



# MENA CARPET NEWS



**PREPARATIONS FOR THE 2025 CARPET AND FLOORING EXPO, WHICH RANKS AMONG THE LEADING FAIRS IN THE SECTOR, ARE ONGOING**

**REVITALIZING AND DESIGNING SULTANABAD CARPETS WITH UNDERWATER INSPIRATION**

**B.I.G. YARNS AT CLERKENWELL DESIGN WEEK: MERGING SUSTAINABLE COLOR AND DESIGN TO CREATE THE SPACES OF THE FUTURE**



# Preparations for the 2025 Carpet and Flooring Expo, Which Ranks Among the Leading Fairs in the Sector, are Ongoing

Marketing efforts and participant registrations are also in full swing for the upcoming major gathering of CFE-Carpet and Flooring Expo, which was held for the first time at Istanbul Fair Center in December 2023.

Following the overwhelming interest at the first fair, Carpet and Flooring Expo will expand with three additional halls for its upcoming gathering, scheduled for January 7-10, 2025. The fair, which will take place in a 100 thousand m2 area and showcase the displays of carpet giants from around the world and Turkey, has secured its place among the leading fairs in the sector.

Excitement has begun for the Carpet & Flooring Expo organized in collaboration with Tüyap Fair Group, Istanbul Carpet Exporters' Association, and Southeastern Anatolia Carpet Exporters' Association.

The fair, scheduled to take place at Yeşilköy Istanbul Fair Center from January 7 to January 10, 2025, will gather industry professionals, designers, and buyers once again.

Visitors will have the opportunity to see the latest innovations in carpet and flooring products, as well as color and material samples, all under the same roof. The fair also hosts events that inform visitors about future trends in the industry.

## “The world’s most highly attended carpet fair” in its second year

In December 2023, the fair hosted 21,284 visitors from 103 countries, primarily from Europe, America, Africa, and Asia, with 400 companies and representatives, including 52 foreign firms from 13 countries; and due to high demand from potential participants, three additional halls were added to accommodate this overwhelming interest.



Visitors to Carpet and Flooring Expo, acclaimed as “the most highly attended event in the sector”, will have the opportunity to see everything related to the carpet industry under one roof, spread across 11 halls totaling 100 thousand m2, including handmade carpets and kilims, machine-made carpets, kilims, doormats, prayer rug varieties, textile floor coverings, and textile machinery accessories. The fair, hosting business connections and opportunities, is expected to remain the industry’s leading global event in the coming years, contributing significantly to increasing carpet exports by opening new markets abroad and strengthening existing relationships through branded and innovative products.

## A bridge opening the

## weaving culture and techniques of Anatolia to the world

Carpet and Flooring Expo presents a significant potential for Anatolian companies seeking to expand into new international markets and strengthen existing relationships through branded and innovation-driven products in the carpet and flooring industry. The fair is also expected to make a significant contribution to further increasing the already substantial 2.8 billion dollar carpet export industry. Those who wish to visit or participate in the global hub of the carpet industry, which encompasses everything from machine-made rugs to hand-made rugs, from doormats to prayer rugs, and textile floor coverings, can register at.



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# CFE carpet & flooring expo

**January 7-10, 2025**

**ISTANBUL EXPO CENTER  
TÜRKİYE**



# Afghanistan's Carpet Exports Reach \$7.5 Million in Five Months

The Ministry of Industry and Commerce announced that Afghanistan's carpet exports have reached \$7.5 million over the past five months. This significant achievement underscores the country's robust carpet industry, with exports primarily going to neighboring countries and Europe.

Akhundzada Abdul Salam Jawad, spokesperson for the Ministry of Industry and Commerce, detailed the export statistics: "During the first five months of 2024, more than two million kilograms of carpets worth \$7.5 million were exported to countries including Pakistan, Uzbekistan, Italy, Turkey, the United States, India, Germany, the United Arab Emirates, China, and others."

The Afghanistan Carpet Union reported a 7% increase in carpet sales abroad compared to the previous year, attributing this growth to efforts by the Ministry of Industry and Commerce and the union itself. Noor Ahmad Noori, head of the Afghanistan Carpet Union, stated, "Due to the concerted efforts of our ministry and the union, sales of Afghan carpets in Turkey, Kazakhstan, and Central Asian countries have increased. This has also led to a 7% rise in domestic sales this year."

Despite these positive trends, Afghan carpet traders face challenges, particularly in the visa issuance process and the need for more active air corridors. Addressing these issues could further boost exports, the Carpet Union emphasized.

Carpet sellers in Kabul highlighted additional hurdles, noting that some are compelled to sell their carpets to Pakistani traders at lower prices. These traders then re-export the carpets to Europe and the



US under Pakistan's name, diminishing the recognition of Afghan craftsmanship.

Ghulam Ali Shirzad, a carpet seller, explained, "We face sales challenges and often export our carpets to Pakistan. Pakistani traders then re-export these carpets to European countries under Pakistan's name."

Makhdoom Quli, another carpet seller, emphasized the unique quality of Afghan

carpets: "These carpets are made from pure sheep wool and are hand-woven, without any chemical materials. They are not produced by machines but are intricately woven by Afghan women."

The Afghanistan Carpet Union continues to advocate for participation in national and international carpet exhibitions, believing that resolving visa issues and activating air corridors will significantly enhance the country's carpet exports.





# Antique Carpet Collectors Gather in Istanbul for Prestigious Conference

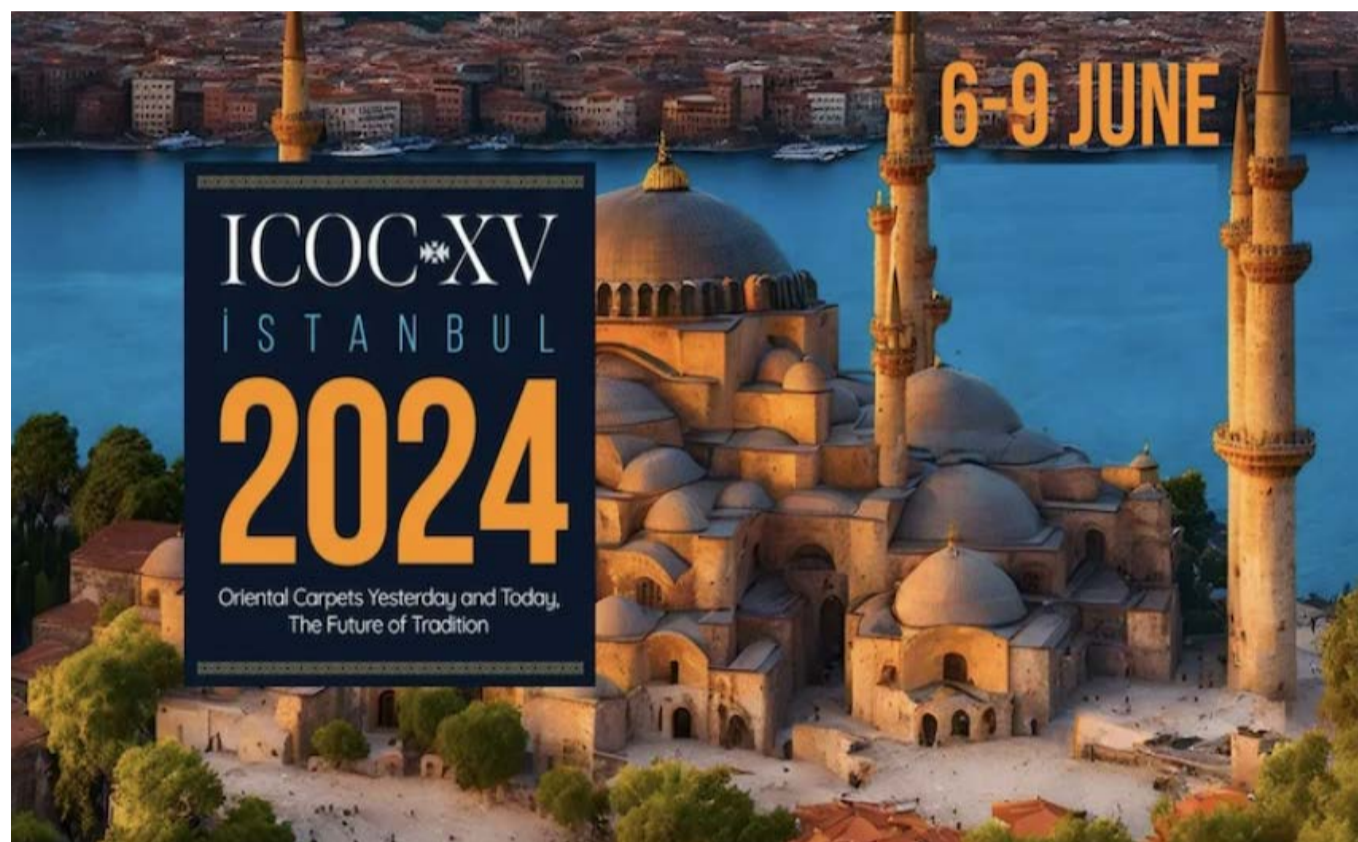
Istanbul becomes the epicenter for antique carpet collectors as the Istanbul Carpet Exporters Association (IHIB) organizes a major conference at The Marmara Taksim. The event, which includes the “Women Behind the Weaving Loom” exhibition, aims to support the establishment of a weaving workshop in Hatay with its proceeds.

