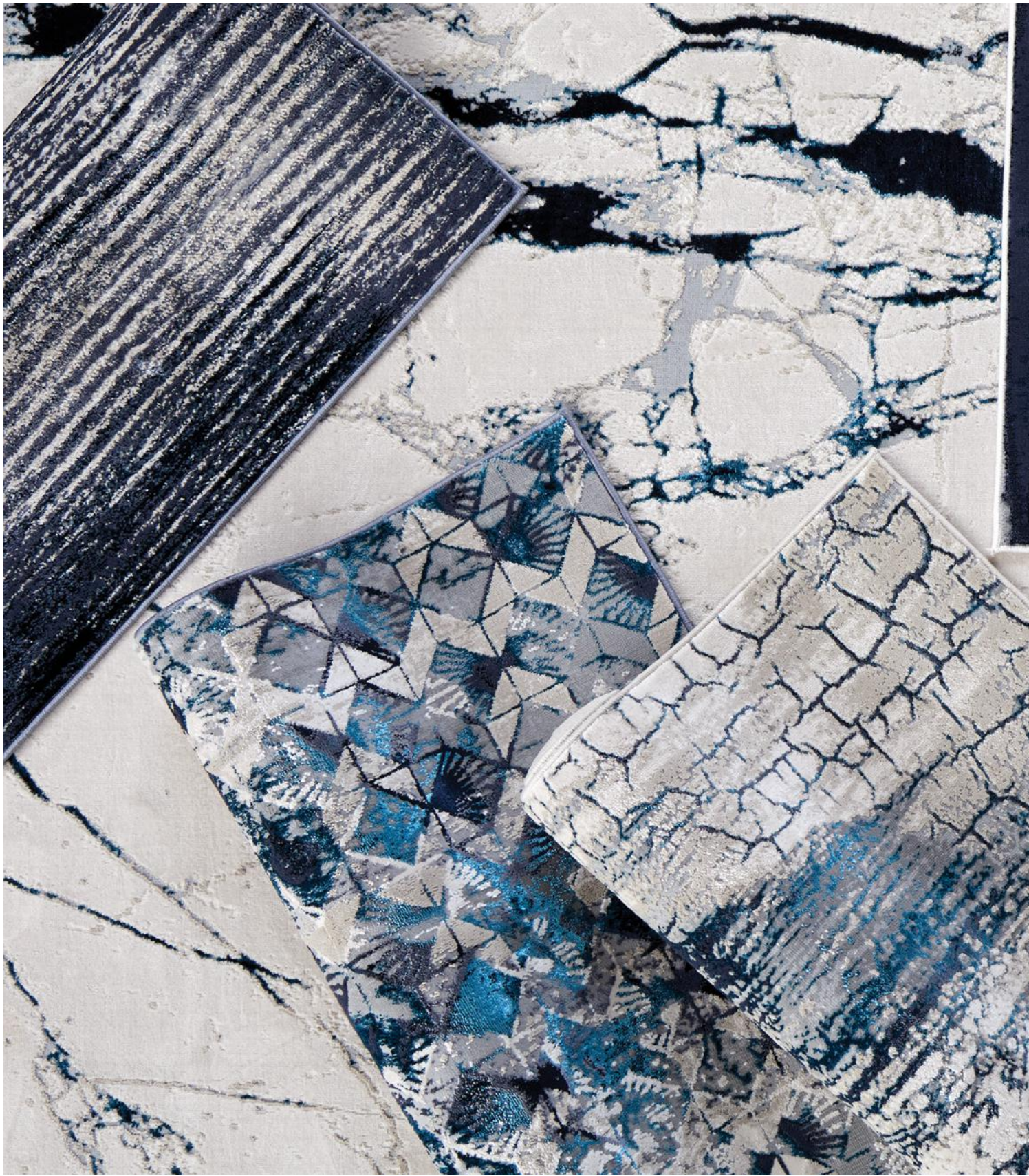


January 2022

RUG NEWS and Design





the indio collection – debuts *Las Vegas Market, January 2022*
rugs that inspire
feizy.com



FEIZY

RUG NEWS and Design

WWW.RUGNEWSANDDDESIGN.COM

Rug News andDesign is writing about lifestyle from the viewpoint of the floor—starting with the rug—“the fifth wall”
To keep up with lifestyle changes, go to www.rugnewsanddesign.com for shared content, knowledge and past articles.
Visit www.rugindustrynews.com for industry information, press releases and upcoming tradeshow and design shows.

Hospitality and Teaching Rug Design

The Fashion Institute of Technology carpet design and the classroom at the college level



PAGE 8

Harnessing Creativity in The Interest of Color

Color is ubiquitous; it is as integral to life as air and water according to Color Marketing Group



PAGE 16



PAGE 19

I can see; you can sell

I would love to see you having that store.



PAGE 23

The Concierge at Feizy

Concierge service helps salespeople and designers find rugs

From the UK: A global color search for broad-loom carpets

Carpet color search terms used in 2021.



PAGE 28

Publisher - Leslie Stroh Publisher@rugnewsanddesign.com

RugNews andDesign Editor - Sarah Stroh Thornton Sarah.Stroh@rugnewsanddesign.com

Ecommerce & Production Director - Graham Stroh Graham.Stroh@rugnewsanddesign.com

Advertising & Accounts - Kathleen Bingham Kathleen.Bingham@rugnewsanddesign.com

Designers' Notebooks Curator - Ann Shriver Sargent Ann@sargentdesigncompany.com

Contributing Editor on Color: Cindy Green

RugNews andDesign is published at 127 Main street (PO BOX 441) Morris NY 13808

Copyright © 2021 RugnewsandDesign All Rights Reserved



Collaboration – Cooperation – Creation



Collaboration at a ChromoZone Workshop on visions for future color trends – Color Marketing Group (CMG)

Rug News andDesign believes that textile art – especially rugs – may be the highest art form, even higher than Fine Art, because the final product represents the collective input of so many elements both human and material which function together to produce a work. Even the lowly 5x8 machine-made sold by Big Boxes for \$99 - \$100 becomes “art on the floor” in someone’s home. There is the original design (s), the fiber, and the colors, all of which have to be coordinated to make cost-efficient use of the looms and bring the product(s) in at a saleable price in the market. No question, the hand-knotted custom-made rugs are art on the floor as much as a Picasso on the wall. But in both cases, the custom rug and mass-produced rug, are the result of multiple decisions by multiple people working together and focusing on a rug that will visually enhance a person’s physical environment – but people will walk on.

Rug News andDesign deconstructs this awesome collaboration for the enjoyment and education of our readers. Recently, we have focused on color which is intrinsic to every product from the designer’s first stroke of a brush to the customer who chooses the color(s) for the floor – and walls, and furniture. This month we talked with Peggy Van Allen, President of the Color Marketing

Group (CMG), about that organization’s creative and inclusive discipline to predict popular colors two years out around the world.

This month and in the coming months, we will be working with Deborah Hernandez of FIT (Fashion Institute of Technology) as she lays out how this organization prepares their students for employment in the rug industry. We will write about transforming two dimensional art work to weaving instructions using a grid. We will write about the properties of different fibres from cotton to synthetic and their use. And of course, we will continue to write about the creation and use of color.

And finally, we will celebrate the people and organizations who bring art for the floor to the marketplace. Because as a former mentor told me, “Nothing happens until someone sells something.”

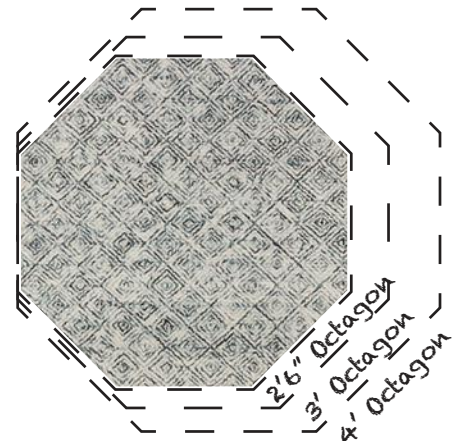
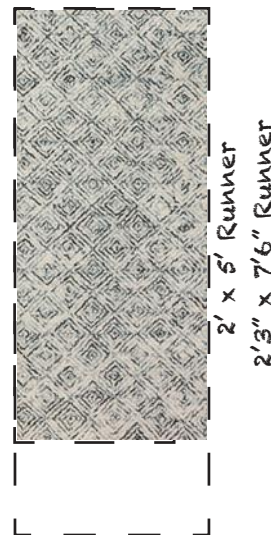
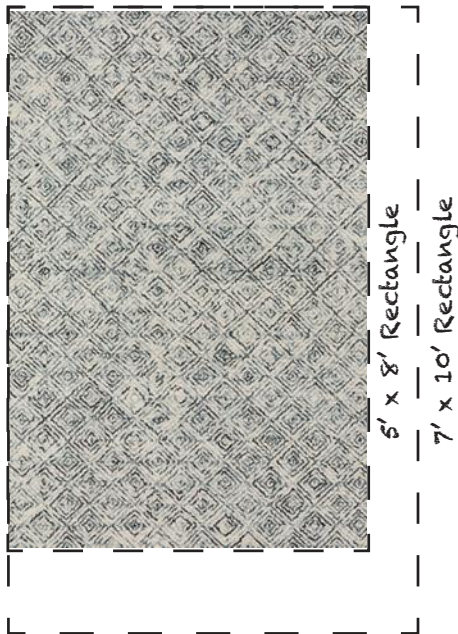
Kathleen Bingham | Kathleen.Bingham@rugnewsanddesign.com

