to be in Istanbul. The rules and regulations of customs for countries, especially the European Union, are ever-changing. Outside of Turkey, we can't operate as fast and as casually as we'd like,' Senem explains.

Another uncalculated matter has been Turkey's economic crisis. The country's unorthodox strategy of slashing interest rates to boost its economy has backfired. It's resulted in ever-increasing inflation

and has been weakening the country's local currency. This, of course, has had a massive effect on costs. 'We'd already lost money when we realized that we needed to make adjustments to our selling prices. It's impossible to do business with ever-evolving expenses,' says Senem.

Still, despite these financial challenges, Bilge and Senem are determined that TheKeep stays true to the quality of the craftsmanship that they're modernizing. 'Regardless of how much demand we get, our uniqueness comes from our attention to detail, which we can only provide if we stay small. Our smallness provides us with that artisanal edge, so that's something non-negotiable,' Bilge says.





Three New Designs of Kristiina Lassus Rugs: Makoua, Kento, Ksoo

Sharing the same commitment to responsible luxury and understated, unique design as all Kristiina Lassus rugs, three new designs were presented during MDW 2023: Makoua, Kento and Ksoo. New variations of the Aiku and Kaita rugs were also introduced.

At present, each of the new designs is available in one colour and one quality. Additional variations are under development for release in the coming months. As all of our rugs are mostly produced to order, customisation is available across sizes, materials and colours.

Makoua NL

An abstract pattern of sculptural lines crosses the wool, natural linen and silk background of the Makoua rug. Refined and delicate, it creates an effortless di-

alogue with almost any interior style. It is available in light beige colour with a brown decoration recessed in loop pile.

Kento PGR

The Kento rug is an exploration of colour. The central square in wool and silk, in subtle shades of purple-grey and dark brown, is framed by asymmetrical bands, with a prevalence of silk, in intense gold and brown. In its essential design, it is suitable for any type of environment.

Ksoo GR

The ethnic style of the Ksoo rug captivates with its strong geometric pattern combined with soft, delicate tones. The grey base is composed of a blended wool and silk yarn, while the 100% silk motif is in a light gold colour.



New variations of the Aiku and Kaita rugs

Aiku has a geometrical design with an asymmetrical composition of thin, irregular lines. Its artwork comes in two versions depending on the shape of the rug, square or rectangular.

It is available in three standard colourways and qualities: Aiku LGRH, Aiku MG, Aiku NL. Shown here Aiku NL in a rectangular version. Its base is in natural linen and wool, pattern in wool.

The Kaita rug offers a minimal style which emphasises the hand-knotting technique over pattern.

In the Kaita NL version, already featured in the catalogue, the loop-and-cut weave and the light beige colour of the natural linen and wool highlight the rug's material essence.

In the new variation, Kaita ORH, colour and texture is created with the succession of orange lines of silk-wool and natural hemp. And yet, when seen in its entirety, the rug almost appears monochromatic.

Kaita is versatile due to the infinite possibilities of its customisation in a selection of colours, materials and textures, as well as the option to accentuate the beginning and end edges.

The Moroccan rug industry gets the DTC treatment

By Caroline Bourque

In 2015, Robert Wright was on assignment in Morocco working on a rug-shop-themed photo shoot for footwear brand Soludos, where he was marketing director. The rugs inspired more than just the brand's next marketing campaign. "Long story short, no one on the crew, myself included, really worked that day—we all fell in love with these beautiful creations," says Wright. He went back to the shop later that day, spent time talking with the family who owned the business and spotted an opportunity. "Our idea was: 'Let's celebrate this beautiful craft, and see what we can bring to the table.'"

The encounter led Wright to launch direct-to-consumer rug company Beni Rugs in 2018. He's not the only one who saw potential in the sector. In recent years, a handful of businesses, including Salam Hello and Ouive, have popped up, looking to apply a DTC model to the Moroccan rug industry. The upside is considerable—the Moroccan craft market now exceeds \$2 billion in sales annually—and rife with the challenges of taking a centu-

ries-old approach to rug production and tailoring it to the appetites of the U.S. market.

