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and Design

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and Design: Interview:
David Mink, Macy's

and Design:
Walking Retail: Part 2

MARKET
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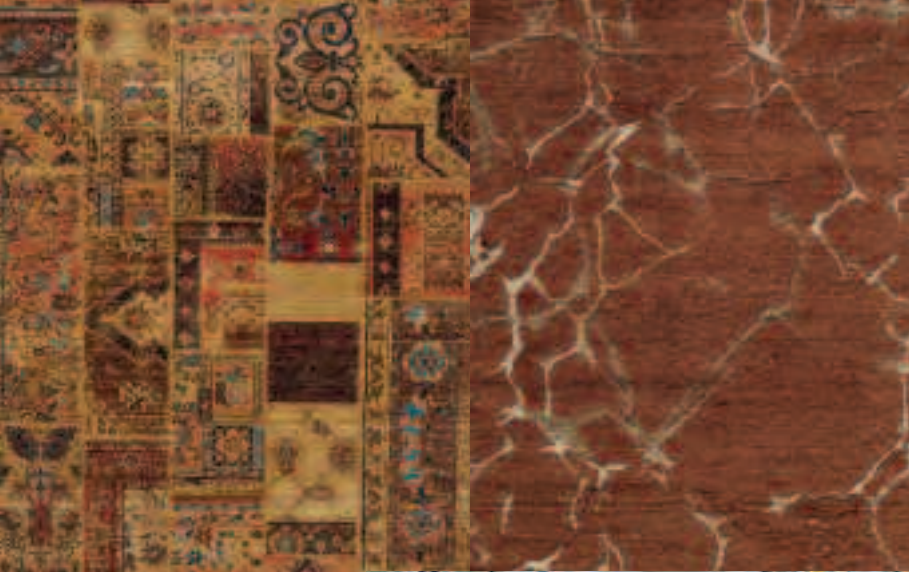
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Left to Right: Tom Fricks, Stevie Billett, Amber Haberstroh



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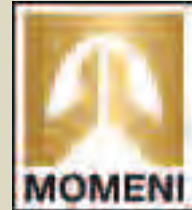
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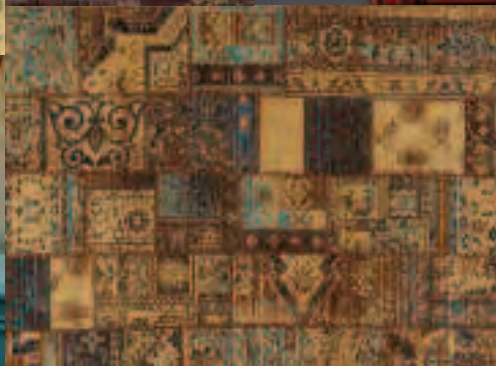
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Observations 40+

By Leslie Stroh: 40+

WHY 40?

Starting this issue the two writers of Observations for this publication will be identified as “-40” and “40+.” Writers, readers, and vendors under 40 see the world differently than those that are over 40. Both perspectives will be represented herein.

ATLANTA MARKET ONLINE

In the online version of Rug News andDesign, you will find over 100 new entries in Walking the Market. These pictures were taken during the Atlanta show, posted at the same time, and available for attendees as well as those not attending.

Pretty pictures are just pretty pictures on the web. To figure out the price/value/quality relationship you have to touch, feel, and experience the rug itself.

When we attend a show, you see what we see on Walking the Market.

AMERICA'S MAGNIFICENT CARPETS AWARDS

There were over 100 entries for the America's Magnificent Carpets Awards (AMCA). There were two new categories: Indoor/Outdoor and Designer Licensees.

Indoor/Outdoor was well represented by rugs from both the rug vendors on the rug floors and vendors on the home floors.

Designer Licensees was not well represented by the brand names. In retrospect, it probably was not a good idea to ask someone to enter either a Ralph Lauren or Martha Stewart design rug, as one of them

would not win.

The important point is that Indoor/Outdoor was a casual living lifestyle product. The other categories were focused on the manufacturing technique.

