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2020: A DARK YEAR FOR THE FOOTWEAR INDUSTRY BUT BETTER THAN THE WORST FORECASTS

In 2020 footwear production and exports fell by 15.8% and 19% respectively. Data are taken from the World Footwear 2021 Yearbook just released by APICCAPS, the Portuguese Footwear Association. Previous forecasts were gloomier, and the World Footwear Experts Panel had pointed to a drop in global footwear consumption in 2020 of more than 20%. Final numbers for 2020 in the developed countries of Europe and North America are in line with such expectations. However, Asia and less developed countries outperformed expectations thus supporting a lower plunge in the global footwear industry.

FOOTWEAR PRODUCTION DOWN BY 15.8%. GROWTH ACCUMULATED OVER A DECADE WIPE AWAY

The COVID-19 pandemic severely hit the footwear business and in 2020 production fell by almost 4 billion pairs, wiping way all the accumulated growth over the previous ten years. Despite the impact of COVID-19, the geographic distribution of footwear production was not affected. The footwear industry continues to be strongly concentrated in Asia where almost 9 out of every 10 pairs of shoes are manufactured. Even with a global pandemic, Asia managed to increase its share in worldwide production by 0.2 percentage points.

China is the world’s largest footwear producer (54.3%). However, in 2020 the Asian giant reduced its production by more than 2 billion pairs and continued to lose world share (down by one percentage point). This reflects a shift of production into other Asian countries.

ASIA ACCOUNTS FOR MORE THAN HALF OF GLOBAL CONSUMPTION

The COVID-19 pandemic had a strong impact on footwear consumption in the advanced economies of North America and Europe, contributing to the shortening of the gap between per capita consumption across continents. Nonetheless, there are still important geographic differences in consumption patterns.
Per capita footwear consumption varies from between 1.5 pairs in Africa to 4.3 pairs in North America. In 2020 Asia’s consumption accounted for more than half (55.8%) of the grand total worldwide. Europe and North America followed with 13.6% and 13.1%.

The European Union, when taken as one region, represents the fourth largest consumer market for footwear with 1,763 million pairs consumed in 2020. Impacted by both Brexit and the pandemic, the European Union has dropped two positions in the rankings.

At country level, the distribution of consumption continues gradually to reflect that of the population. Whether this is a structural change in consumer behaviour or whether per capita consumption in advanced economies will rebound once the pandemic is overcome is a question to follow up.

The USA’s share fell below 10% of the world total for the first time.

China, on the other hand, exceeded the 20% threshold and, together with India, now accounts for almost one third of world consumption.

EUROPEAN EXPORTS INCREASE MARKET SHARE OVER THE LAST DECADE
Total footwear exported in 2020 (12.1 billion pairs) was down by 19% over the previous year, resulting in the lowest figure registered for the last ten years. In value terms, the decline was smaller (14%) but still taking total exports back to 2013 levels.

The COVID-19 pandemic disrupted international value chains leading to a reduction in the percentage of production exported which fell from 62% to 59%.

Asia continues to be the source for most of the footwear exported but its share of the world total has been slowly declining over the last ten years. This trend continued in 2020. The same is happening with every other continent but Europe, whose share of world exports has increased by almost 4 percentage points since 2011. This reflects the high intensity of intra-European trade and a strong process of integration within the area.

China continues to be the indisputable leader in footwear exports, but in 2020, and for the first time, Vietnam exceeded 10% of world exports (volume). In value terms, Vietnam became the largest exporter of textile footwear, outstripping China. This is the first time since the World Footwear Yearbook has been published that China is not leading the list of exports for a category of footwear.

AVERAGE WORLDWIDE EXPORT PRICE EXCEEDS 10 DOLLARS FOR THE FIRST TIME
The evolution of the average export price per pair continued to show an almost linear upward trend, growing at an average of 3.3% per year since 2011. In 2020, despite the negative demand trends that resulted from the COVID-19 pandemic, price growth accelerated to 6% with the average price exceeding 10 dollars for the first time in the World Footwear Yearbook’s records.

SHARE OF TEXTILE FOOTWEAR EXPORTS DECREASED OVER LAST 2 YEARS
After a decade of growth, the share of textile footwear in world exports over the last 2 years has decreased in volume, although it has stabilized in value, reflecting an increase in price for this type of footwear.