The "cut out the middleman" ethos of DTC brands seems like a natural fit for the category, as the rug trade in Morocco has traditionally operated as an endless series of handoffs between maker and market. In most cases, female artisans in rural areas weave on home looms with locally sourced materials, including hand-spun wool purchased from nearby shepherds and natural dyes made from plants and herbs.

Their craft is a combination of their own artistic and regional styles, like the diamond-patterned Beni Ourain rug style made by Amazigh tribes in the Atlas Mountains. When the product is finished, artisans sell to middlemen who transport rugs to local markets; from there, a series of similar transactions occur, transferring the products to ever-larger markets in larger cities—at ever-higher prices. When all is said and done, artisans operating this way receive an average of 4 percent

of the profits on each rug—if a piece sells for, say, \$8,000 at a market in Marrakech, the weaver might earn just \$320 on their work.

For a generation of entrepreneurs straight out of the e-commerce boom, the industry seemed rife with untapped potential. Much like DTC brands had cut out the retail middleman in U.S. markets, entrepreneurs like Wright saw a chance to cut out the literal middleman in the Moroccan rug industry—while also tailoring their offerings to the U.S. market and providing better financial conditions for artisans. So far, the strategy has worked well for the young companies.

Between 2019 and 2021, Beni Rugs experienced triple-digit growth, which has only declined slightly to double-digit growth in 2022 as the pandemic has cooled home sales. Ouive, founded in 2018, has seen 33 percent growth in revenue since its first year in business, expanding from an inaugural line of vintage rugs into its core offering of made-to-order rugs, along with moving into new cate-



gories like home goods and fashion. Salam Hello has also expanded, debuting an experiential trip for tourists to visit its weavers in Morocco and more recently introducing a collaboration with General Assembly.

Cutting out the middlemen has an obvious financial benefit for entrepreneurs, but it fits neatly into a consumer culture where shoppers are ever more curious about the story behind their purchases. “Trying to live in a more connected world by connecting the end user to the maker—I think that’s going to continue to gain in popularity, and people are going to seek that out more,” says Mallory Solomon, co-founder of Salam Hello. Her site takes pains to draw a link between the end product, a rug and the artisan who made it (often, pieces have names such as “Fadma’s Indigo Trellis Hand-Knot”).

The idea is compelling. Getting it to actually work is tough. Beni Rugs launched in 2018, but according to Wright and co-founder Tiberio Lobo-Navia, it took nearly three years of prior groundwork to bring the company’s idea to market. “When we first approached our Moroccan partner and mentioned that we wanted to create a company that would [offer made-to-order] custom Moroccan rugs, the look on his face was pure disbelief—I think he actually laughed at us,” says Wright. “The industry in Morocco just never operated like that.”

As the company gained traction, the pair decided to go bigger: Instead of just re-imagining the rugs, they also wanted to rethink the production process. In 2021, that led Beni Rugs to open its first “mini studio” in Morocco—an 8,000-square-foot space outside of Marrakech that houses a weaving team, quality inspection and raw materials processing. Of course, there’s a reason vertically integrated models hadn’t already been implemented in Morocco: Artisans are scattered in rural areas across the country, often in mountainous regions, and are commonly responsible for childcare and household duties. The company’s solution has been to bus weavers out to its facilities, along with providing benefits like health care and childcare, with the ultimate goal of establishing satellite studios for farther-flung villages.

Other U.S.-based rug exporters have gone straight to the source by partnering with weavers who work from home or from regional studios, choosing instead to travel to collect rugs for export. Solomon and her co-founder Abdellatif Mouhsine began research for their company by scouting the villages and regions with a rich weaving history, then embarking on a journey to meet weavers who wanted to join their DTC venture, launched in 2019.

“As we were traveling, we would meet a friend of a friend, and then that friend of a friend’s cousin had an aunt—we might go there and talk with them and realize, ‘Oh, they specialize in this specific technique,’” says Solomon. “We’ve grown those relationships and cultivated them, and that’s how we’ve organically grown the network.”



