



Nodus is a laboratory for experimentation and a cultural project which conjugates the most ancient knowledge in the art of carpet design with the vision of the most innovative designers and architects to create objects between design and art.

The art of rug-making is traditionally spread in the area between Turkey and China, with all its local variants, which combine to transform a rug into a product of thousand different faces and uses. Each of the manufacturing countries where we manufacture has its own characteristics that we try to use at their best joining them with our research on materials. We selected the best manufacturers in several Countries of the world (for example: Nepal, Portugal, Pakistan, India, Morocco, Turkmenistan, China and Turkey), visiting them one by one, verifying materials, techniques, expert craftsmen and ethical production.

Each rug in the *Nodus* collection is a unique piece: from the sole hand-made graph to the final product. The result is a collection of rugs that outlines a new horizon of shapes and colours: a collection that unhinges established borders and goes beyond the traditional patterns. All rules are torn up, except one: the hand-weaving, knot by knot.

Nodus is an emanation of *Il Piccolo Srl*, a well known reality among the Italian custom made furniture brands. In more than 40 years of activity with some of the most important brands of the fashion industry (like *Versace*, *Roberto Cavalli*, *Etro*) *Il Piccolo* reached highest quality levels not only in its products but also in its services. Using selected and precious materials together with the most qualified artisans made *Il Piccolo* to be a reference point in the contract furniture field in the world market. The same features are at the base of *Nodus*.

COLLECTIONS

Nodus is a rug atelier organized in different levels: the *Limited Edition* collection, the *Nodus* collection, the *All-over* collection and the *Bespoke* section.

NODUS LIMITED EDITION

This collection is formed by our most exclusive products. A series of rugs characterized by the high conceptual value and by the research behind it, which become art and collector pieces, numbered and certificated.

NODUS HIGH DESIGN RUGS

This is the main collection of our rugs which show the worlds best in hand-knotting regarding design and innovation, but still customizable. Our collections feature rugs projected by very high level designers and produced by the best manufacturers on the market. From wool to banana silk, all materials are used in the collections.

NODUS ALLOVER

A collection of many faces which main character, as the name says, is the absence of a pattern with the continuous repetition of small images or the absence of a pattern which is substituted by textures and color shades. This feature allows a good adaptability to every need and environment, always having an eye on design and research.

NODUS BESPOKE

The whole *Nodus* research process leads to an excellent service of custom made rugs, completely focused on the needs of the customer. For us *custom made* means to develop completely new projects based on the customer's desires.

WE CAN CUSTOMIZE:

- size
- pattern
- colors
- materials
- production costs
- production time

WE CREATE RUGS FOR EVERY KIND OF ENVIRONMENT:

- houses
- ships/yachts
- hotels/resort
- boutiques
- offices
- public spaces of every kind



Yacht-Sanlorenzo



Yacht-Sanlorenzo



Larusmittani

HOW WE DEVELOP A PROJECT

Based on the manufacturing technique we decide the definition of the rug and the costs and production time. Once the project starts usually the first step is the making of a sample to check the conformity with the requested characteristics. The materials are always selected and of the highest quality, for example: wool, silk, hemp, linen, banana silk and many others. For the choice of the colors we have more than 1200 colors of wool, 700 colors of silk and viscose and many other samples, in different techniques.

To make a project from the very beginning means to plan everything in its smallest detail, giving our customers a real "on demand" solution. The work in progress is documented by pictures, in order to be constantly up to date. Expeditions will be organized basing on the given times and budgets: for fast, but more expensive deliveries, by air and for slower, but less expensive, deliveries by sea.

RUG PRODUCTION BY HAND TECHNIQUES

HANDMADE RUGS

KNOTTED

SHORT PILE

Symmetric knot
(turkish or Ghiorde)



Asymmetric knot
(persian or Senneh)



Tibetan knot



FLAT PILE

Soumak



Kilim



LONG PILE

Nepali Shaggy



Filikli



Berber



NOT KNOTTED

EMBROIDERIES

Crewel



Chainstitch



Needlepoint



HANDTUFTED



HANDLOOM



KNOTTED

Handknotted rugs are products of very high handcraft quality. With this technique each knot forming the rug is tied by hand, one by one. There are different ways to make a knot in a rug, each one with its features and qualities. The knotting is one of the most important elements to estimate the quality of a rug, since the knot density is a quality indicator.

