

March 2022

RUG NEWS and Design

Rug News Magazine
POB 441
Morris, NY 13808



the corbitt collection – *debuts April 2022*
rugs that inspire
Dallas • High Point • Las Vegas



FEIZY

feizy.com

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.

Qarajeh to Quba: Explained Raoul E.Tschebull

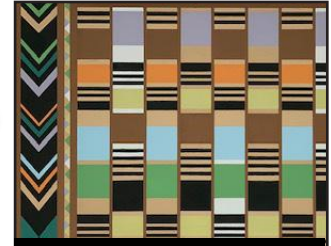
Rugs and Flatweaves
from East Azarbayjan and
the Transcaucasus



PAGE 8

Designing a Custom Rug

In the old days, oh who giggled, we were asked to join a salesperson in the showroom



PAGE 16



PAGE 19

Observations

Different people see and translate a rug in different ways.



PAGE 24

A Curated Offering of Goods

Laurie Holladay Interiors,
Gordonsville, VA

Still Innovating after Four Generations

His voice radiates excitement about how the business is constantly evolving



PAGE 27

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



When A Tree Defines a Rug



Ten-foot-wide Living room in the village of Qarajeh using three kenchers, long rugs, with pillows at the end. Qarajeh to Quba page 44

In East Azarbayjan, the sheep and goats eliminated the trees on the hillsides many millenia ago. But every damp spot available is planted with poplars. Given the arid climate and the altitude, they top out at to about 40'; only the bottom trunks are strong enough for roof joists and loom beams. (Both the trees and the roof joists are called Tabrizi). The top of the tree is used for shuttles and fuel.

So, If you lived in a traditional mud brick structure in a village like Gorevan, your rooms could be no wider than approximately 10 feet; they can be any length. And the floor coverings would consist of 3 long rugs approximately 3-1/2' wide. A woman weaving alone easily handles these widths; a 10-foot-wide rug would require a wider beam and 2 more women.

Such is another one-of-a-kind anecdote from the world of rugs.

Rugs are ubiquitous. They are on floors and walls all over the world. In this issue, we feature Qarajeh to Quba, Rugs and Flatweaves from East Azarbayjan and the Transcaucasus, by Raoul E. Tschbull, 2019. Splendid photographs of village rugs are displayed flat on the pages. With RMinno, Rug News andDesign has taken some of these rugs and inserted them in modern rooms. Using techniques such as this, we project one-of-a-kind rugs will soon be a significant factor in the medium to high marketplace.

Many of us can coordinate colors; online chat experts and brick and mortar

salespeople explain different fibers and textures, but size is different. The problem a buyer has is that s/he sees a rug hanging on a rack, lying on a floor, or in a thumb nail sized picture on the web. And unless the buyer has the well-honed eye of a decorator, it is well-nigh impossible to imagine that rug in an existing room with furniture. The size of the rug in relation to the room and placement of furniture is critical to the over-all balance and well-being of a room.

The biggest impediment to closing a rug sale at Household-Furniture (page 27) is the customers do not know the size needed and get confused. The trick is to get them to come back after they have gone home to measure the room. Upon returning customer usually buys the rug s/he first chose, but in the appropriate size.

Imagine how cool it would be if all rooms in El Paso, where Household-Furniture is located, were determined by the size of the locally grown trees!

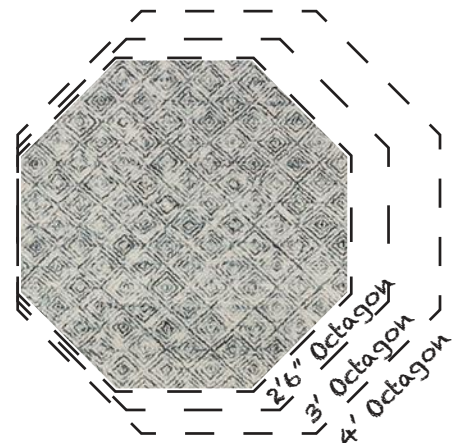
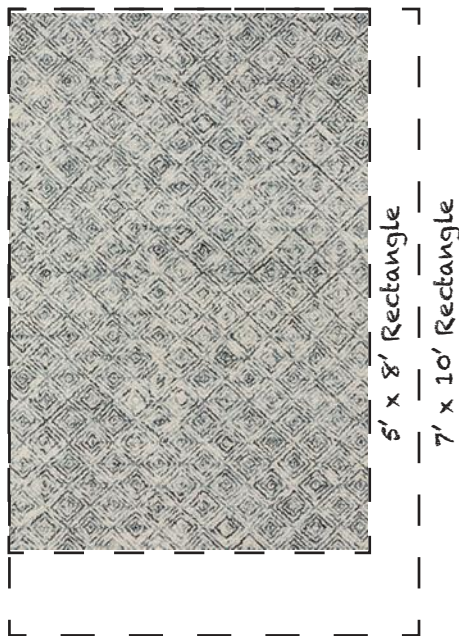
Kathleen Bingham | Kathleen.Bingham@rugnewsanddesign.com