The handmade category was split in two: hand-made and hand knotted. There was a fair amount of confusion about what went where. If there is confusion at this level, pity the poor consumer. Rug News andDesign, a presenting sponsor for the 2012 AM-CA, will suggest that next year the handmade category be split into three groups: hand knotted, hand tufted and handmade (everything else including flat woven and hand loomed).

We also think that we should be looking more at lifestyles, such as baby or boat end-use categories. It is not clear anymore that the consumer really cares how a rug is made.

VISITING 130 VENDORS AT A SHOW

With Walking the Market we are committed to posting pictures of rugs (details only) from about 90% of the vendors. It takes us about 5 man/woman days to get that many pictures up, so we are acutely aware of how long it takes to navigate a show as big as AmericasMart: Atlanta. One major retailer who spends several days at the show said that they would visit about 35 vendors of the 130.

As a retailer it takes a great deal of effort and discipline to see what is going on industry wide.

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RUG NEWS andDesign

WWW.RUGNEWSANDDESIGN.COM is published at 127 Main Street, Morris NY

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Subscriptions 1 Year:- \$78.00 Domestic, \$100.00 Canada, \$162.00 International By Air. Payment in US Dollars.

Canada Agreement number: PM40063731 Return Undeliverable

Canadian Addresses to: Station A PO Box 54, Windsor, ON N9A 6J5, email returns: il@imex.pb.com

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Observations 40+

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There are three ways to get a sense of the market:

1. In Atlanta visit 35 vendors, and miss nearly 100

2. Or, in Atlanta, visit the Museum of Introductions (MOI) Gallery where there will be about 100 rugs from around 50+ vendors.

3. Or for any market, go online and click *Walking the Market* at www.rugnewsanddesign.com, and see detail shots of new products from about 90% of the vendors attending.

TEXTURE

Ian Wallace from Forte Cloth, the rug design firm, said that this year, rugs were all about texture and that means that rugs are all about construction. We would also add fiber.

Innovation is required because if you “don’t do something special, you are out of business.” That applies to retailers as well.

CONSTRUCTION

Wim de Pape, Orian Rugs, said about his new designs in a deep pile shag, “all the manufacturers have the same machines, everything else is what you do with them: yarn, construction, finishing, colors etc.”

As he pointed out, 90-95% of the looms being used were made by Van der Wheile.

CREELS

Colors in a Wilton loom come from creels that take time to change. The object is to make as many rugs and as many color variations off of one creel. Loloï’s

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collections



ChaNdRa Rugs



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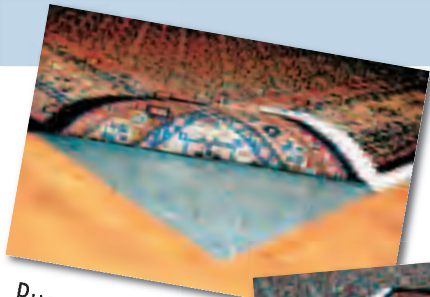
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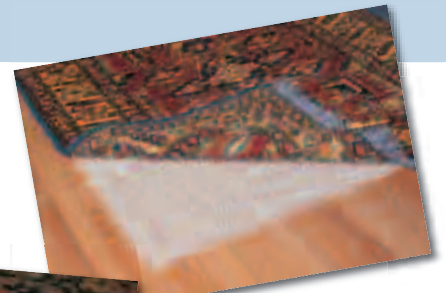
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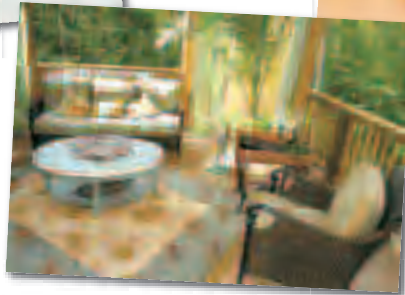
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Observations 40+

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Stanley collection about 5 years ago has had a stable life because it was and is so flexible running one creel on one loom.

Shaw has taken this one step further with a new Nylon formulation that allows them to use 48 colors off an 8 color loom. They launched the product with 66 rugs out of 155 patterns in 1,085 SKUs using one creel of colors. The collection is called Mirabella and it has a complete range of styles.