HAND KNOTTING TECHNIQUES

In the past many kind of knots were used, but today the most used knotting techniques are three: the *symmetric knot*, also called *Ghiorde*, *turkibaft* or *turkish knot*, the *asymmetric knot*, also called *Senneh*, *farsibaft* or *persian* and, finally, the *tibetan knot*, also called "*cut loop knot*". The choice of the knot is very often tied to tradition and local uses and can help to identify the place of origin of a rug. With the exception of some nomadic manufactures a rug is always made on a defined project, drawn on a sheet of graph paper on which each square stands for a knot by specialized artisans. Once finished the drawing is fastened on the loom by the artisan, usually at the warp. The knotting process always starts from the bottom: the threads of the warp, tightened vertically, are crossed by the threads of the weft, to create a strong base which would keep the rug tight, avoiding fraying and loosening of the knots. Those are made horizontally on the whole width of the rug and each wool yarn is knotted around two threads of the warp, depending on the chosen knotting technique (*Ghiorde* or *Senneh*).

SHORT PILE KNOTTING



Symmetric Knot (Ghiorde)

The *symmetrical knot* is used in Turkey, the Caucasus and Iran by Turkish and Kurdish tribes. It is also used in some European rugs. To form this knot, yarn is passed over two neighboring warp strands. Each end of the yarn is then wrapped behind one warp and brought back to the surface in the middle of the two warps.



Asymmetric knot (Persian or Senneh)

The *asymmetrical knot* is used in Iran, India, Turkey, Egypt and China. To form this knot, yarn is wrapped around one warp strand and then passed under the neighboring warp strand and brought back to the surface. With this type of knot a finer weave can be created.



Tibetan knot

In Tibet, a distinctive rug-weaving technique is used. A temporary rod which establishes the length of pile is put in front of the warp. A continuous yarn is looped around two warps and then once around the rod. When a row of loops is finished, then the loops are cut to construct the knots.

FLAT PILE KNOTTING



Soumak

Soumak is a type of brocading or flatwoven pile. Thicker than kilim, it is accomplished by looping the yarn horizontally around successive pairs of warps in between passes of over-under wefting. When compressed vertically with a weaver's comb, the resultant texture looks like cabling rising slightly from the surface of the rug. *Soumak* is named for the village of Shemaka in the Caucasus where this technique was widely practiced, but it certainly was not invented there. *Soumak* has been practiced extensively across the rug producing world, from Central Asia to Iran, the Caucasus, and Turkey.



Kilim

It consists of vertical warps combined purely with successive passes of horizontal wefting. If the wefting is compressed vertically with a weaver's comb so as to cover the warps entirely, it produces 'weft-faced' tapestry. By manipulating the wefts in different colors, they can be made to produce the design of the *kilim*. Where changes in color are accomplished by vertically successive rows of diverging wefts around two adjacent warps, this produces small gaps or slits – so-called slit tapestry technique. Alternatively the diverging wefts in different colors may stagger back and forth vertically across two adjacent warps – so-called dovetail tapestry.

LONG PILE KNOTTING



Shaggy

This rug has a very rich and pile. Rugs made with this technique are very soft. The pile is left long and the knot density is low. The knot rows are followed by several passes of wefting which pass through the warps as a foundation, binding the rug together, and which also space out the rows of knots to keep them from becoming too dense.



Filikli

This is one of the first examples of imitation of animal fleece, still produced in the same way since ever. The wool remains very long and the knots are distant from each other and bigger than in other techniques; those rugs are very appreciated for the strong decorative effect and for the feeling of softness they communicate.