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

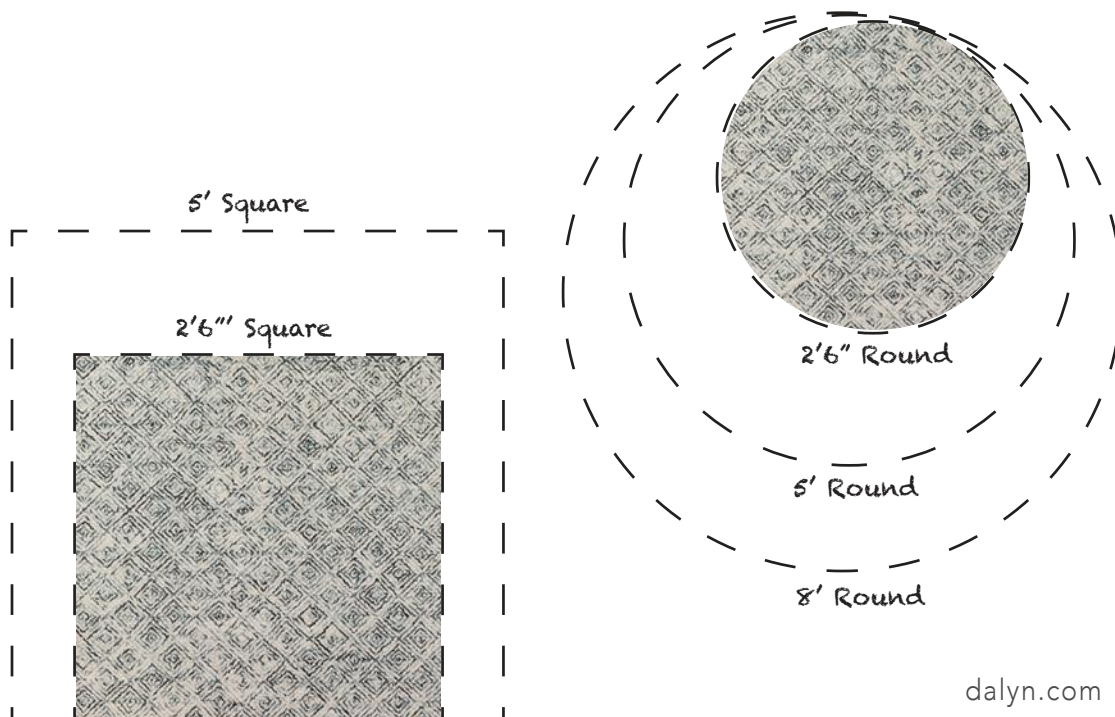
3. Choose your rug **SIZE** • 6 standards sizes & CUSTOM sizes available



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



Tree Spinner Display




DALYN[™]
RUG COMPANY

BEAUTY BEYOND THE SURFACE[™]

dalyn.com



Qarajeh to Quba: Explained Raoul E. Tschebull

Young Moghanlu nomad woman weaving a small soumak rug in a felt covered hume at about 2200 meters elevation, late summer 1996. Dyed wool and probably also pattern are all supplied by an Iranian government agency that encourages handicrafts. Note the traditional knock-down wooden loom. –RT

Qarajeh to Quba: Rugs and Flatweaves from East Azarbayjan and the Transcaucasus by Raoul Tschebull is an important book because it deals with utilitarian weaving, specifically “long rugs”, which we call runners, or hall runners. In fact, long rugs are utilitarian for two reasons. One, they tend to be woven by one person for personal use. Two, in the places where the long rugs were used they were used in narrow long rooms because the poplar wood that made the roof joists would not support a width greater than about 10 feet. Early American wood beams would easily handle an unsupported span of 20 feet, and modern engineered/laminated beams can handle 40 plus feet. To state the obvious, the width of the room determines the width of the rug.

There are two kinds of designs, curvilinear and rectilinear. As a generalization it takes twice the density of weaving and knot count to

create a smooth curve as it does to create a design for a rectilinear square rug. In Qarajeh to Quba you will see several examples of a random distribution of color. Distributing color this way is exceedingly difficult to do and indicates a very sophisticated color sense. Older rugs generally exhibit a better sense of color use.

Persian design as we know it comes in two main variations: central medallion from book covers and the infinite repetition of geometric tile forms infinite in all directions with a border to limit the design in relation to the room.

The rugs shown in Qarajeh to Quba are much more organic in their design, developed over repetition within a weaving family over generations. When production in the 19th century moved to workshops weavers adapted to patterns produced for weavers to copy and some

Qarabagh Carpet: The layout of these three medallions in the field is fairly common in Caucasian rugs, and a whole class of Kazaks has hooked forms, as here, emanating from their sides....This rug has a loose coarse weave (42 knots per square inch) and almost balanced knot structure. (V6, H7 using 9 colors) –RT Note: The center medallion from this rug was used as the magazine cover--LS



of the spontaneity in weaving was lost. Qarajeh to Quba looks at the period when weavers were still the individual producers of the designs. As a design source the long rugs illustrated demonstrate how room proportions inform design of room sized rugs.

As the author Raoul Tschebull makes clear, designs were appropriated to some extent from embroidery and evolved from domestic weaving, while designs of flatweaves from the Transcaucasus area as illustrated were often linear stripes, other sources point out that border and guard border designs exist in other utilitarian fabric weaving.

Until the 19th century, weaving, cloth, and clothing was expensive not just because weaving was time consuming, but because hand spinning was extremely labor intensive. Hand spinning in its purest form of drop spinning could produce only ounces or grams of spun fiber in a day, while a simple hand spinning wheel could produce pounds and kilograms of spun yarn in a day. There are places in Afghanistan where spinning wheels were only introduced in the 21st century although the Chinese had them for silk staple spinning in the mid-second millennium BCE. It pays to note that machine spun wool especially has no variable texture that one sees in hand either with a wheel



Shirvan carpet fragment: The main border design, on ivory, is likely derived from a pile-less structure; it was clearly not easy to weave on the horizontal, but the weavers here executed it flawlessly. –RT. From another source I learned that weavers often worked out designs on a ground loom flatwoven and then translated the structure



Shirvan carpet fragment design detail: Note the angles of this rectilinear diagonal pattern. This results from the knot structure, a 11v x 9h = 99knots per square inch, executed in 9 colors that both sophisticated and complex. Many of the rugs in this book have 7-9 colors employed. Brilliant. –LS



or drop spindle. The dissemination of technology has only picked up speed in the last 200-250 years. As I live in a 200 year old house I will note that houses 200 years old and older were built without closets, only a few shelves for the people rich enough to have at least one change of clothing.

Around 1500 BCE, the Bronze age, long distance trade from modern day Turkey was centered on textiles and tin.