A creel is not a big deal to a consumer, but ought to be to a retailer. The more designs a manufacturer can pull off one creel, the more innovative that manufacturer can be. If you run one design, you have to make a lot of rugs in that colorway. If you can make a lot of designs, you can be very flexible in making a variety of designs.

Changing a design on a loom is a matter of seconds. Changing a creel is a matter of days.

Think of drinking water from a hose. You can sip it sideways, or you can swallow real fast if you try to go direct.

FIBER: WOOL

Wool prices have risen, but labor costs have risen more in the hand made goods.

In hand knotted goods the tradition always has been the finer the knotting, the better the wool.

That equation has been completely changed by current market cost conditions with fascinating results.

Manufacturers are using good wool in low knot count rugs. That means a retailer can sell an attractive rug, with good wool that feels

collections



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like good wool, at a reasonable price for a 9x12. Not cheap, but reasonable.

THIS IS A HUGE CHANGE.

It is now obvious that the consumer is interested in a perceived price value relationship, as defined by the consumer. High knot counts and red and blue urban Persian designs are not the current fad. Good wool feels good.

Simple designs in good wool are selling. Right now these products are coming primarily from Pakistan, but India is ramping up.

The problem is and will be that the weavers who get used to simple designs won't go back to complex high knot count designs. This is a new fact of life.

For the remaining market for high knot count complex traditional designs — and it is still a significant part of the overall knotted market — supply will continue to shrink.

FIBER: VISCOSE

Viscose is the machine made version of cotton. Often it is called Art.Silk. Art period Silk is short for Artificial Silk. Cotton, viscose, and hemp are all cellulose based fibers.

Wool and Silk are protein based fibers. They behave and take dyestuffs differently.

Hemp is used as backing material in Wilton woven rugs. Hemp, like cotton, rots when it gets wet. Rugs made with a hemp backing should not be used outdoors. /Outdoor rugs are made with one hundred percent synthetic fiber that isn't affected by getting wet.

Having said that, there are lots of rugs made with viscose, and with viscose highlights.

In fact, Viscose is another big fiber story this market. Last fall Feizy was running 10 creels of viscose for his Wilton area rug line Saphir. That alone tells you that viscose is a popular fiber.

At market, LR Resources was showing a tufted rug of all viscose. Last fall Jaunty showed me a tufted rug with a spun blend of viscose and wool that had the sheen of 90 line washed Chinese. Running two fibers together is always technically difficult as each fiber has its own behavior characteristics in a machine.

Alex Peykar (Nourison) showed me a collection called Nepal that was a wool ground with Art.Silk

(viscose) highlights. It looked like a Nepalese weave, even to the slight ridging that occurs in hand made Nepalese. Problem was that it didn't feel like a Nepalese handmade because it wasn't. It was a power loomed broadloom product that can be delivered as area rugs in 50 sizes and 12 designs with 2 week delivery from the US warehouse.

This is the bedroom product for the high end at a reasonable price. Mostly variations on cream on cream, it is luxury all the way.

BROADLOOM

Momeni is introducing a wool blend broadloom, and two new berbers. Berber describes a loop pile product that has flecks of darker color in the yarn. And at Surfaces, they introduced a flatwoven wool blend, as well as a hand loomed flatwoven.

We are seeing an expansion of high end domestic broadloom coming from the area rug industry.

And there is plenty of Nepalese hand knotted broadloom out there as well.

CUSTOM

Custom is a feature that will increasingly be driven by the economics of slowly turning inventory. Everybody has to trim their inventory in order to maintain turnover at a reasonable level.

That means custom will become more and more important, and at every price point. In terms of customer satisfaction, the customer with a custom shag is just as happy as the customer with a Nepalese hand knot.

Dalyn now has 14 different custom rug lines. They introduced 7 new stocking lines in Atlanta, one of which used a tricolor frisee yarn. Tricolor means three shades in one yarn to create depth of color, and a heightened sense of the texture.

There are two basic kinds of custom. US made or finished with approximately a two week delivery, and offshore made with six week to six month delivery.

FIBER: SILK

The reason Art period Silk is popular is because real silk is popular. Silk highlights in traditional oriental rugs, and especially silk foundations, have always been a signal of high end weaving. The founda-

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Observations 40+

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tion is the warp and weft on which the hand knots are tied and packed.