TAILOR^d

CUSTOM SIZE & SHAPE RUGS

1. Choose from 23 **QUALITIES**

2. Choose 6 **SHAPES**



Showrooms:

HIGH POINT | IHFC - HAMILTON WING - **SPACE H-343**

LAS VEGAS | WORLD MARKET CENTER - BUILDING A, **SPACE A325**

tai•lored adjective

1 :fashioned or fitted to resemble a tailor's work

2 :CUSTOM-MADE

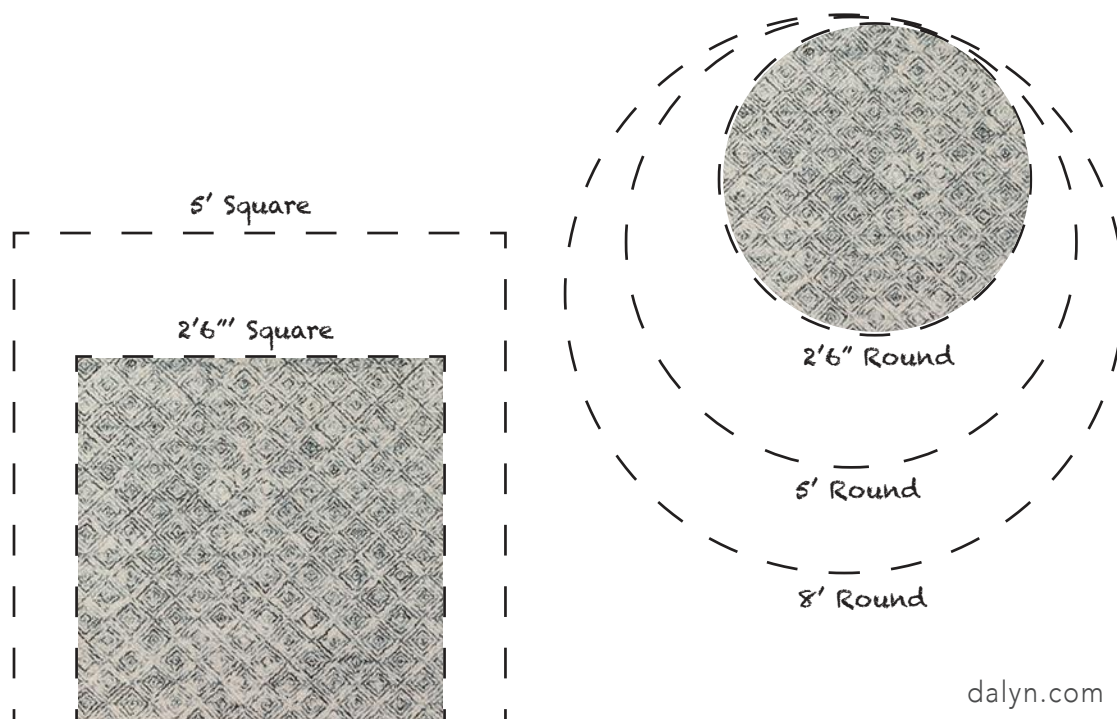
3. Choose your rug **SIZE** • 6 standards sizes & CUSTOM sizes available



products shown: Zen ZE1 Black (round) Zoe ZZ1 Charcoal (runner)



Tree Spinner Display




DALYN[™]
RUG COMPANY
BEAUTY BEYOND THE SURFACE[™]

dalyn.com



Hospitality and Teaching Rug Design

Anna Baldinov, Area Rug Design.

In collaboration with The Fashion Institute of Technology Rug News andDesign is following F.I.T.'s course work on Carpet and Rug Design. This article will be the first of a few planned discussions with Rug News and Design about the importance of the somewhat un-

this word to the forefront of the final project in TD452, Custom Carpet and Rug Design, a required course in the BFA curriculum in Textile Surface Design (TSD) at The Fashion Institute of Technology (FIT), a S.U.N.Y (State University of New York) located on 7th Avenue and 27th Street in New York City. "We focus on the importance of the hospitality business where carpets are concerned and then dive into images of corridors as a starting point to bring awareness to many magical qualities of the highly designable carpet known as 80-20 Axminster"

Hernandez is blessed with friend Patti Carpenter who stops in and gives an inspiring lecture on color, trend, and palettes. Patti, Global

Deborah Hernandez pointing to Mary Connolly's work on screen



Deborah Hernandez with Oranette Johnson

known world of carpet design and the classroom at the college level.

Our friend Merriam Webster includes in her description of hospitality "the activity or business of providing services to guests in hotels, restaurants, bars, etc.." Adjunct Professor Deborah Hernandez brings





Ambassador for Maison & Objet (date postponed), offers her time and energy generously with the TSD students and becomes a main influencer in their palette choices and color language. Patti also teaches with Hernandez in FIT's Color Specialist Certificate due to run again this spring; remotely attracting a global audience.

TD452 has been taught by Hernandez since 1997 that started as a 4 hour, 2 credit, non-digital class with a focus on hand paint-

Post COVID, a lot of people are looking for a way to escape from the dreary parts of present life. My designs provide a form of escapism into a sugary, candy dreamland to forget about your troubles for a little while. I think this is important in a post COVID society because it is not good to solely focus on the negative aspects of life. It's important to dream and further your imagination.

—Ashley Nargentino

ed renderings in scale. Hernandez rewrote the course to remain relevant to industry as a 6 hour, 3 credit course including a digital component using grid specific software.

In the morning

students learn to use a scale ruler and draft rug layouts on vellum by planning designs in common 1 ½" scale, in the afternoon they revisit their ideas on programs such as Texcelle a Ned Graphics based software. Hernandez also uses Galaincha, a grid specific software she is proficient on and advocates for because it is affordable and of-