The conference, titled “Oriental Carpet Studies 2024: The Past and Future of Carpet Weaving and Collecting,” features renowned carpet, rug, and weaving experts, art historians, academics, and collectors. Participants will explore themes of historical and contemporary weaving, with exhibitions of priceless carpets, rugs, and textiles on display.

IHIB Chairman Ahmet Hayri Diler emphasized the cultural significance of weaving: “We consider carpets, rugs, and textiles as works of art, like paintings and sculptures, rather than a commercial commodity. Weaving is one of the greatest cultural treasures of these lands.”

Serra Oruç, IHIB Board member and ICOC Istanbul Committee President, highlighted the conference’s goal of raising awareness about collecting and preserving the tradition of weaving: “The aim of the international conference, held every four years, is to raise awareness of collecting and to reveal that carpets and rugs are works of culture and art.”

The event’s opening session by Professor Walter Denny will discuss “Conservation and New Technological Frontiers in Carpet Study.” Subsequent sessions on June



7-8 will feature leading academics and experts discussing the art of weaving’s history, present, and future. The closing panel, “The Future of Tradition,” led by Reyhan Polat, will focus on innovative museum presentations, AI in design, and advanced weaving techniques.

Several exhibitions will coincide with the conference. “Atlas of Weaving” and “Women Behind the Weave” at The Marmara Taksim showcase current works by women weavers from Uşak, with proceeds funding the new Hatay workshop.

The International Oriental Carpets Conference will present additional exhibitions at prestigious venues, including the Turkish Islamic Arts Museum, Dolmabahçe Palace Art Gallery, and Tophane-i Amire. Noteworthy exhibitions include “Woven Treasures: Carpets and Fabrics from the Ottoman Palace” and “Colors of Anatolia:

Rugs from Private Collections,” featuring rare pieces from various collections.

The Turkish Islamic Arts Museum will host two exhibitions: one featuring works from the 13th to 17th centuries and another with pieces from Anas Al Akhoann and Sandre Blake. These exhibitions open on June 8 and will be available for two months.

Further highlights include artist Belkis Balpınar’s pop-up exhibition at Anna Laudel Gallery and a selection from U.S. photographer and collector Josephine Powell’s collection at the Vehbi Koç Foundation Büyükdere House.

This gathering not only underscores the rich heritage of carpet weaving but also aims to secure its future by promoting awareness and appreciation among new generations.



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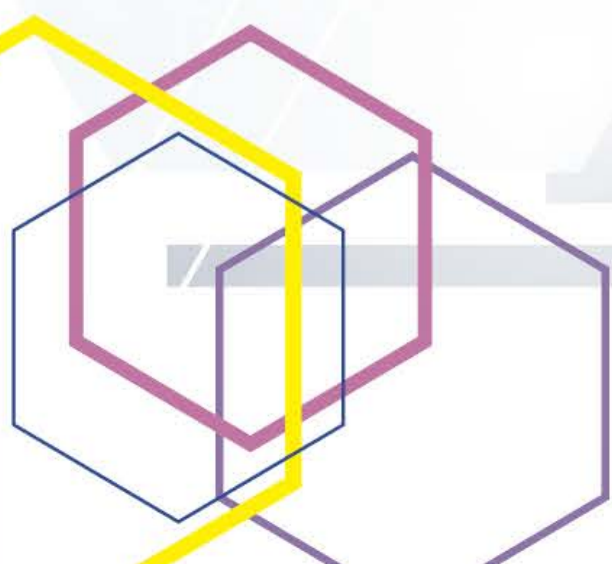
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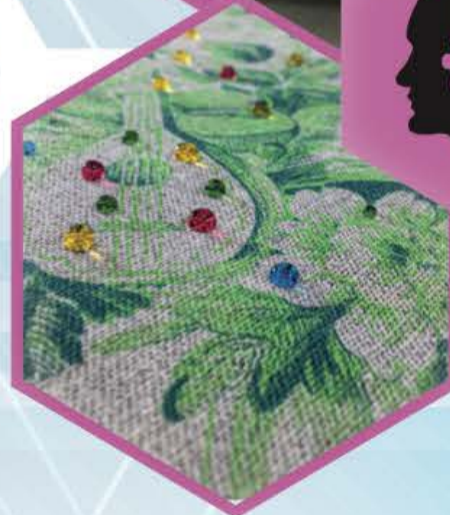
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# Revitalizing and Designing Sultanabad Carpets with Underwater Inspiration



## Sultanabad Rugs

**S**ultanabad is one of the most famous carpet-weaving regions in central Iran. The carpets of this area are of the village type and are coarse-woven. Their designs are irregular, with large and distorted flowers, and their lines are shaky and uneven. Their colors are uneven and cloudy. Below are some examples of these carpets.





Somaye Salehi-Carpet designer and university professor



## Project Explanation

One of the important issues in designing traditional Iranian carpets is the issue of innovation, how to update an authentic carpet that has been woven in a region for years while preserving its authenticity.

In contemporary times, innovations in traditional carpets have often been approached by applying styles that treat carpets as images, such as posters or paintings, focusing on their visual elements like color and form, without adhering to the preservation of the original designs.

However, these carpets are derived from the culture and history of their regions and are considered traditions, so it is better to think about preserving their authenticity in the innovation process.

Therefore, in this project, which updates one of Iran's most famous carpets, Sultanabad carpets, rather than playing with the visual elements of the designs, an attempt has been made to look at carpets from a different perspective, referring to the inspirational source of the weavers who mentally wove these carpets over two hundred years ago. They wove whatever they found beautiful in nature, such as flowers and trees.

Perhaps if they had access to underwater world images at that time, they would have woven underwater plants and creatures in the same way they are presented in this collection.

One of the significant differences in this project is that these carpets, at first glance, are entirely in the style of Sultanabad; the audience does not notice any difference between them and antique Sultanabad carpets.

However, with a little attention, they can see underwater creatures in the form of flowers, and the feeling of discovering underwater creatures is appealing to them.

Thus, in this project, not only carpet designs are presented, but rather a new perspective on carpets and a way of thinking in updating authentic carpets is offered, which is entirely different from the usual styles in modernizing old carpets. Instead of seeing the carpet as an image and modernizing it with the help of modern visual elements, one can return to the inspirational source of its weavers and look at the contemporary world and its beauties through the eyes of weavers in the past, beauties that were not visible to weaver women at that time, such as the extraordinary underwater world and oceans.





## Inspiration

The designer resides in the Sultanabad region of Iran, precisely where these carpets are woven, and has been involved in carpet design for years, holding a degree in carpet design and currently serving as a faculty member in the carpet department at Arak University.

He always pondered on how to update or modernize the old Sultanabad carpets while staying within the framework of their traditional style.

About two hundred years ago, the Ziegler Company established large carpet weaving workshops in the Sultanabad area to engage in extensive carpet trade, resulting in a transformation in both carpet design and production methods.

For example, the designs of these carpets became more secluded, and details were removed, or the colors became less vibrant.

Additionally, the role of rural women weavers transformed from being imaginative artists to laborers obligated to weave a certain number of knots from morning till night for money, with no say in where the carpets would end up. This process continues to this day, and innovation in Sultanabad carpet design still mainly focuses on changes in patterns and colors, seemingly forgetting the creative spirit of the rural women who were once part of these carpets.

The absence of an imaginative woman in the innovation process of Sultanabad carpets led the designer of this project, herself a woman from the Sultanabad region, known today as Arak, to try to embody the role of those rural carpet-weaving women in creating these carpets.

However, with the difference that she



lives in contemporary times and has concluded that in the eyes of the traditional carpet-weaving women, nature and the environment held significant value and were sources of inspiration for Iranian carpet creation.

She also wishes to depict the underwater world in Sultanabad carpets in the same manner these women portrayed nature, especially since our oceans and environment are currently facing serious threats and require more attention.

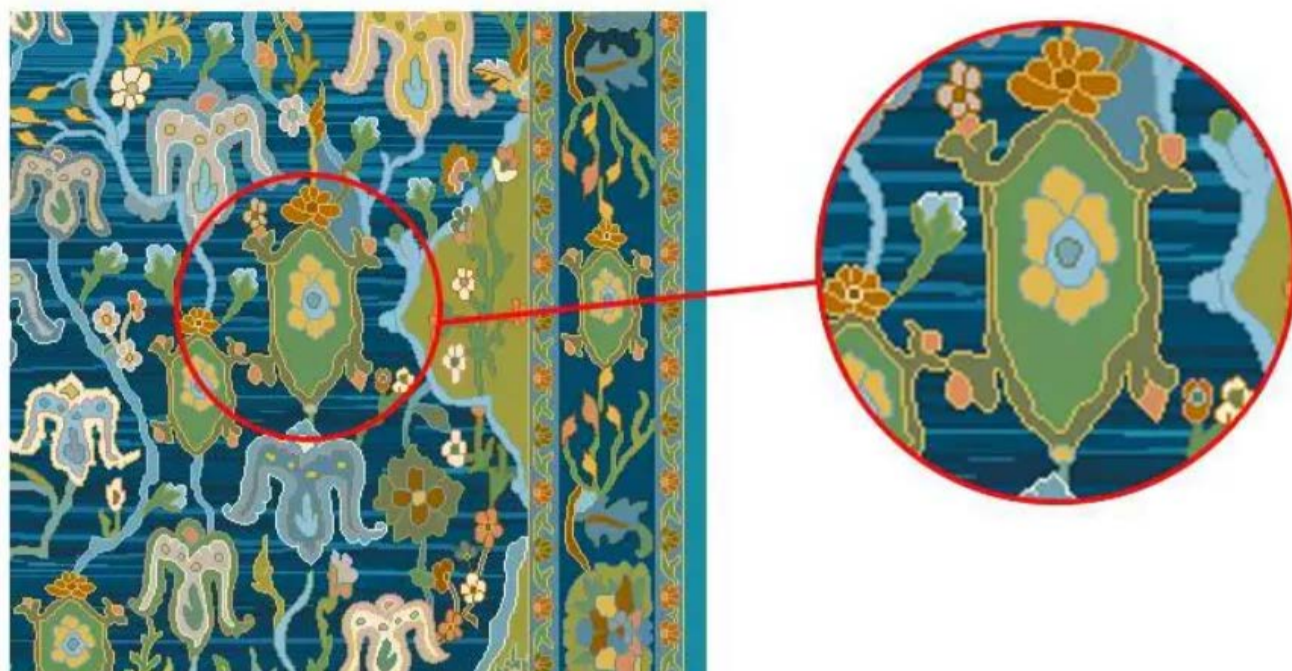
Furthermore, the coloring of these carpets is of a botanical nature; their colors vary, and for example, the blue used in the background of the carpet