Ouive, launched by founder Kristina Williamson, uses a similar method but also partners with entire collectives—up to 20 and 30 weavers who operate in their own shared space, and liaise with Ouive’s local representatives to coordinate the design process for specific orders. The company prioritizes flexible timelines, giving artisans the space to complete their work while balancing family time and other obligations, and also factors in their creativity by offering two main product lines: a made-to-order collection and a ready-to-ship collection of the weavers’ own creations.

When determining pricing and compensation for Ouive pieces, Williamson pays weavers a per square meter rate agreed upon between local production partners and weavers based on the difficulty of the weave and design—a similar price to what she might otherwise pay when buying wholesale in a shop in Marrakech. While the company then factors in its own markup based on operating expenses, the majority of the wholesale revenue goes to the company’s weavers. “For us, it’s not about increasing our profit by going directly to the weavers,” says Williamson. “It’s the same for us to spend a certain amount per square meter in Marrakech—but I know that amount is going to the weavers, [rather than the middlemen,] and that’s the way it should be.”

Others believe it’s possible to make the rug trade even more direct, by cutting out exporting companies entirely and helping the artisans

sell their work directly to consumers. Organizations like The Anou Cooperative—a weaver-owned group founded in 2013—have found ways to help artisans claim ownership over the design process and profits by managing their own sales.

To overcome high rates of illiteracy among artisans, as well as language barriers that keep them from tapping into foreign markets, Anou created an online marketplace that artisans can navigate using only pictures and symbols to upload photos of their work for sale. Anou also hosts financial literacy workshops for its weavers, helping them learn how to properly factor in their time and labor when pricing their product.

“These are the people making crafts that Morocco is known for, and these products are present everywhere—in magazines, in Airbnbs, in hotels, in movies—literally everywhere,” says Hamza Cherif D’Ouezzan, the Fez-based marketing director of Anou. “Except the artisans today in Morocco are living miserably.”

For weavers, the monetary benefits of the cooperative system are substantial: Instead of making what Anou clocks at an average of 4 percent of the profits on their work, they collect 80 percent, with the remaining revenue funneled back into educational programs and infrastructure for the cooperative. Beyond its website and online marketplace, the company’s success in recent years has prompted it to open a brick-and-mortar retail store in the northeastern Moroccan city Fez and begin development on a carbon-negative wool mill elsewhere in the country. So far, the organization counts more than 900 artisans as members.

Anou is also able to partner with brands in the U.S., including Unilever, World Market and ZZ Driggs—the latter of which teamed up with Anou’s artisans for a rug collaboration earlier this year. As ZZ Driggs founder Whitney Frances Falk explains, her best experiences shopping for Moroccan rugs involved visiting the country herself, accompanied by a veteran rug dealer and translator who could help her navigate conversations and negotiations with the weavers.

But that was personal shopping—from a buyer’s perspective, the experience is much murkier. Falk describes how U.S. demand for Moroccan pieces reached a fever pitch just before the pandemic, after beginning to climb roughly 15 years ago in tandem with the rise of wellness culture aesthetics, where Moroccan rugs are paired with low-slung furniture and meditation pillows. With the subsequent influx of new players and Etsy sellers in the industry, she explains, it was hard to find the same transparency she felt when dealing face to face with the artisans themselves—though she says working with Anou helped. “It’s so hard to move up in the scale of business but still have that earnest, authentic transparency,” says Falk. “It was great to partner with Anou on a collection of rugs and [share] their amazing story.”

Cherif D’Ouezzan believes that the artisans who make up Anou will always be the ones who drive the success of the Moroccan rug market—not American brands. “Today, you’re going to come and build this business in Morocco, but tomorrow, you’re going to go and visit India and fall in love with it, and go and build a business in India,” he says. “The people that have interest in this market and will sustain it over time are the artisan community, and that’s why it’s really important that the artisans themselves own the business.”