In India, the rich wear silk saris, the poor wear polyester saris. The very rich wear silk saris with gold thread embroidery. When the rich recycle used saris they burn them to recover the gold which is then woven into new saris.

In the 40+/-40 dichotomy, the young women under 40 tend not to wear saris but rather the international fashion of the moment. To make their parents happy, they have a family celebration sari or two. The silk sari weaving business is declining due to this change in fashion.

Like every industrial process there is scrap from the manufacturing side. Sari silk yarn is no exception. In a variety of products, sari silk is showing up in handloomed rugs. Loloi showed a line of rugs made from real silk, and also a line of rugs made from the polyester sari yarns that the poor wear. Both looked great.

OVERDYED PATCHWORK

The hot designer product for the past two years has been overdyed Patchwork rugs from Turkey. In Atlanta, Momeni showed a wool hand finished axminster rug in the overdyed category, Oriental Weavers introduced Revival as a mass market Polypropylene patchwork rug, and Dynamic Rugs introduced an indoor/outdoor version of a patchwork rug also for the mass market. So the question is: "Where goes the high end from here?" 🌟

collections



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ROBiN wade



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A stylized illustration of two birds perched on a branch. The bird in the foreground is white with a grey head and a large orange-red patch on its back. The bird in the background is smaller and grey. The branch has several green leaves and two large, pear-shaped fruits with orange and red gradients. The background is a textured light green.

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andDesign Interview: David Mink, Macy's

By Leslie Stroh

Saying "You will own this rug for the rest of your life' is the kiss of death for a rug sale," according to David Mink, Vice Chairman of the Mink organization that runs the rug leased department at Macy's. And the consumer doesn't want fringes on the rugs any more. Obviously the business has changed in his long career, and he says he has a hard time letting go of what used to be true.

Fortunately, in the consolidation of Macy's East and West, he had a son (David Jr., now CEO) ready and able to step into the day to day management roles that the expanded business required. When the two regions consolidated, as Mink put it, they didn't add any Minks to senior management. In fact, he observed that the expansion of Macy's over the previous years bought out the competition. Now, for all of Macy's 5-7 people go to markets buying for 184 "Big Ticket" stores that carry furniture, mattresses and rugs. When there were individual companies, he estimates 200 people went to market.

After the consolidation in 2008, which was a very bad retail year, business improved in 2009, 2010, and 2011. Macy's is now three units, Macy's with the Mink leased departments, Bloomingdale's with its own rug business, and Macy's dot com with a rug business. As of February 1, 2012, the rug business on Macy's dot com will be a Mink leased department, coordinated with the Mink store inventory, promotions, policies etc.

We have learned that what sells on the Internet is a pretty picture, that represents a price value relationship acceptable to the customer who then doesn't return it. And according to Mink, it is still size, color and price, although he did agree with our proposition that texture, feel and hand are increasing in importance. Although from a visual point of view, "trendy tops traditional," in practice the consumer still buys traditional. Trendy in this context is texture and color. Mink used as an example the evolution from Chinese full cuts in an Aubusson pattern to real tufted which expanded the design range and gave great opportunity for traditional designs.

The most difficult part of the whole process is getting information to the consumer, and building their

knowledge and confidence in the product. And that means training sales people. The Internet presents a different challenge. Yes, people see the picture, but they still do like shopping, touching and talking. And although they do see a trend to private labeling (rebranding) this is not totally implemented in their department. "Showrooming" describes the shopper who goes to the store to see the product, and then uses the smartphone to search the SKU for price. At the end of the day, the Internet is a challenge even for Macy's, but that is the reason for taking on the Macy's dot com rug business.

As part of the regionalization, regional teams go into stores and clean up. That means cleaning out closets, desks, back (stock) rooms, rug racks with a makeover to signage, tagging, and focusing store management and department management on the rug area for two or three days. One of the benefits, selling rugs off the rack is an accepted no-no, so the sample inventory stays constant.