Berber

Berber carpets are a style of rug containing big and small tufts. In many areas of Morocco these rugs are still made domestically. Berber families manufacture carpets manually and sell them in local markets. Traditional Berber carpet is totally different from the modern imitations, being much more sophisticated and made of natural materials, mostly of goat fleece. 90% of the rugs manufactured in Morocco use the *turkish knot*, but berbers use a particular knot, called *berber knot*.

NOT KNOTTED

EMBROIDERIES

Among our techniques there are also different kinds of embroideries, which make our rugs and cushions more precious. The word embroidery means both the technique and the product of those activities. This object is a drawing, a decoration or an ornament made with needle and thread on a support canvas. It's a fine art practised since antiquity. The embroidery is made with wool, cotton or other threads, natural, artificial or synthetic in different thicknesses.



Needlepoint (Ricamo a mezzopunto)

Needlepoint is a form of counted thread embroidery in which yarn is stitched through a stiff open weave canvas. Most needlepoint designs completely cover the canvas. The degree of detail in *needlepoint* depends on the thread count of the underlying mesh fabric. *Needlepoint* worked on fine canvas is known as *petit point*.



Chainstitch

Chainstitch is a sewing and embroidery technique in which a series of looped stitches form a chainlike pattern. It is a very ancient craft. Handmade chain stitch embroidery does not require that the needle pass through more than one layer of fabric. For this reason the stitch is an effective surface embellishment on finished fabric. Because chain stitches can form flowing, curved lines, they are used in many surface embroidery styles that mimic “drawing” in thread.



Crewel

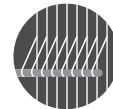
Crewel is a particular embroidery made with a hook called “*crewel*” or “*aari*”. It's usually made with very thin wool yarn, single or double thread. Mostly used for draping, furniture or tapestry, the pattern, usually flowers, don't cover the whole surface. The patterns can be single color or multi color, but the color scheme is not as ornate as *chainstitch*. It can be realized on many supports: we use *Do-sooti* cotton.

HANDTUFTED

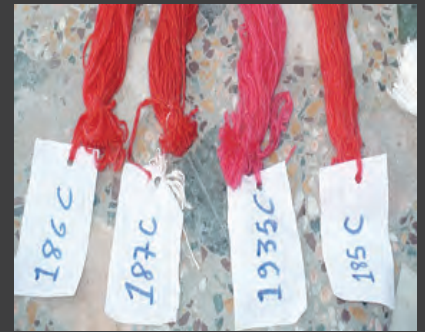
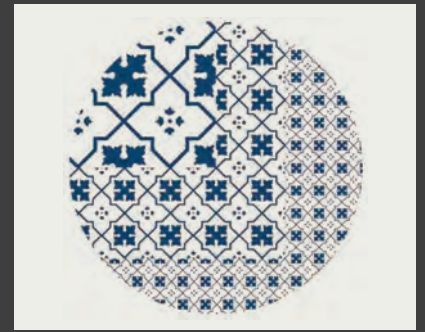


Hand tufted rugs represent a very good alternative to hand knotted rugs, since the prices are less expensive, due to the simplicity of the manufacturing process. Nevertheless the quality remains very high, even if not comparable to the quality of a hand knotted rug, whose maintenance is easier, since they are washable with water and repairable. Today, around 80% of the rugs manufactured all over the world are tufted rugs. The most used material for these rugs is wool. Also silk and viscose can be used, but only by very professional manufactories, because the yarn is very thin and the pile has a very high density. This technique is often used for single color rugs, but it's also possible to obtain very natural color shades and very complex patterns. A rug made with this technique has the pile inserted into a latex support using a tufting gun. At the beginning of the production the support is cut into the right shape and size and after this it is fixed on a working area. A drawing of the pattern is made and projected on the material to transfer the image. A number is assigned to each area of the rug to represent the different colors to be used. After the tufts of the chosen color are inserted, using the tufting gun, in the supporting material. Then a latex layer is applied to fix the looped tufts, which, afterwards, are cut to create the pile. The finishing of the rug requires a last layer of latex which will be covered with fabric, in order not to damage the floor where the rug will be used.

