NENA **Carpet News** www.menacarpetnews.com

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Middle East and North Africa Carpet World



The Promised Paradise in the

Byzantium and Islam; Age of

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transition

Persian Carpet

Carpet In Europe

DOMOTEX asia/CHINA FLOOR FLOORING THE FUTURE! DOMOTEX asia GimAFLOOR

OMOTEX asia/CHINAFLOOR is the largest floor covering trade show in the Asia Pacific region, and the second largest in the world. Held every March at the Shanghai New International Expo Centre, this event attracts 40,000 visitors from around the world and hosts more than 1,100 Chinese and international exhibitors.

Held since 1999, DOMOTEX asia/CHINA-FLOOR will be back for its 15th installment on 26-28 March, 2013 at the Shanghai New International Expo (SNIEC) in Shanghai.

GRASP FUTURE MARKETS OPPORTUNITIES

China and the greater Asia Pacific region offer unparalleled emerging opportunities for the floor covering industry. With most of the world economies suffering from recession, in 2010 China's GDP grew 8.7%. China's government has placed new emphasis on increasing consumerism and its citizens' standard of living and has shifted its focus from an export led economy to increasing domestic consumption making China among the fastest growing economies in the globe and the world's second largest luxury market.

But how does this create the largest floor covering market in the world? According to the China Index Academy, 60% of China's citizens methods and innovative solutions is unprece-

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asia CIINAFLOOR OMOTEX asia/CHINAFLOOR will add Decramic and stone to the show in its

March 2013 edition, creating a new opportunity for attendees of the world's second largest flooring show. CER TILES and STONES



will migrate to urban settings by 2020, gen- dented in world history and DOMOTEX asia/ erating the largest migration and the largest demand for new urban construction the world has ever seen. This booming urban growth is producing an unprecedented domestic demand for floor covering. Between 1.6 and 1.9 billion square meters of new floor space will be built by the end of this decade in China. This demand for floor covering, installation

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The planned Int'l Congress on Azerbaijani Carpets in March 2013 in Baku has been postponed until 17-18 June 2013. The reason is that the New Museum building will not be finished in March and that the Ministry, according to Roya Tagiyeva, director at The State Museum of Azerbaijan Carpet and Applied Art, wants the opening of the New Museum to coinside with the ICOC congress.



will be held in a dedicated pavilion and feature high end products from manufactures around the world.

Ceramic is a traditional floor covering around the world but China is the largest

consumer of ceramic where it claims about 80% market share. While in years past, commodity tile was thought to be synonymous with China, now the country's growing upper and middle classes crave fashionable, higher-end goods and that will be the focus of CER TILES & STONES.

"DOMOTEX asia/CHINAFLOOR is not just Asia's largest floor covering show, it is the gateway to China's floor covering market which influences all of Asia," emphasizes Jim Gould, president of the Floor Covering Institute.

Iranian Carpet Pavilion



By: Alireza Ghaderi







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And so MORE ...!

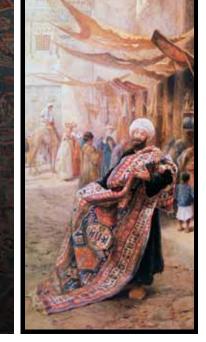
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Carpet In Europe

n 1608, King Henry IV of France established weavers in the Louvre. About 20 years later an old soap works, the *Savonnerie*, near Paris, was converted to carpet weaving, and its name remains attached to one of the finest types of handmade carpet, now made at the Gobelin tapestry factory. Tapestries for walls and floors were made at *Aubusson** at an early date.

In 1685 the revocation of the *Edict* of *Nantes* scattered skilled Protestant carpetmakers over Europe. Centers of weaving were established in England, first at Kidderminster (1735) and later at Wilton and Axminster. Cheaper, more easily manufactured floor covering soon came into demand, and the making of ingrain, or reversible, carpets began at Kidderminster.

The weavers of Flanders had made a loom that produced a pile by looping the worsted warp threads, and this loom, although guarded, was copied by a Kidderminster weaver; soon many looms in England were making Brussels carpet. Axminster was England's headquarters for imitation Oriental, or tufted-pile, carpet.

Until about 1840 all carpets were made on hand-looms with such devices and improvements as could be operated by hand or foot power; then Erastus Bigelow's power loom (first used in 1841), which made it possible for carpets to be mass produced, revolutionized the industry. Although handmade rugs are still produced in some countries, e.g., Turkey, carpet manufacturing has become a highly mechanized industry, notably in the United States, Great Britain, Canada, Belgium, and Japan.

*The history of Aubusson rugs dates back to the Renaissance period in the town of Aubusson located on the banks of the River Creuse in the Creuse valley of central France about 200 miles from Paris. The first looms were likely set up in Aubusson in the 1300s by Flemish refugees, but tapestry and rug production did not begin there until the 16th century.

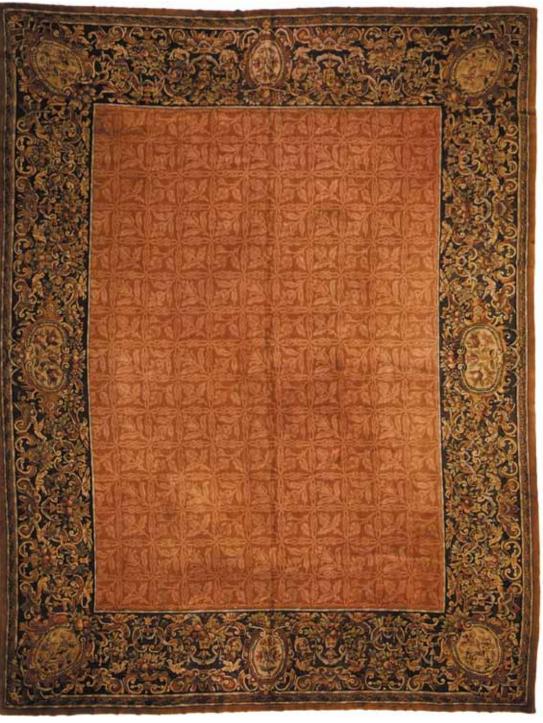
Aubusson rugs' history is rich and a significant part of the revival of the arts of the Renaissance period. They were hand woven flat weave wool rugs and tapestries originally based on Turkish designs. In 1665 and thereafter, Aubusson rug designs were based on the motifs of Savonnerie rugs. Prior to this time, Savonnerie rugs were only available to the King, with design and production overseen by the artists and weavers of the royal courts. With Aubusson rug designs mimicking those of Savonnerie rugs, they became available to anyone who could afford them, typically the upper class and sophisticated aristocracy of Europe. The long history of Aubusson rugs would come to an end around 1870 when production of these rugs ceased in the town of Aubusson. However, for more than two hundred years the weavers at Aubusson created beautiful hand woven rugs that were revered throughout Europe. Today, it is still possible to enjoy these rugs as they continue to be replicated in India, Pakistan, China, and Iran.







Top: Savonnerie carpet, mid-19th century. The Hali Archive
Left: Grande Gallerie du Louvre carpet, made in the Savonnerie between 1670-1685.
Below: Savonnerie tapisserie, 18th century. Versailles.
Below Left: Aubusson carpet, 19th century. 3.66 × 4.04 m. The Hali Archive



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THE PROMISED PARADISE IN THE PERSIAN CARPET By: Fazlollah Heshmati Razavi

he Garden of Eden or paradise is an allusion to a garden venerated for its lively vivacity and exuberant flowers and plants. It is a place characterized by nice weather and adorned with sweet fruits and fragrant flowers where on the dooms day after the last judgment is passed on the deeds of the people the good will be given a place commensurate with their benign deeds during their worldly lives.

The Christians refer to heaven as an exalted state of communion with God and also a dwelling place where the souls of those who died in God's favor will unite with their bodies after death. In the Holy Quran, paradise has taken various names and has been called "Jannat" and "Jannat of Eden". in one instance it has been referred to as "Ferdows", and in another

"Jannat-al-Ferdows". Narrative descriptions of paradise abound in the Holy Quran. Examples may be seen in Sura (chapter) Rahman (verses 45 to 78, in Sura Vaghe-eh (verses 10 to 40), in Sura Insan (Man) (verses 11 to 22) and in Sura Mohammad (S) (verse 15). In these verses we read about paradise portrayed as a lively and spirited garden where overflowing streams, fully green trees, flowering plants, fruits, beds and houris are found in abundance.

In the description of paradise, the religious book Nahjol-Balaghe says: "If you pore over the paradise as recounted for you, you will turn away from the world no matter how attractive and pretty, and will abandon all your whims and desires, for wordly attractions such as gold, silver and what have you, and you had better think of the bustling life at the side of the streams......

Iranian literature is replete with prose and poetry in admiration of the sights and scenes of "paradise" and the word "Paradise" has been repeatedly used in combination with prefixes and suffixes to express meanings in simile

Admittedly, no literal description will be able to portray a scene in me same manner that can be-apprehended by sight.

Iranian painters, particularly the Persian carpet designers inspired by their national and religious beliefs have tried to express their intellectual

curiosity through producing patterns of heavenly gardens the way they saw them in their imagination. These patterns displaying flowers and plants, foliage and greenery, trees and streams are combined so harmoniously that the end product on the finished carpet leaves a pleasing impression on the viewers that will last for a long time.

These patterns known as "garden pattern" (baghi) exemplify the promised paradise through an ostentatious display of flowering plants, greenery, birds and heavenly winged beings that are the embodiment Of the divine angels. This hypothesis refutes suggestions put forward by some Western scholars (such as Cicil Edward, renown British carpet scholar and author of a book on Persian carpets that the designs and motifs in the Persian carpets are free from any symbolic message or meaning.

The designs of the Persian carpets are mostly clear in meaning and simple to understand, and the motifs are uncompli-They are meant to quickly convey the essence of the

associated with their customary ways of life. The environment depicted in the garden pattern bears a heavenly atmosphere with an image of the paradise garden in which man has always yearned to take up his abode. The garden of paradise is the ultimate abode of all the good men.

Essentially, the motif known as "baghi" or garden pattern in the Iranian carpet lexicon is a design in which we can observe the image of spring and paradise portrayed in the form of a garden covered with flowering trees, colorful birds and winged beings. This motif may also be seen as a reaction to the hot dry climate of the Iranian plateau.

The historical carpet named Baharestan (The Kingdom of Springy is a well-known example of that assumption. The garden pattern grew in popularity in the Safavid era and the

extant carpets with this motif commonly belong to the 12th and early 13th centuries with a few surviving from the 11th century. These carpets are known world over and are kept in various museums including Victoria and Albert in London, arts museum of Vienna, Pennsylvania in America, Jaypur in India, Cracow in Poland, Decorative Arts Museum in Paris, National Museum and Carpet Museum in Tehran, Astan Ghods Razavi in Mashhad, and in some privately owned collections.

In most of the garden patterns we can see two fresh brooks running across each other and thus dividing the carpet field into four sections. This is an ancient geometrical design used in drawing the plan of Iranian gardens and the idea belonged to the ancient Asian people. According to their belief, the world was divided into four parts separated by four big rivers.

In the garden-pattern carpet existing in Pennsylvania, the four parts of the garden are distinctly separated from each other, each part showing motifs of trees and flowers.

The piece in Jaypur, India, was made early in the 11th century in a suburb of Isfahan with an inspiration derived from Shah-Abbas era gardens. This gold brocaded carpet which belonged to the tomb of Sheikh Safieddin Ardebili was later brought to the palace of Jaypur Maharaja as an invaluable gift. its motifs consisted of colorful flowers, streams with floating fish,

and birds either perched on the branches of trees or in flight. In its edge, a lyric from the great Iranian poet Hafez has been inscribed with the first line reading: "Beg for wine and strew flowers, what else do thou wishest from thine destiny". The carpet in the decorative museum of Paris is a half piece that bears the garden scene medallion and detailed elaborations with the other half kept in the Cracow Church in Poland. It has a buff (yellowish-brown) field with a medallion having two nosegays at both ends and a garden teemed with flowers, birds, trees and animals and a border design colored in purple.

The garden-pattern carpet in the Vienne Museum is likely to be the oldest piece of this type of design which, according to Pope, has been woven in Heris in the northwest of Iran. Streams with fish drifting down the water have divided the carpet into six zones. In larger zones ducks are seen lurking for the fish, and each zone has its own medallion ornated with birds. doers and flowering trees



Picture 1. (Iran Carpet Company)

In this piece which is the work of the Isfahani artists, the heavenly garden can be seen in its richest form. On a cream background we can see trees as natural as they may ever be, flowers filling out every empty spot, a pond of blue water, birds perched on the tree-branches and flowers; a flower-filled vase manifests itself in the middle. The bigger margin is covered with Shah-Abbasi and other colorful flowers and birds. The lesser margins, wider than usual, show rows of flowers. In the surroundings of the floral field a narrow strip of rich green gives a unified format to the fascinating detain. This carpet is made by the artists from Isfahan and the intricacy of the weave confirms this attribution.



Picture 3. (Carpet In The Fine Arts Of Museums)

This is a half piece with the other half kept in Cracow Poland. There is another carpet of this type In the Country Museum of Los Angeles. The imageries Bathe Iranian Safavid-era artists Can be observed these carpets: a pleasant garden with flowering trees, streams, flowers and birds and other animals portrayed in the field and in the margins of the carpet.



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Commerical Director (China) Zhang Hua Navid Hadiashar Sales Manager (USA) Alireza Nagahi Sales Manager Internationa

GRAPHIC DESIGN Carpetour Art Studio Graphic Assistant

art@carpetour.net Hanif Ghaderi

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Picture 2. (Carpet in the Vienna Museum)

This is probably the oldest of the garden-pattern carpets and the configuration of its motives has proved it to be a rural folk craft. Professor Pope indicates Heris to be the place of its making.