Anna Baldinov working on digital carpet design



**SPILLS WIPE CLEAN
NO STAINING
HYGIENIC BY DESIGN**

*Persian Bazaar
Hamadan Sadiq*



Persian Bazaar - Farahan Ziba

S P I C H E R A N D C O M P A N Y

VINTAGE VINYL

Durable and Timeless

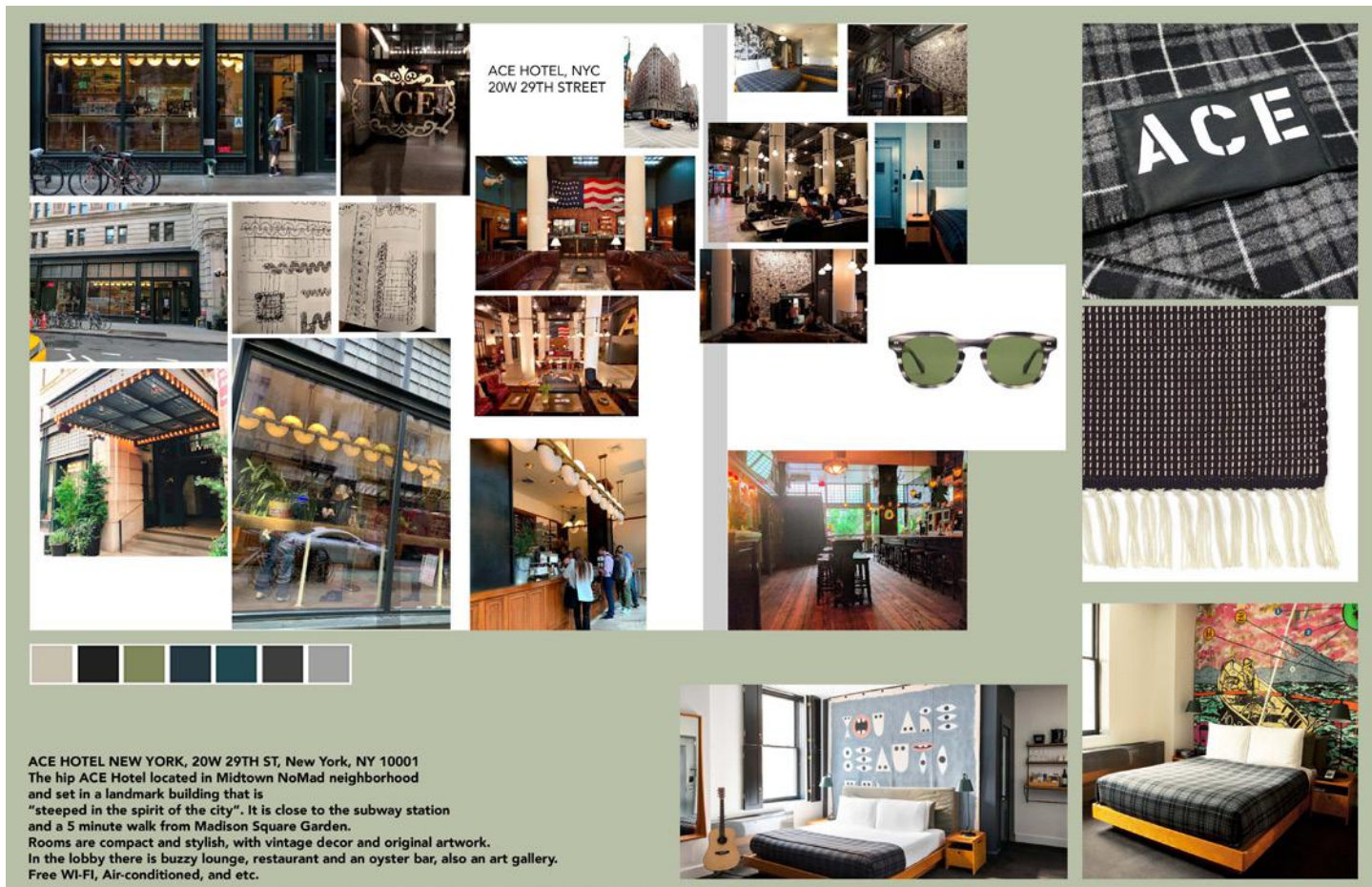
FLOORCLOTHS

**79 NEW STYLES
PERSIAN BAZAAR**

Hygienic • Non-Slip
Low Profile • Lays Flat
Non-Permeable • Hypoallergenic
Safe to use on radiant heat floors
Made in the USA

Atlanta - B1 14-E-15 • High Point - IHFC Design Center 423
sales@spicherandco.com • 877-466-1148 • vintage-vinyl.com





Sigita Rucinskaite-Praneviciene's concept for Ace Hotel NYC

fers great features such as visualization of rugs and samples. Being able to visualize samples reduces senseless oversampling, something Hernandez witnessed plenty of in her industry days.

Students begin to realize that the designs they produce need to find common ground on a grid specific to the product they are designing that they import from Adobe's Photoshop and Illustrator or even straight from their cameras. It requires patience and repetitive practice to adjust from 300 pixels or more to an average grid of 100 pixels per square inch or less depending on the product. Hernandez often shares with her students that the grid is "the root to reality". Student's design Axminster carpet for corridors and a large public space of their choice for a hospitality property of their choice. It can all be made up and a complete fantasy, but Hernandez is seeking creative, mathematically accurate and well rendered designs. This year students needed to consider what hospitality carpet would

Her designs were brilliant and balanced throughout the course demonstrating carefully rendered repetitive shapes arranged around other patterns. Her concept for The Ace Hotel was neatly composed and paired for the nearby hotel.

make sense for a post pandemic world. They also needed to create a coordinating hand-tufted rug design to pair with the Axminster and place it in their property. Students explore design concepts, place texture into the design once drafted on a grid and adjust for either Axminster or hand-made as they bring together components and envision their property coming to life. "Making sensible design and knowing limitations is essential in industry today so we preserve our resources and don't waste the time of our precious artisans who make designs come to life in the products we love to dress our spaces with" is a phrase Hernandez repeated throughout the course.

While programs like Photoshop, Illustrator and ProCreate are incredible tools and students are masterful on them; connecting them with the grid is where the skill shifts and either you grasp it or the grid presents you with obstacles only you can fix as the designer. Either



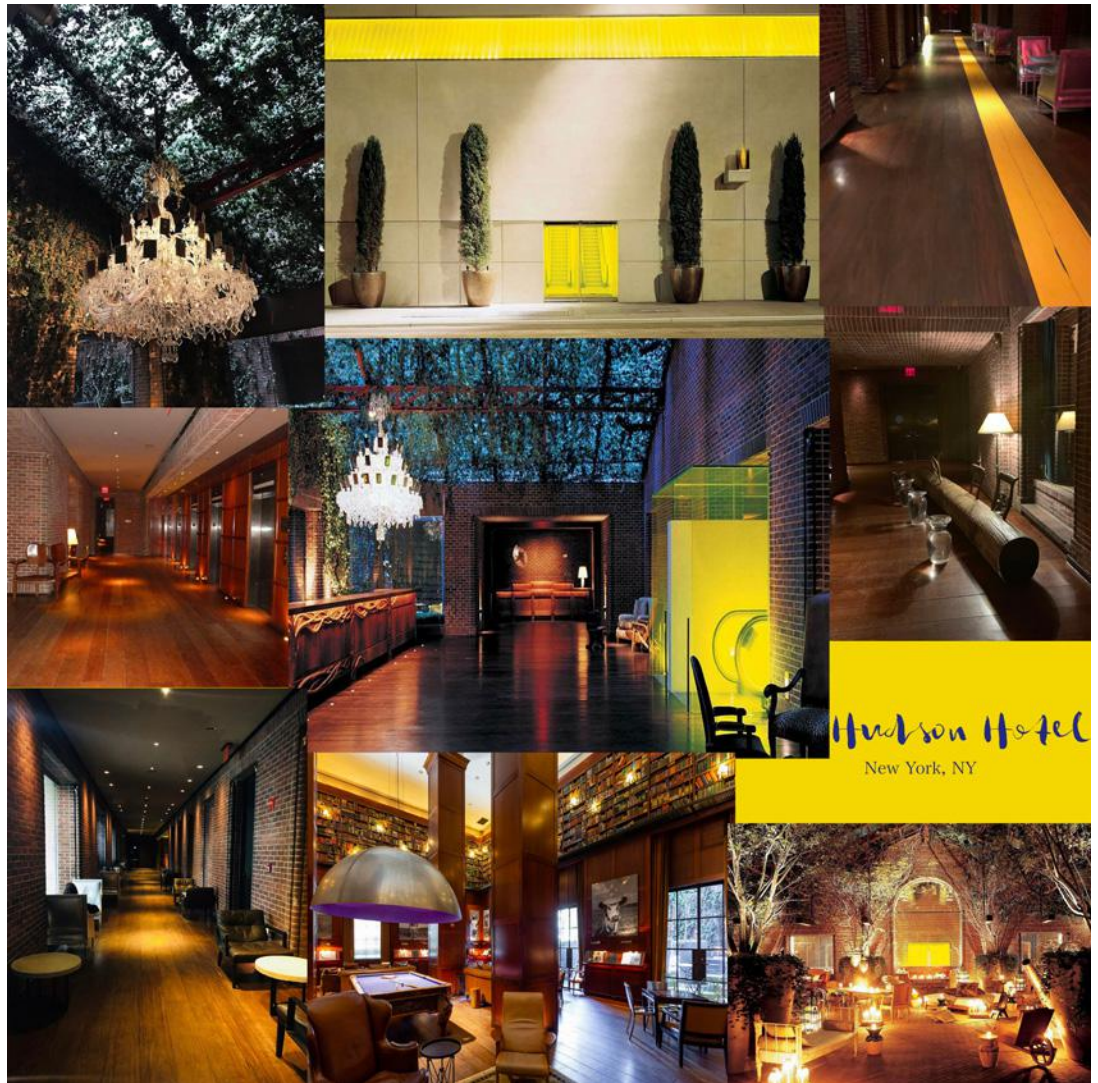
Oranette Johnson working on a grid representation

way that is where the true lesson lies and students begin to figure out what is possible and how to make it look good on a relatively low-resolution program with a grid that stresses “what you see is what you get”. Hernandez feels her course presents reality through adherence to the grid and a true understanding of the end-product. “I have witnessed many business owners and those who run showroom product production who create artwork without a true understanding of the grid that often produces samples that are not close to what the client or showroom wanted all because there is a gap in awareness and understanding of the end-product” says Hernandez. Hernandez has seen many design firms creates a gluttony of expensive samples for clients hoping to win the bid on a job and not consider that the artwork was not possible to convert and the grid was completely ignored.