Leather footwear slightly increased its volume share in the same period, seemingly having reversed the downward trend it had been showing since the beginning of the century and stabilising its value share.

WORLD FOOTWEAR
APICCAPS, the Portuguese Footwear Association, has just launched its 11th edition of the World Footwear Yearbook, a project which it has been developing since 2011 and which analyses the most important trends within the worldwide footwear industry. Data for 2020, both in quantity and value, are available, making it possible to position the main players with regard to production, consumption, exports and imports. The publication also includes specific analysis of 84 different markets as well as addressing the evolution of the sector’s leading global players.

The World Footwear Yearbook 2021 (WFY 2021) is now on sale from www.worldfootwear.com

Source: www.worldfootwear.com and www.apiccaps.pt
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THAILAND

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- Building Wall Coverings
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- Civil Engineering
- Electronics
- Filtration
- Hygiene, Medical
- Home Furnishing & Furniture
- Cleaning / Washing / Sanitation / Interiors
- Leather goods, shoes
- Packaging
- Protective wear

Materials & Products
- Adhesives, hot melts
- Binders, lactate, additives
- Fibers and Filaments
- Films, membranes
- Fluff, pulp
- Polymer Chips or granules
- Screen & Other reinforcements
- Super absorbents
- Surface treatment chemicals
- Tapes, elastic
- Tissue, papers
- Welding
- Web preparation machinery

Machinery & Equipment
- Web forming machinery
- Web bonding machinery
- Forming and drying equipment
- Accumulators, slitters, winders
- Finishing equipment
- Absorbent hygiene machinery
- Wipes converting machinery
- Coating / Lamination
- Ultrasonic bonding
- Waste handling machinery
- Manufacturing auxiliary
- Online monitoring

ATTENDEE MARKET SEGMENTS INCLUDE:
- Medical/Surgical
- Protective Wear
- Absorbent Hygiene
- Wipes
- Filtration
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- Home & Office Furnishings
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PAST EXHIBITORS INCLUDE:

“Reicofil had a positive experience at the show. The size and attention of the visitors at ANDTEX 2019, was especially great from a “first-time-show”. We are looking forward to the next ANDTEX where we will be participating with a much bigger booth and supporting this important industry event for the region.”

Mr. Markus Müller,
Sales Manager of REICOFIL
ANDTEX 2022 EXHIBIT SPACE OPTIONS

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- Single color fascia with company name and booth number

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- Exhibit Space
- Two Spotlights
- Wall Shelves
- One Information Counter
- One Wastepaper Basket
- Four Chairs
- One Square Table
- Carpet
- One 5000W/220V single phase socket
- Single color fascia with company name, booth number and logo

The Southeast Asia market is expected to grow at twice the rate of the global market by 2023.
Exhibit today!

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online www.tok-bg.org
ZhejiangTex 2021 Successfully Concluded
See you again in 2022

The 21st Zhejiang International Trade Fair for Textile and Garment Industry (ZhejiangTex 2021) successfully concluded on 10 Jun at Yiwu International Expo Centre. The 3-day exhibition gathered over 11,728 visitors and over 300 exhibitors, showing the industry is gradually recovering and entering the post-pandemic era. ZhejiangTex 2021 was held under the theme of "Trans-boundary innovation, intelligent textiles & healthy future". This was the first time that the tradeshow joins hands with CKIW YIWU. Under the same roof, the two exhibitions showcased the entire industry chain of knitting industry, ranging from research & development to design, equipment to technology, raw materials to knitting products & accessories, building a more competitive platform for the development of knitting industry, bringing new industry pattern featuring industry connection and synergy.

Fully Covering the Entire Textile Industry Chain, Attracted Heavy Flow of Professional Visitors and Buyers.