Fish-dotted streams running in the background have divided the carpet into six zones. In bigger zones, ducks are So lurking for the fish. Each zone has its own medallion decorated with motifs of birds, deer, flowering trees and tilted leaves.

subject and the core of the idea.

In other words, Persian carpet motifs may be seen as a pictorial message flaunting itself straightforward at one time and appearing enigmatic at another. - in Persian literature metaphoric expressions are very common.

Moon exemplifies the beauty of the face narcissus represents the charm of the eyes. violet is the symbol of the velvet hair, rain implies flooding tears, waterfall is the simile for women's tresses, night is a sign of darkness and the spring is an emphatic expression of fertility and freshness. In the world of carpet we can observe similar metophorism. The central medallion point to the shining sun and the heavenly lights; Paisley "boteh" (shrub-like plants) is the symbol Of cypress tree; symmetrical branches and scallops surrounding the central medallion are an indication of the orderly harmony of the nature, finally the garden so subtly defined in the Holy Quran and in other religious books and Islamic hadith and later on in the Iranian poetry works is a symbolic illustration of the "promised paradise".

This mode of expression in Iranian carpet designs has not come about by accident; it is indeed derived from the religious, emotional and national beliefs of the people which is

Two other carpets of this type are kept in Iran's National Museum, one with cypress trees and flowering bushes portrayed on a background of turquoise-green belonging to the tomb of Shah Abbas and worked by master Nematollah Joosheghani whose name is inscribed on the carpet, and the other one measuring 1.62m x 2.27m with a buff background belonging to the tomb of Sheikh Safieddin Ardebili. Carpets with garden pattern are no longer in vogue and the old samples are becoming a rarity.

Garden patterns appearing on carpet or on paintings come from a mentality specific to the Iranian artists which, clearly enough, is not-free from symbolism. If some Western scholars fail to appreciate the symbolic allusions of these motifs, they certainly do not fail to admire the unique beauty inherent in these floral designs.

These patterns are not associated with an individual or a particular group or nation they are linked to whole humanity since-they are a creation of the descendants of Adam from whom we have come down on this world and in the words of Moulavi, the great Iranian mystic poet:

"From Adam do we descend In this wise These are the songs cited to us in paradise"

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EXHIBITION

DOMOTEX 2013 A Complete Success

OMOTEX has once again delivered proof of its great international appeal and its pivotal role as the flooring industry's flagship fair," remarked Dr. Jochen Köckler, Member of the Deutsche Messe AG Managing Board, at the close of the event. "40,000 visitors from over 80 nations came to discover the latest product innovations and trends for the upcoming season." This constitutes a slight rise in attendance over 2011 as the most recent comparable staging of the event.

Köckler continued: "Our exhibitors succeeded in reaching their international clientele and laying the groundwork for the business year ahead.

DOMOTEX thoroughly fulfilled its function as a unique business platform and an idea-giver for the international carpet and floor coverings industry."

1,350 enterprises from 60 nations presented their latest products and collections, including carpets, textile floor coverings, resilient floor coverings, parquet flooring and laminated coverings as well as installation, cleaning and application technologies. This year the industry stressed bold colors and daring designs. "The time when floors played a subordinate role to interior furnishings is over. The current diversity of materials, colors and designs is unlimited, making floors an interior design object – a trend which was clearly visible throughout the exhibition halls," stated Köckler.

High Satisfaction among Exhibitors and Visitors DOMOTEX: International contacts

Exhibitors praised the highly international diversity of the show's attendees, with more than 60 percent coming from abroad. Half were from European countries other than Germany, while 21 percent came from Asia and 11 percent from the Americas. A gratifying jump in attendance was registered

Breakdown of foreign visitors in 2013

Rest of Western Europe Rest of Western Europe Rest of Western Europe Bost America Sust America Provisional results Provisional results Provisional results Provisional results

from North America as well as South, East and Central Asia. Visitors' professional qualifications and decision-making authority were compelling across the board. More than 90 percent of all attendees reported being directly involved in their companies' purchasing decisions.

"If you want to cultivate international contacts and tap into new markets, you can't afford to miss out on DOMOTEX. This is where companies can meet up with potential business partners from every corner of the globe," continued Köckler. The show's attendees once again consisted primarily of wholesale and specialized retail buyers, at 30 percent and 20 percent, respectively. Skilled tradespeople, buyers from interior design and furniture stores as well as architects also used DOMOTEX 2013 to check out the latest market offerings.

Köckler's appraisal was echoed by Joe Williams, Vice President of International Sales for Beaulieu of America (based in Dalton, Georgia): "DOMOTEX is the biggest global trade fair of its kind, and that is what makes it so important to us. Here





we can get in touch with buyers from the Middle East, Africa, Asia and Europe. Beaulieu of America benefits from the special drive emanating from DOMOTEX Hannover, which sets it apart from other tradeshows." Geert Vanden Bossche, Marketing Director of the Balta Group (based in Sint-Baafs-Vijve, Belgium), added: "For us, being at DOMOTEX is important because we can see about 90 percent of our customers here in just four days. The show's stand-out virtues are its size and the large number of attendees. Beyond that, the 'DOMOTEX' brand stands for a 20year tradition of excellence which inspires trust and draws in the crowds."

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Byzantium and Islam; Age of Transition

The Metropolitan Museum Of Art By: Annie Labatt, Chester Dale Fellow, Department of Medieval Art and The Cloisters



Fragments of a Wall Hanging with Figures in Persian Dress, late 6th–early 7th century. Made in Eastern Mediterranean. Benaki Museum, Athens

Ithough this exhibition demonstrates how difficult it can be to draw definitive cultural distinctions during periods of transition, certain forms of dress from the period do indicate regional affiliations. The traditional Roman garment was a simple tunic with straight sides. The front and back shared the same dimensions and symmetrical decorations, which often consisted of two vertical stripes running down either side of the neck opening. An Egyptian wall hanging that dates to the fifth to seventh century provides an example of this style, with its two symmetrical figures in the middle of the top row.

The upper left section of the same wall hanging includes a male figure in Persian dress, which was a bit more distinctive and more elaborately tailored than its Roman counterpart. Overlong sleeves, flared sides, a rectangular neck opening, an overlapping panel across the chest, and a range of legging types were typical.1A fifth-century, sky-blue riding coat offers another example. Persian costume also incorporated unique ornamental elements, as seen on a fragment of a wall hanging from the late sixth to early seventh century. The large, central figure, for example, wears a bright yellow cloak with pearl bands around the chest, waist, lower hem, and cuffs. At his waist is a scabbard that most likely, as Cäcilia Fluck suggests in the exhibition catalogue, held a sword. The man on the left wears a blue, belted shirt decorated with hearts and wears a headband with a hanging piece of cloth at the back.2

In addition to garment types, embellishments also indicate cultural differences or changes in fashion. The practice of decorating textiles with inscriptions, for example, became widespread under the Umayyad dynasty (661–750).3 These tapestry bands, known as tiraz, indicated the name of the ruler, the producer, and sometimes a date, and they were popular not only among Muslims, but also with followers of other faiths.4Later textiles become increasingly decorated, featuring more colors and motifs.5 The image of Heraclius on an eighth-century roundel shows the emperor wearing a crown, a purple cloak, and a jeweled stole. As Helen Evans points out, these elements confirmed his lofty and imperial status.6 (On either side of the emperor, the roundel also depicts two captives in Persian dress with decorative dot patterns embellishing their leggings and coats.) The short tunics in the David plates and the Samson silks suggest youth and virility.

The gossamer, "barely there" garments that seem to slip off the hips of dancing women shown on a sixth- to seventh-century ewer clearly represent sexuality, while the dress in the Annunciation silk modestly covers the Virgin, except for her hands and face. Her dress, pose, and the repetitive motif all create a sense of stability and constance. Similarly modest dress appears in the relief showing Stylite monks. The figure on the ladder wears the traditional monastic habit: a long, dark, cotton or wool tunic, an analabos (a type of sleeved vest), a pointed hood, and, most likely, a pair of slippers7

One of my favorite pieces of clothing appears in the Grado ivory fragment. The cross-gartered hose worn by one of the men to whom Saint Mark preaches remind me of Malvolio's stockings in Twelfth Night. But I wonder what these garments meant before the Renaissance, and who was wearing them. Did the gentry of Alexandria wear fancy stockings? Relief of a Stylite Saint, 5th–6th century. Made in Syria. Stiftung Preußischer Kulturbesitz, Staatliche Museen zu Berlin—Skulpturensammlung und Museum für Byzantinische Kunst. Berlin (9/63) ►



▲ Roundel with a Byzantine Emperor, Probably Heraclius, 8th century. Made in Egypt, possibly Panopolis (Akhmim). Tapestry weave in red, pale brown, and blue wools and undyed linen on plain-weave ground of undyed linen. Victoria and Albert Museum, London (T.794-1919);



Ewer with dancing females within arcades, ca. 6th–7th century A.D. Iran, Sasanian. Silver, mercury gilding. The Metropolitan Museum of Art, New York, Purchase, Mr. and Mrs. C. Douglas Dillion Gift and Rogers Fund, 1967 (67.10a,b);



▲ Plate with David Slaying a Lion, 629–630. Byzantine. Made in Constantinople. Silver. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.398, .394); Silk with "Samson" and the Lion, ca. 7th–9th century. Made in Eastern Mediterranean. Weft-faced compound twill (samit) in polychrome silk. Musée National du Moyen Âge, Thermes et Hôtel de Cluny, Paris (Cl. 3055)





Ivories of the So-Called Grado Chair: Saint Mark Preaching, 7th–8th century. Made in Eastern Mediterranean or Egypt. Ivory. Civiche Raccolte d'Arte Applicata—Castello Sforzesco, Milan (avori n. 2) ▼

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▲ Fragments of a Wall Hanging with Figures in Elaborate Dress, 5th–7th century. Egypt. Tapestry weave in polychrome wool. Brooklyn Museum, New York, Charles Edwin Wilbour Fund (46.128a–b)

▲ Fragment (detail), 9th century. Egypt. Wool and linen, tapestry woven. The Metropolitan Museum of Art, New York, Gift of George D. Pratt, 1931 (31.19.14)



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[1] Fluck, "Fragments of a Wall Hanging with Figures in Elaborate Dress," and "Persian Style Riding Coat," 166–7; 171. [2] Fluck, "Fragments of a Wall Hanging with Figures in Persian Dress," 28.

[3] Fluck, "Inscribed Textiles," 183. Anna Ballian dates the beginnings to Ibn Tulun's reign (r. 868–84). See Ballian, "Two Fragments from Fayyum," 185.
[4] Fluck, "Persian Style Riding Coat," 171.
[5] Fluck, "Inscribed Textiles," 183.
[6] Evans, 15.
[7] Ševčenko.

BOOK

Persian Rugs and Carpets; **The Fabric of Life**



he Fabric of Life presents a pictorial journey around Persia, reflecting the weaving and pattern styles of the many regions and tribes - including Esfahan, Kashan, Naein, Qum, Kerman, Tabriz, Bakhtiari, Senneh, Malayer and Qashqa>i - showing the vast range of carpets woven in Persia from about 1850 to the third quarter of the 20th century. The introductory text to each section explains the particular aspects of that region>s weaving style. In addition, each caption gives an in-depth account of the carpet, not only the date and region in which it was woven, but also the motifs and patterns, the technique used, even the weaver, and, in the case of pictorial carpets, the fascinating stories being depicted.

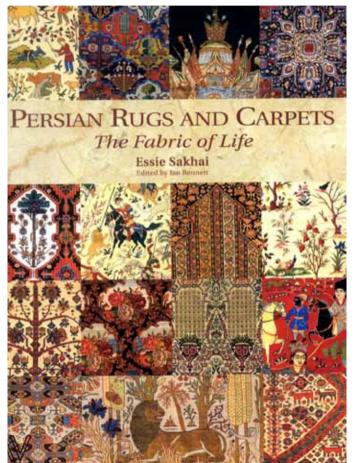
The introductory essay takes the reader through the history and geography of the Persian rug, including information on structure, weaving and knotting, the different output of the city and urban workshops compared to tribal and village weaving, flatweaves, and identification.

It also features points of note for the collector, such as conservation and cleaning, as well as highlighting the difficulties in dating rugs, and the problems with fakes. Lavishly illustrated in color throughout, Persian Rugs and Carpets: The Fabric of Life shows these carpets at their very best, with incredible clarity of detail, bringing together in one place the diversity of weaving styles and the great variety of patterns, allowing the reader to compare carpets at a glance.

This exquisite book - an essential addition to the bookshelves of all carpet collectors and aficionados - is a testament to the rich and vibrant art form of Persian carpets.

Born in Iran to a family with a long history of dealing in Persian carpets, perhaps it was inevitable that Essie Sakhai should become a respected expert on Oriental and Persian carpets, gaining much of his great knowledge from his father Benayahoo Sakhai. Essie lives in North London, though he spends most of his time at ESSIE CARPETS on the corner of Albemarle Street and Piccadilly in London's Mayfair, carrying on the family tradition started in the 18th century.

Essie is a true enthusiast and hopes through his extensive lectures, interviews and writing (his previous books include The Story of Carpets, which has been translated into many languages, and The Buyers> Guide) to share his knowledge and passion for carpets with a wider audience.





Fourth Carpet on Soil'

'Soil carpet' is a sketch of Persian carpet painted on bare soil. Fourth 'carpet on soil' was opened to public visit after paintings in southern province of Hormozgan. The carpet's area is 1400 cubic meters.



DOMOTEX

Wwith Mr.Martin Folkerts, Deutsche Messe group. it is to be noted that this interview is performed by Mena carpet news during Domotex 2013 Hannover.

Mena Carpet News (MCN): So what is difference between all the shows carrying the name DOMOTEX?