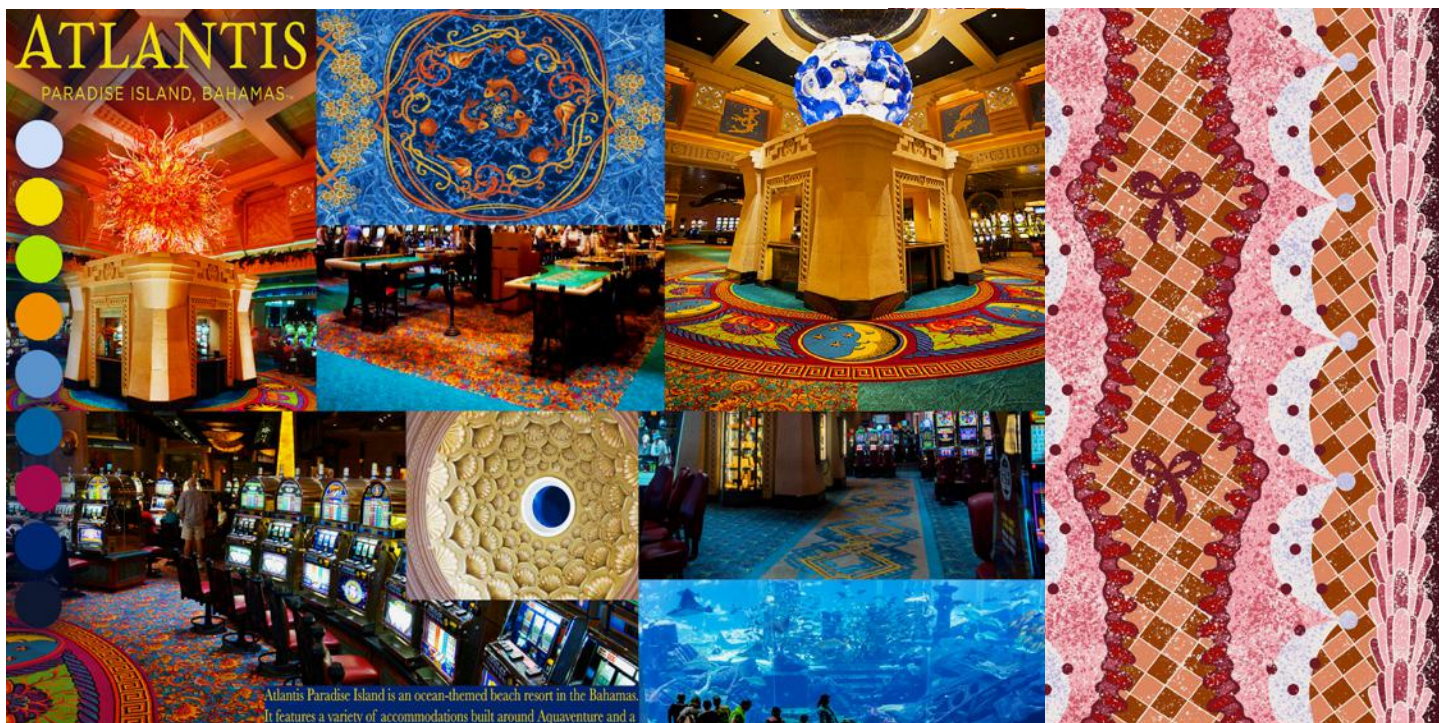
At the end of the day designers today must have a conscience and seek to avoid wasting time, energy, and resources that negatively impact the carbon footprint. One way to prevent this is to educate salespeople and designers, encourage travel or informative videos to see production and take classes to build a foundation to prepare you with the know-how. You are only as strong as your weakest link and designers who make products and put things into production are a worthwhile investment to

build a backbone of integrity for the business reputation and to truly support our artisans worldwide and manage mindfully our impact on this planet with what we do, how we make it and how it gets to its final destination.

With over 30 years of industry experience Hernandez remains passion-



Oranette Johnson Concept for the Hudson Hotel



ate about this class, never missing one since 1997, the start of her Adjunct teaching. She felt a huge relief to return to the classroom this fall 2021 having taught the challenging carpet design course remotely in 2020. This fall many of the surrounding New York City showrooms could not welcome a visit despite students being fully vaccinated and mask compliant. Hernandez ran into understandable concerns from showroom managers regarding visits with 22 students. She sends thanks to Jan Kath and Sacco Carpets who welcomed students with a tactile experience in the early days. "Because our students need to be in the classroom to see and share samples, feel wool and silk and understand what Axminster vs. hand-knotted or

Continued on page 26

My design works for the future of hospitality because going forward, a lot of hotel spaces will create more immersive interiors that can appeal to consumers as they re-emerge from lockdowns, taking on a bold, maximalist design approach. Themed interiors transport guests into immersive worlds, and can help them escape from a less colorful reality.

—Ava Ibanez

Top to Bottom

Ava Ibanez, The Atlantis concept,
Ashley Nagentino, Corridor Concept
Emily Magro, Corridor Concept.



The Rug Show

2022

February

Wed. 16th- 9:00am - 5:00pm

Thu. 17th- 9:00am - 5:00pm

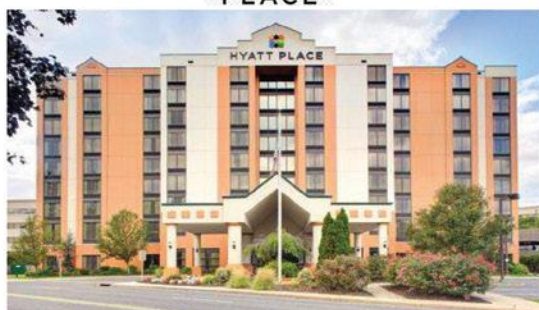
Fri. 18th- 9:00am - 3:00pm

MEADOWLANDS Exposition Center

355 Plaza Drive
Secaucus, NJ 07094



Don't forget our party on Wednesday evening, 16th February.



Room	Group Rates
Guest Room	\$125.00 (inclusive of daily breakfast)

RESERVATION METHOD/CUT-OFF DATE

Reservation will be made by individuals before January 23rd, 2022 by:

- Calling 1-888 HYATT (1-888-492-8847)
- Going online to Hyatt.com and entering reservation code: **G-TRSS** as the group/corporate number

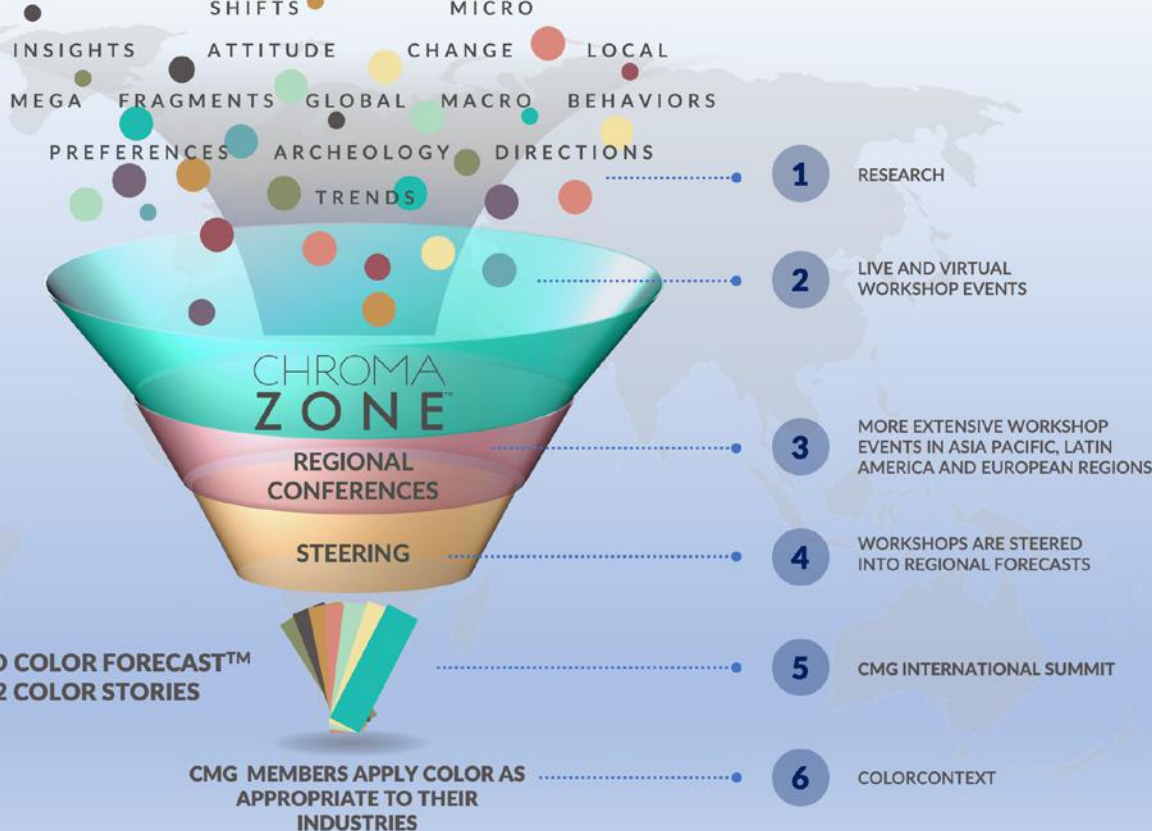


Room	Group Rates
Standard Room	\$119.00

RESERVATION METHOD/CUT-OFF DATE

Reservation will be made by individuals before January 17th, 2022 by:

- Calling 1-781-350-1102
- Going online to www.marriottessentials.com mention THE RUG SHOW.