Textiles that came in standard sizes functioned as commodity money. The Transcaucus area supported nomadic sheep herding families who moved from winter to summer pastures, although much of the dyeing of yarn is likely to have been done in villages and cities along the way. From Tschbull's book Qarajeh to Quba, it seems that most rugs illus-



Transcaucasian silk embroidery 17th/18th century 2'4" x 4'3"
Rippon Boswell, Wiesbaden -- RT

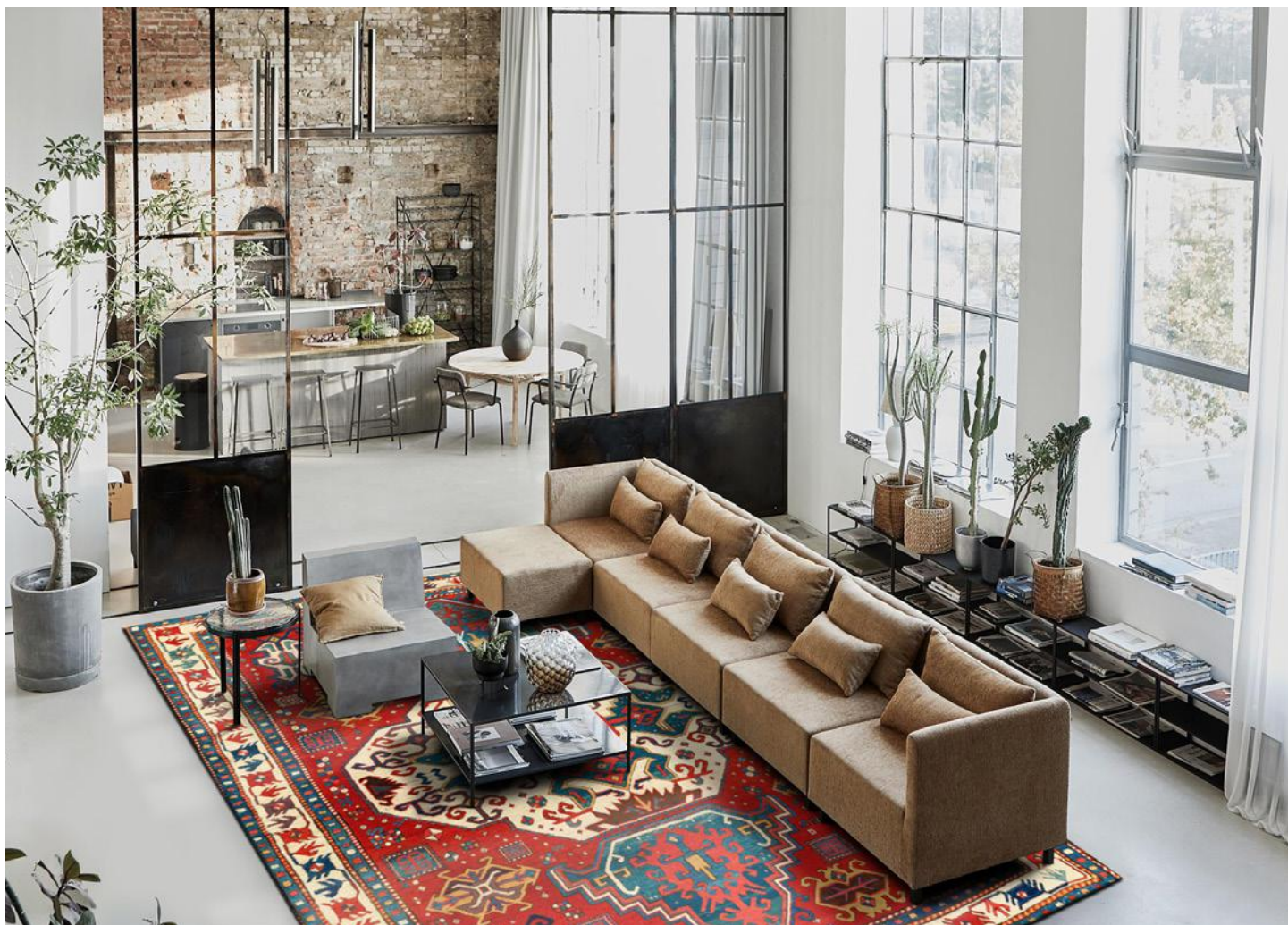
trated used 7-11 colors per piece and had a knot density of 70-100 knots per square inch, well within the rectilinear design range.

Tschebull uses a form of current transliteration for traditional spelling for place names, hence the use of "Q" where anglicized pronunciation would use the sound for K. The photographic and color reproduction quality is superb. As a practical matter I have adapted captions for pictures used in this article from the pages on which the color plates were numbered.

At the moment, rather static rectilinear Heriz rugs are popular. The Transcaucasus pieces illustrated by Tschebull are so much more alive



Lori Pambac: Kazak rug: The field design in this Kazak is dominated by an ancestral Turkman gul form designed with detached palmettes...It is worth considering that pendant medallion designs as here originated with tooled leather book covers....





Borjalu? Kazak rug: Overall designs of reciprocal hooked forms as here occur on diverse objects, such as Central Asian reed screens Lakai embroideries, applique' work Uzbek mosaic felts, pile woven transport bags from Fars in Iran, kilims, Turkman rugs, as well, of course, in sumak bags from Azarbayjan and the Transcaucasus. —RT.



Azarbayjani nomad soumak bedding bag side panel (detail)—RT collection.