In order to meet the growing demand of industrial upgrade, ZhejiangTex 2021 set up 4 theme zones: Knitting Industry, Sewing Automation, Digital & Printing Application, and Knitting Products & Accessories, gathering many well-known exhibitors including Chemtax, Yingyun, Da-haomingde, Jiazhili, Kemei, Chu Yun, Kaiqiang, Jieke, Toka Benma, Bopai, and Dairen. A wide range of automatic machineries were displayed on the site, promoting industrial automation and providing valuable business opportunities. Professional visitors, delegation groups and enterprise groups from various countries were attracted to the show. 7 industry associations and industrial clusters
organization visiting groups and 44 well-known enterprise
groups to come to the site to seize business opportuni-
ties, including Ruian Knitting Industry Association, Zheji-
ang Seamless Weaving Industry Association, Yiwu Hosiery
Association, Pujiang County Garment Industry Associa-
tion, Pujiang County Knitting Printing and Dyeing Industry
Association, Yiwu Fotang Town Economic Development
Office Visiting Group, Yiwu Dachen Town Economic De-
velopment Office Visiting Group, Yiwu Huading Nylon Co.
Ltd., Zhejiang Sanding Weaving Co. Ltd., Jiangmen Aimesi
Textile Co. Ltd., Zhejiang Kangjiesi New Material Technol-
ogy Co. Ltd., Guangyu Group, Dezhou Huayuan Ecological,
Tongkun Group Co. Ltd., etc. (in no particular order). The
registration counters were full of visitors.

Concurrent Events Opened the New Fashion Future
A series of concurrent events were held together with
ZhejiangTex 2021 to let the professional visitors stay tuned
to the latest market trends under the era changes. On 9
June, 2021 National Antibacterial and Antiviral Functional
Textile Supply Chain Conference was successfully held. Ini-
tiated by textile innovations, more than 200 enterprises
are connected, with their resources including raw materials,
technology, knitting products OEM, and branding, forming the Yingyun
Knitting Union. From 9 to 12 June, China Yiwu
Fashion Week was successfully held, leading
an innovative fashion trend and opening a
new fashion future.

ZhejiangTex will continue to lead the in-
novative trend and open the new fashion
future with you in the next show. See you in

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Apparel | Shoe & Bag | Machines & Equipment
Home Textile | Accessories | Design & Print
DEFINITION AND HISTORY OF HANDMADE THE HANGINGS OF AUBUSSON AND SALON UPHOLSTERY FURNITURE

Prof. Dr. ElSayed A. Elnashar  Full-Professor of Textiles&Apparel, Home Economic Dept. Faculty of Specific Education, Kaferelsheikh University, Egypt, e-mail: smartex@kfs.edu.eg

ДЕФИНИЦИИ И ИСТОРИЯ НА РЪЧНО ИЗРАБОТЕНИ ГОБЛЕНИ ОТ AUBUSSON И SALON UPHOLSTERY FURNITURE

проф. Елсайед Елнашар, Египет

History of Aubusson village

Local lore previously held that the community was settled by defeated Berbers following the 8th-century Battle of Tours[1,2] but it is now established that Aubusson has existed at least since the Gallo-Roman period.[3] The Camp des Châtres, within the town’s boundaries, for a long time considered a Roman fort, actually dates back a little further, to the Iron Age. The town was known as Albuciusis in 936 and under the name Albuconis in 1070. The name possibly originates from a name of a man, Albucius [4] Other scholars claim the name is from a Celtic word meaning craggy. In the Middle Ages the town was ruled by viscounts. The vicecomital family also produced a troubadour named Joan d’Aubusson. [1][5]

AUBUSSON TAPESTRY

Aubusson is well known for its tapestry and carpets, which have been famous throughout the world since the 14th century. Its origins were born with the arrival of weavers from Flanders, who took refuge in Aubusson around 1580. There is a famous collection of Aubusson tapestries at Vallon-Pont-d’Arc. The style of the tapestries produced has changed through the centuries, from scenes of green landscapes through to hunting scenes. In the 17th Century, the Aubusson and Felletin workshops were given «Royal Appointment» status. A downturn in fortunes came after the French revolution and the arrival of wallpaper. However, tapestry made something of a comeback during the 1930s, with artists such as Cocteau, Dufy, Dalí, Braque, Calder and Picasso being invited to Aubusson to express themselves through the medium of wool. Aubusson tapestry still thrives today, preserving a range of traditional skills. In 1983, l’Atelier Raymond Picaud chose Burhan Doğançay’s Ribbon Series as a tapestry subject. Coventry cathedral’s famous Christ in Glory tapestry, designed by artist Graham Sutherland, was woven in nearby Felletin. Installed in 1962, this was the world’s largest vertical tapestry up until the 1990s.

Tapestry is one of the oldest forms of woven textile, since the ancient times of the pharaohs of Egypt before 7000 BC. As a technique, tapestry has been used to create everything from tunics and purses to table covers and chair backs, as well as some of the world’s largest and most beautiful pieces of textile art.