HANDLOOM

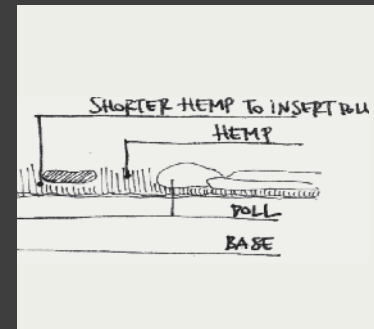


The *handloom* was devised about 2,000 years ago. The process consisted of interlacing one set of threads of yarn (the warp) with another (the weft). The warp threads are stretched lengthwise in the weaving loom. The weft, the cross-threads, are woven into the warp to make the rug. The earliest looms were wooden vertical-shaft looms, with the heddles fixed in place in the shaft. The warp threads pass alternately through a heddle and through a space between the heddles (the shed), so that raising the shaft raises half the threads (those passing through the heddles), and lowering the shaft lowers the same threads — the threads passing through the spaces between the heddles remain in place.



We choose the best raw materials and the best manufacturers to create unique masterpieces for our clients.

We work in several countries, focusing on their best features and enhancing them with design and innovation.



If knotted or weaved, embroidered or tufted all is made by hand.

We share the enthusiasm and love in working with different and far cultures not using child labour and giving a right remuneration through international associations.





Limited Edition rug
by Estudio Campana.
An exclusive product
limited to 10 numbered
pieces signed by the
designers.

Handknotted in 3cm high
hemp where the rag dolls,
produced in Brazil, are
sewed inside of the rug.
Size: 200cm, irregular
shape



Barbed Wire is designed
by Studio Job. The rug
is handknotted in Nepal
with a background
in New Zealand wool

and the pattern in silk.
Size: 220cm. Knotted
in *tibetan technique*
at 100 knots
per square inch.

OUR MAIN MATERIALS

WOOL: is the most common material used in making rugs. We use New Zealand and Tibetan wool for our rugs. We select only wool at highest quality standard which guarantee a high resistance and, thus, a long durability. The best wool is the one with long fibers. This quality is achieved by brushing the sheeps in winter and shearing them in spring. Before using it has to be carefully washed, in order to eliminate impurities: the better the cleaning the better the dyes are absorbed and the better are the colors.

SILK: an animal fiber made from the cocoons of silkworms, is an extremely costly and luxurious material for textile and rug production. The attraction of silk resides in the fineness of its fibers which are remarkably soft, as well as in its luminous, reflective quality. We use Chinese and Indian silk.

VISCOSE: is a natural fiber made of regenerated cellulose, as shiny as silk. It has a very soft touch.

HEMP: Hemp fibres are obtained by subjecting the stalks to a series of operations — including retting, drying, and crushing — and a shaking process that completes separation from the woody portion, releasing the long, fairly straight fibre, or line. The fiber is coarse and therefore it doesn't absorb the dye homogeneously.

LINEN (FLAX): Linen is composed for 70% by cellulose. It has a shiny appearance and a very smooth touch.

BANANA SILK: It is obtained from the fibre-bearing outer layer of the plant. The fiber has a silken appearance and is very soft.

SOY: Soy fiber, never used in rug making before, is a natural fiber obtained from the plant with the same name. It is very soft and, once dyed, it has very brilliant colors.

MOHAIR: is an animal fiber which is similar to silk, obtained from the fleece of Angora goats. This fiber, due to its brightness and length, is mostly used to make very fine yarns. Its length and softness allow to make also gauzed yarns. The fleece, long and soft, is spun differently according to the age of the animal, since the age changes the characteristics of it.

MANUFACTURING COUNTRIES



MANUFACTURING COUNTRIES

1

NEPAL: Nepal is a small Country completely covered with mountains. One of it's main resources is sheep breeding. Those sheeps produce one of the best kind of wool for rug making with very long fibers and rich of lanoline, which is very soft and has a good resistance in time. The thickness and the touch of those rugs are very soft and this is one of the main reasons of their success. The yarn used for the weft is rather thin, but very elastic and very close knotted. Further, Nepal is the only country in which we produce rugs in banana silk fiber.