This rug, with an unusual field pattern, is one of a cluster, many having a garden design called Bid Majnun in Farsi, with stylized but recognizable cypresses, weeping willows, and cynar trees.... A cartoon may have been used just for the field....The entire field design was sometimes used in large carpets for export, probably from Tabriz.--RT





Quba' Memling Gul' rug: This is my favorite rug in the book because each gul is a different pattern and distributed in a random pattern. --LS
 Contained herein are all the characteristics that can make these weavings so sought after—a precise conservative design, wide and compatible color range (12 colors) and ever changing color combinations. The trick for a good weaver of these rugs to work just within that conventional design vocabulary and use seemingly random color combinations to make things interesting. --RT

The evolution of rug weaving and allied weaving techniques from nomad to village to workshop to commercial workshop has followed the same path. The introduction and transmission of rug design to western markets followed Napoleon's conquest of Egypt which led to the genre of painting called Orientalist, where architectural paintings, generally French, featured "oriental" rugs as color, from which the rug business developed by the mid 1800's and the Chicago World's Fair of 1893, called the Columbia Exposition. The business expanded following the Armenian Genocide of 1915-1917 in Turkey when many Armenians settled in America. Raul Tschbull's book: Qarajeh to Quba: Rugs and Flatweaves From East Azarbayjan and the Transcaucasus deals with its superb photography and color reproduction is beautifully organized and illustrated. Near actual sized spreads using details from rugs that are included in Qarajeh to Quba are the best rug representations I have seen from anybody and communicate the power of great design and weaving.

Qarajeh to Quba: Rugs and Flatweaves from East Azarbayjan and the Transcaucasus by Raul Tschbull can be ordered online.

Credits: Portrait pictures of rugs and pictures of the rugs shown in rooms were produced by Don Tuttle. Rugs in rooms were placed in rooms by RMinno. Candid pictures were taken in the field by Raul Tschbull. NOTE: Room shots are not actual size. They were modified for the purpose of illustrating being used in a room. Buy the book, it is a classic. The horizontal rug was a deliberate effort to point out that the weaver sees the rug vertical and the consumer & designer are likely to imagine & translate the rug as a horizontal design element.



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

*Persian Bazaar
Hamadan Sadiq*



Coffee Spill Demonstration*

Persian Bazaar
Farahan Mahtab

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

VINTAGE VINYL

Durable and Timeless

FLOORCLOTHS

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



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

Designing a Custom Rug

FINAL RUG DESIGN



Note that these tone on tone pictures use simplified elements from Caucasian rugs (Memling Gul rug on page 15. Credit: Monique Bergeron)

In the old days, ok who giggled, we were asked to join a salesperson in the showroom to meet a client who wanted a rug made. Most of these were to become hand-tufted rugs from China or Thailand and sometimes hand-knotted from Kathmandu, Nepal.

The clients back then had a vision, brought fabric swatches in, magazines and books came along to the meetings with pages marked and an idea of the size needed. Words like scrolls, cabbage roses, cut, loop, tip sheering, Rococo and Empire were sprinkled into the discussions. Hues that were deeply saturated like that dark espresso brown, not black, and pastel chalky peach and rose colors were mentioned.

I remember having to select a white yarn and looking at bins of about 500 different yarn poms called white, each one with a different nuance. White is still the most complex color. I have fond memories of skilled interior designers relaying the intentions of their clients and providing exquisite examples of color and design concepts. As a product designer and interpreter I was able to leave the meeting with a clear idea foundation of what the client wanted.

Product designers would go off to the drawing board, quite literally. We drew by hand. The stories of their clients, the images of their homes, the mention of the light coming in the room, and facts about kids or

pets all were a part of the time spent and a delight to the ears of any creative with the gift of visualizing.

A supportive salesperson was equally as skilled and accommodating, serving coffee or tea to their client, grabbing samples, and finding similar designs from a rack of renderings proudly displayed. That salesperson knew pricing and would soon close the deal.

Let's get real, the artwork helped close the deal most of all. No computers, this was the 1960s through the better part of the 90s, just a vision come to life in pencil and then gouache alongside a grouping of yarn poms turned to cut or loop depending. I remember fondly Sam Caulkins, my wisest and most talented mentor, sharing how once they would paint in watercolors, but gouache kept it authentic taking away the translucent glow only watercolor could provide, so clients would not get a false impression of translucence since the yarn was opaque.

A beautiful hand-painted rendering evolved and was then sent to the mill as a guide to make the rug with information about size and scale and a yarn card and yarn poms clipped to it to represent the colors desired. To my knowledge, only a few hand-painted renderings survived the plight of new showroom spaces and renovations in many companies. I sing praises to the designer who knew to save them. They are undoubtedly precious works of art.



Credit: Monique Bergeron

I have come to learn from over 20 years of teaching that this is generally where I get a sense of who can handle a custom order and who cannot. Students are given fair warning with Project 1 where they are offered freedom with designing a contemporary rug and advised to steer clear of repeats and borders.

Project 2 takes that freedom away and teaches a new skill set, namely that of using a grid to determine placement of elements as you divide the rug up into segments. Often, I tell students “either you will hate rugs and perhaps me after Project 2 or love the challenge”. Project 2 is specific to fictional clients and their needs. I fabricate and offer a plethora of additional details defining the “client’s” likes and dislikes to help students research their approach to the project appropriately.

Last fall student Sung Kang had an idea when he heard about the fictional client known as Mr. Jack Whittaker III, who was a film and documentary producer who lived in Rhinebeck NY in a prairie-style Frank Lloyd Wright home. He was 72 with a fondness of architecture, wrought iron, and wood structures. He loved textiles by Anni Albers and Gunta Stolz and appreciated pops of color.

Student Ashley Argentino also designed for for the fictional Jack Whittaker III and noted his desire for dark espresso brown, earthy red, and teal blue in her rendering. The students had to show a repeating pattern and a border. These two students designed a rug that embraced the vision of the client and his love of the amazing textile artists mentioned.

Student Monique Bergeron had a great vision for the second fictitious clients’ Harper and Rose Stevenson. This family was comprised of two moms, two kids, two dogs, and two cats and they lived in Sante Fe New Mexico. Both women were artists and lived in a Spanish pueblo-style home loved nature and subtle gradations of color. The Stevenson’s wanted repeating, traditional southwestern, geometric style patterns to be a part of their design. They loved washed terracotta hues as well.

Students were given the rug size and had some flexibility on the border size. They were tasked with designing a rug that worked for the client’s description. They had to have their design and color direction approved. A portion of the project had to be hand-painted. They also brought the design onto the grid in Texcelle, a Ned Graphics program required in the course.