Folkerts: All DOMOTEX shows are B2B platforms for the flooring industry. The difference between the single shows is the region where the visitors come from. DOMOTEX HANNO-VER is a global event joining exhibitors and visitors from all over the world. Our DOMOTEX trade fairs in Shanghai, Moscow and Istanbul focus on specific visitor regions. DOMOTEX asia/CHINAFLOOR receives attendees from Asia/Pacific. DOMOTEX Russia focuses on visitors from the Russian speaking countries, namely Russia and the other CIS countries. With DOMOTEX Middle East, we target visitors from Turkey and the Middle East. So whoever has a deeper interest in Russia/CIS, Asia/ Pacific or Turkey/Middle East will find the right platform to enhance his business.

MCN: Don't you fear that your shows will compete each other?

Folkerts: Indeed, four DOMOTEX events seem to be a big program for the flooring industry. However, we do not expect our customers to participate in all four events.

MCN: In 2012, Deutsche Messe group of companies launched DOMOTEX Russia and held DOMOTEX Middle East in Istanbul for the first time. How do you judge the result of both shows?

Folkerts: We were very happy and grateful to see how many of our customers trusted us and participated in the shows. With DOMO-TEX Russia, we have entered a market which



Events in four places around the world

is not yet familiar to many flooring companies and which needs a certain amount of pioneering spirit. DOMOTEX Middle East took place in Istanbul for the first time. Right from the start, the show took the lead in the region concerning both, the scale of international exhibitors as well as the scope of different flooring types.

Deutsche Messe group of companies offers

MCN: After the two premieres we guess that you have already started to focus on how to develop DOMOTEX Russia and DOMOTEX Middle East further. What are your current plans for the coming year?

Folkerts: Our aim for this year is to enhance the services for our exhibitors as well to offer enhanced value for our visitors. In addition to our exhibitors' presentations, we aim to cover trends and crucial developments in forums and other parallel events so that exhibitors and visitors will get more insight into the market. In addition we are aiming to give our exhibitors more support to reach their potential clients. That is why for example we organize a match and meet event with company presentations in Novosibirsk on 20th February. We also intend to offer more press services for our exhibitors in Turkey and Middle East to make their presence be felt in the region.

MCN: Going abroad especially to a country where a flooring company has not been active before might bring some surprises. Which typical traps do the exhibitors need to avoid?

Folkerts: Well, with all the chances and opportunities, a few things need to be kept in mind. Each market has its local particularities. Here are some examples: especially in China and Russia, exhibitors should bring the printed information in Chinese respectively Russian. Chinese respectively Russian speaking personnel at the stand will make things a lot easier. A local distributor / importer is a great help to deal with all the formalities which have to be done in national language.

Also technical specifications and transportation need a little attention. Russia for instance has specific technical requirements. Import rules are another thing to be aware of: often exhibits are declared as temporary import. If you sell them on-site, you need to change to permanent import. Whereas this can be done in a bonded warehouse in Shanghai, the situation is different in Russia. Here the goods must cross the border and can only then be imported permanently.

For such particularities, we offer our exhibitors support, either ourselves or through our partners like the official forwarding agents. So we are positive that a lot of pitfalls can be avoided.

MCN: What is your message for your participants from Middle Eastern country and especially Iranian companies and visitors? Folkerts: When attending a show – either as an exhibitor or as a visitor – is always helpful if you take a few moments to prepare your participation. We recommend our exhibitors not to miss out DOMOTEX HANNOVER where they find a flooring show which really covers the world. If they have a deeper interest in a special region and would like to meet the 2nd tier buyers as well, they should consider the flooring show of the area. Then the price should not be the first and only decision factor, but the quality of the show.

If a company does not yet know the market, it might not want to oversize its first stand so that investment and organizational time are easily manageable. From the flooring and carpet buyer's point of view, it makes sense to see DOMOTEX HANNOVER as this show displays the most comprehensive offer in the world and many exhibitors are ready to export. In addition, it is also worth to visit DOMOTEX Middle East. Here they will find companies that are especially targeting your region. Not to forget, from the Middle East a trip to Istanbul is as easy as it is affordable.

For any questions, potential exhibitors or visitors are welcome to contact us. They can get in touch with our team in Hannover and, of course, with our local agent in Iran, Ms. Narineh Azalbar from Fujan Rahbaran.



Jaipur Rugs, in partnership with J.P. Morgan, has been given the «Times Of India Social Impact» award for the home furnishings company's long-standing efforts to improve the welfare and education of local artisans living and working in rural India. Its Jaipur Rugs Foundation is a field-based organization that works with more than 50,000 artisans at the grass roots level, building their capacity **Basrah International General Trade Exhibition**

18-21 September 2013

4th BASRAH INTERNATIONAL EXHIBITION



to earn higher wages. As Jaipur explained, its foundation works to promote social enterprise, helping to graduate artisans from wage earners to business entrepreneurs.

«Since most artisans involved are women, increased income will mean meaningful contributions in alleviating poverty,» noted Asha Chaudhary, president and ceo of Jaipur.

Her company, she continued, uses this model «to facilitate income-generating opportunities at the doorsteps of artisans residing in the remotest of locations. Jaipur perceives this concept as the perfect vehicle for rural development and an important role in social responsibility.»

Carpet weaver to master artisan

Nineteen years ago, Kanni Devi walked into Chhotelal's house at Narhet in rural Jaipur after their wedding. Kanni's husband worked as contractual carpet weaver and earned very little. But ever since Chhotelal began working for Jaipur Rugs 15 years ago, things looked up. Kanni Devi now wears bright red lipstick to match her traditional attire. She sits on the loom with her husband in their courtyard. "When I got married, we lived in a kutcha house. As a contract worker, my husband barely made Rs 50 a day. We ate only roti and red chilli chutney. Today we eat pulses, vegetables ghee," Kanni says.



(Jaipur Rugs trained Chhotelal, after which he joined them. Today, hes called a master artisan, a position hes achieved through hard work.) The exhibition which will held for 4 days will focus on home furniture, machines, food, hotel equipment, infrastructure materials and decoration.

www.pyramidsfair.com www.basrahtradefair.com Info@pyramidsfair.com behnam.ghasemi@pyramidsfair.com T: +90 216 575 28 28 Fax: +90 216 575 11 01 - 02



eheran, 11 February 1978. The Carpet Museum was inaugurated in the presence of the then Shah, Mohamad Reza Palhavi, and of his consort, Farah Diba. For the time, it was designed to innovative standards, and the museum represented the desire to give a substantial boost to an artistic and cultural heritage without paragon in the world, but it opened at a politically dramatic moment for Iran. In proof of the then political establishment's interest in the art of rugs, the design of the building housing the museum was commissioned by Farah Diba herself from architect Abdolaziz Farman Farmaian. Through a play of volumes, the facade recreates the outline of a loom. The grid characterising the external structure serves to filter a minimum of natural light within the museum, protecting the objects on display from sunlight, without isolating the building totally from the outside world. In 1978, the Carpet Museum of Teheran was an avant-garde structure: on the ground floor, it had temporary exhibitions, the library, bookshop and, above all, an innovative layout.

The rooms presented 135 rugs from the most renowned weaving regions of Iran. Its 3,400 square metres, also include a large park. The principal collection, located on the ground floor. presents not only 20 or so splendid rugs from the Safavid court, but also a large number of carpets of the 18th and 19th century, doing justice to an artistic period that had hitherto been under-estimated by historians, as explained S. Azadi in the first catalogue published for the inauguration.

But things suddenly changed. With the arrival of the Islamic revolution, resulting in the exile of the imperial family, the Carpet Museum began a long, painful period of neglect, which continues to this day. The total lack of interest on the part of the authorities, the long succession of incompetent directors, the lack of any will to renew and offer a programme geared to promoting this important museum, all led to its slow and inexorable decline. The visitor who travels to Teheran today to see the Carpet Museum, will see the same layout as in the 1970s, displayed within gloomy, poorly illuminated and sad-looking rooms. Everything seems old and uncared-for, and the spaces

The Carpet Museum of Tehran Dr. Taher Sabahi | GHEREH International Carpet & Textile review-No 50



have never been modernised. The internal disorganisation and inadequate maintenance round off the 'calling card' of a museum possessing a collection of inestimable historic and artistic value and which could be dubbed the "cradle of rugs". In their spectacular beauty, the carpets on display shine with their own light despite being surrounded by a total lack of institutional interest. And not only as regards the rugs belonging to the initial 1978 collection.

Gholamali Malool, a noted Iranian engineer and great carpet enthusiast has, with enthusiasm and dedication (and at a cost estimated at around \$3 million), built up a collection worthy of an international museum. The precious rugs he as sought out in every corner of the world along tell a piece of the history of his homeland, from the period of the Safavid reign to the start of the 20th century. In October 2012, I was invited to Teheran, together with a group of experts, to visit the Carpet Museum. Left to right: Hosseinjani, sabahi, Ghaderi, Hajhasan and Azadi.

This passion for rugs well represents the love Iranians have for an article that is often bought by families with some financial sacrifice, and which

is carefully passed from from generation to generation. After having published the important and splendidly illustrated book, Baharestan (spring). A Doorway to Persian Rugs, Malool considered donating some of the examples in his collection to the Carpet Museum of Teheran, and thus 22 marvellous rugs have enriched the already extraordinary variety of the institution's holdings.

His passion as a collector has led him to purchase one of the most unusual Persian rugs known to us, a splendid silk figural Kerman, designed by master Forsate Shirazi and originating from the workshop of Abu'l-Qasem Kirmani (a similar rug was recently sold at auction by Rippon Boswell for the exorbitant price of euro 110,000).

The pattern of this extraordinary example of the textile arts shows a tree of life filled with flowers and populated by a wide range of animals; it per-

fectly represents the image of the legendary Persian gardens. A similar rug is conserved in the Teheran museum and, like all the others unfortunately, is displayed poorly.

In October 2012, I was invited to Teheran, together with a group of experts, to visit the Carpet Museum, where we were able to admire the collection of Malool. With me were Siawosch Azadi, Alireza Ghaderi (CEO of the website dedicated to the world of rugs and textiles, Carpetour) and Hosein Haj Hasan, who was a director of the mu-

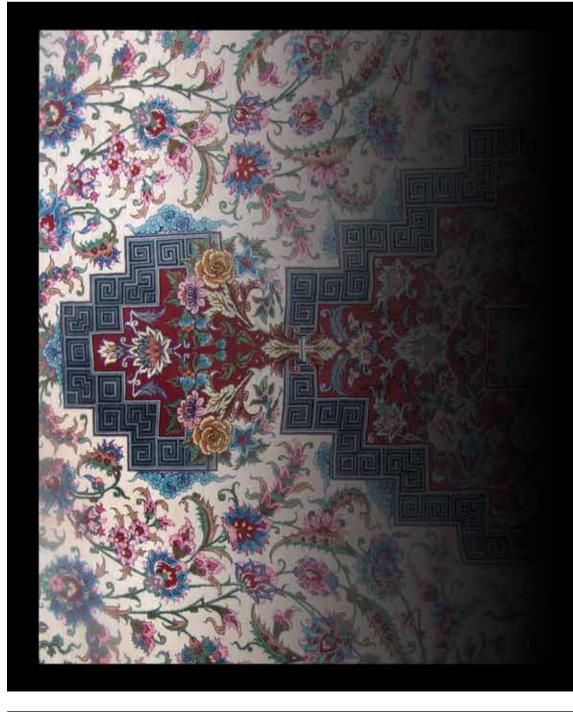
seum in the past. All of us, perhaps, expected some positive change to have taken place, that the donation would have incited the management to bring the museum up to international standards; but once again, I have to register my disappointment at seeing so many objects of inestimable value displayed with total indifference. The poor lighting and incaptions complete



certainly did not pay tribute to rare, prestigious carpets. Sadly, I have once again been given the proof that the Carpet Museum of Teheran is totally neglected by the government institutions, especially those supposed to be protecting and promoting the nation's heritage, such as the ministry of culture, which has for months refused the funds for the museum's most elementary activities.

However, a new director has recently been nominated: Sediqehe Qodratabadi. An archaeologist, she comes from Teheran's Museum of Islamic art and has taught at the university of Teheran. Once again, hope is rekindled.

I trust that she is able to impose herself and succeed in obtaining those funds that might enable this museum – so prestigious and representative of Iranian culture – to become a true point of reference for the culture of rug-making.





Qom Silk Carpets



No. 23, Saraye Amirkabir, Kaffashha Bazar, Sabzeh Meydan, panzdah Khordad Ave., Tehran-Iran

> Contacts: Cell:+(98 912 153 3113 Tel: +9821 555 77 613-5 Fax: +9821 555 77 951 www.eramicarpet.com info@eramicarprt.com

The only businesswoman of luxury Carpets in MENA region!!

ydah Merza is one of the fans of hand-woven carpet who has been busy in trading and collecting fine Iranian carpets since 2006. She is attending actively in most of the fairs related with carpet throughout the world and she is inaugurating number of fairs for showing and selling fine Iranian carpets especially in Kuwait.

The following pictures shows some of the recent fairs of fine carpet fairs of Aydah Merza in Kuwait which was greatly welcomed by the Kuwaiti newspapers. Aydah in her talks expressing about hand-woven carpet and weaving art attracted all spectators.

The attractive point about Aydah Merza is that she is the only women businesswoman of carpet in the region of Persian Gulf counties. Aydah traveling throughout the world and inspecting carpet museums, participation in big auctions of world carpet like: Action in Zurich Koller and Sholler, is always finding the best artistic hand-woven carpets. Ms. Aydah is collecting fine carpets from the markets of U.S.A, Iran, Turkey, Lebanon, U.K, Germany....

It is to be noted that within the last five years, her fairs for fine hand-woven carpets were specially considered by the ambassador of various counties in Kuwait.