By Kathleen Bingham

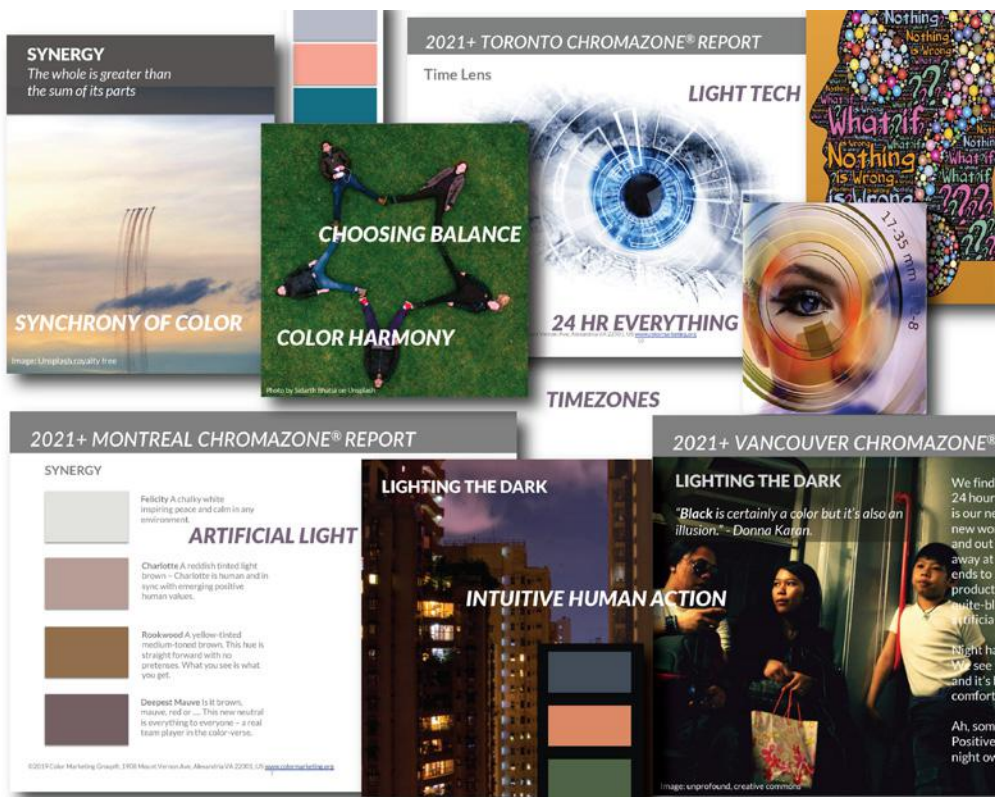
CMG Process from Original Research to Final Forecasts
by Peggy Van Allen, Pres. CMG

Harnessing Creativity in The Interest of Color

Color is ubiquitous; it is as integral to life as air and water. Nowhere is this statement more relevant than with the members of Color Marketing Group®, an international association for color design professionals. Their mission is creating accurate color and trend forecast information by connecting global color professionals in their shared passion. A headline on their website is “Color sells and the right color sells better®.”

One could call CMG, the pre-eminent “Silo Slashing” organization of the twenty first century. Some 60 years ago, a group color professionals began exploring how to capture and benefit from knowledge gleaned from the perspective of multiple industries in different cultures in an effort to predict what will be the “right” color for marketing. Today, CMG’s membership is comprised of individuals across the industrial spectrum and

Timewarp - Story Boards summarizing ChromaZone Workshops in Canada



ranging from sales and marketing, product and industrial design, scientists, and engineers. Their goal remains the same – to forecast color directions across all industries.

CMG members and their network meet both virtually and in person several times a year in Forecasting Workshops called ChromaZones to share knowledge and insights on what is shaping color directions. Sharing members' wealth of color knowledge is at the heart of CMG. Through a highly collaborative, information gathering and distillation process. Workshop participants make forecast color directions 2 years forward for 4 geographical regions: North America (US & Canada), Latin America, Europe and Asia/Pacific. Participants also report what is driving each color direction and in which industry it will appear.

Their goal is to identify 16 color directions that they believe will trend 2 years out beyond.

Participants come prepared to engage in the discussion by contributing one important directional Trend Story and six supporting color directions. Until Covid-19, all CMG Workshops were "in-person" events. Workshop participants share ideas on what is shaping color, the driving influences behind color directions, and the colors they believe will be coming to market in the next two years and beyond. Each Workshop is led by a Facilitator who has the import-



ant task of guiding the discussions with a view to gather the information, identifying common themes and trends, and leading the group to identify the top 3 color stories that explain the "whys" behind the final 16 shortlisted color directions. CMG's Color Forecasting Committee – a team of volunteer and veteran members - distills the works of each Workshop and presents the findings to participants as a digital color card with the final 16 selected colors and accompanying report outlining the color stories and trends. Finally, all the Workshop results are curated by the Committee as they identify common themes and trends, and work to create CMG's annual World Color Forecast™, a collection of 16 color directions for each of the four regions of North America, Europe, Latin America, and Asia Pacific. CMG's World Color Forecast is revealed annually at their International Summit and members receive both printed and digital versions.

During Covid, CMG has been redefining their color forecasting process to overcome the challenges of virtual events where participants may have limited access to color swatches and tools to select colors. For instance, to ensure a common color language to all, CMG uses NCS (Natural Color System), developed by the Swedish Color Centre Foundation. Participants can use the NCS system to cross-walk to other systems they may use such as RAL, Pantone, Munsell, LAB or sRGB. To help validate the process, CMG's Color Forecasting Committee performs a triple-check on each selected color. Although less "glamorous" this is a vital part of the process where the Committee match all forecast colors to CMG's Standard, the NCS Colour system.

In 2011, Color Marketing Group® (CMG) introduced regional Key Colors. These are four colors selected out of the 16 colors included in each Regional Forecast. The choice is made based on the color direction of the forecast, the importance of the color family to the