Rondel, wool on linen, 6th century, Syrian or Egyptian Coptic. Cooper Union museum.[7]

Origins

Coptic art displays a mix of Egyptian and Hellenistic influences.[8] Subjects and symbols were taken from both Greek and Egyptian mythology, sometimes altered to fit Christian beliefs. Persia and Syria also influenced Coptic and Hellenistic art, though to a lesser extent, leaving images such as the peacock and the griffin.

https://en.wikipedia.org/wiki/Coptic_art

Coptic art is the Christian art of the Byzantine-Greco-Roman Egypt and of Coptic Christian Churches. Coptic art is best known for its wall-paintings, textiles, illuminated manuscripts, and metalwork, much of which survives in monasteries and churches. The artwork is often functional, as little distinction was drawn between artistry and craftsmanship, and includes tunics and tombstones as well as portraits of saints. The Coptic Museum in Coptic Cairo[8] houses some of the world’s most important examples of Coptic art.[9]

Textiles

A remarkable number of Coptic textiles survive today, due to the Coptic custom of burying them with the dead, and to the aridity of Egyptian graves. The textiles are commonly linen or wool and use the colors red, blue, yellow, green, purple, black and brown. The dyes were derived from madder, indigo, woad, saffron, the murex shell, and the kermes insect. The first looms used were horizontal low-warp; vertical high-warp looms were introduced later. The basic garment was the tunic, which would become the dalmatic. Some tunics were woven in one piece. They were decorated by clavi, a stylistic import from Rome.[10]

Some fine examples of the Coptic textile are shown in museums all over the world and a large collection is in the Coptic Museum in Coptic Cairo[8]. Tens of thousands of coloured fragments found their way into the museums of the world, especially after 1889 when the French archaeologist Albert Gayet published a catalogue of Coptic art and, in the Bulaq Museum, staged the first exhibition of Coptic monuments.[11] The early Coptic textiles still produced pictures and decoration incorporating Egyptian and Greek motifs. Shrouds, for example, might incorporate classical elements were painted in the form of an Egyptian sarcophagus and include representations of Egyptian gods to protect the dead. Later coptic textiles showed the influence of Byzantium and later, Islamic art. This weaving style moved from Egypt to many European countries, and from there to France, Italy, Romania and Spain. The textile style originated in a village in France, This village is called Aubusson.[10]

Aubusson village

Aubusson lies in France’s Creuse region, about an hour-and-a-half east of Limoges, the town made famous for its porcelain. However, Aubusson has its own namesake craft, weaving, that became so popular, A centerpiece of Italy’s artistic Renaissance was depicting nature and landscapes in a realistic way, and this detailed style of weaving allowed Aubusson’s weavers to do just that in a way no one else was at the time.. Aubusson soon became a market town for surrounding rural areas as workshops were established in the 1740s to meet the demand of nobility and the royal family. A national school of decorative arts was established in 1869 and still produces breathtaking works of art to this day. William Morris, champion of the British Arts & Crafts movement, even brought over some of the town’s best talent to form the Old Windsor Tapestry Manufactory in 1881, of which Queen Victoria and her youngest son, Prince Leopold, were avid patrons. Aubusson became renowned for its carpets and tapestries as early as the 16th century, when they began to appear in royal residences. The town’s artists developed a new style of weaving that utilized depth perception to create a visually impressive textile. The desired image would first be painted onto paper, then cut into pieces and assembled into what we know today as a tapestry. This style of weaving is so demanding that few have replicated it, with only a few European houses using a similar style.

While the rise of wallpaper in the late 19th century and early 20th century reduced the demand for these fine and intricate tapestries, Aubusson’s artisans began to reflect the court’s desires for modernist-style works. The craft saw a revival as Surrealist artists, like Pablo Picasso and Henri Matisse, began soliciting artworks translated onto tapestries. Today, Aubusson finds new life from Mar-
chioness collection, with a stunning line of housewares, artworks, and serving pieces inspired by its impeccable craftsmanship that helps create a cozy and chic home for fall and winter.[12]

Aubusson soon became a market town for surrounding rural areas as workshops were established in the 1740s to meet the demand of nobility and the royal family. A national school of decorative arts was established in 1869 and still produces breathtaking works of art to this day. William Morris, champion of the British Arts & Crafts movement, even brought over some of the town’s best talent to form the Old Windsor Tapestry Manufactory in 1881, of which Queen Victoria and her youngest son, Prince Leopold, were avid patrons.[13]