In general Mink finds that the consumer is not savvy about brand names except for Karastan and some recognition of Nourison 2000. And when asked about price points for the general business he replied in 9' x 12' terms, not 5' x 8' s as the power loomed and hand tufted goods are usually quoted.

According to Mink, while they do have some room size price points at \$799/\$899, the typical price point for an 8' x 10' would be \$1,000 to \$1,500. Their custom rug business with Dalyn's shags is the only one they aggressively pursue, although they are looking at other categories. 8' x 10/8' x 11' is the most popular size sold.

For the higher price points, orientals and other hand knots, they stock them in about 20 stores including NY, Chicago, Atlanta, Miami, San Francisco, and L.A. To state the obvious, 20 stores out of 184 is just over ten percent.

The rug racks carry a variety of sizes. Floor stock ranges from scatters to 10' x 14'. Oversizes are carried as floor stock in selected key locations.

Within Macy's there is the capacity to do demographic marketing, which loosely translated means

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andDesign: Walking Retail: Part Two

By Sarah Stroh

When I came up with the concept of walking retail in my area, I assumed the task would be easy. Never assume anything! Since I last wrote about walking retail and its categories, one boutique store shut its doors over New Years. I

found in talking to people that there always was one more store I had to see that carried rugs. I still have not made it to every store in the Charlottesville area that carries rugs; I am plum tired out.

Furniture Stores, I found, can

be broken into two groups: the “Mom & Pop” size store and the chain store. The “Mom & Pop” stores are locally owned with no more than two locations. I was able to speak with two “Mom & Pop” stores but unable to speak to the bigger chain stores. When asked what a customer asked about rugs in a furniture store, the main response was about specific size and specific color scheme. This makes sense as these customers are purchasing furniture and are looking for something to go with the new piece or to tie the room together. The other response was about special orders and how long it was going to take. These types of customers don’t understand that not everything is stocked in a warehouse nearby and can be delivered in less than 2 weeks. However, once over this hurdle of explanation, it did not slow down the customer in their purchase. 8’x10’ rugs were the hot size sellers. One store explained it as follows, “a 9’x12’ might fit the room better but in todays market the 8’x10’ works and has a better price point.” The customer coming into a furniture store on average buys as follows: furniture, upholstery, rug. Both stores displayed their rugs on the floor with the overflow on rug racks. It was mentioned that even if over 80% of the rugs are on the floor and the customer has been told this, they still start at the rug rack. Gordon from Kane Furniture put it nicely about selling a rug in a furniture store, “it’s like picking out a tie for a suit.” Isn’t it nice to know that sometimes the tie can be more expensive than the suit.

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andDesign: Walking Retail: Part Two

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A “traditional” rug store, I thought, meant where they just sold rugs. When I went into said rug stores two of the three talked about antique rugs. As far as I could tell, Charlottesville had 3 “traditional” rug stores, I made it to two of them, both of whom have been in business for over 30+ years. Sun Bow Trading Company displayed their rugs beautifully. They were on the floor, on the walls and stacked like a bench. They commented that they had slightly more women come into the store than men but not by much. Sun Bow is the first store that I have seen to promptly display information about *Caring for your Rug, Investing in Textiles, Insurance & Appraisals, Definition of an Ikat, The Story Behind, and Tribal Textiles 101*. I was very impressed, picked up all the pamphlets, read and learned something new. T.S. Eways, the other “traditional” rug store, carried mostly older and antique rugs. They realized they were missing out on potential sales with their return clients. To accommodate these

clients’ other rug needs, they carry a selection of new styles and will search for the rug you might be looking for. At T.S. Eways they also clean and repair rugs. I learned from them, on average, an American buyer asks first about size and color but Europeans are more into the interesting and pattern rug. Both stores did not visit tradeshow because of the product they carried. If they needed something else for a client they used their contacts and knowledge of the rug business to find the source.

Boutique Stores, I will say, were my favorite ones to visit. Too bad there aren’t more of them that carry rugs. Their eye candy of home accessories, furniture, art work, and rugs really had me re-envisioning my whole home. By the time I got around to visiting Charlottesville boutique rug stores (I call them boutique because they carry a variety of home goods at different price points), one had closed, one I was unable to speak with someone — too many customers walking in — and it took three attempts at the third one due to high customer demand to talk with them.