The relationship between Moroccan craft and consumers abroad is complex, with roots that date back more than a century to French colonial rule, which lasted from 1912 to 1956. In 1917, the French protectorate in Morocco established two craft institutions: one designed to support local markets and independent craftspeople, and one geared toward satisfying the European and American markets. “[The latter] wanted to fantasize the product, make it a bit perfect and a bit exotic,” says Hamza El Fasiki, a U.K.-based artisan, educator, author and expert in Moroccan craft.





That same year, the French protectorate invited American author Edith Wharton to the country—a visit that produced *In Morocco*, the first English-language travel guide to the country, which presented it as a destination for adventure in vignettes tinged with dated exoticism. (“If one loses one’s way in Morocco, civilization vanishes as though it were a magic carpet rolled up by a Djinn,” she wrote.) The increased export of Moroccan goods and boost in Western tourism contributed to a rising interest in the country’s artisan-made carpets—design icons like Le Corbusier and Charles and Ray Eames deployed the rugs alongside their modernist furniture, while renowned decorator Billy Baldwin put a room carpeted with the recognizable Beni Ourain rug on the cover of his 1972 book *Billy Baldwin Decorates*.

“The consequence of these things is that we’re still having a separation between the craftsperson who’s making the carpets, and the person who is making the carpet [while] conscious and aware that their market is European and American,” says El Fasiki.

Even today, he explains, there are two main differences in the ways weavers work: some work independently and serve the local market, and some create for international markets, mainly by working for foreign-exporting companies. The difference comes down to a couple of factors: the design process (U.S. exporters often give weavers aesthetic parameters to suit American tastes); and the marketing, which sometimes channels Moroccan stereotypes to target a U.S. audience. “The stories, the way they do the marketing,

it would never work with Moroccans,” says El Fasiki. “[The American exporters] use exotic narratives—like flying carpets and stuff like that.”

Sometimes, he says, those stories tend to sideline the artisan rather than highlighting and celebrating their role as a one-of-a-kind creator. “The carpet is being marketed outside Morocco, which is very good because Morocco needs foreign currency—it’s good for the economy, good for craftsmen,” says El Fasiki. “The bad part is that it’s not very fair. The craftsmen are not connected to the world, not part of that narrative—just weaving the carpets without even an Instagram page or anything.”

The situation places the industry in a difficult position. Foreign markets like the U.S. are a key source of revenue for Moroccan rug-makers, and American consumer behavior is different from that of Moroccans, so companies with American ties are well-positioned to facilitate sales—yet that system still divorces artisans from direct profits.

Another complicating factor: The population of weavers in Morocco is dwindling. That’s partially thanks to 1990s labor laws, which protected children from working in foreign-exporting carpet factories—but in the process also disrupted the tradition of craft apprenticeship at a very young age. Beyond that, the Moroccan government began encouraging families to send their children to school and pursue higher education in the latter half of the 20th century—but since crafts are considered working-class vocations, El Fasiki ex-

plains, it’s not common to study weaving in Morocco like one might study fine arts in university in other parts of the world. Plus, many of today’s Gen Z and millennial Moroccans are simply put off by the profession, particularly by the idea of low pay and poor working conditions with very little recognition for their work.

Counteracting this trend is part of the appeal for this new wave of DTC companies. For example, Beni Rugs has found success in recruiting weavers from the younger generation by structuring its work environment like a regular office job—women work nine to five, are no longer responsible for every step of the production and sales process, and receive reliable compensation that’s twice the national average in Morocco. Anou, meanwhile, has approached the issue from the other end of the supply chain: Artisans are given the skills and ability to connect directly with a foreign market, allowing consumers abroad to get to know the weavers behind the rugs they’re purchasing—for example, each weaver’s name, portrait and biography are shown alongside their products on the organization’s online marketplace.

One thing all parties agree on: In a changing world, the Moroccan rug industry needs to evolve not only to serve a new generation of consumers, but also to improve conditions for its makers. Otherwise, the industry is liable to lose its artisan population—and can expect a time-honored craft tradition to go along with them.