The upholstery for this chair was produced at Aubusson in the mid-18th century.[14]

At the end of the 19th century, the creation of the École Nationale des Arts Décoratifs d'Aubusson (Aubusson National School of Decorative Arts) sparked a revival of tapestry through changes in its technique: the painter simplifies the weaving process by limiting the number of colours, while avoiding excessive gradations. However, tapestries were still reproductions of paintings. Only from 1930, with Elie Maingonnat - whose goal was to interest the artists in tapestry -, did painters start to make models exclusively for weaving (Lurçat, Gromaire, Picarte-le-Doux, Saint-Saëns..[15]

THE PRODUCTION OF THE AUBUSSON WORKS BY THE ARTISTS

Contemporary creation of Aubusson tapestries: Collection – A [17]


Contemporary creation of Aubusson tapestries: Collection – C [18]


EGYPT ESTABLISH MODERN TECHNIQUE.

Egypt establishes modern technology. For photography and drawing on fabrics for the purpose of using them in wall hangings ... in upholstery and furnishings, Through which it preserves the traditions of international art schools, and educates and trains primitive craftsmen on the one hand... As for the other side, it creates new job opportunities
On this basis he made Mohamed Talaat bin Hassan Mohamed Harb (November 25, 1867 - August 13, 1941) was an Egyptian economist and thinker.

Mohamed Talaat bin Hassan Mohamed Harb[20]

[20]https://ar.wikipedia.org/wiki/%D8%B7%D9%84%D8%B9%D8%AA_%D8%AD%D8%A8

He was a member of the Egyptian Senate. He is the founder of Banque Misr and its group of subsidiaries. He worked to liberate the Egyptian economy from foreign dependence and contributed to the establishment of Banque Misr and several giant companies bearing the name of Egypt such as Misr Spinning and Weaving, Misr Air, Misr Insurance, Misr for Mines and Quarries, Misr for Petroleum Industry and Refining, Misr for Tourism, Studio Misr and others.

EGYPT ESTABLISH MODERN TECHNIQUE.

Since then the establishment of the company Misr Spinning and Weaving in 1927. (ElMahala ElKobra, Egypt.)

ETAMIN and crafts of Salon Upholstery Furniture.

Cross stitching, ETAMIN and crafts, Traditional cross stitch Pattern. What is cross stitch? Cross stitch is a form of counted thread embroidery that has been around for ages, and it is one of the easiest forms of hand embroidery to learn. Cross stitch is comprised of X-shaped stitches done on fabric with an even and open weave like Aida or linen. Designs can be traditional or modern or anywhere in between. By condensing the gas in places of engraving and flooring on special fabrics that are consistent with durability and stresses and the characteristics of bedding, upholstery and hanging fabrics. The following pictures shown are from the products of Misr Spinning and Weaving Company in City of ElMahalla ElKobra, Egypt.
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INDA, the Association for the Nonwoven Fabrics Industry, highlights global and regional insights from industry thought leaders on the future of nonwoven and engineered materials supply, production capacity and demand at the triennial IDEA® conference program March 28-31, 2022, in Miami Beach, Florida.

The conference program will address the pandemic impacts on the global nonwoven supply chain and recovery for China, South America, Asia, North America, and Europe from a diverse group of presenters from Fitesa, INDA, EDANA, China Nonwovens and Industrial Textiles Association (CNITA), and Asia Nonwoven Fabrics Association (ANFA).

IDEA22 is the World’s Preeminent Event for Nonwovens & Engineered Fabrics and expected to attract 6,500+ senior-level delegates and 500+ exhibitors from myriad industry sectors, including absorbent hygiene, wipes, filtration, medical/surgical products including PPE (personal protective equipment), home & office furnishings, transportation, geosynthetics and building construction sectors from over 60 countries. The 2022 event marks the 21st anniversary of IDEA, with the show originating in 1971. Exhibition and registration details are available here.

Other Highlights
IDEA® Achievement Awards will honor brilliant innovations in the nonwovens and engineered materials industry across six categories on March 30, 2022. INDA in partnership with Nonwovens Industry magazine will jointly present the awards with emcee hosts Dave Rousse, President of INDA and Rod Zilenziger, President/Owner of Rodman Media Corporation.