Making a custom rug today has some similarity to the process described above. Today many design studios relay information through digital exchanges including digital mood or inspiration boards and use common yarn systems to communicate color. Communicating color in different lighting conditions and textures is always problematic.

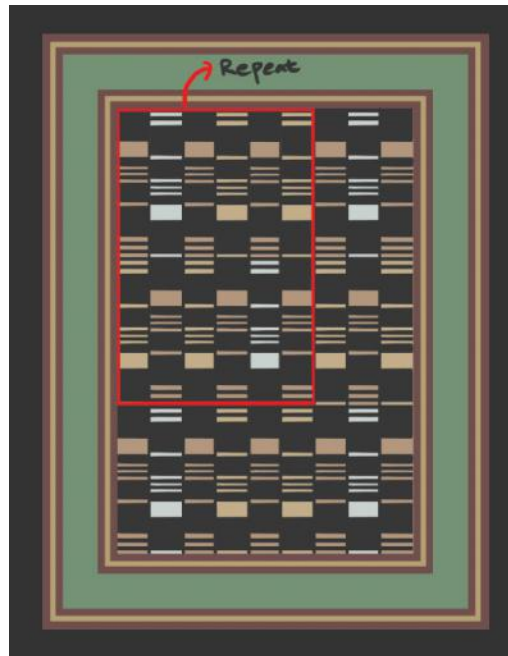
A custom rug can start as a simple sketch, a digital draft, or a hand drawing depicting a design layout, and desired color palette. Even so, the importance of scale, color, and color placement are essential to making the custom rug as the client envisions it; therefore specific skills are needed.

Now we create and produce renderings by computer. Then we as designers need to translate the design rendering onto a grid specific to the carpet quality that tells the machine or the person where each color of each yarn tuft goes or how a knot is woven into place. It isn’t enough to just produce the rendering any more the product designer has to translate the rendering onto a production grid and account for every tuft of color in the rug in relation to the backing weave structure. Axminster, Wilton, hand loomed, hand tufted or hand knotted can only be made with clear instructions using a construction based grid. Construction is the key element that the designer has to master to be able to communicate the design of the product.

In Custom Carpet and Rug Design, TD452 a required course at The Fashion Institute of Technology, a SUNY school, in New York City an exercise called “Project 2” is based on the premise of listening to the client and tuning in to what is being asked for and what can be delivered when it comes to a handmade luxury rug or even a machine-made rug such as an axminster or wilton carpet.

Listening and following the required guidelines offers FIT textile students a course of action and a little freedom. It also gives them a taste of reality which is that as a designer you are designing what is being asked for. With Project 2, the result is a beautiful rendering and a story to tell when sharing work in a portfolio. A design portfolio proves among many things, skill at designing a rug, placing color, working in scale, and in the special case of Project 2 finding a way to make a repeat glorious and exciting combining scale, repeats, texture and color.

Students either embrace or reject Project 2 based on their attitude. Project 2 can also be described as designing a traditional style rug with a border. As simple as it may seem, many students have difficulty balancing the repeats in the border with the repeats in the ground.



The offset repeat in the rug illustrated is a brilliant solution by Sung Tang, creating a non symmetrical rug that well hides the repetition in the basic design. This one design can create hundreds of unique design variations with hundreds of color variations.

pictures this page credit]Sung Kang

These days grid specific software, such as Galaincha or Texcelle, are assets and students learn to take ideas onto a grid that is specific to production for the end product. Software like Illustrator and Photoshop are great design tools to honor what is possible with the actual product. I have witnessed students and designers using Procreate for iPad's as well. In all cases when the artwork is sent to a producer, they will undoubtedly put the art onto a grid and confirm if it is possible. At FIT we cut to the chase and use the grid to solidify the facts of what is possible. Back and forth in the real world leaves too much room for misinterpretation and often a waste of resources.

As a Professor in a SUNY school teaching rug design, I must be honest with students in telling them that of the utmost importance in the design industry and perhaps life is the skill of listening. For rugs working in scale is paramount to the design process because the rug must be the right size for the space intended even though the right size may be debatable.

I have told students sometimes this means designing something they don't emotionally align with or even like a little bit because at the end of the day it's a custom order to the customer's taste. This is a huge lesson about knowing the client and catering to them with the hope they will return to make more rugs through your company.

Loyalty goes a long way in the rug business. There is also a huge lesson in understanding that making rug designs you think are pretty and putting them into production even just to sample is not always cost-effective. Making rug collections, no matter how fabulous the team thinks they are, while important, are a huge expense for studios and not always feasible. Collections require marketing and exposure at trade shows or in showcase windows and then of, course, they need to sell. Design costs money, sampling costs money, and marketing costs money. When one fails, often all three fail.

Custom rugs cater to the client who pays the full cost of design on a pre-sold, prepaid (partially) basis and they make the company money as well as create the possibility of bringing in repeat design business.

CREDIT: Professor Deborah Hernandez has been teaching the custom carpet and rug design course since 1997 at The Fashion Institute of Technology in New York City. She recently created a "Certificate in Rug Design " Program to run later this spring through "The Center for Continuing and Professional Studies CCPS" at The Fashion Institute of Technology in NYC. Hernandez also works with select clients on custom rugs and collections while balancing her work in Higher Education.

TD452 Custom Carpet and Rug Design

Instructor – Deborah Hernandez

P2_Designing a Custom Rug as Per Client Request_Overview

This is a project relevant to what is expected in studio when designing custom rugs for a client. Most rug design showrooms / studios have designers working on custom rugs for clients 70-80 % of the time. This project has evolved to allow independence in how the design comes to life and the student-designer process, but they must meet the following requirements:

- Design what the client wants
- Demonstrate sketching and layout abilities with repeating field patterns
- Create for the hand tufted quality and use Texcelle to demonstrate the ability to be made
- Paint and mix colors in gouache
- Have a clear intention with inspiration and direction

Students use padlet for presentation and include their thoughts
https://fitonline.padlet.org/deborah_hernandez/tdx44mr1xcaczbi4

Many students sketch and start on paper to learn to use the scale ruler then explore other software or work in their sketch books eventually importing into Texcelle to scale and create for hand tufted on a 10 x 10 grid

Excellent work in both hand painted and digital skills are included in this group.