Aydah Merza and Ambassador of Germany in Kuwait, Dr. Micheal Worbs. Carpet woven with the picture of Oprah Winfiry one of the well known television hostess and programmer of U.S.A.



Aydah and Ambassador of Jamaica, Audly.





Merza and Ambassador of U.S.A in Kuwait, Deborah K. Jones.



Aydah and Ambassador of the Islamic Republic of Iran in Kuwait, Rouhollah Ghahremani.



The big carpet installed on the wall on the back side of Merza is a fine carpet related to Ashraf



Aydah Merza, visiting the Kuwaiti authorities.

Reports of Kuwaiti newspapers and magazines from the Iranian fine carpets gallery of Ms. Aydah Merza in Kuwait.

24 معارض

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الأنياء

معرضها السنوى السابع يفتتح اليوم في غاليري تلال الشويخ **ميرزا: اقتناء الدسجاد الجيد هو الاستثمار الحقيق**



وفي زيارتي الأخيرة ض هانوڤر لفت نظري بــال الكبير على شــراء جاد الإيراني مع أن اسعاره العفت هذه السنة بسبب ــي عبــي د اليدوي الإيرا ا كان عام 2009، ىلى ھــدہ الص تورد الأول عالميا لهذ محالات المسيرين النوع من السيجاد ي تعسادل 25؟ لميزان اري من لات ف ولار سنويا، ولاتزال ح ير. دائل للسوق الأمير دعوة تجار من دول المحلي كَ وَكَانِ الإقْدَال







المشهورة والمزادات العالمية

مثل s

Öhristie's ، Soth







ميرزا إنه نقول ميرزا إنها لا تكتفي شراء السجاد من المعارض لدولية والبازارات المتخصصة

للأنام

وكذلك البوتيكات

لتحف الفنية الناد تها ان تت





Merza and the Ex. Ambassador of Iran in Kuwait Ali Jannati 2010.



Iranian fine carpets gallery of Ms. Aydah Merza in Kuwait.

Pahlavi





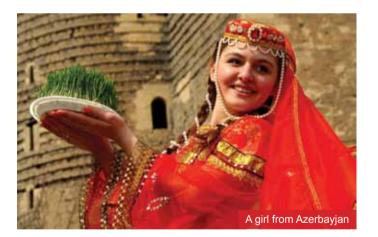




TABRIZ CARPET on the stature of Europe; The beautiful and intelligence selection of Hermes







Nowrūz (Persian: نوروز, IPA: [nouˈruːz], meaning «[The] New Day») is the name of the Iranian/Persian New Year in Iranian calendars and the corresponding traditional celebrations. Nowruz is also widely referred to as the «Persian New Year».

Nowruz is celebrated and observed by Iranian peoples and the related cultural continent and has spread in many other parts of the world, including parts of Central Asia, Caucasus, South Asia, Northwestern China, the Crimea and some groups in the Balkans.

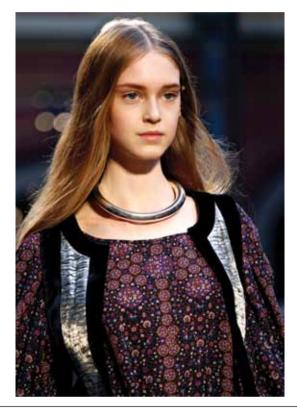


ch Designer Christophe Lem

By: Alireza Ghaderi

"Hermes" of France as one of he well know and famous brands of Europe in introducing the collection of 2012, has introduced beautiful and various designs of its cloths which includes scarf, socks, gloves and types of ladies wears.

Christophe Lemaire was in charge of famous brands including Hermes and Lacoste in designing these cloths. Christophe has named this new design as "Tabriz Design". These cloths made of silk and supplied to market in various colors. Christophe has announced Tabriz carpet as an origin of its inspiration in designing these cloth and that why named "Tabriz Design".







Persepolis all nations stair case Notice the people from across the Achaemenid Persian Empire bringing gifts

of Kings (Shahanshah), of Persia on Nowruz. The significance of Nowruz in the Achaemenid empire was such that the great Persian king Cambyses II)s appointment as the king of Babylon was legitimized only after his participation in the New Year festival (Nowruz). The UN is General Assembly in 2010 recognized the International Day of Nowruz, describing it a spring festival of Persian origin which has been celebrated for over 3,000 years. During the meeting of The Inter-



governmental Committee for the Safeguarding of the Intangible Heritage of the United Nations, held between 28 September - 2 October 2009 in Abu Dhabi, Nowrūz was officially registered on the UNESCO List of the Intangible Cultural Heritage of Humanity

Etymology

The term Nowruz is a Persian compound-word and consists of: · now (Old Persian nava) means «new» and has the following cognates, in English new, in Latin novus, German neu, Sanskrit nava, etc. The Persian pronunciation differs in the many dialects of the language: while the eastern dialects have preserved the original diphthong (IPA: [næu'ro:z]), the western dialects usually pronounce it with a different diphthong (IPA: [nou'ru:z]), and some colloquial variants (such as the Tehrani accent) pronounce it with a monophtong (IPA: [no: 'ru:z]). · roz (also with various pronuciations, such as rūz, rose. rooz rozh, or roj) means «day» in Middle- and Modern Persian. The original meaning of the word, however, was «light».

Nowruz and the spring equinox

Illumination of the Earth by the Sun on the day of equinox, (ignoring twilight).

Nowruz marks the first day of spring and the beginning of the year in Iranian calendar. It is celebrated on the day of the astronomical Northward equinox, which usually occurs on March 21 or the previous/following day depending on where it is observed. As well as being a Zoroastrian holiday and having significance amongst the Zoroastrian ancestors of modern Iranians, the same time is celebrated in parts of the South Asian sub-continent as the new year. The moment the Sun crosses the celestial equator and equalizes night and day is calculated exactly every year and Iranian families gather together to observe the rituals.

Originally being a Zoroastrian festival, and the holiest of them all, Nowruz is believed to have been invented by Zoroaster himself, although there is no clear date of origin. Since the Achaemenid era the official year has begun with the New Day when the Sun leaves the zodiac of Pisces and enters the zodiacal sign of Aries, signifying the Spring Equinox. Nowruz is also a holy day for Sufis, Ismailis, Alawites, Alevis, Babis and adherents of the Bahá»í Faith.

The term Nowruz in writing, first appeared in Persian records in the 2nd century AD, but it was also an important day during the time of the Achaemenids c. 548-330 BC), where kings from different nations under the Persian empire used to bring gifts to the Emperor, also called King



The first day on the Iranian calendar falls on the March equinox, the first day of spring, around 21 March. At the time of the equinox, the sun is observed to be directly over the equator, and the north and south poles of the Earth lie along the solar terminator; sunlight is evenly divided between the north and south hemispheres.

In c. the 11th century CE major reforms of Iranian calendars took place and whose principal purpose was to fix the beginning of the calendar year, i.e. Nowrūz, at the vernal equinox. Accordingly, the definition of Nowruz given by the Iranian scientist Tūsī was the following: «the first day of the official new year [Nowruz] was always the day on which the sun entered Aries before noon».

Nowruz around the world

Nowruz is celebrated in Greater Iran, Caucasus, Central Asia and by Iranians worldwide. It is a public holiday in Iran, Iraq, Afghanistan, Azerbaijan, Tajikistan, Turkmenistan, Uzbekistan, Kyrgyzstan, and India. Also the Canadian parliament by unanimous consent, has passed a bill to add Nowruz to the national calendar of Canada, on March 30, 2009. In Albania Sultan Nevruz is celebrated as a mainly mystical day by the Bektashi sect, and there are special ceremonies in the Tekke led by the clergy and large meals are served there. They celebrate this day as the birthday of Ali. Also all Albanians celebrate a secular version of Nowruz, called Spring Day. Nowruz is also celebrated by all people in Iraq and Turkey as well as by Parsis in the Indian subcontinent.



he Metropolitan Museum of Art is one of the most notable museums in the United States. Founded in 1870, it was established in its landmark Upper East Side building in 1880. Among its vast and varied holdings are more than 11,000 objects from sub-Saharan Africa; the Pacific Islands; and North, Central, and South America; which are overseen by a single curatorial department. Strengths of the collection include decorative and ceremonial objects from the Court of Benin in Nigeria; sculpture from West and Central Africa; sculpture in wood from New Guinea and the island groups of Melanesia and Polynesia; and objects of gold, ceramic, and stone from the pre-Columbian cultures of Mexico and Central and South America; which includes the Jan Mitchell Treasury for Pre-Columbian Works of Art in Gold that opened in the South American Gallery in 1993 and is the most comprehensive display of American gold objects in the world. Major donors to the collection include Nelson A. Rockefeller, Lester Wunderman, Mr. and Mrs. Klaus Perls (a recent gift of more than 100 Benin works), Fred and Rita Richman, Nathan Cummings, Jan Mitchell, Arthur M. Bullowa, and Jane Costello Goldberg.





www.metmuseum.org



exhibition of these works and study materials was established.

Today the collection of the Department of the Arts of Africa, Oceania, and the Americas is housed in the Michael C. Rockefeller Wing, named for Nelson Rockefeller's son, who collected many of the Asmat objects from Irian Jaya that are now in the museum. Among the most spectacular objects in the wing are nine fifteen-foot-high Asmat memorial poles (bis) collected by Michael Rockefeller during an expedition to New Guinea in 1961. The Rockefeller Wing, designed as a mirror image of the Sackler Wing, opened to the public in February 1982 with 40,000 square feet of exhibition space on the south side of the museum. The Oceanic Gallery is currently undergoing renovation and will be closed until 2006.

Temporary exhibitions organized by the department are held in the Rockefeller Wing's special exhibition space. The department's Robert Goldwater Library (named for the first director of Nelson Rockefeller's Museum of Primitive Art) and Photograph Study Collection are open to researchers. The Photograph Study Collection also mounts temporary photography exhibitions in the wing's east mez-



Although the Met made its first acquisitions in this field—a group of Peruvian antiquities—as early as 1882, no significant commitment to the arts of Africa, Oceania, or the Americas was made until 1969. At that time, Nelson A. Rockefeller offered the Met the entire collection of a museum that he had founded in 1954 in association with René d'Harnoncourt, the Museum of Primitive Art. Included in the gift were 3,300 works of art, a specialized library, and a photographic collection. As part of the acceptance of this collection, a separate department for the care, study, and zanine. 📕



Oriental and Islamic Art, are the most atractive parts of the Met. You can find ammazing works including paintings, scluptures, ceramics, wooden and glass works, carpets and textiles from the greatest anciant civilizations riched our today's modern world. Civilizations of Iran, China, India and Egept.

Is Your Silk Oriental Rug Made of Real Silk?



Natural



Caterpillar

Cocoon

We don't mean to be alarmist, but we sometimes see «silk» Oriental rugs that are made of something other than genuine, natural silk. This is not a problem if you know that the rug you are considering is made of artificial silk, but sometimes rug dealers neglect to pass on this information! The problem happens most often with just a few rug types sold in tourist markets in Turkey and India (and sometimes in Pakistan).

Real Silk

Real silk is produced as the cocoon covering of the silkworm, the pupal form of the Asian or mulberry silk moth, bombyx mori. The cocoon is spun by the silk moth caterpillar of a single silk fiber that can be up to several thousand feet in length. To harvest the silk, completed cocoons are boiled or heated to kill the silkworms, then laboriously unwound into single fibers which are plied together and spun into thread or silk yarn.

Natural silk is a fibrous protein composed of a number of amino acids: glycine (44.5%), alanine (29.3%), serine (12.1%), valine (2.2%), tyrosine (5.2%), glutamic acid (1%), others less than 1% each. Chemically, natural silk is C15H23O6N5 (we give the formula in case you want to whip up a batch of your own). Silk is extremely high in tensile strength, exceeding that of nylon. It has been estimated that if a single silk fiber with the diameter of a pencil could be produced, the fiber could lift a 747 aircraft (who figures these things out, anyway?). Silk is used to make Oriental rugs because dyed silk is a fiber with rich, saturated colors, and a distinctive, almost translucent luster.

Artificial Silk

Artificial silk is everything billed as silk that doesn't come from the silkworm cocoon. Most often this

means mercerized cotton; sometimes it means a manufactured fiber like rayon or a blend of chemically altered and/or manufactured fibers. Ibs not that artificial silk is intrinsically evil, it's just that the whole point of using artificial silk in a rug is to save the cost of real silk. It is not nice when this cheaper, artificial silk rug is misrepresented and sold for the price of a real silk rug.

Mercerized cotton

A ripening cotton boll can contain as many as 5,000 separate cotton fibers, each fiber growing from a tiny seed and formed as a hollow cylindrical sheath of as many as thirty layers of almost pure cellulose. Cotton fiber is mercerized by being stretched under controlled tension at room temperature while being treated with a 21%-23% solution of caustic soda (NaOH). The effect is to swell the fiber and make its surface much more reflective, thus dramatically increasing its luster (and also its tensile strength). After the chemical treatment, cotton yam is often singed to remove whatever small amount of fuzz remains on the surface of the fibers. Sometimes cotton is calendered by being passed between heated rollers. The effect is to increase the luster and sheen of the fiber still more. However it is treated, cotton remains cellulose: C6H10O5.

Rayon

Like cotton, rayon is made of almost pure celulose, but rather than being grown, rayon is produced by first dissolving cellulose (obtained from cotton or woodpulp) to produce a thick yellow liquid called viscose. The viscose is extruded through tiny holes into a chemical bath that produces long filaments which can be spun into thread and yarn. Viscouse rayon was the first man-made fiber. In 1920, DuPont bought from the French the technology for making viscose rayon. DuPont first called the material «artificial silk», and formed a company (The DuPont Fibersilk Company) to manufacture it. Other artificial fibers would follow quickly: acetate (also derived from cellulose) in 1924, nylon, (commonly, adipic acid reacted with hexamethylene diamine) in 1939, acrylic (from acrylonitrile, a petrochemical) in 1950, polyester in 1953, and triacetate in 1954.