2

INDIA: The rugs produced in this country are particularly thick and have a high number of know, thus they are at very high definition. The pile is not very long, because of the very thin and high quality wool. From a technical point of view Indian rugs are very well made; they use the Persian knot at a very high density with a very thin wool yarn. Rugs in silk, although very rare, have the highest knot density. The knotting is made with asymmetric knots.

3

TURKEY: In Turkey the tradition of vegetal dyes was and still is very important, as well as the hand teasing process. Having a short and soft pile and a low knot density they are rather delicate. The main type of rugs available in Turkey are those made in the small turkish villages. Those rugs are grosser, made in wool, cotton and silk and knotted with the Turkish knot, also called Ghiordes or Turkbaff. The main themes are geometric figures.

4

PAKISTAN: Traditionally Pakistan knotters use vegetal dyes. The rugs actually produced in Pakistan are made with Australian wool, crafted to make it shine, which makes the rug look similar to silk. Those rugs, with their very high knot density, offer a high resistance at a lower price than Persian rugs. The weft is usually in cotton. Some of the wefts are made with a single yarn and others with a double one. The most used color of these rugs is red, but there can be also other ones.

5

IRAN: Iran (Persia) is said to have the most ancient tradition in the hand knotting of rugs. The art is hereditary and rugs of all qualities and sizes can be found. Iran is one of the biggest countries of the Middle-East and it's a kind of bridge between the Far East And the Western countries. Most of the Iranian population is involved in rug business, may they be hearers, shearers, teasers, dyers, knotters, cleaners, repairers or sellers.

6

CHINA: Rugs made in China have a very neat design as well as very well defined decorations. Usually they are reproduction of classical Persian rugs. Chinese manufacturers have the best quality control and the wool they use are very effectively washed. In China there's also a manufacture of rugs made of silk. Silken rugs are more expensive and they require much more care to last in time. Since silk is a very thin yarn the knot density is very high, allowing very detailed patterns.

7

MOROCCO: Morocco is a country where the famous Berber rugs are manufactured. The moroccan manufactures can be divided in several categories. The rural manufacturers have kept the Berber cultural traditions and stylistic purity until the beginning of the last Century and, since the European demand for those rugs can be dated to the same time, the rugs were produced for personal use or for the local market only. The rugs made in these areas have a very long and thick pile. They are made with symmetric or berber knot. In the Northeastern part the so called Beni Ouarain rugs are very spread.

8

PORTUGAL: The traditional needlepoint rug manufacture started in Portugal in the Renaissance period and is still alive. The Portuguese rugs are also called Arraiolos, like the small town in the South of the country. The most used colors are delicate greens and pale pink. Originally these rugs were manufactured by female prisoners, but nowadays, in the towns where they are produced, it's possible to see both men and women working at them in front of their houses.

RUG GLOSSARY

ABRASH: this term refers to the variations in color found in the background color of a rug. This variation is a result of subtle dye changes as different lots of wool are dyed in different batches and becomes more pronounced with age. Natural abrash is found in tribal rugs and is random in nature, but abrash can also be encouraged in modern rugs to make them appear older.

AGRA: an ancient city in India near the Pakistan border, famous in the 16th and 17th centuries for its great large oriental rugs. The term Agra large also refers to a type of rug that was produced in the city – large square rugs with overall floral patterns using the asymmetrical knot.

ALL-OVER: this is a rug with a repetitive design that covers the entire rug with no central medallion or design.

ANILINE DYES: the first synthetic dyes first used in the mid 1800s as cheap alternatives to vegetal dyes. The original aniline dyes were unstable and were eventually banned in Persia because the colors ran. The term now refers to any synthetic dye. Today, Chrome dyes are the primary synthetic dye used

ANTIQUÉ: There is some difference of opinion about this term, but generally it refers to rugs that are more than 60 years old.

ANTIQUÉ-WASH OR ANTIQUÉ FINISH: a modern technique (generally a chemical wash) that tones down a rug's colors to make it appear older.