Observations



Portrait, Candid or a rug in a room. Different people see and translate a rug in different ways. I assume that producers and retailers are used to presenting rugs as portraits. The use of a rug in the portrait is familiar to everybody. Check the auction market for paintings. With exceptions for masterpieces, portraits cost less and sell for less than room scenes. For rugs on the internet they are sold as thumbnails with some vendors putting up for sale their smallest rug to display the lowest MAP.

Compare an online thumbnail to the cover of this magazine. The cover's large scale presents both texture and color better than a thumbnail that may have fewer pixels than the original rug has knots, usually 1 million knots more or less in carpet/room sized rugs. Machine woven rugs are described by points, one point being one strand of thread in a yarn made up of multiple strands. Color and texture presented is always impacted

by the medium, scale, lighting, and surrounding colors in the presentation; your eyes and how you see an object.

In this issue I have deliberately placed certain pictures to make certain points. The picture on page xx in the FIT article was chosen to specifically refer to the "Gul" design from "Qarajeh to

Quba" in the rug on page xxxx which is significant in its own right because the guls are randomly distributed by color and design. Pronounce the "Q" as a "K". The author Raoul Tschbull chose a number of ways to place the rugs in the correct historical context. The modern adaptations shown in the the FIT design issue slide into two categories fewer than 7 colors and 9 and more colors.

A bigger issue is how people see or present rugs. Portraits perspective represents how a rug is woven.



The way the pile lies is importer. Looking with the pile the viewer sees one color and against the pile another color. Putting a pair side by side the pile in both has to run the same way or they are not an obvious pair.

A designer or consumer might see a rug as a vertical portrait for a room that requires a horizontal landscape. See picture above. That antique is a family piece. We use it on a table under a picture that includes a recently deceased Welsh Corgi named “Zelda Fitzgerald. Table rugs have a long history in painting. I would call that an “in situ” candid shot. A different candid shot would be shooting from the bottom of the rug to the top. Obviously it will be distorted by perspective over distance.

The third shot is the room shot. We deliberately use only a few rooms so the viewer can get a sense of how different rugs interact with different rooms. People now use different software and different services to achieve similar results. We work with RMinno because they are working on putting one rug in many rooms and many rugs in a series of single rooms at scale.

Back when I was running “The Fritz and LaRue Company” now defunct, we used room shots working with furniture companies who were using room shots for furniture. The critical thing I learned was that furniture was shot at eye level basically ignoring the floor and the ceiling. I asked the photographer to remove the coffee table and take two/three steps up a step ladder and shoot down. It worked, real rooms, and real cost savings; moving the coffee table and the odd chair was free.

This issue has focused on presentation as a form of customer service. For the designer on a high-end job, the walk through at the end of the job is the final presentation, after which the designer gets paid. Delivery matters. The supply chain matters. Success means meeting all of the customers expectations.

Textiles made at home before the industrial revolution were functional. Today we use plastic storage bags. In the Bronze Age to the Industrial Revolution People wove them. Same with clothes. As volume went up, price went down. Fashion at the high end drove fashion down the economic ladder. Then the supply chain was local. Now the supply chain is global. Global conflict means global disruption.



The design shift to rectilinear design from curvilinear design is across all price points but driven from the bottom up. For the fun of a pun, the mass market has driven the class market. Textiles are the timeline of history. The picture on page 5 is the ultimate statement of the relationship of a rug to a room incorporating the technology at hand. With modern technology good design is no longer driven by price, but by presentation. Rug News and Design will continue to experiment with presentation in all its forms.

Underfoot & Top of Mind

Discover the latest trends in rugs and floor coverings
with dozens of IMC exhibitors.

Market Square & Suites • Salon • Plaza Suites • Showplace
National Furniture Mart • Hamilton Properties • IHFC Floors 2-4 • InterHall • C&D



Abbyson



Bold Monkey



Furug



Loloi

A Curated Offering of Goods: Laurie Holladay Interiors, Gordonsville, VA

As a NYC child of the 80's, I walked past many high-end boutique retail stores. My eyes feasted on the window displays that were filled with home décor delicacies that I only saw in classmates' 5th Avenue apartments.

Fast forward to 2010, when I first entered Laurie Holladay Interiors located twenty-five miles from Charlottesville, VA and hundred miles from New York City. Once again, I feasted on the beautifully curated offering of classic home décor with updated tastes. From the selection of porcelain pill boxes, English Soaps, fancy wastepaper baskets to ornate lampshade fixtures.

Over the years, I have watched Laurie bring together a variety of offerings in harmony with fashionable style. As a seasoned boutique retailer in a small town, Laurie's dedication and reliability to high quality and selection is to be commended. There is never a non-busy moment to speak with Laurie. As we walked the shop, she would greet customers by name and talk about product. It was like a dance; she knew every step, every turn and did it with a grace of confidence. Laurie focuses on being "the Purveyor of Fine Goods."

The shop is divided by rooms. We enter into the home accessories room. As Laurie said, "Every square inch is taken up with something." A customer responded,

"that is the way we like it." This room is a feast of pillows, tablecloths, candles, soaps, tableware – everything sophisticated and fine for your home. The room to the right is the lamps' room. Lampshades on top of lampshades of different shapes and styles. Every type of lampshade accessory available. They also repair and create masterpieces of lamps, tailored to your needs. The upstairs is slowly being expanded for larger furniture, rugs and home goods.

Laurie was showing a Michaelian Home rug runner as she talked with me – "A fun thing. Something to layer. I love layering everything. Layer them all over. They are so happy." As Laurie unrolled the rugs, she knew the patterns and colors before the rug was even unrolled. "My customers love these rugs. I love the runners because they are perfect for sprucing up back halls, hallways, kitchens, small spaces that need some color. They are a fun way to perk things up a little. The small carpets are a quick way to fix something up. It is not a big drama like calling the decorator. They just pick it up, roll it up and throw it in their car. It is a quick lift."