The IDEA®22 Achievement Awards categories include:
-IDEA® Sustainability Advancement Award
-IDEA® Equipment Achievement Award – Best New Equipment Introduction
-IDEA®Roll Goods Achievement Award – Best new roll goods introduction
-IDEA®Raw Material Achievement Award – Best new fiber/raw material introduction
-IDEA® Short-Live Product Achievement Award – Best new disposable product using engineered fabrics
-IDEA® Long-Life Product Achievement Award – Best new durable product using engineered fabrics
Visit Achievement-Award.html for full details.

IDEA will also offer a series of short course training opportunities called “Nonwoven Essentials,” led by industry experts. Courses include: The basics of nonwovens, industrial wipes, consumer wipes, absorbent hygiene cores, and patent searching.

Each course provides a detailed overview designed to give newcomers basic skills or to enhance their knowledge about patents for new business strategies, for details visit:https://www.ideaeshow.org/training.html

As part of the registration fee, conference and short course participants also receive an exposition hall pass to connect with exhibitors showcasing their latest innovations and technologies on the IDEA show floor.

For full details about the conference, short courses, or to register, visit www.ideaeshow.org, T: +1 919 459 3700, info@inda.org

Image logo: IDEA®
Source: and official site IDEA 2022: https://www.ideaeshow.org/
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**NEW BRAND IN: SHOEVENIR**

**HOBA MAPKA B: SHOEVENIR**

Shoevenir’s first collection, a ‘startup’ incubated at UP-TEC – University of Porto Science and Technology Park, is made with recycled and recyclable materials and inspired by Portuguese cities and regions.

This project, created by Gonçalo Marques and Miguel Lopes, two childhood friends, “uses environmentally friendly materials, such as recycled cork, synthetic leather and a 100 percent recyclable sole”, explains the UPTEC statement. The brand also wants to “offset the production’s carbon footprint” by planting a tree for every pair sold.

With its first collection, Shoevenir wants to combine “tourism, art, and sustainability”, launching the first models inspired in the cities of Porto and Lisbon and in the regions of the Azores, Algarve, and Madeira, “through their colors and details”.

There is also a sixth model, the ‘Cloud’, which is all white, and was “designed for all those who want to create their own memory”. So that “the memories of a particular place are immortalized in a ‘sneaker’, which makes us remember places, people and stories”, the company invited “some of the best national artists in the field of ‘street art’, fine arts and design, to create an illustration for each place”, explains co-founder Gonçalo Marques, quoted in the statement.

This illustration will be applied inside the sneakers and complementary products. The idea for Shoevenir was born in 2019 and materialized with the registration of the brand in Portugal and the European Union and with the partnership with the JOVAN factory. The company was selected, in 2020, for the StartUP Voucher program, for Tourism Explorers, co-organized by Turismo de Portugal, and for the UPTEC Startup School. A ‘crowdfunding’ campaign will be launched on 15 September, but pre-reservations of the product can already be made on the brand’s website.

More info at: www.shoevenirworld.com

Source: www.portugueseshoes.pt
Sympatex signs Recycled Polyester Challenge from Textile Exchange and UNFCCC

Sympatex has accepted the Recycled Polyester Challenge from Textile Exchange -together with over 80 other textile manufacturers and fashion brands. The aim of the Recycled Polyester Challenge is to increase the volume of recycled polyester sourced globally from the current level of just 14 per cent to 45 per cent by 2025 and even 90 per cent by 2030.

Sympatex’s ambitious goal is to use 100 percent recycled polyester for the outer and under fabrics of its laminates by 2025.

Textile Exchange and the Fashion Industry Charter for Climate Action, convened by UN Climate Change, have launched this joint initiative to drive a further market shift towards the use of recycled polyester and the associated reduction of greenhouse gases. As such, the Recycled Polyester Challenge is a key catalyst for sustainable change in the apparel and textile industry.

Polyester is the most widely used fibre in the apparel industry. It accounts for around 52 per cent of the total fibre volume produced worldwide. Of the 57 million tonnes of polyester used annually, the apparel industry accounts for about 32 million tonnes. And currently, only about 14 per cent of it comes from recycled raw materials, mostly from old PET bottles. Recycled polyester has a significantly lower carbon footprint than conventional polyester. To reach the 1.5°C target recommended by the Intergovernmental Panel on Climate Change (IPCC), the share of recycled polyester must be increased from the current 14 per cent to 90 per cent by 2030.