How to Identify A Real Silk Oriental Rug

With all these artificial fibers around, how can you identify a rug woven with natural silk?

First of all, pay attention to whatever clues the dealer--or the rug--gives you. For instance, we have seen many artificial silk Kayseri rugs (and some Hereke rugs), both Turkish types. In Turkey, a real silk Kayseri is an ipek Kayseri: ipek is «silk» in Turkish. An artificial silk Kayseri is a flos Kayseri (a yun Kayseri has a wool pile). The dealer might be accurately describing the piece to you as a flos rug, but by not explaining the difference between flos and ipek, he lets you jump to the intended assumption, and you unwittingly buy an artificial silk rug. Indian rug dealers are seldom as delicately circumspect as some of their Turkish counterparts. Artificial silk rugs in India are often blatantly sold as real silk, complete with certificates of authenticity and written guarantees. For many years Kashmir in northern India has been the major source for both real and artificial silk Indian rugs. Look carefully at the «silk» rug: it should be tightly woven (with more than 200 knots per sq. in., and often with 500 or more knots), intricately detailed, closely clipped, and it should have real silk fringe that is clearly an extension of the rug>s structure, not sewn on or sewn into the ends of the rug. Artificial silk rugs often have only medium weaves

(less than 250 knots per sq. in., and sometimes less than 150 knots per in.), and often have cotton fringe. Good quality real silk rugs always have real silk fringe. In Pakistan we often see rugs called jaldars. These wool pile rugs often have «silk touch,» meaning that there is artificial silk inlay in the pile (often outlining part of the design). This artificial silk is almost invariably ivory in color, and is made of mercerized cotton.

Tests for Silk

OK, you're looking at a nicely woven, nicely patterned, closely clipped «silk» rug with what appears to be real silk fringe. You still might be looking at a rug made of artificial silk. Here are three field tests that might help you distinguish real from fake. No guarantee; your mileage may vary.

Rub it! It is sometimes claimed that you can tell real silk from artificial silk by vigorously rubbing the pile with your open palm. The real silk rug feels warm, the artificial silk rug stays cool to the touch. We sometimes think we have felt this difference. Of course, it helps to have a real silk rug with you so that you can compare a known quantity!

Burn it! This test is at least good theatre, and actually can be helpful. Clip off a small piece of the fringe, or pull a knot out of the rug from the back (why should the owner object?). Burn it. Look at the ash and smell the smoke. If the material was cellulose (rayon), the ash should be soft and chalky, and the smell should be like burning paper (most paper is made of cellulose). If the sample is real silk, the burning sample should ball to a black, crispy ash, and the smell should be of burning hair (you/re burning protein, the same stuff your hair is made of). You/ve got to be a little careful with this test to avoid smelling the smoke from the match (and to avoid igniting yourself or the rug dealer's shop).



OMOTEX Russia goes regional. Deutsche Messe initiative taps into Russia's regional markets for carpets and floor coverings.

N ew: series of regional conferences in the lead-up to DOMOTEX Russia 2013

First conference to be held on 20 February in Novosibirsk

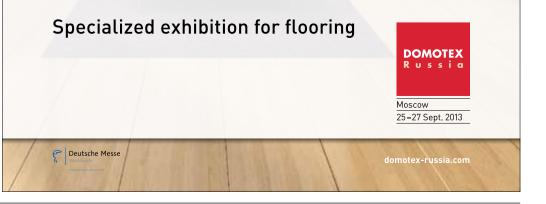
Hannover, Moscow. Building on last year's successful premiere of DOMOTEX Russia in Moscow, Deutsche Messe now plans to also tap into Russia's regional markets for carpets and floor coverings. "DOMOTEX Russia goes regional" is the name of a series of regional industry conferences that Deutsche Messe will be staging throughout Russia. "In this way, we will be creating additional opportunities for new entrants to what is widely regarded as one of the world's most promising growth markets, as well as for existing players who wish to expand their sales in Russia's regional markets," said Martin Folkerts, Director Global Fairs at Deutsche Messe. The first of three conferences planned in the lead-up to DOMOTEX 2013 will be held on 20 February in Novosibirsk. The new format promises to be a resounding success. Eleven renowned manufacturers such as Balta, Balterio, Forbo, Kronotex, Beaulieu, Unilin and FN Profile have booked presentation slots to profile their products and expertise at the DoubleTree Hilton Hotel in Novosibirsk. The conference and the supporting program offer the participants plenty of opportunities to make new, targeted contacts with distributors and purchasing executives from the wholesale and retail sectors in the region. "The strong uptake from well-known carpet and floor coverings manufacturers underscores the significance of the 'DOMOTEX Russia goes regional' conference series as a regional business platform,"





Folkerts added. "We are planning to also stage such conferences in other key regions around Russia because they ideally complement the DOMOTEX Russia fair in Moscow, where suppliers from around the world showcase their latest product ranges to trade visitors from throughout the CIS."

The 2012 premiere of DOMOTEX Russia marked Deutsche Messe's successful entry into the vast market for carpets and floor coverings in Russia and the CIS states. For the first time, Moscow hosted a comprehensive and truly international industry showcase featuring everything, from hand-made carpets and area rugs, machine-made carpets, textile floor coverings, parquet and laminate flooring and resilient floor coverings, through to application, laying, cleaning and maintenance technologies. DOMOTEX Russia 2013 will be staged from 25 to 27 September in Moscow.



Award to **Atiyeh Oriental Rugs**



The Austin Family Business Program at Oregon State University's College of Business has awarded Atiyeh Oriental Rugs with the 2012 Dean's Award for Leadership in Family Business. The award highlights leadership in industry and community. It is given to a family business that demonstrates excellence in busi-



Atiyeh Bros. Carpet Store-1905

ness practices, a strong family focus, commitment to their community, and in particular, provided leadership in all of these essential family business elements. The award recognizes the success of an entire family over several generations.

The Atiyeh Family. From left Leslie Atiyeh, former Oregon Governor Victor Atiyeh, and Kevin Atiyeh. Back row from left Tom Atiyeh and David Atiyeh.

Beginning in 1900, the Atiyeh rug business maintained retail showrooms located throughout the Pacific Northwest and an importing and wholesale arm based in New York City.

In the late 1970s, Atiyeh's famous Persian Kerman deLuxe production stalled due to the Iranian revolution. Throughout the decades

the Portland, Oregon-based Atiyeh Bros. Inc. expanded to multiple showrooms in the metropolitan area as well as establishing an innovative cleaning plant in SE Portland on Division Street after WWII.

A second cleaning plant in Eugene was acquired in the 1980s and by 2001 the retail showrooms were consolidated into one large showroom in Tigard, Oregon.

Tom and Leslie Ativeh formed Ativeh International, Ltd and transferred hand-knotted carpet production from Iran to China in the mid-1980s continuing the legacy of the traditional carpets.

The second generation in the family business in Oregon consisted of brothers Edward, Richard and Victor Atiyeh. Transitioning to the third generation, the Atiyeh family named David Atiyeh and Tom Marantette to lead the Atiyeh Bros. firmly into the 21st Century. Tom and his wife, Leslie, guided the wholesale business back to the forefront in tandem for the family businesses to celebrate a gala centennial year filled with special events including a year-long exhibition at the Oregon History Museum in 2000.

Berlin Antique Rugs & Textile Exhibiton

The new European antique rug fair BARE in Berlin 31 May through 2 June 2013 looks promising.

The provisional exhibitor list already includes European top dealers like Thomas Wild, Motamedi's, Langauer Textile Art, Alberto Levi Gallery, James Cohen Antique Carpets, Owen Parry, Mollaian, Markus Voigt, Foumani Persian Gallery, Serkan Sari Textile Art Gallery, Seltene, Orientteppiche Bieler, Marvadim Textile Art - M. Berkovich, Aaron Nejad Antique Carpets, Max Lerch, Werner Weber, N. Vrouyr, Adil Besim and Hans Felder.

Several international periodicals and specialist magazines will be there too: Hali, Cornucopia, Carpet Collector and Jozan. The BARE will be held at the Alte Münze and the former Berlin mint enjoys a good reputation throughout the city. Location and more information: Berlin Antique Rugs & Textile Exhibition, Alte Münze, Molkenmarkt 2, 10179 Berlin



Bonhams

Bonhams next specialist carpet auction "Fine March 2013 at 13.00 in New York. Viewing exhibitions are arranged in Los Angeles 15-17 February and in New York 2-5 March 2013.

Bonhams carpet auction includes 126 lots and their auction catalogue is online.

sian, Anatolian and Chinese rugs and carpets. Most of the rugs and carpets on offer are deco-





Machine-Made Carpet World

interview

Al Sorayai 85 million Sqm!



CEO of Al Soreyai Machine Made Carpet Company

As mentioned, considering the various export markets, Al Soreyai company is possessing a powerful designing team, we have very good communication and contact with the European, American and Far East Designing Societies.

These communications besides professional designers creates the estimation of various demand for us. Because every market having deferent demand and style. For this reason we are searching the market demand.

Whether presence of various international fairs provides better accessibility to the customer for you?

Certainly, for Al Soreyai company fairs like Demotex Hanover, Demotex Shanghai, Fair of Las Vegas and Gaziantep of Turkey is very important and we are trying to have active participation in these events.

More about Al-Sorayai It all began in Makkah 58 years ago, when Abdullah and Nasser Al-Sorayai decided to work in the trading of carpets in Saudi Arabia with imports from Iran, Pakistan, India and Afghanistan, as well as other countries. In a short span of time their dream materialized and the volume of imports became larger and began to incorporate some Asian countries such as Japan and European countries such as Belgium. Al-Sorayai quickly became the sole agent for European products in the kingdom. In 1984, the company began expansion by opening new branches in the kingdom to fulfill the local demand of their carpets. As the years continued, Al-Sorayai continued expansion into the manufacturing of carpets and soon extended the reach of their product offering to worldwide markets. It is not surprising to find that in recent years, the group has been recognized as being one of the world's top carpet manufacturers, ranking in the top twenty on a consistent basis. Today, with the wide range of production capability available in the factories of Al-Sorayai and their consistent progress towards understanding the market needs and providing those needs, the Al-Sorayai Group is firmly postured to continue their upward climb and encompass business opportunities well beyond their current levels.

The art of carpet weaving existed in Iran well back into ancient times, according to historical research. An example is the 2,500 year old "Pazyryk" carpets that date back to the Achaemenid period. The first documented evidence of Persian carpets came from Chinese texts dating back to the Sassanid period. Al-Sorayai is well familiar with the background, history and influences of these great masters of woven carpets and they take advantage of this knowledge and Middle Eastern cultural history to enhance the uniqueness of every carpet they make. Every carpet produced by Al-Sorayai is steeped in this culture and reflects well on their status as a high quality and innovative producer.

audi Arabia has experienced very good development within the last recent years in such a manner that this country was able to increase the ratio of its non petroleum export to the level of its oil export and this issue is a big success for Saudi Arabia.

In addition to industrial investment, this country is possessing high potential in the religious tourism section in such a manner that this country is hosting number of pilgrimages per annum in the cities of Mecca and Madina.

In Saudi Arabia, considering the high volume of construction in the administrate, commercial, hotel construction, the market of carpet and flooring is very considerable.

Saudi Arabia is possessing powerful manufactures in machine made carpet and Tufting which response the main section of demand of local market and also planning to export the products to Europe and U.S.A. We have performed a short interview with Mr. Saleh Naser Al Soreyai, Managing Director of this company. This company is producing about 85 million Sqm of types of machine made carpets and tufting.

It is to be noted that this interview is performed in the stand of this company at Demotex fair 2013.

In the beginning, please give more explanation about the last product displayed by the AI Soreyai group.

This year we have fully concentrated on the contractual markets and high volume of contract market and most products, consumable in these markets like carpet tiles and wall to wall carpets, which the demand is under development with medium and high qualities. We, considering the importance of design presented wide range of new designs.

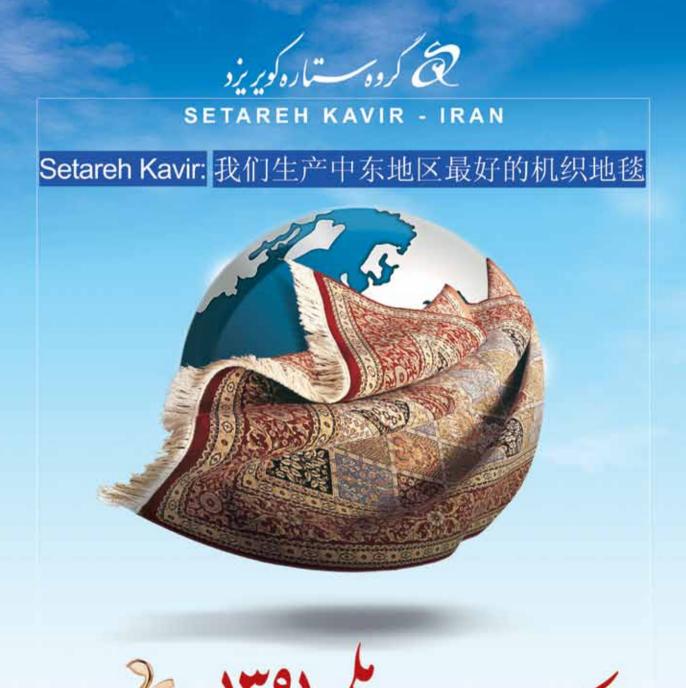
Al Soreyai company is active in the export markets. At present our warehouse in Europe and U.S.A are responding some of the market demand and able to have a good export in countries needing our products.