What is the most interesting thing you selected that you went out on a limb to get?

"The coats from Denmark. The stuffed animals from Australia. Everyone loves them





G.A. GERTMENIAN & SONS

24 LOS ANGELES • ESTABLISHED 1896 25

*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

and gets them. The mugs from the US – fun to enjoy coffee with. Hats. These hats from Italy” “Textiles are great. They all look great together.”

The clients come in from all over for fine gifts or for the lampshades. Custom Lamps have included riding boots, helmets, old seltzer bottles. The customer trusts Laurie Holladay because of her consistent curated quality of fine goods.

The last two years during the pandemic, working through it was different. “The minute Covid happened our phone was ringing off the hook. People were desperate to connect. This new unknown. They were calling us and saying ‘I want you to send a care package to my daughter, to my mother, my friends. Just what every you want. Make it look beautiful.’ We were shipping so much stuff. We were putting together packages of something to eat, lovely things, Send a blanket, books. We throw in extra stuff. We felt so elated that we could send good wishes and love from one family member to another. It was very unexpected. We ship things all the time but this was different. It was really great.”

The community of Gordonsville and the surrounding area is a mix of income levels. Laurie is very cognizant of their price point. “I try to price things in the most modest way I can. I don’t have sales. We want people to know that we have fabulous value and the prices are feel good.” Laurie wants people to have beautiful things and she works with her customers to make that a reality. When asked about any struggles as a boutique shop owner, Laurie positivity shines though “I don’t feel like there is a struggle. We have to switch gears. We are always doing that. I don’t want to be stagnate. Have an event come up, like Covid, or someone’s inability to come in the shop, a change in economic; we’re always moving with the flow. We have an established shop. People knew they could call us. They still wanted to give gifts. They knew what we had. It was a connection. We were a connection.”

Laurie Holladay.

Five Take Away’s that make Laurie Holladay Interiors a shop to remember:

1. **Respecting neighborhood/competitors’ shops.** When I asked her if she would carry Spicher & Co rugs which would fit in with her style of products, Laurie spoke about respect: “A shop down the way used to carry them. I am going to give them another look as that shop is no longer there.”
2. **Community Involvement.** Even though the Laurie Holladay shop sells Virginia Peanuts. in the past, Laurie has allowed the local Cub Scout troop to set up outside her shop to sell their peanuts. She participates in the town’s “Main Street Trick or Treat” and other community events.
3. **Local Pop Up Shops.** During the holiday season, the shop takes a table at a local homes holiday pop up. Although it meant extra work for the staff they enjoyed a different venue; meeting with new customers and supporting local artists.
4. **Selective Advertising Online** presence is simple, clean and uses selected photographs on Instagram to highlight not just products in the shop but the personality behind the owner. Print advertising is local and curated as well. You can find her ad in the Montpelier Races’ booklet – a local event that pulls people from all over. It is also one of her busiest days in her shop.
5. **The Aura of the shop.** “People come into a shop like this because they hope it’s a really great experience. We give them a lot of attention. We are so grateful for them to be here. We all are having a lot of fun. For them to find some little thing, having items of all prices, so they can have a little fun and enjoy the shopping experience.”



Still Innovating after Four Generations

It is downright exhausting to listen to Alex Jaffee talk about the four generation business of Household Furniture of El Paso, Texas. His voice radiates excitement about how the business is constantly evolving; how there are new challenges every day from new technologies to be used to disasters like burst water pipes in warehouses to enlisting the family dog, Allie, to sell.

I thought the story was to be about a furniture store selling rugs. How wrong I was. The story is about how communication with and between staff and customers is keeping a brick-and-mortar store as fresh and as with-it today as when Alex's great grandfather opened the doors in 1945. In the whole conversation, Wayfair was not mentioned once! Competition from online retailers may be there, but it sure doesn't seem to scare or discourage this family business. They just integrate the online experience with the basic bricks and mortar business.

Household Furniture circles El Paso with 5 Retail stores, a clearance store, and a distribution center. Excepting the top 5% of El Paso, their target market is the other 95%. And in that market, they have been building relationships and lists for over 75 years; many of their customers are 5th generation. It is not uncommon for a gray-haired customer to say they need to replace their childhood bed with a new one for their grandchildren! It's not just about ensuring a customer returns for more purchases, it's about ensuring that generation after generation keeps coming back.

El Paso is on the boarder and is a "credit town." Two-thirds to seventy percent of sales are financed, and the firm does in house financing. The company focuses on making the credit process fast and pleasant for the customers. The software systems are improving so fast, Alex says it seems they are changing and upgrading about every two years. His IT guy who was first hired to keep the computer infrastructure working is now spending a significant amount of time researching what works faster and more efficiently.

Customers come to the stores through the front doors and via the web site. When on the web, there is a button "Enter your information and our team will text you shortly." There are two dedicated real persons responding to the text inquiries; they actually sit near Alex. When it's busy, backups are available. The customer never waits. The Chat Staff oftenclose sales on the phone! When a "chat" the customer comes to a store, the key information garnered during the "chat" can be used by the floor salesperson This speeds up the sales process.

it



And once in the stores, is important to have FUN. For starters, Alex's dog, Allie, is a member of the staff. Her presence is testimony that the Jaffee family are nice, dog loving family and therefore, can be trusted. But the big deal is the Wheel of Fortune in each store. On two spaces is the store logo. After each sale, the customer spins the wheel. If s/he lands on the logo space twice in a row, the purchase is free. The day I was interview

Every customer gets a chance to spin the wheel for a free purchase.



Bri and Leslie, the online team, often close sales while helping online customers.

It is downright exhausting to listen to Alex Jaffee talk about the four generation business of Household Furniture of El Paso, Texas. His voice radiates excitement about how the business is constantly evolving; how there are new challenges every day from new technologies to be used to disasters like burst water pipes in warehouses to enlisting the family dog, Allie, to sell.