As Sympatex wants to make a positive contribution to the environment and to reducing greenhouse gas emissions, the company wants to completely abandon the use of crude oil-based PES and exclusively source recycled polyester for the outer and under fabrics of its laminates by 2025.

“Polyester is the most commonly used material in our laminates. The potential that recycled polyester offers in terms of CO2 reduction, energy saving and reduced water consumption is enormous. It is therefore only logical that we join this challenge and set ourselves ambitious goals in the process,” says Juliane Schröder, CSR Manager at Sympatex.
Sympatex signed the UN Climate Change Fashion Industry Charter for Climate Action in 2018. Here, alongside Sympatex, representatives of a number of major clothing brands have agreed under the leadership of the UN to reduce the climate impact caused by this industry to net zero by 2050. Sympatex was not only the first to sign the charter, but also played an active role in shaping it. After all, Sympatex’s primary concern is to work together to change the benchmark standards for the textile industry.

Sympatex is therefore taking the final hurdle and pursuing the ambitious goal of completely closing the textile cycle. With the 100% recycled, PTFE- and PFC-free Sympatex membrane, which has been completely climate-neutral since 2017, the company is creating the basic conditions for achieving this goal. Sympatex is already offering the first laminates made from used, recycled textile materials. Thanks to the partnership with Worn Again Technologies and the core membership in the European wear2wear™ consortium, at least half of the raw material required for Sympatex functional laminates will already come from the circular textile cycle and be recyclable in five years - and even 100 percent by 2030. This means that the textile cycle can be closed even faster and one of the major hurdles, the necessary purity of the types of used textiles for the most frequently used textile blend of polyester and cotton, can be overcome.

About Textile Exchange, please visit at: https://textileexchange.org/about-us/
About UNFCCC, please visit at: https://unfccc.int
Source: www.sympatex.com
Textile Exchange report shows growth of preferred fiber and materials market needs to be accelerated

With post-pandemic fiber production increasing, the transition to preferred fibers and materials must be a non-negotiable decision, notes Textile Exchange.

According to a new Textile Exchange report, the market share for preferred fiber and materials grew significantly in 2020. The Preferred Fiber and Materials Market Report 2021 outlines the market for plant fibers such as cotton, hemp, and linen; animal fibers and materials such as wool, mohair, cashmere, alpaca, down, silk, and leather; man-made cellulosics (MMCFs) such as viscose, lyocell, modal, acetate, and cupro; as well as synthetics such as polyester, polyamide, and more.

The results show that between 2019 and 2020 the market share of preferred cotton increased from 24 to 30 percent and recycled polyester from 13.7 to 14.7 percent.

Preferred cashmere increased from 0.8 to 7 percent of all cashmere produced while Responsible Mohair Standard certified fiber expanded from 0 to 27 percent of all mohair produced worldwide in its first year of existence in 2020. The market share of FSC and/or PEFC certified MMCFs increased to approximately 55-60 percent. While the market share of recycled MMCFs is only 0.4 percent, it is expected to increase significantly in the following years.

Brands’ increased interest in the use of preferred fibers and materials was also demonstrated by an impressive 75 percent increase in the total number of facilities (to 30,000) around the world becoming certified to the organization’s portfolio of standards in 2020. These standards include the Global Recycled Standard (GRS), Or-
ganic Content Standard (OCS), Recycled Claim Standard (RCS), Content Claim Standard (CCS), Responsible Down Standard (RDS), and Responsible Wool Standard (RWS), Responsible Alpaca Standard (RAS) and the Responsible Mohair Standard (RMS). In early 2021, Textile Exchange launched the Leather Impact Accelerator (LIA) to address the major sustainability challenges throughout the bovine leather supply chain from farm to finished leather, including an Impact Incentives program.

However, the report also notes that despite the increase, preferred fibers only represent less than one-fifth of the global fiber market. Less than 0.5 percent of the global fiber market was from pre- and post-consumer recycled textiles.

Indeed, global fiber production has almost doubled in the last 20 years from 58 million tonnes in 2000 to 109 million tonnes in 2020. While it is not yet clear how the pandemic and other factors will impact future development, global fiber production is expected to increase by another 34 percent to 146 million tonnes in 2030 if the industry builds back business as usual. If this growth continues, it will be increasingly difficult for the industry to meet science-based targets for climate and nature.