The sign at the boutique store I was unable to speak with said ‘Antiques, Rugs, Mirrors, Gifts, Home Décor.’ And by jove, they had something for everyone. I was shocked/ surprised that one could mix the sale of antiques alongside Dash & Albert and Company C rugs. They were doing a fantastic job of it. Goes to show that this girl is learning daily how you can place, market and sell a rug. By the time I got to speak with Laurie at The Artful Lodger, I was really ready to be done with my Walking Retail. I walked in and saw how they were showcasing furniture and rugs and my spirit was lifted. Laurie, the in-house decorator and store manager really understood how to speak with and inform cus-



*Modern look of a Traditional Rug Store
Sun Bow Trading Company*



*Rugs on the floor and the wall
The Artful Lodger*

was a great learning experience. I finally learned what it took to buy a rug from a store. (I usually receive one as a Christmas present.) It's not easy and by the end it was not fun. To buy a rug is more than an impulse purchase but it shouldn't be. I now understand why catalogues and online rug purchasing is happening. One might not be able to see its true color, feel its true weight or curl your toes in it before a purchase, but it's easy. Catalogues and online sales mean an impulse purchase. You pay a little bit more for S&H and the same to return if need be but you don't spend weeks driving around town looking for something you're not even sure is out there.

My advice to retailers is have a website and show pictures of rugs by brand, by categories, and by price point. More and more people are going online first to learn about products and what is in their area. Help them find you online. *Example* — If I were to Google “rug” in your town, would your store pop up, or if I were to go to online Yellow Pages and enter rug, would your store pop up? If not, then how do you plan to sell your rugs! When you do advertising and you sell rugs then put the word rug in the advertisement. Sounds simple enough but you would be surprised how many stores don't advertise that they carry rugs. 🌟

*Boutique showroom vignette
The Artful Lodger*

tomers about rugs. The store itself was started by a father-daughter team who wanted to sell cool stuff eight years ago. The store seemed youthful, yet sophisticated, a mix of both contemporary and traditional, bold but subtle. When asked how the staff was educated about the rugs they sold, Laurie said the rug company catalogues really say it all, “Where it's made, what it's made of and how it's made.” Many of the questions that customers asked, were about the story of where it came from also known as the story and/or how it's made. Currently they are seeing Flat Weaves as a popular seller because it is a nice layering over wall to wall.

Five types of stores, all different, with some rug product cross over, and some price point similarities and I came up with a solid list of stores to check out. It



Observations -40

By Sarah Stroh

Going to trade shows is like winding up a jack-in-the-box and seeing what pops out. We all see the same thing but like any good piece of artwork we walk away with something different. Everyone should walk away with tired feet.

At Americasmart, Emily Henderson talked about Styling *'The Final Layer'*. For those of you who don't recognize the name, Emily won Season 5 of the Design Star TV series and is currently hosting HGTV *Secrets from a Stylist*. The majority of listeners were women in their 30's-40's and interior designers. Everything she was saying can be used by retailers and wholesalers in product display and showroom vignettes.

Emily first made the distinction of **STYLING vs. DESIGNING**. The best way I can convey her distinctions is as follows. A rug is designed; it has patterns, colors and texture. We as individuals can purchase that design, the rug. To style means taking the rug and "infus[ing] of a personality into the space". To style, as Emily put it means "telling a story with furniture, accessories instead of just placing them." To style means to tell a story, to give the product a backdrop in which it lives in, and to create the world around the product. A great example of product styling is Anthropology. Their catalogue oozes special and different lifestyles that most people don't live but want to emulate. Most times, you have to search for the actual product they are selling. Don't think this is a negative. It actually can be a very good positive. By the time you find the product, you have invested time into the picture/the vignette. More than likely drifting into your own little dream world by the scene that was set. Next thing you know, you are buying the product because it means you're that that dream right now.