I thought the story was to be about a furniture store selling rugs. How wrong I was. The story is about how communication with and between staff and customers is keeping a brick-and-mortar store as fresh and as with-it today as when Alex's great grandfather opened the doors in 1945. In the whole conversation, Wayfair was not mentioned once! Competition from online retailers may be there, but it sure doesn't seem to scare or discourage this family business. They just integrate the on-line experience with the basic bricks and mortar business.

Household Furniture circles El Paso with 5 Retail stores, a clearance store, and a distribution center. Excepting the top 5% of El Paso, their target market is the other 95%. And in that market, they have been building relationships and lists for over 75 years; many of their customers are 5th generation. It is not uncommon for a gray-haired customer to say they need to replace their childhood bed with a new one for their grandchildren! It's not just about ensuring a customer returns for more purchases, it's about ensuring that generation after generation keeps coming back.

El Paso is on the boarder and is a "credit town." Two-thirds to seventy percent of sales are financed, and the firm does in house financing. The company focuses on making the credit process fast and pleasant for the customers. The software systems are improving so fast, Alex says it seems they are changing and upgrading about every two years. His IT guy who was first hired to keep the computer infrastructure working is now spending a significant amount of time researching what works faster and more efficiently.

Keeping the sales staff well informed is critical. Daryl Peel of Dalyn takes the time to talk with the floor about the TAILOR'd line and answer questions

Customers come to the stores through the front doors and via the web site. When on the web, there is a button "Enter your information and our team will text you shortly." There are two dedicated real persons responding to the text inquiries; they actually sit near Alex. When it's busy, backups are available. The customer never waits. The Chat Staff often close sales on the phone! When a "chat" the customer comes to a store, the key information garnered during the "chat" can be used by the floor salesperson This speeds up the sales process.

And once in the stores, it is important to have FUN. For starters, Alex's dog, Allie, is a member of the staff. Her presence is testimony that the Jaffee family are nice, dog loving family and therefore, can be trusted. But the big deal is the Wheel of Fortune in each store. On two spaces is the store logo. After each sale, the customer spins the wheel. If s/he lands on the logo space twice in a row, the purchase is free. The day I was interviewing, a customer hit the jack pot with a \$1500 sale. When the logo gets hit, the news is blasted over the store, everyone leaps around. Videos are posted on YouTube. It's fun; it's wild. Everyone has fun and it's memorable.

Until this year, rugs helped sell furniture. All is changing. Rugs have become a stand-alone product on their own. To emphasize his seriousness about the change, Alex requires his managers to include in their daily reports, the number of rugs sold during the week. It's a management truism that if you count an activity, that activity grows and so it has for Household Furniture. Asked what the biggest problem closing a rug sale, his sales staff said the client is confused about size. Now





Allie comes to work everyday and works the floor.

the client is urged to continue looking for their favorite rug; go home and measure. When they return, the salesperson will help the client find a similar rug in the right size.

What happened that caused such as change after four gen-

walked into the cabin, than the phone rang. It was the warehouse manager shouting that water was pouring in and had reached two feet. So, his summer was a course in crisis management, learning about everything from cleaning floors to insurance claims to advertising Flood Sales. Fast forward several years to when he decided the big corporate life of GE Sales was not for him and he returned to the family business. And on the first day of the job – a water pipe broke in the warehouse. No more water damage, but the excitement never stops.

Alex's father says, "If you are stagnant, you are dead." This is a business which stops at nothing to keep satisfied customers.

AC1 IVORY

Arcata Collection

STANDARD SIZES	PRICE
2' X 3'	\$
2'3" X 7'6"	\$
3' X 3'6"	\$
3' X 7'6"	\$
8' X 10'	\$
9' X 12'	\$
Custom Size & Shape	\$ /sq ft
18" X 8" Swatch	\$
18" X 18" Corner	\$

+ MAXIMUM RUG SIZE 15' X 15'
 + STANDARD RECTANGLE RUGS SHIP IMMEDIATELY
 + CUSTOM SIZE & SHAPE RUGS SHIP IN 2-3 WEEKS

TAILOR^d

CUSTOM SIZE & SHAPE RUGS

STEP 1: Choose your quality

STEP 2: Choose your shape

STEP 3: Choose your standard or custom rug size

DALYN
RUG COMPANY

erations? Alex was impressed how much the supplier wanted the business. Someone at Dalyn Rugs (Disclosure – Dalyn is an advertiser) decided that Household Furniture must buy from Dalyn. Alex Jaffee is incredibly busy. (My interview took place at 7:15 AM El Paso time). Alex said that Dalyn simply would not take no for an answer; they kept knocking on the door. Finally, the sales rep got a foot in with Dalyn's TAILORd program, an easily customizable line. Coincidentally, Alex and his wife were looking for rugs for their home. Available rugs seemed to be all the wrong size or the right size and the wrong color. That is until Alex's wife walked into a store and saw the TAILORd display.

Transparency is key to customer retention. Dalyn's hang tags make the sales process so easy for the salespeople and the buyer. They are clear and concise. Alex says that if his floor salespeople just read off the hang tag, they will be delivering a good sales message.

Alex knows his customers like to know about the products they are spending significant personal cash on. So, now there is a concerted effort to talk with the staff about where products come from -- even about complex supply chains. Now when a desired product isn't available or late arriving, the staff shares what has happened and why. The customer rather than becoming angry, participates in the excitement of getting the product. With most of the sales being financed, they have found it essential that the customers understand everything about the numbers. Unfortunately financial surprises skewer subsequent sales forever.

"In this business, there is a new challenge every day," says Alex who has been working for the store about 11 years now. As a child he did spend a lot of Saturdays stuffing envelopes with direct mail pieces, but it wasn't until one summer he thought he might find out about the business and work with his father. Pleased his father suggested they start the summer off bonding with a fishing trip north of El Paso. No sooner than they



Even online customers come into the stores to touch and feel the rugs.



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