Saudi companies like your company recently besides the production of carpet show a special concentration on the production of carpet yarn and carpet backing.

What is your opinion about these markets in Europe and U.S.A?

In the yarn production section as mentioned good investments were performed in Saudi Arabic in Al Soreyai company and of course other big companies. At present the main portion of production of yarn of our carpet is used by our weaving units and approximately 30% is exported.

One of our main characteristic in the production of carpet yarn is very easy accessibility and with competitive prices to the raw materials of carpet yarn which is produced by SABIC company of Saudi Arabia and this cause to more added value. With the interments carried out, at present Al Soreyai company is possessing 12 extruder lines, 50 tufting carpets production machines and 30 face to face carpet weaving machines. With these facilities we are able to produce 85 million Sqm of types of carpets. Most of our products made of polypropylene carpet yarn because SABIC is providing this chop to us with very reasonable price.



What is your opinion about carpet and flooring industry in the Middle East?

In my opinion, future in the Middle East region is very hopeful especially considering new construction in the region, the market is increasing. Especially in Saudi Arabic the construction of new hotels, airports and new office and commercial complexes, has opened a wide range of market for carpet producers. In Qatar due to inauguration of world cup, hotels and wide range of infrastructures under construction, all needs of carpet and parquet is provided.

Also, there is a good market in Mecca where there is more construction with high quality every year.

Considering the wide export, how you estimate the demand of various places throughout the world from the viewpoint of color and design?

IRAN EXEMPLARY EXPORTER 2012 www.setarehkavir.com



Tabriz rug/carpet is a type in the general category of Persian carpetsfrom the city of Tabriz, the capital city of East Azarbaijan Province in north west of Iran. It is one of the oldest rug weaving centers and makes a huge diversity of types of carpets. The range starts at Bazaar quality of 24 raj (Number of knots per length of 7 cm of the widths of the rug) and on up to the incredibly fine 110 raj. Raj are the units of knot density (it shows the fitness of the rug which based on the number of strings used for the foundation of the rug. Strings materials are usually made of cotton or silk which is used for very fine rugs). Tabriz has one of the most diverse displays of designs from medallion, Herati/Mahi, to figural, pictorial, and even 3-d shaped rugs.

The major producers in Tabriz today include: Alabaf of Tabriz, Galibafi Nassadji Tabriz, and Miri Brothers.

Tabriz has been a large and worldwide famous carpet making center in the Iran and the world. It played a significant role in development the rich traditions of the decorative and applied arts. The art of Tabriz carpet was in its zenith in the 12th-16th centuries. About 200 Tabriz school masterpieces of the classical or «golden» period of the 14th century are characterized by a harmonic merge of the arts of miniature paintings and weaving, by a high level of craftsmanship demonstrated by artists and carpet weavers.

The Tabriz school can be divided into 2 subgroups: Tabriz and Ardabil.

Tabriz

Different types of carpets were made here, including pile and flatweave, with simple and complex composition. The carpet making art was passed on from generation to generation and was considered the most valued heirloom. The traditional topics for the

Tabriz carpets are the ornamental patterns, with the following dominant background colors: cream, red or navy blue. The most typical for this school are rugs and carpets grouped under the common name "Lachak turanj". In the middle of the center field and in the corners of the carpet ("lachak")(Persian: لچک triangle) there are "turanj" (Persian: čitron). The turanj in the center of the carpet is a symbol of the Moon, and the pattern formed by lozenges with the toothed leaves on the edges symbolizes the scales of the fish, which rise to the surface of the water at midnight to admire the Moon reflection. The origin of this composition dates back to the 9th-10th centuries. Often the topics for the Tabriz carpets are drawn from the works of the great Oriental poets. The carpets often depict the scenes of falconry or images of a ferocious lion. Well known are also Tabriz carpet-pictures with images of fragments of palaces and mosques, scenes of battles. Often, in creation of this or that ornamental pattern carpet weavers were inspired by the hand-painted covers of ancient books.

Four seasons

The "Dord fasil" ("Four Seasons" in Azerbaijani) is famous in Azerbaijan and other parts of Iran. The carpets of this type combine ancient elements of the decorative art, traditional symbolism dating back to the spiritual conceptions of the early farming age, and religious scenes. Each of the four parts of the carpet field is independent in terms of its composition. It depicts scenes of each season and represents the images of the peasants' way of life. Autumn pictures: harvesting, tillage and sowing. Winter images: the peasants sweep the snow

off the roofs, whip up the loaded donkeys to the village, in the foreground there is a worker with a spade offering his services while the background depicts the masterpiece of the Azerbaijani architecture of the 15th century – the "Blue Mosque" in Tabriz. The spring landscape is woven in vivid colors: trees in bloom, a shepherd with a flock of sheep, a girl listening to the sounds of his reed-pipe, and an old man with a tobacco pipe, talking to a peasant. The summertime picture: harvesting, women and children bind sheaves and take them off the field. The background shows a camelcade. Despite the independence of each of the scenes, they are unified in terms of composition and style. The illusion of space is achieved through the three-plane reproduction of the topic motifs. The dominating colors are of golden and red hues, which help to ensure a common rhythm.



Trees

It is their composition that gave the name to these carpets rather than the place of production. In other parts of Iran, these carpets are widely known under the name of "Derakhti", in Afghanistan "Bagghi" and in Azerbaijan "Agajly". The composition of the center field the "Agajly" carpet consists largely of one or several trees and bushes, in rare cases - of a cluster of trees. The trees are of differ ent appearance. In ancient times such compositions were based on some legendary events, love scenes, mythological and sometimes even religious and fanatical plots. The weeping willow was a symbol of love, the oak represented strength and courage, and the pomegranate personified abundance and luck.





Haris (Heriz)

The name of these carpets is associated with the village of Haris or Herez to the North East of Tabriz. The stylistic decoration of the "Haris" carpets is rather unique. The composition and common shapes of the details are created on the basis of the composition "lachak turanj", which is formed by the foliate curve-linear patterns. However, with time the patterns of this composition became dotted and created an independent carpet pattern. Normally, the carpet was woven from memory, without a sketch. There is not surprising because since the beginning of the 16th century till the present day the craftsmen in Haris have traditionally been making only this type of carpet, and they know perfectly well its design and pattern. Note that the residents of Haris are also renowned for production of flat-weave rugs – palases and kilims.

Subject carpets

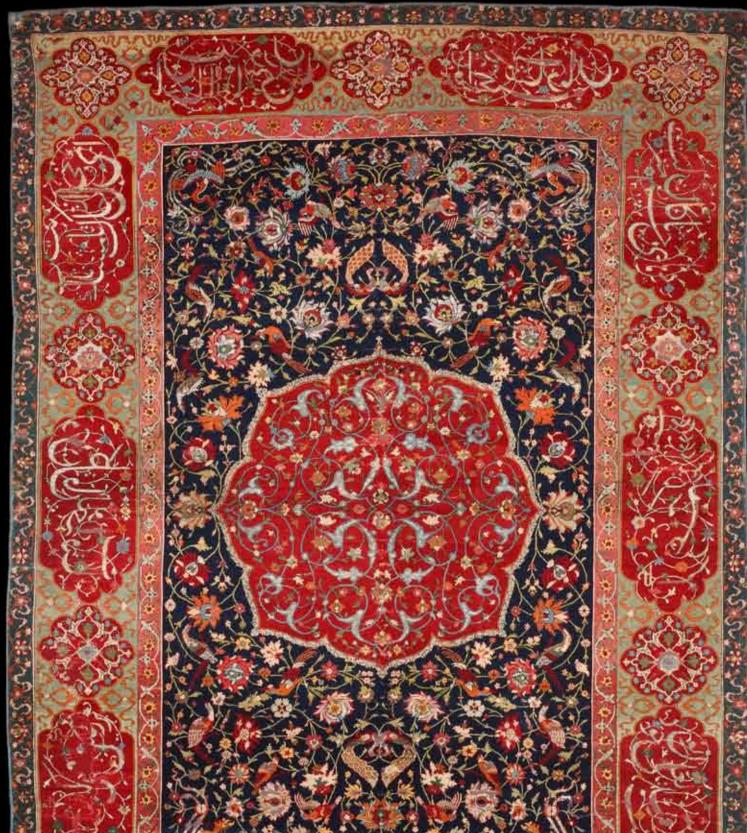
While the carpets with abstract patterns obviously prevail, there were subject carpets as well. The most ancient of them is mentioned by Nizami, the outstanding Iranian poet of the 12th century, whose work served as an inexhaustible source of inspiration not only for numerous miniature painters but for the carpet art as well. One of the most ancient subject carpets was the Sasanid carpet called "Zimistan" (Winter), which was taken by the Arabs as a trophy after the devastation of the Sasanid empire.

Contrary to its name, this carpet is said to depict spring landscapes. It was called "Winter" because it was laid in the palace during wintertime and its vivid patterns brightened the winter interior with the luxuriant colors of the gardens and fields in bloom. Perhaps Khosrov Parviz, the Sasanid King, reminisced about spring when looking at this carpet in winter. Seasons constitute the most favorite carpet subjects. Normally, they form the background for the famous Oriental buildings, including forts, palaces, mosques, temples – the Nature blossoms and withers but the stones remain intact... Khosrau, Farhad, Shirin, Bahrām Gōr, Iskander, Layla and Majnun – these characters created by Ferdosi, Nizami and Fizuli, as well as scenes from their poems are often depicted in the carpets, whose style reminds you of the miniatures by the painters of the celebrated Tabriz school flourishing at the time of the Safavids. The subject carpets were based on various topics, the most favorite being those of hunting and animals, literature plots and religious themes.

One of the traditional subjects is the image of Omar Khayam with his sweetheart. By virtue of the specific language of the miniature painting the carpet composition conveys the spirit and essence of Khayam's poetry, and it does it with a great realistic force. The carpet bears the distichs and quatrains – verses and sections from the poems by Ferdosi, Saadi, Hafiz, Sheikh Attar, with some sage maxims and adages about love. A gift from the motherland Carpet:

The Brilliant Persian Salting Carpet

The Safavids and Their Successors: Iran and Central Asia, c. 1500-1850 The David Collection Item no. 21 of 25



"Salting* carpet," wool, silk, and metal lamella Iran; c. 1600 226 × 162 cm Around an octagonal central medallion with arabesques is a rectangular panel with phoenixes and other exotic birds among tendrils with Chineseinspired flowers. The widest of the three surrounding borders has ten panels with Persian verses written in Nastaliq some of them mirror images. The palette is quite varied and was supplemented with silver lamella.

The carpet, whose decoration clearly reflects the Safavid court style in around 1600, belongs to a group that for a time was believed to comprise 19thcentury Turkish copies of older Persian originals. This theory has now been disproved on the basis of historic, stylistic, and especially technological arguments.

Inv. no. 3/1964



* A group of carpets named those collector George Salting.

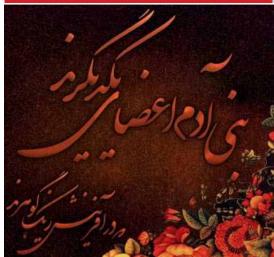


George Salting (15 August 1835 – 12 December 1909) was an Australian-born British art collector of pictures and many other categories of art, whose works were left to the National Gallery, London, Victoria & Albert Museum and British Museum.



Persian Hand-Knotted Carpet Think Tank - Tehran Iran thinktank@carpetour.net

REPORT The children of Adam are limbs to one another!



ersian carpets need no introduction. Originating from the crossroads of Europe and Asia, they date to a time before antiquity. World renowned for exquisite artisanship, they have long inspired merchants from the East and West to crisscross the globe.

It is no wonder that Persian carpets are synonymous with the site of home and hearth. Each carpet may travel thousands of miles and touch countless lives. As they pass through generations and among nations, we imagine each carpet tells a tale. The sight of tens of thousands of hand-tied knots joined in patterns of rare beauty has a unique capacity to inspire. Might it be, as intuition so often suggests, that our lives and stories are interconnected? Perhaps, as the great Persian poet Saaid expressed, we are woven of one essence.

Inspired by the poetic vision of Saadi, Why Knot? is a revolutionary three-dimensional Persian Carpet

WHY KNOT! P R O J E C T

made to represent the globe. Woven on a custom spherical loom, work on the Why Knot? globe commenced with the help of professional Iranian weavers in 2010, and it will be completed by ordinary people from around the world. This one-of-a-kind project invites us to look at the world anew - to see how the earth is woven together through our actions.

At its best, art invites us to make the world a more beautiful place. We invite you to weave your tale into the world. You too can be part of this unique and exciting project, bringing people together through the ancient tradition of carpet weaving - Why Knot?



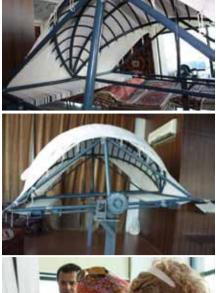
Why Knot?

Is a three dimensional Persian globe woven by people around the world? That's right you too can be a part of this unique project bringing people together through the ancient tradition of carpet weaving.

At its best art invites us to make the world a more beautiful place. Inspired by the words of the celebrated Persian poet Saddi, Why Knot?

DOMOTEX

Middle East





A timeless Persian carpets with twist "Why Knot".

The children of Adam are limbs to one another woven of one essence. Persian carpets are always in style. World renowned for the beauty and exquisite artisanship. They have long inspired merchants from east and west to crisscross the globe.

Originating from crossroads of Europe and Asia, Persian carpets are testament to a tradition that weaves human beings together.





Images:

Special glob loom is made by Iranian carpet artisan for first time in the world

People are Knotting to Why Knot Carpet. Iranian Weaver Mohammad, helps them to learn and do it.

weaving dates to a time before antiquity. Each hand woven rug is composed of thousands of knots, which come together to reveal intricate and harmonious designs the practice of weaving reminds us how our lives seem to be connected by so many threads. The carpets themselves, wherever we may place them suggest that we are at home.