TELLING THE LIFESTYLE: Rugs cannot stand alone. They are part of the room; they are part of the story. Once upon a time rugs had just one category. Today we have traditional, transitional, contemporary. I could go on but what we these categories are really saying is this, the rug industry is now selling a type of lifestyle. A buyer wants a contemporary rug... it could mean they're on the cutting edge, maybe they shop at CB2 or Anthropologie for their furniture. Or if it's traditional, maybe they want to be



Emily Henderson, speaking at AmericasMart, January 2012.

taken seriously and have antiques in the room. Of course, a contemporary rug could be surrounded by antique furniture. It could be that this buyer inherited some well loved family heirlooms and wants to infuse new life into them. A rug can help tell the lifestyle/ the store that story. Vignettes in showrooms can tell a story, any story, as long as it leads to a consumer wanting to dream a little about their own lifestyle.

Emily mentioned two photographers that are well known for their lifestyle shots, Christine Rudolph and Robyn Glaser. Go check them out online. Their pictures tell a story, they share a lifestyle; they make you want to be in that shot, to live that life. Emily shared with us what is helpful in setting up your own lifestyle shot or, for many of you, the vignette in your showroom.

1. Layers, Texture and Depth

Example- You have an ottoman on a rug. Don't leave the Ottoman naked but dress it up with a few good size coffee table books, or a nice tray

2. Make it feel natural and easy.

3. Get to know the customer.

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Sarah Barnard, ASID

Sarah Barnard Design, Santa Monica, CA

HOW DO YOU START YOUR PROJECTS?

I start by getting to know the clients and gaining an understanding of the project's functional requirements. I do a number of exercises with my clients to help clarify their material preferences in the early stages.

I specify rugs as an integral part of the overall materials scheme. An antique rug can be the foundation of a room's design, while another aesthetic might require a custom-made contemporary rug to complement a highly stylized space.

I really believe that a beautiful environment can improve the mood of the people within it. Because of this understanding I generally reject design trends of all kinds and encourage clients to simply live in what they love.



HOW IMPORTANT IS BEING "GREEN" TO YOU?

Pretty important. I serve on the Santa Monica Conservancy's board of directors and specialize in green interior design and historic preservation.

I am a member of the American Society of Interior Designers (ASID), am certified by the National Kitchen and Bath Association, and am recognized by the International Institute of Bau-Biologie & Ecology as a Building Biology Practitioner (BBP), and by the U.S. Green Building Council as a Leadership in Energy and Environmental Design Accredited Professional (LEED AP).



“I generally reject design trends of all kinds...”

”

DO YOU HAVE A FAVORITE FIBER OR STYLE OF AREA RUG?

I really love silk, wool, alpaca, bamboo and banana silk fibers. I often specify custom rugs in one beautiful solid fiber, as well as combinations of multiple natural fibers. I actually almost always end up using custom rugs unless the client has an existing rug collection.

DO YOU HAVE A FAVORITE SOURCE?

Locally I rely on the West Hollywood Showroom Decorative Carpets, and also like Niba and Marc Phillips for out-of-town sources. I frequent the Pacific Design Center and the Los Angeles Mart. I occasionally visit the High Point and Las Vegas markets, but frankly find most of what I need locally. I really appreciate being able to access vendor catalogs online. I do however always require a visit to a showroom or at minimum, yarn poms to make a purchasing decision.

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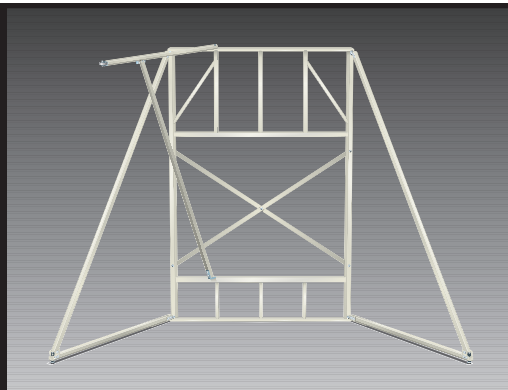
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Allison Jaffe, ASID

Allison Jaffe Interior Design, Austin, TX

WHERE DO YOU START WITH YOUR DESIGN PROJECTS?

Before I begin assessing a room, I like to ask my clients to provide me with, if possible, inspirational images of what style they are trying to achieve. I then lay out a general floor plan that includes placing furniture that is proportional to the space.