can range from light blue to turquoise or navy blue, creating a spectrum of blue reminiscent of the color of water under sunlight in the depths of the ocean.

The flowers in Sultanabad carpets are free-flowing, asymmetrical, and irregular, as if they are in motion and caught in the path of wind or water waves, allowing them to easily incorporate the forms of underwater plants and creatures. For example, leaves can represent fish, and some flowers can resemble sea nymphs, octopuses, crabs, and turtles.

**Details of the designs that shows underwater creatures as motifs.**





## RESEARCH ABSTRACT

Several qualitative studies using descriptive-analytical methods have been conducted to better understand Sultanabad carpets with the aim of developing an innovative design approach for these carpets. One study focused on understanding the background of these carpets and the influence of the Ziegler Company on the design, patterns, and production process of Sultanabad carpets.

Another study aimed to understand the economic and social transformation of women carpet weavers in the Sultanabad region after the activities of the Ziegler Company. The third study aimed to understand the design process in rural Iranian carpets, especially Sultanabad carpets, using Christopher Alexander's pattern language theory. All of these studies involved data collection through library research, fieldwork, interviews, questionnaires, and visits to carpet museums.

The summary of the results of all these studies can be expressed as follows: Iranian carpets are divided into three categories based on their societal context: urban, rural, and tribal carpets. Sultanabad carpets belong to the category of rural carpets, where women carpet weavers played the main role. However, rural carpets, at some point, started following the design and production patterns of urban carpets, which did not align with their nature.

With the boom in carpet trade and exports, there was a need for mass production of carpets, leading to a transition from traditional to systematic production of rural car-

pets with specified patterns.

To better understand these transitions in rural carpet production, there was a need to understand the design process in rural carpets. Despite being traditional, rural carpets can adhere to a design process that, according to various studies, can be informed by Christopher Alexander's pattern language theory, which views the design process as an unconscious act to create a lively and timeless space.

**Based on these findings, if the goal is innovation in Sultanabad carpets, it is better to return to the source of inspiration of the weavers and look at nature through their eyes again and align contemporary ideas and thoughts with their mental patterns.**

## The Creative/Research Challenge:

The most challenging and yet fascinating part of this design activity was putting oneself in the shoes of a rural carpet

weaver 300 years ago in the Sultanabad region of Iran.

What would she weave into her carpet? What thoughts would she have? Why are the patterns she weaves so irregular and fluid? How does she perceive colors?

If I wanted to weave a carpet for my own home, not for sale, what design, structure, and colors would I use? If she were alive today and saw images of the underwater world and oceans, how would she weave them into Sultanabad patterns? How would she incorporate mermaids, octopuses, and starfish into Sultanabad patterns? How would she abstract the underwater world and the shimmering sunlight in the ocean into her designs?

The designer faced these questions repeatedly in this project and wanted to speak from the perspective of the illiterate rural carpet weaver. However, understanding this perspective is often difficult for carpet producers, and James Arsin, given his extensive knowledge of Sultanabad carpets, welcomed this perspective and emphasized the importance of preserving the authenticity of Sultanabad carpets while incorporating modern elements.

Therefore, collaboration with James was fortunate for me, as most producers usually prefer to follow the same path as others to avoid risk and ensure their product will sell. However, James accepted this risk and embraced innovation in Sultanabad carpet design from a different perspective. Achieving harmony between the designer and the producer in the design and production of carpets seems very challenging, but James and I were able to reach a mutual understanding.







Another characteristic of authentic Sultanabad carpets is the shape of their knots. In Sultanabad carpets, the knots are not square-shaped but rather elongated rectangles.

This means that the length of the knot is not equal to the width, resulting in a higher density of knots along the length of the carpet to prevent the patterns from becoming distorted, adding to the irregularity and asymmetry of the carpet.

Similarly, botanical dyeing does not produce uniform and consistent colors. Therefore, botanical dyeing was crucial in this project to achieve irregularity or what is known as Abrash in the colors, mimicking the vibrant colors of old carpets and evoking the color of water in the oceans under sunlight.

In addition to color, the patterns, arrangement, and structure of the carpets were also essential.

Since the aim was to make the designs exactly like old Sultanabad carpets and not immediately reveal underwater creatures to the viewer, the approach was to use old Sultanabad carpet patterns as a basis.

This involved carefully examining at least 50 old Sultanabad carpets, selecting the patterns that could resemble underwater creatures, and then incorporating them into the asymmetrical

and irregular structure of Sultanabad carpets. Initially, this process was done for designing one carpet, but the results were so exciting for me and James that we decided to work on several more carpets using the same approach to have a collection. Booria software was used for designing this collection, and the design process, from initial sketch to final design, was entirely digital using a computer and a stylus.

### **Operation / Flow / Interaction:**

A carpet is not merely a floor covering; it can create a beautiful space like architecture, a space where we can find peace and rejuvenate our energies. In our modern mechanized lives, creating a space closer to nature that reminds us of nature is valuable. Sultanabad rural

carpets, with their asymmetric structure and patterns that freely resemble marine creatures, can help us experience the good feeling of freedom from a regular space confined by technology.

In this collection, Sultanabad carpets with the concept of the ocean, the viewer sees the same patterns they have always seen in Sultanabad carpets at first glance, but suddenly discovers underwater creatures in these patterns, like a diver exploring the depths of an ocean to discover the unknown and experiencing the delightful feeling of excitement.

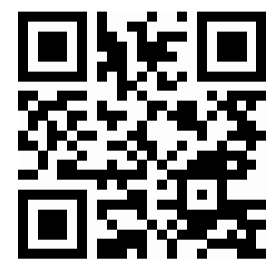
In addition to the pleasant feeling perceived when encountering a specific carpet design, touching a carpet made from pure wool dyed with plants can contribute to the preservation of the viewer's health, as it is environmentally friendly.





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Rugs are unique islands creating soft atmospheres in the sea of concrete, hardwood and ceramics. You can find them in hotel lobbies as calm oases, where travellers find quiet. In local flagship stores, where rugs create beautiful brand experiences in luxurious ambiances. Or at work, where people escape the open office bustle and explore coworking creativity in cosy and home-like surroundings.

## Ege Islands: Discover our world of rugs

- Designer Islands: Unique rugs designed by world-renowned artists
- Customised Islands: A blank canvas for your design dreams
- Colour Islands: Rugs in all shades

## 1. Designer Island collections

Designer Island collections are created by iconic designers who turn rugs into unique experiences. Meet some of our designer friends and discover their stunning work and the results of our collaborations.

### Monsieur Christian Lacroix

With clear reference to fashion, Monsieur Christian Lacroix's textile designs are created from his personal archive of ethnic and foreign fabrics that're transformed into patterns of velvet draping and linen as well as fantasy motifs from his hometown in Provence, France.



**To me a rug is a way of communicating: It's like words, it's like music. It's like make-up, too. It changes the surface. It makes the room larger, wider or smaller. It underlines what you want to express.**

**– Monsieur Christian Lacroix, fashion designer**

## Laura Bilde & Linnea Blæhr

Laura Bilde and Linnea Blæhr have created two Designer collections. The SHE collection pays tribute to the female designers and artisans of the past who've paved the way for future female artists.

Inspired by vintage weaving techniques, expressionist shapes and graphic paintings, the SHE patterns are developed by hand as a recognition of imperfect interior design details.

The architectural SHE colour scheme mixes the shades most predominant during the 1930s' functionalism – and equally relevant in contemporary interior design.

SHE also features unicoloured patterns in which the contrasts are created by higher twisted yarn effects.

The ReForm A New Wave collection has earned multiple awards and unites the duo's interpretations of the coastal elements sand, grass and sea in uncompromising and unique three-dimensional rug constructions.

## Tom Dixon

London is the departure point for the Industrial Landscape collection – and an eternal source of inspiration for creative director and designer Tom Dixon, who describes the British capital as perhaps not the prettiest, but certainly one of the most characterful cities in the world. His designs mirror London with all its raw, imperfect surfaces and rough materials in for instance iron inspired looks.