Smart solutions for Egyptian textile industry

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ZIMMER AUSTRIA Digital Printing Systems is the technology and machinery expert when it comes to digital printing of military camouflage fabrics and webbings. A large variety of substrates incl. polyamide, polyester, cellulosic, special fibers and various blends such as m-Aramide, p-Aramide, Twaron™, Kermel™, Nomex™, Conex™ Kevlar™ or Lenzing™ FR based end-products can be printed with COLARIS and COLARIS-NF digital printers.

ZIMMER AUSTRIA will not only be the machine manufacturer and supplier, but can also assist with the required knowhow for IR-reflectance control for fabrics being used to produce uniforms, FR-products for special forces, bulletproof vests, rain protection, ponchos, nettings tents, carrying systems, sleeping bags, parachutes as well as all kinds of webbings incl. hook & loop quick-fix-and-release products etc.

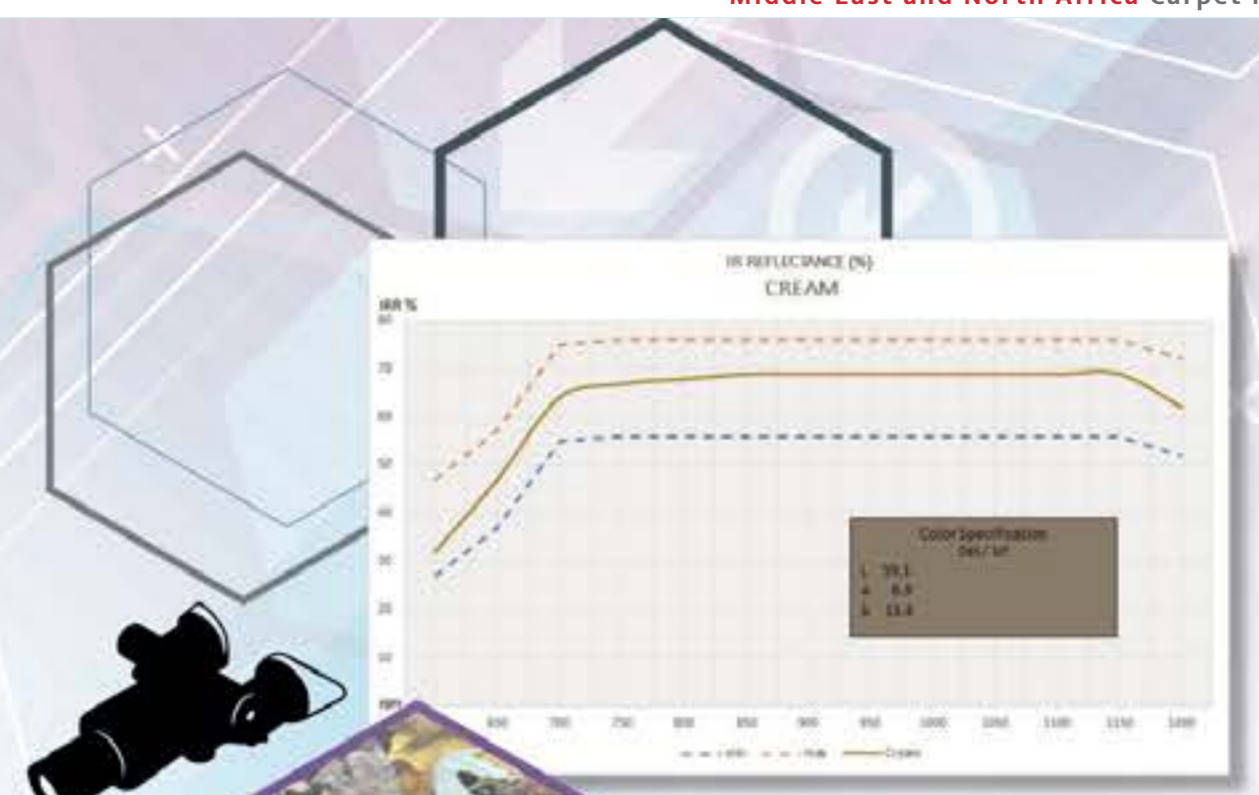
Patterns & Colors must match the environment of a combat area which may include woodlands, urban terrains, deserts, snow or marine surroundings and may include conventional, digital and multicam patterns.