When selecting furniture, I often start with the biggest piece in the room, for instance the sofa or dining table. From there we work our way down to the smallest detail including fabric and rug selections.

DO YOU HAVE ANY PARTICULAR DESIGN RULES YOU FOLLOW?

I am a strong believer in function over form, which ties in nicely when discussing the needs of a space. I also love to work in collaboration with a client. I like to remind them that this is their space, not mine. I see myself as a guide, leading the client through the design process. It is important to me that a client is confident in their selections. I always tell them, "Ultimately this is your decision. I am just helping you to make the best decision possible for you and your home."

WHAT MARKETS DO YOU ATTEND?

The closest market is Dallas, Texas, but because Austin has such great local shopping resources, I do not find much need to travel outside of the city. Not only that, but our economy has played a huge part in where I shop. Even my most well-to-do clients are price conscious.

DO YOU HAVE ANY FAVORITE AREA RUG COMPANIES?

You can find amazing rugs from Tufenkian and The Rug Company. Two other great resources are Kravat and FLOR Carpeting. Both companies are well priced and relatively customizable. For clients with a smaller budget, I shop online or in catalogs, occasionally buying at West Elm, Crate & Barrel and local rug showrooms.

DO YOU HAVE A FAVORITE FIBER?

Nothing beats wool, and I absolutely love a wool and silk mix. It has so many wonderful qualities. It is well worth the price.

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“ I often start with the biggest piece in the room. ”



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10 Points About Rugs: 3 of 10

By David Lew

POINT 3: COUNTRY OF ORIGIN

During the various periods of the historic Persian Empire rug weaving was introduced to the various countries during the occupation. The Persian rug weaving process is the best system that was introduced to all of the different countries over the centuries. For example, during the Mughal Dynasty (1528 – 1858), the Persian Empire was ruled from India. It was during this period rug weaving was introduced in India along with other countries like Afghanistan and Pakistan. The Taj Mahal was built during this period as well.

Thus, one must closely examine the carpet that has a Persian style, because it may not have been woven from Iran. Ultimately, other countries started to use the same knotting system, the Persian single knot (asymmetric called Senneh). Each country of origin will have unique characteristics in their rug construction and and/or material content.

David Lew started in the rug business with ABC Oriental Carpets in 1982, worked for a series of well known and well respected retailers and wholesalers, and since 2000 has worked for the Bokara Rug Co. To be continued.

andDesign Interview: David Mink, Macy's

continued from page 19

that stores in lower income demographics have price suitable merchandise different from that of stores with upper income demographics.

And yet, the basic premise is that a vendor has to have the capacity to sample and support a 184 store inventory and sales flow. This makes it difficult for smaller niche vendors to get a foothold until they get big enough to undertake this kind of support. In this regard, Macy's doesn't appear to be any different than any other 100 plus store chain. The flip side of this

is that the niche bricks and mortar store should be able to carry the niche products that the multi-store chain cannot.

It also seems clear to Rug News andDesign that bricks and mortar retailers have to embrace both the Internet and a custom rug business appropriate to their clientele.

Looks to us like Macy's (the Mink leased department) is bringing a brand name (independent of the specific rug product) with global recognition to the Internet.

Observations -40

continued from page 24

Emily's big No- No's on styling:

1. Do not have everything evenly placed.
2. Watch for tangents.
3. Never ever do a 45 degree angle – it will always make things feel forced.

Some of Emily's Philosophy to styling a room:

- Houses are like people, the more interesting and the less perfect, the more you want to be around them.
- Unexpected Art — as long as it can be hung on the wall it can be art.

- The rug is either the quiet foundation or the star of the room
- Layering Art in front of things or behind things.
- Overlapping gives more depth.

Be it a catalogue, a retail vignette, a wholesale catalogue, an magazine advertisement, your product needs to be part of a story, a lifestyle. We are not selling one dimensional items. Thus the product should not be displayed one dimensionally. Be creative, infuse life into your showroom, create a setting and let it entice a buyer to dream. Emily Henderson is but one of the many designers out there who makes dreams become reality. Her tips were helpful to me. To learn more from her go to www.stylebyemilyhenderson.com 🌟



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