**Carpet is really the base of the whole space. It acts as the first building block of a room. It's not just a colour vehicle, it's a sound deadening vehicle, a comfort vehicle as well. It softens a space immensely.**

**– Tom Dixon, creative director and designer**





in Copenhagen, Denmark. Design by Ege Design Studio

•Hotel Danmark by Brøchner Hotels in Copenhagen, Denmark. Design by Ege Design Studio

## Case: The Marmorosch Hotel by Marriott

The Marmorosch Hotel is located in the former Marmorosch-Blank Bank palace in Bucharest's Old Town. It's part of the luxury hotel brand Autograph Collection by Marriott that offers distinctive hotel experiences designed to leave a lasting impression.

The rich architecture of The Marmorosch Hotel reflects the Art Deco and Art Nouveau heritage and blends with the interior design concept to tell the story of an era with progressive ideas and historical importance.

Led by Eliza Yokina, senior partner at Cumulus Architecture, the creative team strived after creating a glamorous environment to fit and reinforce the building's thrilling reputation.

The starting point for the custom rug patterns was a marble theme inspired by the dramatic look of this precious material, an exquisite work of art created by nature, to be found in palaces and castles around the world.

Considering the gradient complexity of marble patterns, the wish was to transfer the visual impact and similarity of a genuine marble slab into custom rug patterns.

## 2. Customised Islands

Customised Islands offer a unique opportunity to design rugs that perfectly align with the design vision for your project. Our design team, Ege Design Studio, is always on hand to assist you in bringing your ideas and wishes to life. No matter the complexity of your project, we have a solution.

### Custom rugs we love

•Below image features a handpicked selection of custom rugs claiming the floors in just a few of our favourite art and hospitality projects (from left to right):

•Marbling from Highline Express, Arts & Crafts. Design by Ege Design Studio

•Sapphire House Autograph Collection® by Marriott in Antwerp, Belgium. Design by Glamora

•And Yet It Moves/Pound Sterling by SUPERFLEX installed at Tate Modern in London, UK. Design by SUPERFLEX in collaboration with Rasmus Koch

•VOGUE Like a Painting installed at Kunstforeningen GLSTRAND







**I've sought to create naturally balanced colours with multiple layers below the surface. The colours store secrets and have more to tell if you listen well.**

**– Margrethe Odgaard, textile designer and colour alchemist**

## Noise dampening beauty

The large public spaces such as the reception areas, lounges and meeting rooms needed significant noise dampening due to the hard surfaces and high ceilings. To help meet this challenge and for visual reasons as well, large rugs were specified.

Due to its specific and more personal use, the hallway and room architecture demanded a more delicate yet effective approach to raise comfort and improve acoustics, which also made plush rugs the natural choice.

The rugs are useful and comfortable contributors to the atmosphere and some of them act as individual pieces of art.

**Rugs are synonymous with comfort, warmth and homeliness. We specified these rugs for their ability to bring the design vision for each space into perfection.**

**– Eliza Yokina, senior partner at Cumulus Architecture**

## 3. Colour Island collections

Colour Island collections cover rugs in all shades and a diverse variety of qualities and constructions such as cosy and soft shag rugs, exquisite rugs in 100% pure new wool, stylish and rustic loop rugs and woven rugs with extremely high durability.

## Margrethe Odgaard

The internationally recognised textile designer and colour alchemist Margrethe Odgaard's ambition is to create poetry on the floor through colours that stimulate energies and create a nourishing, positive atmosphere.

Inspired by the beauty of minerals and based on the interaction between colours, materials, light and space, Margrethe Odgaard has developed 56 evergreen colours for several woven Eco collections.

The palette consists mainly of social colours that complement and lift each other, but also includes individual stand-out colours that hold their own and add vivid dynamism to a space.

This enables the creation of infinite combinations, where the colours react very differently to each other – on the floor and in relation to the other materials used in modern architecture.

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For the ultimate minimalistic expression, you can go with a cut edging for selected constructions.





## More benefits

•Sizes and shapes to fit any space: With our any size any shape concept you have the freedom to design rugs that perfectly suit your needs, complement your interior and define the atmosphere of your room.

•Acoustic help: All our rugs are soft, textured and sound absorbent, creating great acoustics and a relaxing atmosphere in any room.

•Sustainability ambitions: Sustainability

and circular thinking is woven into everything we do, and our long-term ambition is to create the world's most sustainable carpets. It's an ongoing process where we continuously set up new goals and initiatives within five focus areas.





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# Long a Cherished Trade, Sanctions on Iran are Unraveling the Future of Persian Rugs

By Mehdi Fattahi Associated Press

Iran was once known for its luxurious silk carpets, often purchased by American and European tourists. But renewed sanctions and a drop in tourism have led to struggling carpet weavers and the future of the cultural artisan skills on the brink.

The historic Kashan bazaar in central Iran once sat on a major caravan route, its silk carpets known the world over. But for the weavers trying to sell their rugs under its ancient arches, their world has only unraveled since the collapse of Iran's nuclear deal with world powers and wider tensions with the West.

Rug exports, which exceeded \$2 billion two decades ago, have plummeted to less than \$50 million in the last year in the Persian calendar that ended in March, according to government customs figures. With fewer tourists coming and difficulties rising in making international transactions, Iranian rugs are going unsold as some weavers work for as little as \$4 a day.

Kashan's rug-weaving industry has been inscribed in UNESCO's list of the world's "intangible cultural heritage."



Many of the weavers are women, with the skills needed for the Farsi weaving style passed down from generation to generation, using materials like vine leaves and the skins of pomegranate fruit and walnuts to make the dyes for their threads. A single rug can take months to make.

For decades, Western tourists and others would pass through Iran, picking up rugs as gifts and to take back home. After the 1979 Islamic Revolution, the U.S. increased sanctions on Iran's theocratic government over the American Embassy siege, Tehran's links to militant attacks, and other issues.

But in 2000, the outgoing administration of former President Bill Clinton lifted a

ban on the import of Iranian caviar, rugs, and pistachios.

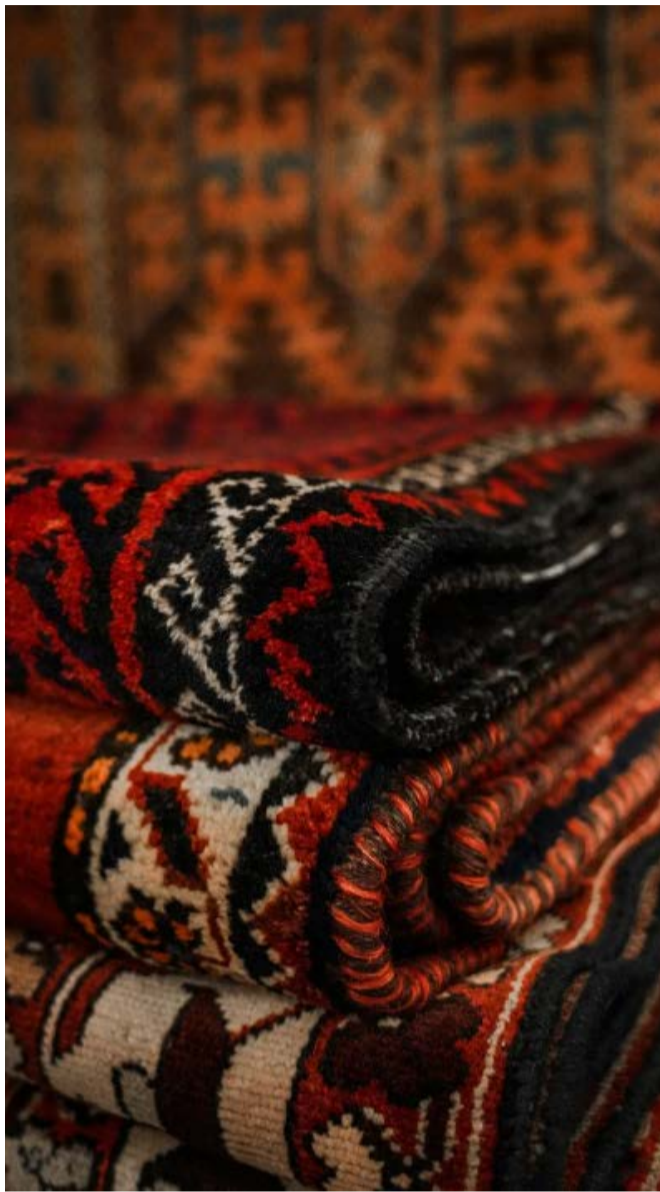
"Iran lives in a dangerous neighborhood," then-Secretary of State Madeleine Albright said at the time. "We welcome efforts to make it less dangerous."

By 2010, with concerns rising over Iran's nuclear program, the U.S. again banned Iranian-made Persian rugs. But in 2015, Iran struck a nuclear deal with world powers which greatly reduced and drastically lowered the purity of Tehran's stockpile of enriched uranium. The rug trade was allowed once again.

**Americans were some of our best customers," said Ali Faez, the owner of one dusty carpet shop at the bazaar. "Rugs are a luxury product and they were eager to buy it and they used to make very good purchases. Unfortunately this has been cut – and the connection between the two countries for visitors to come and go has gone away.**







Three years later, in 2018, then-President Donald Trump unilaterally withdrew the U.S. from the nuclear deal. Since then, Iran began enriching uranium at near-weapons-grade levels and has been blamed for a series of attacks at sea and on land, including an unprecedented drone-and-missile attack targeting Israel last month.