Color Fastness: good to excellent fastness to light, rubbing and washing must be matched.

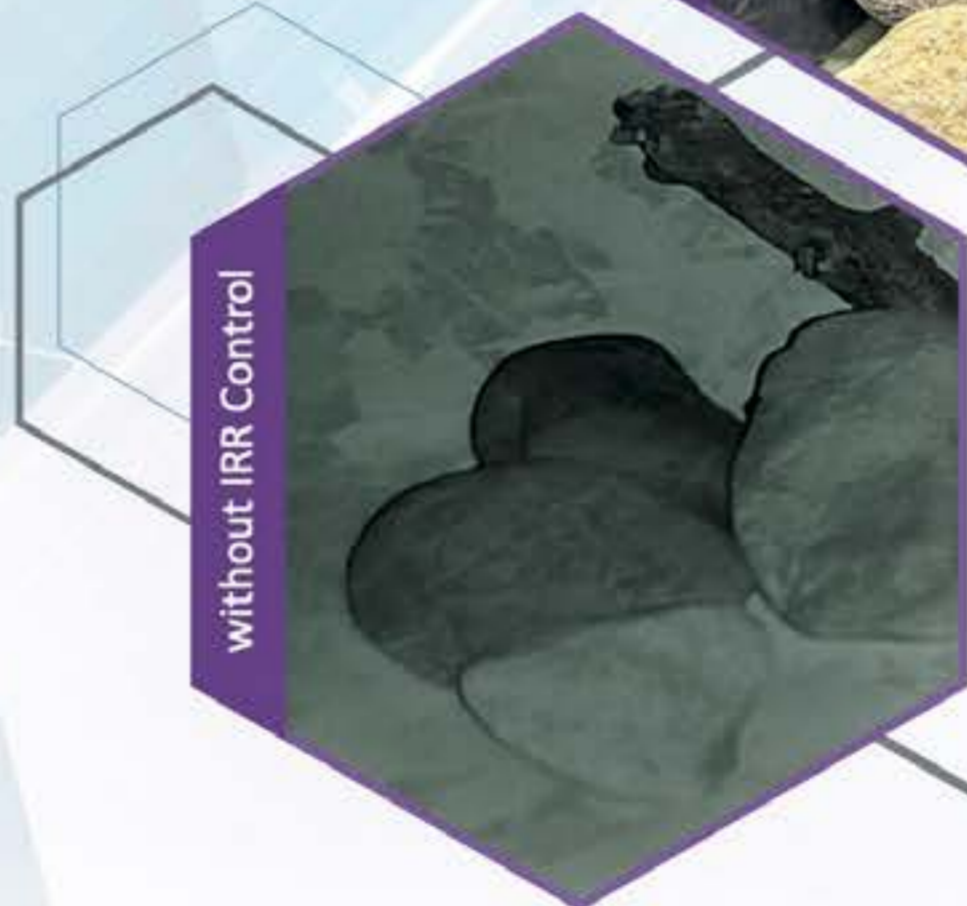
IR-reflectance control is the most important feature for camouflage fabrics. It ensures that

forces can't be detected by night vision devices in dark environment. At the same time the L*a*b values of specified colors must be in a very close range to remain well camouflaged in daylight. IRR-Control Technology has been developed for digital printing by ZIMMER AUSTRIA and the know-how is available together with COLARIS and COLARIS-NF Digital Camouflage Printing Systems.

For any of your needs feel free to contact us. We will do our best to find the most economic solution for your project.



print seen at daylight



without IRR Control



with IRR Control



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