ARABESQUE: This describes an ornate design of intertwined floral and natural plant patterns with geometrical figures, commonly found in rugs originating from Persia.

ART-SILK: Short for artificial silk. This is a material (usually cotton, but can also be viscose) that attempts to create the look and feel of silk at a cheaper cost. Over time, art-silk, unlike genuine silk, will lose its sheen.

ASYMMETRICAL KNOT: also known as a Persian or Senneh knot. This knot is tied on an off-set warp.

CARDING: this is the first step in preparing sheep's wool (or other natural material) for the spinning process; two paddles with metal teeth are used to untangle the fibers.

CARTOON: a pattern or map of the rug drawn on paper that the weaver uses when making the rug.

CARTOUCHE: An oval shaped design that usually contains an inscription, date, or name.

CHEMICAL WASH: this is a modern technique used to artificially age a rug, increase its sheen, or bleach out natural color. Harsh chemical washes can strip out the natural lanolin in wool, reducing its life.

CHROME DYES: the modern synthetic dye that replaced aniline dyes. Generally stable and colorfast.

CLASSICAL: Another controversial term, generally used to refer to rugs made prior to the 19th century

COMBING: This is the second step in preparing sheep's wool (or other natural material) for spinning into thread. This process draws the carded fibers through a set of spiked blocks in order to align the fibers.

DHURRIE: These are low cost flat-woven rugs made in India, generally of wool or cotton. This is a specific type of Kilim rug.

FIELD: also called the 'background'. The largest portion of the rug enclosed by the border.

FOLD-WEAR: another term for a kilim or kelim. A flat weave just contains the warp and weft, no knots, therefore no pile.

FOUNDATION: the warp and weft strands form the foundation. The knots are tied onto the foundation.

HALI: A Turkish word meaning "rug".

HAND-KNOTTED: a rug made in the centuries old method of hand-knotting fibers onto a warp and interspersed with a weft. Generally all natural materials are used, and a hand-knotted rug can last for generations.

HAND-MADE: this can mean a rug made by machinery operated by human hands and may not actually mean hand-knotted.

HAND-TUFTED: these are NOT hand-knotted rugs and are made with a tool that injects fiber into a backing which is then glued to a canvas backing. These rugs generally do not age well as the glue hardens over time.

HANDLE: or 'Hand' – the way a rug feels when handled. Rugs with wool warps have a different handle than rugs with cotton warps.

KILIM: Flat woven rug with just the foundation, no knots. Also refers to the border near the fringe of a hand-knotted rug.

LOOM: the structure that the warp is set on to weave the rug.

MEDALLION: a round motif that sits in the center of a rug.

NAP: this term refers to the direction in which the pile falls.

PILE: the pile is the thickness of a rug created by knots.

RUNNER: A long, narrow rug used mostly for hallways and staircases. Usually under three feet wide.

SELVAGES: this refers to the long edges of rugs where the warp threads have colored wool wrapped around them.

SEMI-ANTIQUÉ: as with 'antique' there is some debate about this term, but generally it refers to rugs between 25 and 60 years old.

SOUMAC KELIM: Refers to a technique of embroidering a kelim or flat-weave rug.

SYMMETRICAL, TURKISH OR GHIORDES KNOT: a knot is produced when a strand of wool is wrapped around two warp threads. (as opposed to the asymmetrical knot which is wrapped around one warp thread. There is no material difference between these 2 knots)

TEA WASH: a technique of covering a carpet with a heavy concentration of tea to "antique" it or cover bad colors. Over time the tea-dye will fade unevenly.

TUFTED: a machine made rug, similar to a hand-tufted rug. Inferior to a hand-knotted rug.

WARP: The foundation threads of a rug that are strung from the top to the bottom of a loom. The knots are tied on the warp threads, the ends of which form the fringes.

WEFT: The foundation threads of a rug that are strung across the width of a loom. These threads are passed through alternate warp threads after each row of knots is tied. They serve to secure the knots in place.

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