For the carpet weavers, that's meant their wares were once again banned under U.S. law.

"It started when Trump signed that paper," Mr. Faez told The Associated Press, referring to the renewed sanctions. "He ruined everything."

Abdullah Bahrami, the head of a national syndicate for handwoven rug producers, also blamed the collapse of the industry on the Trump sanctions. He put the value of exports to the U.S. as high as \$80 million annually prior to the sanctions.

"The whole world used to know Iran by its rugs," Mr. Bahrami told the state-run IRNA news agency in March.

Making things worse is what carpet sellers see as a drop in tourists to Kashan as well. High-value American and European tourism in Iran has largely stopped, the daily Shargh newspaper warned last year. Ezzatollah Zarghami, Iran's minister of tourism, insisted in April that 6 million tourists visited the country over the past 12 months, though that likely includes

religious pilgrims as well as Afghans and Iraqis with less spending money.

But even those tourists that do show up face the challenge of Iran's financial system, where no major international credit card works.

"I had a Chinese customer the other week. He was struggling to somehow make the payment because he loved the rug and didn't want to let go of it," Mr. Faez said. "We have to pay a lot of commission to those who can transfer money and have bank accounts abroad. Sometimes they cancel their orders because they don't have enough cash with them."

The collapse of the rial currency has left many Iranians also unable to purchase the handwoven rugs. Wages in the industry are low, leading to a growing number of Afghan migrants working in workshops around Kashan as well.

Designer Javad Amorzesh, one of just a few of Kashan's old-school artists, said his orders have fallen from 10 a year to just two. He has fired staff and now works alone in a cramped space.

"Inflation rose every hour. People were hit repeatedly by inflation," he said. "I used to have four to five assistants in a big workshop."





# Exported to 87 Countries. Another Batch of Yilong Silk Carpets was Sent to Dubai



The weather has been hot recently, the temperature has continued to rise, and our delivery frequency has remained high. Today we have to pack 5,000 square feet of handmade silk carpets and send them to Dubai. Let me show you the patterns first:

This batch of silk carpets is destined for Dubai. Dubai is located in the eastern part of the Arabian Peninsula and has been an important hub for trade and cultural exchanges between the East and the West since ancient times.

Known as the “oasis in the desert”, this city attracts tourists from all over the world with its towering skyscrapers, luxurious hotels, and shopping malls. It has also become one of the world’s most famous cities with its unique geographical location and innovative urban planning. One of the richest cities.

Among the silk carpets we sent to Dubai this time, there are some medium and large-sized carpets. This is because the home style in Dubai is mainly resplendent and luxurious.

In such an environment, matching it with a handmade silk rug, which is known for its gorgeousness, is undoubtedly the icing on the cake. Moreover, luxury homes in Dubai are generally large in area.

Large-size silk carpets can not only cover the ground perfectly but also make the space appear more open and noble.

The batch of silk carpets shipped today was an order placed by the customer in May last year.

After a year of production and weaving, the delivery was finally completed this month. In fact, in addition to these carpets that are about to leave today, there are many carpets with similar patterns that are being intensively produced and woven in our



factory. Most of the orders for these carpets come from overseas customers, especially markets such as the United States and Türkiye.

These patterns can be said to have become popular in Europe and the United States in recent years, becoming the “dark horse” in the handmade carpet industry. Their designs are unique and innovative, and their color combinations are both elegant and fashionable.

They perfectly integrate the essence of Eastern and Western cultures and are more in line with the aesthetics of modern young people.

The popularity of these patterns is not accidental.

From the initial design draft to the patterns that have received good feedback from the market, it is the result of our designers’ continuous improvement and optimization and multiple adjustments. In addition, in terms of design, we are still innovating to design more popular new patterns.

For these best-selling patterns, we have also launched a series of styles with different specifications, shapes, and colors this year to meet the increasingly diverse needs of domestic and foreign customers.







## Product range for carpets and textile floor coverings

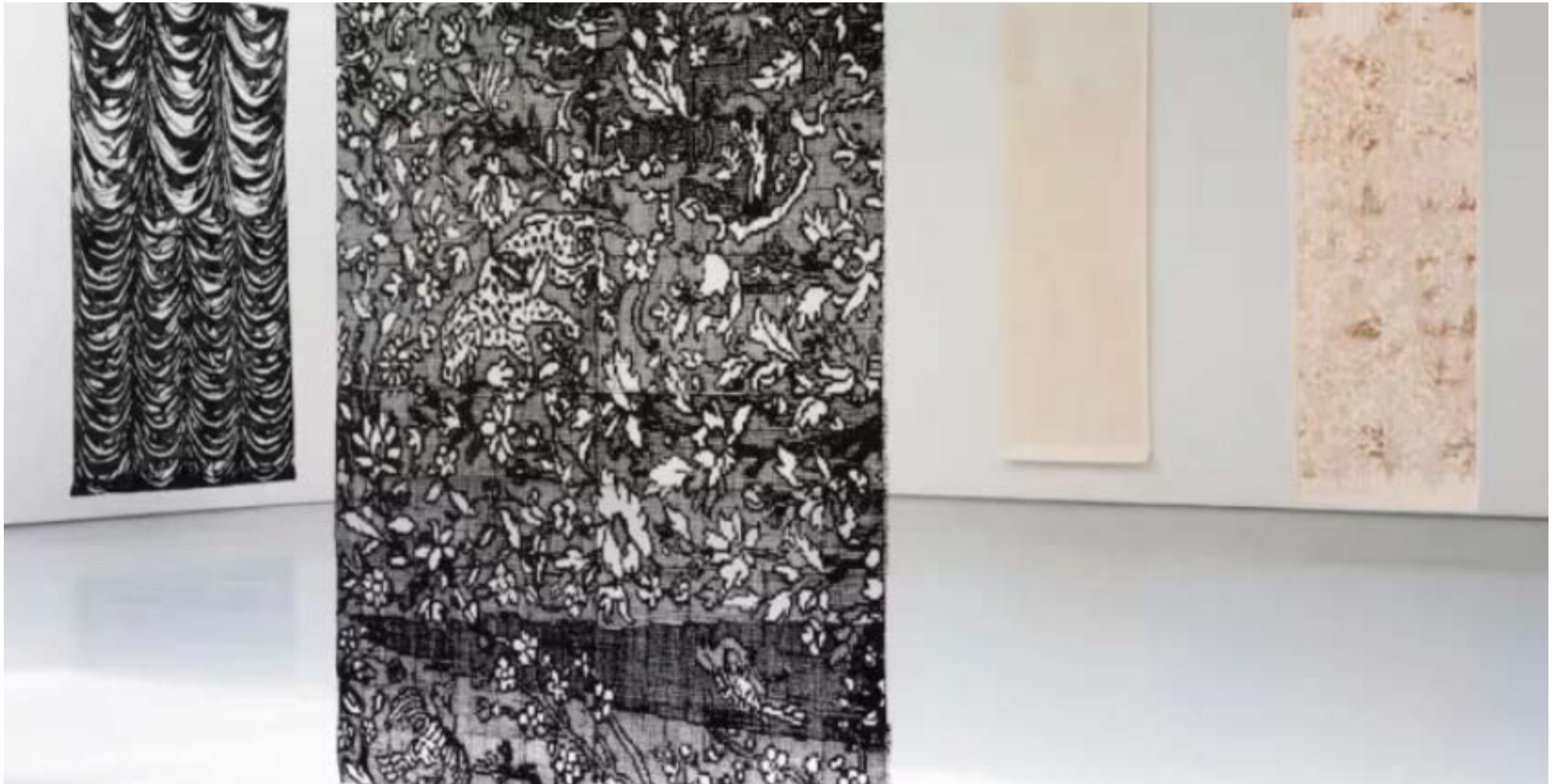
- ▶ Finishing lines for tufted and woven carpets
- ▶ Thermofusion ovens for needle felt materials
- ▶ Back-coating lines for artificial turf
- ▶ Drying and heat-setting lines for digital printed materials
- ▶ Full bath impregnation units
- ▶ Roller and knife blade systems
- ▶ Laminating units
- ▶ Minimum application units
- ▶ Heat-recovery systems
- ▶ Air cleaning and filter systems
- ▶ Various innovative heating systems

**75**  
1949–2024





# Iraqi Artist Sukaina Kubba Unravels History of Rug Making in New Exhibition



Sukaina Kubba's *Turn Me Into a Flower* exhibition is running at Dundee Contemporary Arts centre in Scotland. Photo: Ruth Clark

In her new exhibition at an arts centre in Scotland, Sukaina Kubba inserts herself into the lineage of rug weavers, transforming age-old floral and geometric design into fragile, rubbery latex matrices.

The Baghdad-born artist grew up in Abu Dhabi, studied in Montreal and now lives in Toronto. In between she was a lecturer and curator at the Glasgow School of Art in Scotland from 2013 to 2018 and has exhibited her work in Canada and the UK.

Her latest work, on display at Dundee Contemporary Arts, comes from a residency in the institute's print studio, where she delved into Scotland's history of rug making.

As industrialisation grew in the 1800s, a number of factories in Scotland turned to manufacturing rugs for a newly developing middle-class market as well as ocean liners, hotels, and new building projects across the country.

Their ability to machine-produce the carpets displaced the cottage industries of rug production in Iran, India and what is now Kurdish and federal Iraq. Yet many of the carpets still used Persian rugs as the basis of their design.