Color Board from Chicago Workshop

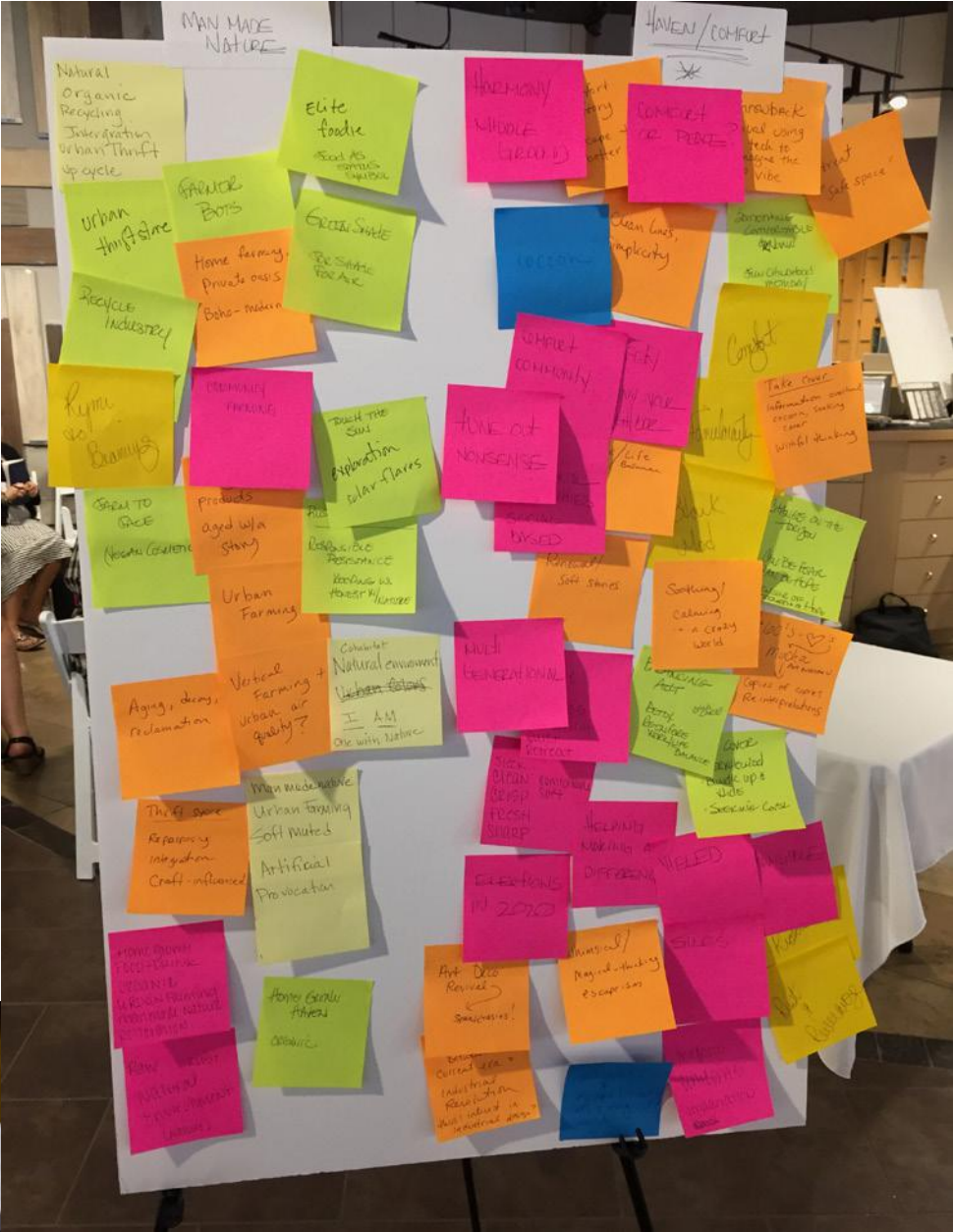
forecast, the significance of the specific color to the color direction, and how the color best represents the Color Stories or the general mood of the stories.

Each year since then, the Regional Forecasts include a Key Color selected during the regional color steering. Taking into consideration the evolution and proliferation of color consumption in various market sectors, and the deepened understanding that a single color does not occur in isolation, but rather concurrently with other colors and within spaces and environments shared by many, it became apparent to revisit the notion of Key Colors.

To this effect, instead of a single Key Color for each region, this year CMG’s Executive Committee introduced a compendium of three Key Colors per region. While each selected Key Color represents one of the three Color Stories of the Forecast, together they establish a color harmony that works well in combination or as a stand-alone color.

As CMG’s President, Peggy Van Allen says, “It’s not a secret process but one that can seem mysterious if you have not participated in Color Marketing Group’s color forecasting methodology.” In fact, it is a highly disciplined process; participants have been known to take the methodology back to their business to break down the silos which stifle progressive innovations.

Trend Board from Chicago Workshop



Collection of Color Reports by Region



**“I can see; you can sell.
I would love to see you having
that store”.**

– The Stranger

Sojan, owner of Vogue Rugs, selling rugs in a customer's living room.

New beginnings are unexpected but probably pre-destined. Vogue Rugs was born when Sojan made polite party conversation with a stranger. For years, she had followed her husband, a petroleum engineer, around the world. Now with two small boys, both she and her husband were looking for a business that stayed in one place. Having decided to settle in Houston, it was time to buy rugs for their new home. Sojan had spent much of her youth jumping on the piles in her parents' shop. Now in Houston, she spotted a rug sale at a traditional rug retailer. The “sale” turned out to be a going out of business sale.

“Why are you going out of business? Aren't people buying rugs anymore? This is terrible!”

“We have gotten old and tired. The younger generation just doesn't appreciate quality. They buy cheap stuff online! It's time to get out!”

“This is so sad! I am the younger generation! And I love rugs!”

“Well then instead of just buying one rug, why don't you buy the whole store?”



Rugs from the same collection in 3 main rooms work together as seen from the center hall.

to customers; there is caption on one video, “Deliveries and Pick Ups Make Our Day.”

“5% of our customers know exactly what they want. 95% walk in the door confused, tired and scared,” recounts Sojan. Usually, they come clutching tiny samples of upholstery or paint chips. They are overwhelmed with the variety of choice; they are terrified they will spend too much. “So, I talk to them about where they want to use the rugs;

how much they feel comfortable spending; what is their lifestyle?” Together Sojan and the customer pick out about 5 rugs, which she offers to bring to their home to “try out.” Sojan says she always sends 2-3 additional rugs that she suspects will work for that customer. Vogue Rugs quite literally moves “outside the box/store” into the customer’s home to sell rugs.

Being an engineer, Hamid provides “systems” advice for his wife’s business. He helps Sojan implement her critical decisions such as

They didn’t buy the store. But “a rug store” became embedded in Hamid and Sojan’s psyche even though they didn’t have the cash and saw no way to get it. Yet the idea simply wouldn’t go away. They dreamed with each other how they would run a rug business; how they would display rugs; how they would share their enthusiasm for rugs with their contemporaries. And then Sojan went to a party and made small talk to a stranger, who just happened to be a bank president. Her enthusiasm and passion about selling rugs captivated him. He asked her to meet him at his office the next day which happened to be a Sunday. She laid out her vision.

The rest is history. A year ago, Sojan and Hamid opened Vogue Rugs.

At first glance at the web site www.vogue-rugs.com, the store looks to be a traditional oriental rug retailer – piles of oriental rugs neatly stacked. Wrong. There is machine-made modern rug hanging next to a hand-knotted traditional rug. And as one browses through the site, it becomes clear that Vogue Rugs is selling something other than just rugs. They are sharing their passion and knowledge for the product with their contemporaries. Links to Instagram postings show videos rolling rugs to take



Traditional Dining Room



Traditional Living Room



showing a 8'x10' rather than a 5' x 8'. He said this was a huge change for them, but it paid off big time as customers easily can envision a smaller (5'x 8') rug or a larger rug (9'x12' up to 12'x15') from looking at this size.

Vogue mixes machine made with hand knotted rugs both in the stacks and on the racks, because as Sojan says, "For the customer, it's all about solving a design/use problem – not about price." She suggests using a machine made in a bedroom where at least 50% of the rug is under the bed, saving the budget for a grand display of an exquisite hand-knotted wool rug in a public room. When buying rugs for contiguous spaces, she advises selecting rugs from the same collection as the colors will always be compatible.

Once inside the customer's house, Sojan gets a feel for what rugs go where. She points out to the customer how the light in the room changes the colors in the rug. Many of her customers live in houses with few walls; the kitchen morphs into the dining area which is part of the living room. She loves to show customers how rugs can define spaces for them. The floor becomes the frames for pieces of art on the floor. She says that in the end, the client most often selects

Rugs coming and going from Vogue Rugs showroom to customers' homes.



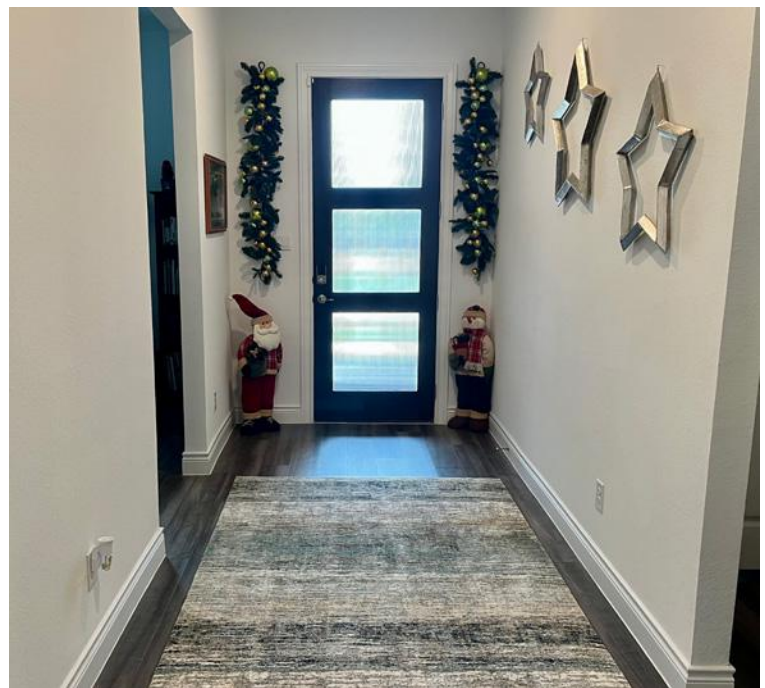
Machine-made rugs from the same collection for the hall, dining room and living room coordinate the colors seamlessly.



the rugs she brought in addition to the ones they originally selected in the shop.