“Whether for current or post-pandemic business, the production and use of preferred fibers and materials must be a non-negotiable decision,” says La Rhea Pepper, Textile Exchange Founder and CEO. “Now is the time to accelerate a transition to increasingly sustainable practices to reduce conventional fiber and material production’s footprint on the planet.”

Textile Exchange aims to be the driving force for urgent climate action, and its Climate+ strategy calling for the textile industry to reduce greenhouse gas emissions by 45 percent by 2030 compared to a 2019 baseline in the pre-spinning phase of textile fiber and materials production, while also addressing other impact areas interconnected with climate such as water, biodiversity, and soil health.

“Increasing the uptake of preferred fibers and materials, proliferating regenerative practices, mitigating land-use change, supporting the transition to renewable energy, and encouraging innovation and circularity are known solutions towards Textile Exchange’s Climate+ goal,” says Liesl Truscott, Textile Exchange Corporate Benchmarking Director. “Acceleration of such solutions have to guide us in the next nine years that are so decisive for the future of our planet and all life on earth.”

Textile Exchange encourages companies to commit to its 2025 Sustainable Cotton Challenge and/or 2025 Recycled Polyester Challenge which call for the apparel industry to commit to source all their cotton from the most sustainable sources and increase the amount of recycled polyester used from 14 to 45 percent (or 17.1 million metric tons), respectively, by 2025.

Textile Exchange invites brands, retailers, manufacturers, and suppliers to track and benchmark their progress by participating in the annual Material Change Index (MCI) survey (open through September; email: CFMB@TextileExchange.org).

Textile Exchange also invites participation in the organization’s 2021 Textile Sustainability Conference in Dublin, Ireland, November 15-19 including the preferred fiber and materials Round Tables Summits, held in conjunction with the event.

About Textile Exchange
Textile Exchange is a global nonprofit that creates leaders in the sustainable fiber and materials industry. The organization develops, manages, and promotes a suite of leading industry standards as well as collects and publishes vital industry data and insights that enable brands and retailers to measure, manage, and track their use of preferred fiber and materials.

With a membership that represents leading brands, retailers, and suppliers, Textile Exchange has, for years, been positively impacting climate through accelerating the use of preferred fibers across the global textile industry and is now making it an imperative goal through its 2030 Strategy: Climate+. Under the Climate+ strategic direction, Textile Exchange will be the driving force for urgent climate action with a goal of 45% reduced CO2 emissions from textile fiber and material production by 2030.


Source and Image: www.TextileExchange.org
A gentle kiss on the skin
New RASCHELTRONIC® fabrics with discrete shaping power to sculpt figures

The restrictions on our freedom of movement due to the coronavirus pandemic has had far-reaching consequences – including physical ones. Trousers no longer do up, skirts no longer fit perfectly and T-shirts stretch over stomachs. Those still keen to cut a good figure of course have the option of hitting the gym, but shaping underwear can also help.

Chic warp knitted textiles can be produced for this purpose on the RASCHELTRONIC® in particular. KARL MAYER's product developers used the latest model of high-performance jacquard raschel machine – the RSJ 4/1EL, 195”, to create a new collection of on-trend items offering exceptional performance.

But the fashionable fabrics can also be produced on all other models of the RASCHELTRONIC® series. They feature a high-impact all-over pattern with subtle sculptural motifs, are soft to the touch, comfortable to wear and offer a gentle shaping function thanks to their particular stress-strain behaviour. Reason for the ideal lingerie properties are well-thought-out lapping and material combinations. For production, a textured polyamide high filament yarn and elastane were processed – the latter in a relatively high proportion and by means of a 2 needle overlap instead of the usual one by one lap. This lends the fabric more strength and enhances the plastic effects of the pattern. What’s more, the elastane fixing in the textile structure is supported, thus improving the possibility to cut freely, and the fabric can easily be used without seams. Despite the two-needle-overlap, the fabrics are relatively lightweight: the surface weight is approx. 180 g/m².

The new RASCHELTRONIC® fabrics were presented to the public for the first time at ITMA ASIA + CITME in June 2021. At the launch, they attracted great interest and were the subject of numerous enquiries, some of which were highly targeted.

Source and Image: www.karlmayer.com