Factories such as Stoddard & Co and

James Templeton & Co would send people down to the V & Museum in London, for instance, where they would trace Persian rugs in the museum collection. These watercolour tracings were then brought back to Scotland, where they were mass-produced and sold at cheaper cost.



Sukaina Kubba grew up in Abu Dhabi before moving to Toronto for university, and later teaching for years at the prestigious Glasgow School of Art. Photo: Niloofer Taghipour



Kubba's research culminated in *Turn Me Into a Flower*, which she opened last week at Dundee Contemporary Arts, a non-profit centre in the Scottish city of Dundee. Kubba had been working with Tiffany Boyle, who recently took up the post as head of exhibitions in Dundee and put together Kubba's exhibition as curator.

Echoing the process of transference, Kubba has retraced the designs from what is now the Stoddard Templeton collection, as well as rugs from her family and other types that she has become interested in. She has produced them in soft latex via 3D printing.

Unlike the way that these rugs have been produced for thousands of years, Kubba has taken out the human maker.

Instead, she has brought computers into the mix, though even here she works to allow the technology to have a degree of control over the process. After uploading the design, she speeds up the 3D printing process so that the printer must try to withstand the new speed, creating glitches and random effects in the final product.

The results are eerie weaves that she hangs on the wall.

They carry the un-naturalism of computer-generated work, as if an early iteration of the Matrix from the popular film had tried to produce woven carpets. There's also a sense of fragility, with gaps in the soft filament showing through the bare bones designs.

"I'm interested in the process of the transformation of the image and the object," says Kubba. "When they started making the rugs in Scotland, there was a sense of both transportation and transformation of these carpets.

Now I'm taking these drawings and traces and transforming them again."

## Rugs as history

Kubba has been experimenting with the rug designs for a number of years, though this is the first direct research into the commercial workings of Victorian Scotland. Her fascination stems in part from the history of rugs as elements of migration – a craft form that began in the Middle East and subsequently travelled, as did her family, from East to West.

The itinerancy, she notes, is embedded into the form of the rug itself, which is designed to be rolled up and easily transported.

But she also looks at rugs as storytellers.



A detail of Sukaina Kubba's *Corners of Your Sky, Ankaa*, from 2022, made of latex coloured by alcohol ink. Photo: Sukaina Kubba / DCA

A few years ago Kubba grew obsessed, she says, by one particular type of Persian rug, called *senneh*, which are typically hand knotted and designed as they are produced, rather than worked from a template.

Because of this organic method of production, their intricate floral designs often slip from the grid or contain mistakes.

"Sometimes I imagine that there are two or three women who made them," she says, "And there's bits of them that are quirky. It's very hard to explain, but through remaking them I feel I understand the maker who created – say – the zig-zaggy squiggles that form the edges of the diamonds or the borders of the work. It's an aesthetic choice, but it's also the way someone's hand works."

For Kubba, the *senneh* designs reveal the stories of their making – much like her 3D printing technique introduces its own idiosyncrasy into the process.

The carpets also have their own hidden relation to industrialisation.

Much like Victorian Scotland's wealth derived from new means of production, Kubba also explores new techniques in manufacturing – taking the elements of 3D printing and working through what an artist might do with them.

She tried for a long time to create a drawing, she says, that one could pull off a wall – until a fellow artist told her about 3D pens, or pens that "write" in latex filament. It was by experimenting with these new materials that she realised what she was creating was new woven wall pieces – which only then led her to investigate the rugs that she had grown up with, in Abu Dhabi and Toronto.

(One of the works not in the show is based on her brother's carpet, which she remembers playing marbles on.)

But now she says, the works have returned despite themselves to the look and feel of textiles. "Even though the material is plastic, they have an embroidered and woven feeling to them," she says. "Some of them look like velvet – like they've started as a watercolour and a text and then been transformed back to something tactile and soft."

Sukaina Kubba's *Turn Me Into a Flower* runs at Dundee Contemporary Arts until August 4.



# Mattex International Group Announces Major Investment in Dubai Techno Park

The Mattex International Group, headquartered in Jeddah, has entered into a significant lease agreement with Dubai Techno Park, securing 1,000,000 sq ft of land for a total investment of Dh400 million.

The initial phase of this ambitious project will see an immediate investment of Dh250 million for the establishment of two new businesses on the newly acquired land.



**T**he Mattex International Group, headquartered in Jeddah, has entered into a significant lease agreement with Dubai Techno Park, securing 1,000,000 sq ft of land for a total investment of Dh400 million. The initial phase of this ambitious project will see an immediate investment of Dh250 million for the establishment of two new businesses on the newly acquired land.

The agreement was formalized by Abdullah Al Qurashi, Chief Executive Officer of Technopark, and Ahmed Al Rajhi, representing the Mattex International Group. The Mattex International Group is predominantly owned by the well-known

Saudi families, Al Rajhi and Al Sorayai. Mattex Fabrics, a leading entity within the Mattex International Group, is renowned globally for its production and supply of base fabrics used in indoor and outdoor carpets.

Since its inception in 1995, Mattex Fabrics has experienced substantial growth, driven by its innovative product range. The company boasts a diverse customer base that spans across all continents.

According to Marc Verleyen of Belgium, Managing Director of Mattex Fabrics, the company plans to produce and market over 250 million sq.

meters of carpet backing materials for the years 2005 and 2006. Verleyen emphasized that their fabrics are manufactured using the latest machine technology, ensuring top-tier quality.

**This expansion into Dubai Techno Park marks a significant milestone for Mattex International Group, reflecting its ongoing commitment to innovation and global market leadership in the textile industry.**



# The Timeless Elegance of Sarouk Carpets: A Testament to Iranian Craftsmanship



ran. This particular carpet, which once adorned the bedroom of Reza Shah, the founder of the Pahlavi dynasty, features plain paisleys and is woven entirely of silk, showcasing the exquisite craftsmanship and luxurious materials used in Sarouk carpets.

Despite modern advancements, Sarouk rugs continue to be produced today using the same traditional methods as during their early production, with the only exception being the post-production dye process. This adherence to time-honored techniques ensures that each Sarouk rug maintains its exceptional quality and authenticity.

**S**arouk carpets, celebrated for their exceptional quality and enduring beauty, stand among the most renowned carpets woven in Iran's Markazi province. Crafted with high-quality, resilient wool using the traditional Persian knot technique, these rugs are a hallmark of Persian artistry.

One of the distinguishing features of a Sarouk carpet is its blue weft threads, often paired with salmon or tomato-red hues, interwoven with ivory and blues to create visually striking, traditional floral designs. These patterns draw inspiration from the cursive arabesque designs of Isfahan carpets but are simplified and set against a red background, featuring blue paisleys arranged in diamond shapes. This unique blend of elements bestows Sarouk rugs with their distinctive and timeless appeal.

Local weavers in various villages of Markazi province employ a special technique for inserting the wefts, enhancing the carpets' durability and texture. After each row of knots, they insert two wefts and add another weft between every five to ten rows, ensuring the rugs can withstand decades of wear.

The margins of Sarouk carpets are typically adorned with traditional motifs such as "Samavari" and "Kharchangi," as well as the classic "Shah Abbasi" designs, adding to the rugs' aesthetic and cultural significance.

A notable historical example of a Sarouk carpet can be found in the Green Palace Museum, part of the Saadabad Cultural and Historical Complex in northern Teh-

Sarouk carpets remain popular and highly sought after, known for their ability to withstand the test of time. Their combination of durability, intricate designs, and rich cultural heritage makes them best-sellers in the world of Persian rugs. For those seeking a piece of Iranian craftsmanship that embodies both history and beauty, a Sarouk carpet is a choice to consider.





# Turkish Carpets Inspire Fashion Award for Young Designer



I wanted. Receiving an award in return for my efforts is a very special and indescribable feeling for me.”

This competition marked Ünal's first foray into competitive fashion design, making her success even more remarkable. She expressed gratitude to her professors and family for their support and encouragement, and she plans to continue her projects with the goal of making a significant impact in the fashion industry.

The EIB Fashion Design Competition aims to nurture young and innovative designers, helping them to make their mark on the Turkish fashion scene. Ünal's award-winning collection underscores the rich cultural heritage of Turkish carpets while bringing traditional patterns into the contemporary fashion world.

**Buse Ünal, a student from the Department of Textile and Fashion Design at Izmir University of Economics (IUE), has won second place in the 18th Aegean Exporters' Associations (EIB) Fashion Design Competition. Her collection, 'Rug Reverie,' drew inspiration from traditional Turkish carpet patterns and earned her the award after three months of dedicated work.**

**T**he final night and award ceremony, hosted by the Aegean Ready-to-Wear and Apparel Exporters' Association and supported by the Ministry of Commerce, took place at the Historical Coal Gas Factory Cultural Center. Ünal's innovative designs stood out among ten finalists, earning her a prize of 75,000 liras and widespread acclaim.

Reflecting on her achievement, Ünal said, “I conducted a meticulous and comprehensive study on my collec-

tion for about three months. I did the handwork, embroidery, and prints in my designs myself. Especially my mother, who is interested in antiques, uses some old items or objects in our home. Besides the theme of the competition being 'analog', this also inspired me to think of old times. I focused on handcrafts and particularly the arts from the old periods. I examined the patterns of traditional Turkish carpets and decided to incorporate them into my designs. It turned out to be a collection exactly in the style







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# Turkey Carpet and Rugs Market Analysis



**T**he Turkey Carpet and Rugs Market size is estimated at USD 495.10 million in 2024, and is expected to reach USD 575.54 million by 2029, growing at a CAGR of 3.06% during the forecast period (2024-2029).