Since the customer has made the buy decision in the security of his/her own home, Sojan knows they will be happy with the purchase. And they will come back to buy more rugs. Their friends and neighbors see how rugs have “made the home,” and they come in to buy. Sojan says in one neighborhood, Vogue rugs are on the floors of three consecutive houses.

The moral of this story is share your passion for rugs with strangers and good things happen



The Concierge at Feizy



View of a portion of the One of a Kind rugs in the Feizy warehouse

Feizy Rugs (advertiser) is introducing a “Concierge” service to help their salespeople and designers find rugs that either go with a room or with a fabric. Somebody has to know visually what is in inventory when the One of A Kind (OAK) inventory available is counted in thousands. I know of three likely firms that have 30,000 to 40,000 pieces at hand: Feizy, Marjan and Bokara. I assume that there is at least one more that I don’t know about. Having walked through the process with Guy Paul I can say that the Concierge works hard for the customer.

Guy Paul, director of Concierge services at Feizy, told me: “We have 40 thousand One of A Kind rugs in stock. There are many options for almost every customer. I take the requests from our Sales Representatives and our customers to find them the perfect rug. I collect sizes, colors and patterns the customer is looking for, along with inspiration photos, fabric samples, and photos of the room to achieve this. Then I

curate a collection of rugs just for the client’s space using both OAK’s and running line rugs.”

Because of his background of running high end retail rug showrooms and 20 years of experience dealing in high end one of a kind (OAK) rugs, as he gets closer to a final selection winnowing down likely possibilities, he takes multiple pictures of the same rug from different ends and different angles.

When I first saw the images, I thought I was looking at a running line design in different color ways. As soon as Guy Paul said different angles I realized that the he had taken one picture with the pile, one picture against the pile, and one detail picture head-on



Starting online with a low resolution picture of a fabric sample for color

Again, online low res fabric sample for color –Source: Fabricut

Fabric Product Details			
<div> <div> <div>PATTERN</div> <div>COLOUR</div> </div> <div> <div>Sacila Vine</div> <div>Sky</div> </div> </div>			
<div> <div>BRAND</div> <div>Fabricut</div> </div>		<div> <div>APPLICATION</div> <div>Fabric</div> </div>	
<div> <div>USE</div> <div>Building, Drapery</div> </div>		<div> <div>COLORWAY</div> <div>Greys / Embroideries</div> </div>	
<div> <div>WEAVE</div> <div>Embroidered Expressions (2)</div> </div>		<div> <div>COLORWAY</div> <div>Light Blue</div> </div>	
<div> <div>DESIGN TYPE</div> <div>Embroidery Leaves</div> </div>		<div> <div>SCALE</div> <div>Medium</div> </div>	
<div> <div>ALL RIGHTS</div> <div>Not Fabricated</div> </div>			
<div> <div>WEAVE</div> <div>51.00 in (129.54 cm)</div> </div>		<div> <div>WEAVE</div> <div>9.50 in (24.13 cm)</div> </div>	
<div> <div>WEAVE</div> <div>1184203</div> </div>		<div> <div>WEAVE</div> <div>01/2020</div> </div>	
<div> <div>WEAVE</div> <div>5</div> </div>		<div> <div>WEAVE</div> <div>India</div> </div>	
<div> <div>WEAVE</div> <div>Embroidered Textiles Are Not. Guaranteed For Precise Color, Matching And Colorfastness. Color Placement Of Embroidery, May Vary. All Measurements, Quoted For Reference Are Approximate.</div> </div>			



straight down. Of course, the rugs change color depending on how the picture is taken. Taking a picture into the pile increases the contrast, and with the pile decreases the contrast. A detail shot head on will read differently than an overall portrait picture at a distance. It was a wonderful gotcha moment for me.

I asked how this particular OAK rug was selected. Guy Paul responded: I have been working with a Architect in Florida to find rugs for their clients home. I originally received a list of running line rugs that the client was looking at, along with photos of the rooms they were looking for. I curated a collection of 10 rugs for their consideration.

"This customer said they had no budget so I put in a variety of price points. Then the client asked me to photograph the OAK rugs alongside of the running line rugs they were considering for adjacent areas. (For space reasons we have not included all the rugs considered.) Then the customer asked me to photograph the running line rugs in the correct sizes, so they could see how the patterns fit into their space." And as always, the part of the color plan involved fabric samples. Another fabric sample with a fabulous Art Nouveau design was too subtle to reproduce.

"After back and forth for over a month the customer made final determinations with their client. We wound up with a mix of OAK and running line for this project, with the OAK's going into the formal areas. This project was a lot of work and a lot of fun, the client was very appreciative of our efforts. It is very satisfying when you can click with your clients tastes."

In a conversation with Guy Paul as I was putting this article together he said that he was working with a designer in the USVI for a silk rug that would be shipped to Russia. I was blown away, and stuttered the question: Silk? OAK? Russia? He responded politely correcting me saying: No, the rug is from our running line Silk Rug made in India from the Ouray Collection. I was embarrassed. I did not know that Feizy made a knotted running line Silk Rug. Knowing is part of my business. I didn't. The odds are pretty good that many other people do not know all the names of their running line collections, but they do know what they need. This gets back to my notion that finding rugs is a product service, that is rugs as a service. In this case Feizy Rugs has named the process as a Concierge Service.

Cataloging thousands of rugs is expensive. Knowing the inventory and finding rugs is the best alternative. Some person has to look at the rug and evaluate its origins and condition, and that requires an experienced eye. Thumbnails on a computer screen don't have that level of experience.





G.A. GERTMENIAN & SONS

LOS ANGELES • ESTABLISHED 1896

*You **BRAND** it
We produce it
We package it
We deliver it*

*You **PROFIT** from
our experience*

G.A. GERTMENIAN & SONS
300 WEST AVENUE 33
LOS ANGELES, CALIFORNIA 90031

TELEPHONE
213-250-7777
800-874-1236
FAX
213-250-7776



Leehyun Kwun concept design and repeating pattern for Intercontinental Hotel Vietnam



My designs work for the future of hospitality. People are interested in, and look for more, things that can relieve their stress and make them comfortable after a serious Covid-19 situation. [...] The visitors can feel freshness and vitality thanks to various blue colors when they come into the resort with a clear ocean view. —Leehyun Kwun

Continued from Page 14

hand-tufted qualities are; visiting showrooms is a pinnacle part of the rug experience” said Hernandez of the past fall’ 21 semester. While remote teaching offered a great response to the pandemic, many courses in the arts need the actual experience in person. Otherwise students must be willing to venture out to see showrooms and visit properties that use highly designed carpets and rugs to see the product in the space on their own.

Almost every pre-pandemic year Hernandez acquired sponsors for carpet design competitions and in the earlier days of her teaching was fortunate to have money from the will of Nadia Stark Silbert that was left specifically to this class at FIT. Nadia was friendly with the previous instructor of the course. Hernandez’s predecessor championed the course’s survival and relevance because of the need for custom renderings of rug designs for clients seeking a rug to suit their décor needs. Hernandez’s own career started with learning to draft and render custom rugs for clients brought into showrooms managed by savvy salespeople.

When her F.I.T. role started the money was a surprise but very ap-

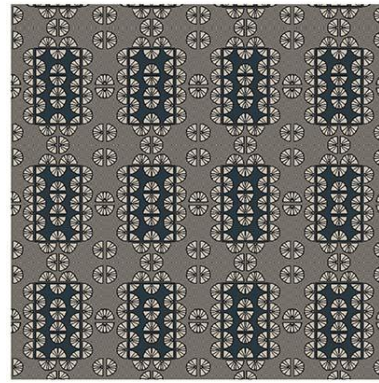
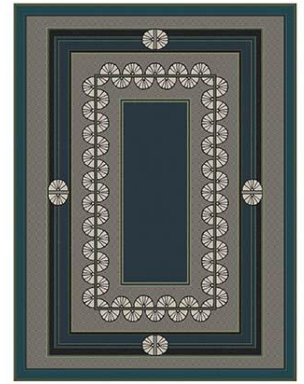
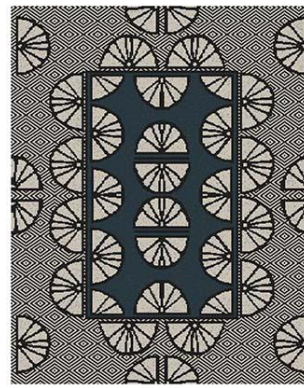


preciated. Many companies like Warp & Weft, Mohawk and Noreen Seabrook gave generously in their time and resources to support competitions with varying themes when the Stark money ran out. Hernandez looks forward to connecting with more sponsors in the future and shared her vision that “when industry gets involved the possibilities for the student’s growth is enormous”.