Iran booking Pavilion for Domotex 2013

Rooted in the Iranian history, arts, USA, Germany, UAE, Italy, Jaculture, and identity, Iranian hand- pan and Lebanon subsequently made carpet is considered as one are the major buyers and importof the most important non-oil export ers of Iranian handmade Carpets.

GET THE SPIRIT OF FLOORING!

Flooring Trade Fair For Turkey and Middle East İstanbul Expo Center / Turkey

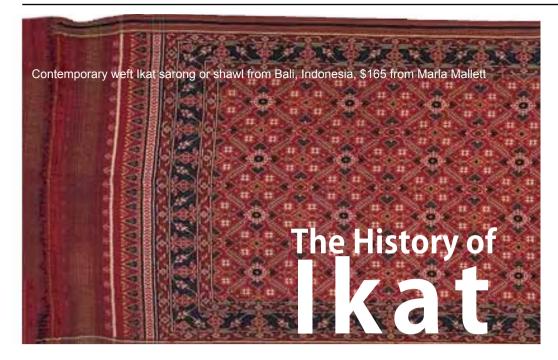


items that millions of people are involved with directly or indirectly in 6 million US dollar import (63% different sections of this art.

Iran annually manufactures more China by 1.8 million dollar (1000% that 5 million sqm of various handmade carpets with the highest possible quality. 3 million sam of which are exported throughout the world. The handmade carpet manufactur- carpet business will have a major ers by continuous presence at international exhibitions such as Domo- Iran booking Pavilion for Domotex Hanover, China, Dubai, Russia, have always been trying to maintain their close relations with global customers.

Also countries such as Brazil by growth), South Africa by 5.2 million US dollar (25% growth) and growth) are the countries that have a growing share of Iranian carpet market and are considered as the countries in which Iranian progress in the future. tex asia/ Chinafloor 2013. So far 400 sqm for a potential Iranian pavilion is kept up for a potential Iranian pavilion.

March 2013





4. Japanese kasuri, indigo-dyed double lkat, from the Meiji period (early 20th century), \$425 at Marla Mallett;



6. Silk double lkat patola sari made in Gujarat, in Western India, late 19th or early 20th century. This type of double lkat, patola, is exclusive to Gujarat, and has been a prized export for centuries. It requires a huge amount of skill and time. From the Victoria and Albert Museum, London;



9. An 18th-century French dress made from chiné à la branche silk taffeta, an Ikat technique derived from Asian precedents. Westerners loved the exoticism of Ikat. Madame de Pompadour, Louis XV's mistress, loved this type of fabric so much it was sometimes called Pompadour Taffeta.

Image from the gorgeous exhibition catalogue from the Metropolitan Museum's Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century show from 2004

kat is everywhere these days - as trendy as anything ancient can ever claim to be. Visible in traditional textiles ranging from Southeast Asia to South America to the Middle East and beyond, this type of pattern now lends interiors a kind of dressedup bohemian vibe. But what is it, and where did it come from?

Think about a typical patterned textile, say a floral upholstery fabric. When you think about how that pattern is created, you probably picture some sort of printing scenario, where designs are basically stamped onto a piece of blank fabric using dyes or paints, right? That is how block-printed cotton fabrics and toiles and many other kinds of surface-patterned textiles are made. With Ikat, though, the threads are dyed before they are woven into textiles. Let me explain.

The word `Ikat` (pronounced `ee-KAHT`) comes from the Malaysian word `mengl-kat,` or `to tie,` because the loose threads are tied into bundles using grasses or wax-treated cotton to specify where the dye is able to sink in and color the thread (basically a refined type of tie-dye).

What this means is that the weaver has to figure out where on the loose threads the dye should (and shouldn`t) go in order for it to form the proper pattern when it is woven on the loom. It gets more complicated as you add more colors.

Some lkats are made by dyeing the warp threads (the fixed threads that are attached to the loom), some by dyeing the weft threads (the threads that are actually woven in and out of the warp threads), and some by dyeing both, a technique known as double lkat. It's like an aesthetic logic puzzle, and just thinking about it makes my head hurt.

Despite this complexity, the technique seems to have developed independently across many different cultures and continents since at least the Dark Ages, appearing in places like Pre-Columbian Peru and Guatemala, 10th century Yemen (image 2), Japan (image 3), Indonesia (image 4), India (image 5) and Uzbekistan (image 6). Some lkats emphasize precision, where it's hard to tell that the lkat technique is used rather than a block printing. For more precise patterning, weavers typically use warp lkats, where they can see the pattern on the loom (image 7). With weft lkats, the pattern is less exact, because the design is not visible until already woven through (image 8). The 'hazy' look of many lkats (the technique is known as "abra", or "cloud" in Central Asia) also comes from the dyes bleeding slightly into the resist areas. Within the cultures that produced them, lkats were typically status symbols because of the skill and time their production required. Western cultures have embraced lkats for centuries. The technique and textiles first came to Europe via Dutch traders in Southeast Asia, Spanish explorers in South America, and from travelers along the Silk Road, where the Uzbek Ikat centers of Samarkand and Bukhara were important stops. In 18th-century France, silk producers seeking an exotic look manufactured an Ikat known as chiné à la branche taffeta (image 9). Ikat continues to inspire Western designers of both interiors and fashion (image 10), maybe because it is at once indigenous and international, an apt symbol for our global age.



1. Man's robe made of multicolored lkat, c. 1910, from Samarkand, Uzbekistan. From the Victoria and Albert Museum;



▲ A bedroom designed by Steven Gambrel, with walls upholstered in vintage Uzbek Ikat. Photo by William Waldron for Elle Decor.



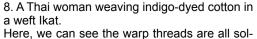




March 2013

▲Green Ikat "Bali Isle" fabric by China Seas covers a sofa in this gorgeous photo from a Dominoshoot, via Habitually Chic; 7. An Uzbek woman weaving warp lkat. You can see how the warp threads are already dyed in the pattern, and she is just weaving solid weft threads to hold the warps together. From the Victoria and Albert Museum's very informative photo essay on the making of lkats;

3. A 10th-century lkat fragment, probably from Yemen, with a gold and black painted inscription in kufic script. From the Metropolitan Museum of Art, New York;



idly indigo, and the pattern is emerging as she

Via Susan McCauley's Mekong River Textiles,

which includes photos of how lkats are made;

weaves the weft threads through them.

A Thai woman weaving indigo-dyed cotton in





BEYOND THE CHADOR: Dress from the mountains and deserts of Iran

Textile Research Centre

Late 19th century Iranian dress.



rom 23 January until 30 May 2013, the Textile Research Centre (TRC) Leiden, presents a spectacular exhibition of clothing from Iran in its Leiden gallery. Visitors will be struck by the sheer diversity, the bright colours and multitude of shapes, which constitute such a marked contrast with the dominant perception of Iranian clothing as being dull and uniform. TRC exhibition "Beyond the Chador". Photographer: Andrew Thompson.

Iran is a country with a very ancient and proud history. It is also a country with a harsh climate, with deserts and mountains and an overall lack of water. Formerly known as Persia, it lies at the crossroads between Asia, the Middle East and Europe. Iran is also the homeland of many empires, including the Persian Achaemenids, the Parthians, the Sassanians and the Safavids. Over the centuries numerous groups crossed the country, in both directions. Some of the newcomers settled down, others moved on. Nowadays Iran shares frontiers with (clockwise) Iraq, Turkey, Armenia, Azerbaijan, Turkmenistan, Afghanistan and Pakistan.

The country's geography, climate and human history have thus created a complex tapestry that reflects a wide diversity of cultures and traditions. Although rapidly vanishing in some areas due to national pressures and globalization, many aspects of these traditions can still be found in the regional dress of the country, especially that worn by women.

Most of the outfits in the exhibition date from the late nineteenth and the twentieth centuries and are now housed in the collection of the Textile Research Centre, Leiden. Many of the garments were collected during long periods of field work in Iran between 1998-2003 by Gillian and Willem Vogelsang. The garments originate from among most of the main ethnic groups, plus some smaller ones.



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Two Bakhtiari women from Western Iran. Photograph: Ien Rappold, 2003.

General view. TRC exhibition "Beyond the Chador", January-May 2013.





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Qatar plans 21 new hotels for World Cup

n the run up to FIFA World Cup 2022, Qatar is opening 21 new hotels in Doha, due for completion in the next five years.

In the run up to FIFA World Cup 2022, Qatar is opening 21 new hotels in Doha, due for completion in the next five years.



More than half of the new hotels are going to be five-star properties and nine will be four-star, The Peninsula reported. 80-85 percent of the current 77 hotels in Qatar are four or five-star. According to the Ministry of Business and Trade, 45,000 addi-

tional hotel rooms will be built by 2017 to reach FIFA's projected capacity requirement of 60,000 rooms.

Average occupancy rate for 2012 had fallen to 58 percent in comparison to 61 percent recorded over the same period in 2011, DTZ's Property Times report (Qatar – Q3 2012) revealed. This reduction is primarily explained by the 32 percent increase in hotel supply recorded over the first three quarters of 2012. A further 50 hotels are being planned before 2020, of which 80-85 percent will be rated either four or five-star. Qatar Tourism Authority (QTA) is planning to invest US\$17 billion on tourism related infrastructure projects over the next five years.

Hilton to bring Waldorf Astoria brand to Qatar

ilton Worldwide SVP - development Andrew Clough; president - MEA Rudi Jagersbacher; La Jolla's Saad Mohammed Fahad Buzwair; Hilton Worldwide CEO and president Chris Nassetta; global head - luxury brands John Vanderslice and VP - development Carlos Khneisser

Hilton Worldwide has signed a management agreement with Doha-based La Jolla to open its first Waldorf Astoria hotel in Qatar.

The 42-storey Waldorf Astoria Doha West Bay will comprise 250 rooms as well as 80 serviced apartments, and is expected to open by 2016.

"The aim of all Waldorf Hotels and Resorts is to offer unparalleled service and quality and build on the brand's legacy of timeless luxury and personalised experiences. Waldorf Astoria Doha West Bay will, undoubtedly, achieve that aim and guests can expect the highest levels of luxury in exceptional surroundings," said Hilton Worldwide global head - luxury and lifestyle brands John T. A. Vanderslice.

Facilities at the hotel will include a ballroom, meeting and conference facilities and a wide range of destination bars and restaurants. A rooftop pool and a two-storey health club and spa will also be developed.

"Hilton Worldwide enjoys a close affiliation with Qatar and the introduction of the illustrious Waldorf Astoria brand is an important step in offering greater guest choice with what will, arguably, be one of the strongest and most enviable property portfolios in the country," said Hilton Worldwide Middle East and Africa president Rudi Jagersbacher.

La Jolla owner Saad Mohammed Fahad Buzwair added: "We are proud and honoured to be working with the world's leading hospitality company to welcome the famous Waldorf Astoria brand to Qatar. By combining our design excellence with one of the finest luxury hospitality brands we will create an unrivalled hotel with world class features and attributes".

Dubai ruler unveils \$1.6bn island destination

Sheikh Mohammed bin Rashid Al Maktoum, the UAE Vice President and Prime Minister of the UAE and Ruler of Dubai (AFP/Getty)

An AED6bn (US\$1.6bn) island development off the coast of Jumeirah Beach Residence, including what will be the world's tallest ferris wheel, has been approved by Sheikh Mohammed bin Rashid Al Maktoum, the UAE Vice President and Prime Minister of the UAE and Ruler of Dubai.

The Bluewaters Island project will be one of the largest tourism hot spots in the world, according to the Dubai-based developers Meraas Holding.

Revealing the project on Wednesday, Meraas said the Dubai Eye would cost AED1bn and be the feature of the development.

"The world's largest Ferris wheel will prove a must-visit experience for visitors and residents in the UAE and articulates Dubai's long-term vision to be a key tourism hub in the world," a statement from state news agency WAM says.

Market studies forecast that the Bluewaters project will draw more than three million visitors annually, WAM said.

The plan includes connecting the island to the mainland by a road to Sheikh Zayed Road, a mono rail system between the entertainment zone and the metro and a pedestrian bridge to the JBR beachfront, while a cable car will ferry visitors to the entertainment piazza.

Bluewaters will also feature retail, residential, hospitality and entertainment zones.

A bespoke souq encircled by a promenade will contain alfresco dining outlets serving a variety of cuisine, retail stores and a food hall offering fresh produce in a traditional market atmosphere.

A luxury five-star hotel and varied residential options also are planned.

Meraas Holding said the 210m Dubai Eye would offer views of Dubai's coastline and iconic landmarks such as Burj Al Arab, Palm Jumeirah and Burj Khalifa.

The piazza at the base of the wheel would serve as an entertainment zone and a unique venue for special occasions and conferences, while a large LED screen mounted on the wheel would create an innovative electronic platform for broadcasting, adverts, and interactive information.

"The Dubai Eye will serve as yet another iconic structure and will distinctively dominate the Dubai skyline," Meraas Holding chairman Abdullah Al Habbai said.

"We are confident Bluewaters will develop into a key attraction for the UAE, further enhancing Dubai's status as the preferred global entertainment and retail hub. With its refreshing and well-appointed mix of amusement avenues as well as



dining and shopping choices, the island city will provide limitless options for smart living and leisure.

"We have a clear mission and vision to strengthen Dubai s global position in the tourism sector. This project will continue to build on the emirate's reputation as leaders in the global entertainment and retail landscape. Through Meraas's continued investment into similar mixed used developments, we aim to draw sustained investment and tourism from around the world."

The new project is yet another major development announced in recent months.

Marriott and Ikea launch Moxy Hotels across Europe

G uests at Moxy Hotels will be able to enjoy free Wi-Fi throughout the hotel and be able to check in using their mobile devices.