Turkish carpet products include distinct dyes, colors, designs, textures, and techniques. They are typically decorated with gold, lines, bright colors, Islamic decorations, and occasionally Ottoman letters. Turkey is one of the world's largest carpet manufacturers, producing approximately 40% of the global carpets and exporting them to various countries worldwide.

It owns many leading factories that provide the finest types of Turkish imports. The COVID-19 pandemic expanded at

an alarming rate, infecting millions and bringing economic activity to a halt as governments enforced harsh mobility restrictions to stem the virus's spread. Turkey was among the nations with the greatest potential for gain during the pandemic outbreak.

Although its supply chain was damaged by the drop in raw material production in China due to COVID-19, it advertised itself as an alternative production hub for the Chinese market.

Turkey is a major exporter of machine-made carpets across the world. Turkey's machine-made carpet business considerably grew in recent years. The Turkish Exporters' Association estimates that the value of Turkish carpet exports

in 2020 was approximately USD 2.6 billion. The provinces of Gaziantep, Istanbul, Usak, Bursa, and Kayseri are Turkey's most prominent carpet-producing regions.

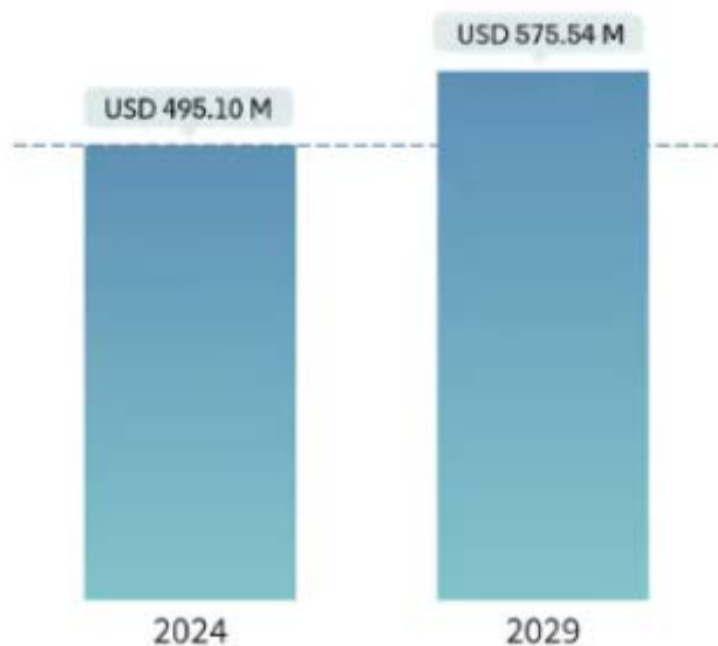
One recent trend in the Turkish carpet and rug market is the increasing demand for sustainable carpets and rugs. Today's larger populations are speaking out in favor of environmental sustainability, reducing carbon emissions, and raising awareness of climate change. These are the primary forces in reshaping Turkey's carpet and rug market.

Leading industry participants increasingly rely on environmentally responsible and sustainable carpets to reduce their negative environmental effects.



### Turkey Carpet and Rugs Market

Market Size in USD Million  
CAGR 3.06%



Source : Mordor Intelligence

Study Period	2020 - 2029
Base Year For Estimation	2023
Market Size (2024)	USD 495.10 Million
Market Size (2029)	USD 575.54 Million
CAGR (2024 - 2029)	3.06 %
Market Concentration	Medium

#### Major Players



\*Disclaimer: Major Players sorted in no particular order

## Turkey Carpet and Rugs Market Trends

### Increasing Demand for Turkish Carpets Worldwide is Driving the Market

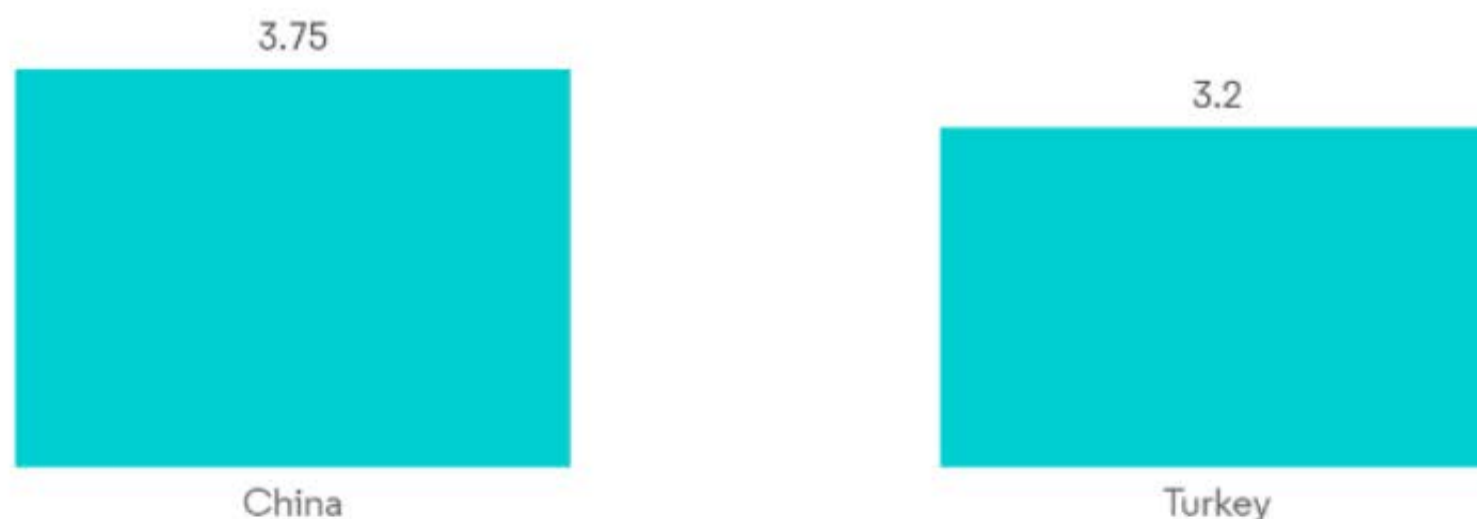
Turkey accounts for over 65% of the world’s machine-made carpet production. Over 60% is produced in the southern province of Gaziantep, Turkey. The country is aiming to surpass China as the leading exporter by increasing exports and sales of handmade, machine-made, and tufting

machine-made variant carpets. The total export value of Turkish carpets was USD 3.2 billion in the current year.

According to Turkish data, attempts by Turkey and Saudi Arabia to heal fences over political differences helped enhance commerce in 2022.

Carpet sellers appear as the early winners. According to the most recent comprehensive Turkish government trade data, woven carpets and other textile floor coverings they surpassed other goods as Turkey’s top export to the Gulf state, rising from USD 259,000 in 2021 to USD 63.1 million through October 2022.

Export Value of Carpets, China vs Turkey, In USD Billion, 2022



Source: Mordor Intelligence





### Increasing Demand for Eco-friendly Carpets

Customers want carpets and rugs in vibrant, enticing colors and non-geometric designer designs. They also want non-toxic building materials for carpets. Some of the most common carpet categories include area rugs, carpet tiles, frieze (which contains a rough, velvety surface created by tightly packed, twisted loops), handmade rugs, recycled, green, and sustainable carpeting, wall-to-wall carpeting, and waterproof carpeting. Eco-friendly mats and rugs are becoming more popular.

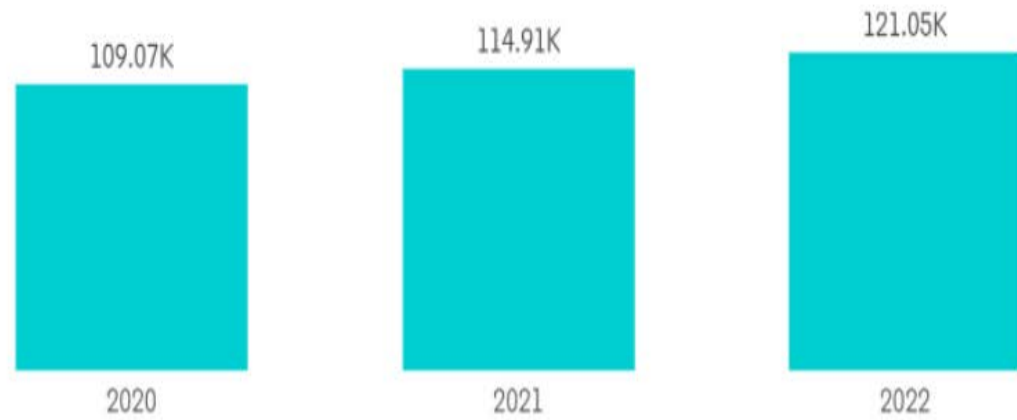
Sustainable carpets and rugs are popular in business spaces, hospitality, healthcare, and hospitals. It is due to quicker installation and a significant degree of customization in terms of material and size.

Using bitumen and PVC in carpeting and carpet backing by manufacturers worldwide enables them to reduce costs. In addition to using chemical additives in fiber materials to give flame retardant, anti-microbial, and insect repellent characteristics, among other

things, plant fibers like sea grass and sisal are introduced for their eco-friendly appeal.