Many companies have hosted these very students as their interns, such as Stark, Sacco Carpet, Innovative, and The Rug Company. Often Hernandez teaches the internship course in the spring and witnesses students placed into rug design positions blossom in distinct ways. She has noticed that their skills expand, their use of color and placement is deliberate and masterful and their work especially on the note of understanding scale escalates.

A skilled rug designer, in Hernandez’s eyes, is a master at noticing detail and understanding every nuance of the pattern as a stylist who guides artisans or the mill making the carpet. This means they understand the grid in addition to color and the placement of color into the design in the context of type of fibers, ply count, spinning method and surface arrangement and finishing details. A rug designer must do more than make a pretty design whether digitally or on paper, they must understand the end-product and production needs so that the artisan or machine making the carpet can pair well and produce a gorgeous salable textile.

FIT offers many opportunities for people to learn to produce artwork for production in many design areas. They also will cater to a company’s needs and customize courses or workshops specific to their team’s design goals. When it comes to rugs and rug design Professor Hernandez is open to dialogue to initiate a class or course for those who make or desire to make rugs. The continuing education department at F.I.T. offers a variety of courses including certificate programs ideal for someone working in the industry as well as those seeking to learn new skills or switch their career path. Hernandez has recently written CONTEMPORARY RUG DESIGN as a certificate program in F.I.T.’s CCPS (Center for Continuing and Professional Studies) that offers students an opportunity to learn about rugs, particularly hand-tufted and hand-knotted in the evenings and on a few Saturdays, allowing visits to showrooms to see rugs in real life.



Not to scale

Sigita Rucinskaite-Praneviciene TD452 Fall'21
Property ACE HOTEL NYC
Axminster 80/20 - Corridor and All Over Repeat
Hand Tufted Regular Wool Cut Pile - AreaRug

CRD001 will start again in late March 2022. <https://www.fitnyc.edu/academics/academic-divisions/ccps/noncredit/rug-design.php> is a link to the course details.

Professor Hernandez worked closely with student Oranette Johnson who created several beautiful geometric based designs experimenting with color placement and shape arrangement. Oranette demonstrated great skill on digital programs such as photoshop and with Hernandez’s guidance brought her designs to life for axminster and hand-tufted products on grid specific software. Ora’s concept for The Hudson Hotel was one Hernandez commented was a beautiful arrangement of shape and color suitable for the property and likely would be well received by industry professionals.

Sigita Rucinskaite-Praneviciene designs were brilliant and balanced throughout the course demonstrating carefully rendered repetitive shapes arranged around other patterns. Her concept for The Ace Hotel was neatly composed and paired for the nearby hotel that encouraged a walk to the property in person. Whenever possible and safe Hernandez encouraged students to get out and see what is going on in hotels in NYC as well as the surrounding boroughs.



From the UK: A global color search for broadloom carpets

A PR firm in London (Digital Uncut-digitaluncut.com) sent us material their client “Just Services Group” had compiled on carpet color search terms used in 2021. The search was global through a commercial SEO support company. They identified the top 15 colors by frequency of use and supplied us with pictures of the top 8 colors. When we asked: Why carpet if your client’s basic business is boilers and electricity’ – they responded: We put digital PR campaigns together for Just Services Group and we tend to focus on general DIY topics. For example, we have done stories on house plants, popular house paint colours, Googled DIY questions etc. Carpets was simply something we thought would be interesting to produce research on.”

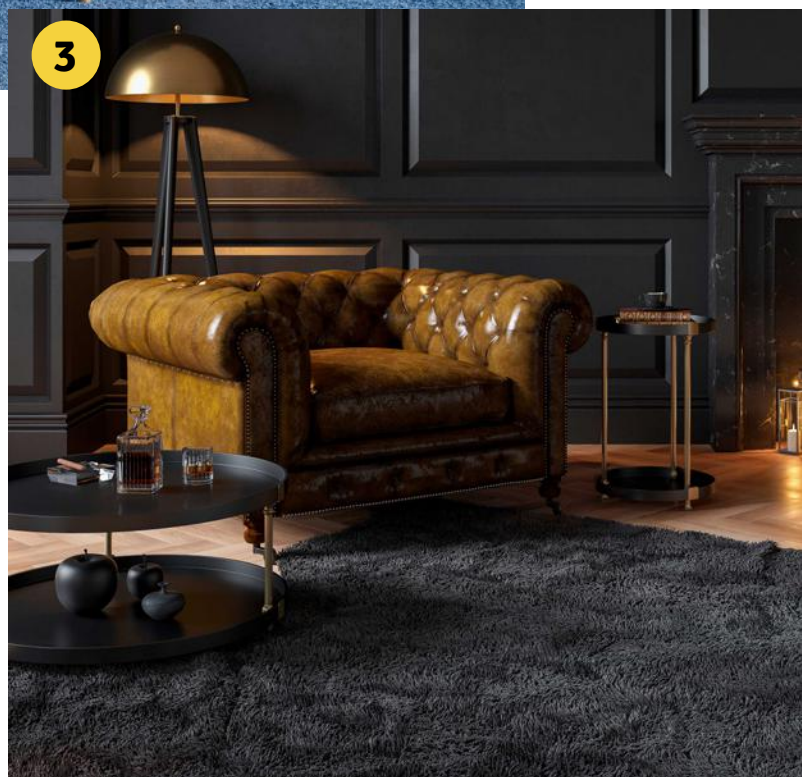
Frequency is relative to the particular search on a particular day. The client is a London based home services company with imagination. The results are indicative. One of the most interesting results for me was seeing a typical English Floral design coming in last (15th) place with just over 1,000 searches. Because of space limitations we show only rooms for the top 8 searches. Note that number 1. Grey was searched 5 times more than the number 2. Color: Blue.

The top 15 search terms for 2021 as identified by the “Just Services Group” were:

- | | | |
|------------------|---------------------|-------------------|
| 1. Grey: 88,620 | 6. Brown: 10,190 | 11. Gold: 3,550 |
| 2. Blue: 17,400 | 7. Beige: 7,690 | 12. Purple: 3,020 |
| 3. Black: 15,460 | 8. Patterned: 5,870 | 13. Yellow: 2,690 |
| 4. White: 12,680 | 9. Pink: 5,350 | 14. Orange: 2,400 |
| 5. Green: 11,780 | 10. Silver: 4,240 | 15. Floral: 1,020 |

The Digital Uncut comments were: “The most popular carpet colour of 2021 - and it’s not beige. The most popular carpet colour of the year was grey, followed by blue and black”.

“Although wooden flooring has increased in popularity in the past few years, nothing beats the feeling of a plush carpet. Although carpets have a reputation of being a boring - and typically beige - necessity, 2021 has seen some bolder and brighter trends come through, including royal blue, forest green, dusty pink, mustard yellow and geometric patterns.”



“Whilst the past few years has seen more colourful and exciting carpet options coming through, people have preferred to stick with neutral tones for their interior decorations. As a result ‘grey’ comes in first in the top 10 ranking. Moving away from the simplicity of grey was ‘blue’,”



15



8



7

which was second on the list with an average of 17,400 monthly searches. The most popular 'blue' search terms included midnight, 'duck egg', 'royal' and 'teal' - in terms of blue patterns 'herringbone' was amongst the most searched for."

Remember this is a global search, not regional done for 2021.

Perspective matters. The picture supplied for item 15, floral was an oriental rug on a spectacular porch. From my perspective, a vintage oriental in a casual setting is great example of what is currently selling here in the US. I had expected a cabbage rose design of year's past as an example. Nobody is right and nobody is wrong. It is the nature of the rug business; different people see things differently.



6



4



5



liora manné

www.lioramanne.com

Liora Manné Showroom & Design Center
New York Design Center
200 Lexington Avenue, Suite 603
New York, NY 10016
212.989.2732



custom rugs fabrics wallcovering pillows



studio

PANTONE
16-5018 TPG

PANTONE
16-5018 TPG

Awesome Violet

PANTONE
15-3810 TPG

PANTONE
548 U

M O O R E
G I L L

E S