Marriott International, in partnership with IKEA subsidiary Inter Hospitality, have used the recent Berlin International Hotel Investment Forum (IHIF) to announce the launch of new hotel chain Moxy Hotels, with the first hotel expected to open in Milan in early 2014.

Moxy will be Marriot international's first entry into the economy tier, three-star hospitality segment in Europe and the group plans to add 150 franchised Moxy Hotels in Europe over the next 10 years. To grow the brand rapidly, Marriott is working closely with Inter Hospitality, which will be the initial developer and owner of the first Moxy Hotels properties, while Marriott has selected Nordic Hospitality, which currently manages several Marriott brand hotels in Scandinavia, to be its first franchisee to operate the brand. Marriott International president and CEO Arne Sorenson said: "Moxy Hotels is the essence of the next generation traveller, not only Gen X and Y but people with a younger sensibility, for whom contemporary style is paramount. Every aspect of the hotel was thoughtfully researched and crafted to reflect and deliver on the changing lifestyles and expectations of this fast-growing customer segment. We believe Marriott will lead the way in redefining the traditional economy hotel experience throughout Europe. We are thrilled to be able to launch the brand with Inter Hospitality as an owner and Nordic as our franchisee. With a dedicated real estate partner and an experienced operator, we expect a fast start and the exceptional customer service that is associated with all of Marriott's brands."

Designed to capture the rapidly emerging millennial traveller, the hotels will feature adaptable public spaces for



guests to relax and socialise offering a range of FandB options, two "Plug and Meet" meeting spaces on the lobby level designed with modern ergonomic seating, large writing walls and a 56-inch televisions for presentation projection. Guests can also enjoy free Wi-Fi throughout the hotel, and may opt to check in using their mobile devices.

The new brand will fuel Marriott's company wide growth in the region, which is expected to reach 80,000 rooms by 2015.



Marriott targets 10,000 rooms in KSA by 2020

Arriott International president and managing director Middle East and Africa Alex Kyriakidis Marriott International is targeting 10,000 rooms in Saudi Arabia by 2020, which will more than double its current portfolio in the Kingdom.

Speaking at a breakfast briefing in Riyadh yesterday organised by the Arabian Hotel Investment Conference (AHIC), Marriott International president and managing director Middle East and Africa Alex Kyriakidis said the current lack of supply in the country meant there was a lot of potential for the hotel group to expand.

"KSA is a top priority growth market for Marriott International. STR report showed that the KSA room supply is around 50,000 operating rooms and a further 25,000 rooms under construction, which in total represents less than 1,875 rooms per million domestic and international travellers combined, a ratio which is significantly lower than mature markets," said Kyriakidis.

"Our target is to grow our current portfolio of 4,056 operating and pipeline rooms to over 10,000 by 2020," he revealed.

"With exponential growth projected for both inbound and domestic travel, driven by a number of large scale projects such as the expansion of the Holy Mosques in Makkah and Medinah as well as a number of economic/industrial cities throughout the country and large infrastructure projects such as railroads and airports, the potential of the KSA market is to more than double in size by 2020."

"Among our investors, we are seeing a new generation of analytical and business savvy entrepreneurs who have built up their own hospitality expertise and are also far more cautious since the economic crash about their investments demanding accountability, value, greater profitability and ROI from the partnership with the hotel operator."

Debate on the Saudi Arabia hotel market will form a key focus at AHIC 2013, with a symposium of Saudi Arabia bringing together hotel wners, developers and investors.

Middle East Economy

Iran Earns US \$ 400 mn in hand-woven carpet exports

Hand-woven carpet exports from Iran have fetched US\$ 400 million during March 20, 2012-February 18, 2013, Head of Iran's National Carpet Center Mohammad Bager Alikhani has said.

During the 11-month period, Iranian carpets were shipped to around 70 countries across the globe. While Asian countries accounted for around 45 percent of total carpet exports, the European nations bought 43 percent of them, and the rest were imported by other countries, FARS News Agency reported quoting Mr. Alikhani.

Last calendar year, Iran exported around US\$ 560 million worth of hand-woven carpets to 50 countries, including Japan, Italy and Germany.

Traditionally the US, China, EU, Brazil, Central and South Africa and several neighbouring countries are the major export destinations for Iran-made Persian carpets, which are known for their intricate design and skilful making.

Identified as one of the most illustrious expressions of the Persian culture, the carpet-weaving art finds its root in ancient Persia.

Over 1.2 million weavers in Iran engage in carpet weaving and produce around five million square meters of carpets each year, 80 percent of which are exported.

Saudi's Al Waha Petrochemical restarts polypropylene plant

The polypropylene plant of Al Waha Petrochemicals Co, an affiliate of Saudi Arabia-based Sahara Petrochemicals Co, has restarted its polypropylene plant.

A sudden technical interruption of the cooling water system at the plant had resulted in the shutdown of all the production units on February 14, 2013.

"All the necessary maintenance works of Al Waha's plant have been completed and it has also initiated the necessary steps to restart the operation and production units," said a statement filed by Sahara Petrochemicals on the Saudi Stock Exchange.

The shutdown of the plant for few days is likely to decrease polypropylene production by about 10,000 tons and may also affect the net profit of the company by approximately two million Riyals during the first quarter of 2013, according to the company.

Al Waha Petrochemical has been set up as a joint venture between Sahara and the Netherlands-absed LyondellBasell. The Al Waha Plant is located in Jubail Industrial City in the eastern region of Saudi Arabia and commenced commer-

cial operations on April 1, 2011.

Qatar's Petrochemical output to cross 23mn tpy by 2020

By 2020, the overall petrochemical output of Qatar would exceed 23 million tons per year (tpy) due to expansion of the downstream sector, Dr. Mohamed bin Saleh al-Sada, Minister of Energy and Industry, has said.

In a speech delivered on his behalf at the inauguration of the Meed Qatar Projects 2013 conference, Dr. al-Sada said the Government has started a major expansion drive in downstream sectors of petrochemical industry to achieve greater diversification.

He said the total petrochemical production of Qatar will touch 23 million tons per year by 2020, which would enable the country to further consolidate its position as a leading international hub for the petrochemical industry.

A new phase has begun in Qatar's economic development, as the Government has successfully re-invested revenues from oil and gas sector for diversification of the economy, the Minister said.

He invited global investors to participate in fast-growing economy of Qatar and contribute to its phenomenal transformation.

Saudi Arabia

5th easiest Arab country for investment projects

Sworld for starting investment projects. According to Ease of Starting Business Index, the UAE is the easiest place in the Arab world for starting investment projects given its smooth procedures, according to the World Bank.

The report showed Egypt was ranked second in the Arab world by ease of starting business, followed by Morocco, Tunisia, Oman, Saudi Arabia, Bahrain, Jordan and Qatar. Yemen was ranked 10th in the region, followed by Lebanon, Sudan, Syria, Kuwait, Algeria, Mauritania, Iraq, Palestine and Djibouti.

However, a Kuwaiti-based Inter-Arab Investment Guarantee Corporation (IAIGC) report said there was not a single Arab country among the 20 top nations

"Three Arab states succeeded in moving ahead in the index, mainly the UAE which jumped 24 points to take the 22nd position, the other two are Morocco and Sudan," the report said, adding that Singapore has got the roping ranking in the index, followed by Hong Kong, New Zealand, Denmark, Norway, Britain, South Korea, Georgia, Australia and Finland. The last rankings in the index were given to three African countries -- the Central African Republic (185), Chad (184) and Congo (183).

In its Ease of Starting Business Index for 2013, the Washingtonbased bank ranked the UAE the 22nd in the world and first in the Arab region. It noted that the country, the second largest Arab economy, jumped from the 46th rank in 2012.

The index, part of the Ease of Doing Business Index covering 185 countries, also classified the UAE the top nation in the world in terms of paying taxes after it was ranked 7th in 2012. The tax subindex covered total number of tax years, labor tax, total tax rate to profits, time needed to pay tax and profit tax, which was put at zero, indicating the UAE does not impose taxes on corporate earnings. The index, published in the latest monthly bulletin of the Kuwaitibased Inter-Arab Investment Guarantee Corporation (IAIGC), showed the UAE was ranked 13th in the world in terms of dealing with construction permits, 7th in getting electricity for the project, and 5th in trading across borders.

View Wars No Foil for Rug Trade

Rosa Salter Rodriguez | The Journal Gazette Photos by Cathie Rowand | Published: February 10, 2013

Top makers are in nations away from conflicts Wars in Afghanistan and Iraq. Untold thousands of refugees in Syria to Turkey, stressing the latter country's economy. With all the conflicts in the Mideast, what's a lover of the ancient art of Oriental-style rug-making to do? Syria, Egypt and Iraq, for example, have never been major rug suppliers, he says. And, while "years ago most of the good rugs would come from Persia, which is now Iran, and Turkey and southern Russia, nowadays those are not significant countries."

Certain styles of rugs from Afghanistan were popular in the U.S. in the 1920s. But that country has not been a major U.S. supplier, and rugs on the market tend to vary in quality, Anderson says.

Many Oriental rugs are displayed on the walls at Aaron's Oriental Rugs on Broadway,

"It's still a controlled economy, and the government tells people what they're to be doing. Someone who might have been making rugs is now making car batteries or the like because that's what the government wants." Chinese styles are also not as popular today, he adds.

Nepal and India lead

Today, Anderson says, the top countries for Oriental-style rugs are India and Nepal. India has been aided by its economically democratic diversity and the dominance of

English as a language of trade, while in Nepal, rugmakers have been quick to adapt to European and U.S. style trends.

In his shop, Anderson has many examples of Nepalese rugs featuring simpler designs, such as largescale stylized leaves and vines or flowers and geometric patterns. The rugs mostly have muted-color palettes, such as dove gray, brown and sage green.

Decorators seem to favor

India's rug-makers also have been experimenting with making new rugs look antique by mixing dye lots to vary the color within a single design.

And, some high-end makers have been mixing wool with silk for a luxurious shimmer and soft feel.

Two of his current favorites are Indian in origin – an antique-look rug with an unusual broken-border design in grays and browns and one with a Celtic-inspired geometric design in a dozen shades, including black, gold, burgundy, sage, tan, brown and cream.

My god, that's hard to do," he says of the latter rug, 8-by-10 feet and priced at \$6,000. "It's such a complex design. The last time we were looking to buy, we couldn't find anything like it."

Anderson says one conflict country where rug supply has been hindered is Iran. Just about the only rugs he has from that country are antiques, dating from the mid-20th century or as early as the mid-1800s.

"We haven't bought anything from Iran in 20 or 30 years," he says.

The United States imposed sanctions and a trade embargo in the 1980s.

"It's a shame because the old Iranian rugs





with a Celtic-inspired wool rug from India in the background. The geometric pattern makes it one of his current favorites.

Well, not worry too much, says Robert D. Anderson, owner of Aaron's Oriental Rug Gallery, 1217 Broadway in Fort Wayne. Anderson, in the rug business for 40 years, says his is a product often touched by the ups and downs of world affairs, but never totally trampled underfoot.

"Many of the countries that formerly produced a fair number of rugs continue to do so but to a much lesser extent," Anderson says. "And, many countries that did not do as much rug-weaving in the past are in the forefront today."

Supply and demand

In his store, rugs from all over the world with intricate patterns and brilliant colors hang spotlighted on the walls and are stacked more than a dozen deep. Standing among the bounty, Anderson says it's a misconception among rug buyers that supply or price fluctuates with Mideast conflicts. In reality, he says, the countries facing the most recent turmoil have not been major players in the U.S. rug trade for quite some time. And, economic conditions in rug-producing countries are affecting the trade more.

Transitional Nepalese Rug at Aaron`s Oriental Rugs Gray white silk woven into the wool gives this rug a luxurious shimmer.

but visitors can see and feel these stacks of rugs up close.

However, silk rugs from Afghanistan are still prized for their beauty when used as wall hangings. Silk rugs tend not to be durable enough to be used on floors, he notes.

One country where supply has been affected, however, is China.

After the United States eased trade restrictions, China began exporting large numbers of rugs to the U.S. market, Anderson says. Their elaborate, multicolored floral patterns and hand-cut textural detailing became all the rage in decorating in the 1980s.

But in recent years, the supply of those rugs waned as the Chinese industrial base broadened. "China is producing very few rugs right now, even the cheap kind. They`re just not exporting anything," Anderson says. Nepalese rugs over traditional Orientals for contemporary décor, he says.

Without a center medallion that limits rug placement and the plethora of hard-to-match colors, the Nepalese rugs are seen as more flexible.

Many rug makers in Nepal are Tibetan and have fled the economic influence of China on their homeland, Anderson says.

India, which still produces rugs with traditional styling, also has been toning down the dominant colors in its rugs – they now feature more gray and black and shades of brown, green and light blue, set off by creamy ivory and dusty gold.

"It used to be all reds and blues – the burgundy and navy, some dark green there for a while," says Anderson, who adds he buys the one-of-a kind rugs he offers, all handmade or hand-tufted, from about 40 importers. He eschews rugs made from synthetic fibers. were beautiful pieces. But the rugs lately are just garish, and, well, not in very good taste. You might see them at liquidation sales, but a lot are very, very coarsely woven, and the colors are not very harmonious."

One of the more expensive pieces in the store is an 8-by-16-foot antique Persian rug from the 1880s with rose and blue as dominant colors and a border made of camel hair. That rug commands a \$35,000 price tag, although new rugs in the store range from \$200 to about \$9,000.

Still, Anderson sometimes worries that rug making will become a globally lost art. "In India, it is still a very honored profession to weave. It's passed down from earlier generations – if you're a good rug weaver, you're highly regarded as an artisan. Work by hand is still esteemed," he says.

"But you wonder, 40 years from now, where will the rugs come from?"



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