Top makers are working to create sustainable, eco-friendly carpets that limit negative environmental effects to explore the potential in the sectors. In the coming years, green rugs are anticipated to grow in popularity.

Total Revenue from Eco-friendly Carpets, In USD Million, 2020-2022



Source: Mordor Intelligence



### Turkey Carpet and Rugs Industry Overview

The report covers prominent players operating in Turkey's Carpet and rug market, their product portfolio, key financials, and developments.

The carpet and rug market is transforming with many technological advancements through product innovation and process automation.

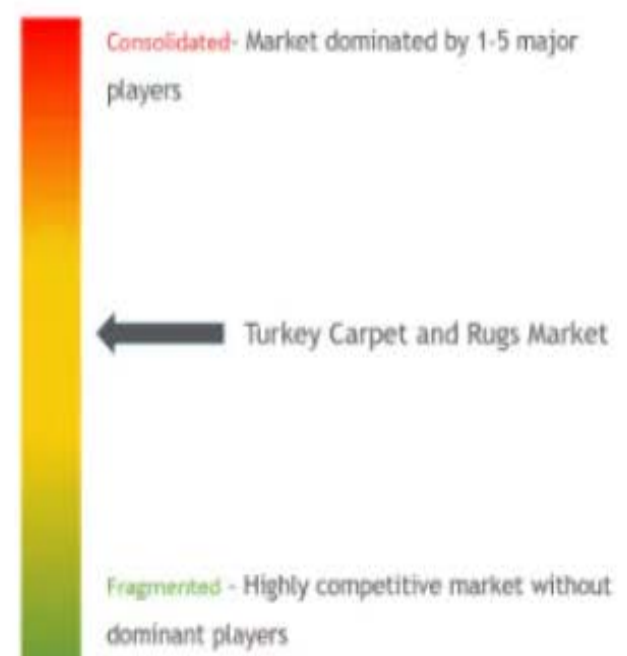
The key market players are focusing on improving their production capacity, which will help them to increase exports.

### Turkey Carpet and Rugs Market Leaders

- 1 MERINOS HALI SAN. VE TIC.A.S.
- 2 Dinarsu T.A.S.
- 3 Milat Carpet
- 4 Kaplan Kardeşler Carpet
- 5 Grand Carpet

\*Disclaimer: Major Players sorted in no particular order

Market Concentration



Source: Mordor Intelligence





# Gaziantep Carpet Fair Successfully Showcased Industry's Strength

**From May 28 to May 31, 2024, the inaugural Gaziantep Carpet Fair took place at the Gaziantep Middle East Fair Center (OFM), solidifying the city's reputation as a global hub for the carpet industry.**

Organized by Tüyap Exhibitions Group in collaboration with the Gaziantep Chamber of Commerce, the event drew significant international attention with 150 companies from 10 countries and visitors from 80 different countries.

The fair, which featured a wide array of products including machine-made carpets, rugs, prayer rugs, and textile floor coverings, proved to be a pivotal event for the carpet sector.

It provided a platform for numerous negotiations, agreements, and collaborations, promising substantial opportunities for both participating companies and the broader industry.

Ilhan Ersözlü, General Manager of Tüyap Exhibitions Group, highlighted Gaziantep's global leadership in machine-made carpet production and exports.

"Such potential needs to be better known worldwide and in our country. We believe that our fair, held for the first time this year, made a significant impact," Ersözlü remarked.

Tuncay Yıldırım, Chairman of the Gaziantep Chamber of Commerce, expressed his excitement and optimism for the fair's impact on Gaziantep's economy. "This fair, which undoubtedly provided great benefits for our companies to strengthen existing business connections and establish new ones, also contributed positively to the recovery of our region, which has been severely affected by the earthquakes



on February 6," Yıldırım stated.

The Gaziantep Carpet Fair, supported by local governmental and industry organizations, aimed to attract international visitors, particularly from the Middle East, North Africa, and Europe. Attendees included representatives from countries such as the UAE, Germany, Iraq, Egypt, and many more.

Turkey's significant role in the global carpet industry was underscored by its \$3 billion in exports to 117 countries, making it the second-largest exporter of carpets worldwide and the leading producer of machine-made carpets.

The event concluded on a high note, with expectations for the fair to become an annual highlight for the industry, further enhancing Gaziantep's status as the capital of the carpet industry.



# B.I.G. Yarns at Clerkenwell Design Week: Merging Sustainable Color and Design to Create the Spaces of the Future

- **B.I.G. Yarns solutions at the forefront of sustainable industry product design**
- **Focus on color with sustainable design helping drive circularity**
- **Be inspired by the Sustainable Yarns platform for responsible carpet manufacturing**

**B**.I.G. Yarns is hitting Clerkenwell Design Week 2024 with a splash, showcasing sustainable craftsmanship that merges color and design with sustainable yarn materials to redefine the spaces of the future.

As one of the most important design hubs in the world, Clerkenwell Design Week is a perfect showcase for B.I.G. Yarns' future yarns that help architects, designers and project managers create sustainable spaces with soft, beautiful and colorful materials.

## **Sustainable Yarns for Spaces of the Future**

Future yarns include those produced with renewable sources, recycled content yarn and low-impact PA6 carpet yarn.

B.I.G. Yarns is now a one-stop-shop for Solution Dyed BCF PA6 nylon, and the Ego-range of PA6 yarns – the sustainably focused EgoBalance, EgoCycle and EgoYarn.

“This portfolio demonstrates our commitment to reducing climate impact across the carpet pile industry supply chain, and strategically positions the company to help carpet manufacturers meet sustainability targets,” said Glenn Hyzak, Global Sales Director Yarns.

“At the same time, we believe that sustainability shouldn't stand in the way of color freedom which is why our current



range of eco-friendly yarn solutions offers designers the ability to choose any imaginable color with a lower impact on the environment.”

## **Unlimited Colors Without the Environmental Impact**

At Clerkenwell, B.I.G. Yarns will be highlighting its Sustainable Yarns platform, a guide for responsible manufacturing professionals and designers in the search for sustainable yarns for commercial, residential, and automotive carpet solutions. Also on display will be its Color Studio, where visitors can expect a vibrant explosion of color with endless and sustainable design options.

“Design, color and sustainability are the building blocks that will create future

spaces designed for diverse uses and we believe carpet yarns fit perfectly in the shift from ‘form follows function’ towards ‘form follows feeling’ to meet people’s sensory needs.

Initiatives like B.I.G. Yarns’ Catch the Color even enable designers to select their own customized color designs and combinations with sustainable solution-dyed nylon,” said Belinda Ottevaere, B.I.G. Yarns Key Account Manager.

At Clerkenwell Design Week, 21-23 May, B.I.G. Yarns invites architects and designers to explore the potential of color & design for the spaces of the future built with Sustainable Yarns, and a complete portfolio of technical solutions at its booth in the Order of St. John, 21-23 May in London.



# CLAWLAB Unveils Revolutionary Tufting Kit for Rug Making and Textile Art: Redefining Creativity in the Industry



CLAWLAB, a prominent name in the tufting industry, has unveiled its groundbreaking Tufting Kit, heralding a new era of creativity for rug making, custom crafts, and textile artworks. This comprehensive toolkit is designed to cater to artists, hobbyists, and enthusiasts, offering them an effortless way to craft stunning rugs and personalized artworks.

The CLAWLAB Tufting Kit is crafted to ignite creativity in both seasoned artists and newcomers alike, promising a delightful experience in crafting unique, handmade textile art. At its heart lies an innovative tufting gun, weighing just 550g, making it smaller and lighter than any other tufting gun available.

Users can adjust the speed to as slow as 1-2 stitches/s, catering to beginners and professionals alike. Safety is paramount, with the tufting gun fully encased in a protective shell to eliminate any risk of abrasion or entanglement with yarn or hair. Furthermore, its BLDC (Brushless Direct Current Motor) features automatic power-off protection to prevent any fabric damage or harm to users during high-resistance situations.

Complementing the tufting gun is CLAWLAB's robust tufting frame, designed for safety and reliability. The frame's hidden setting nails prevent abrasion during use, while its adjustability allows users to extend and stretch their cloth, enabling the creation of larger, more ambitious art pieces.

Nick Hu, CLAWLAB's Founder, expressed the company's belief in the creative potential of everyone.

"With other tufting guns being bulky and challenging to manage, we've designed ours to be as user-friendly and accessible as possible," he said. The company is eager to witness the remarkable artwork its customers will produce with this kit.

Moreover, CLAWLAB's Tufting Kit isn't just for individuals; it's also a valuable asset for businesses and art studios looking to tap into the growing demand for unique, handcrafted rugs and artworks.

As the demand for personalized and handmade items continues to rise, this kit presents an excellent opportunity to explore new revenue streams or enhance existing ones.

CLAWLAB remains committed to innovation and quality while prioritizing user experience tech advancement, making the art of tufting more accessible and enjoyable for everyone.





MENA

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## RECONNECTING WITH FLOORING

THE CARPET AND FLOORING MARKET IN THE MENA HAS EXPERIENCED SIGNIFICANT GROWTH AND TRANSFORMATION IN RECENT YEARS. SEVERAL FACTORS HAVE CONTRIBUTED TO THE EXPANSION OF THE FLOORING INDUSTRY IN THE REGION, INCLUDING ECONOMIC DEVELOPMENT, POPULATION GROWTH, URBANIZATION, AND A SURGE IN CONSTRUCTION ACTIVITIES.

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