



THE ESSENCE OF HANDCRAFT

A TRIBUTE TO INTUITION & TRUST

In a world that is becoming ever smoother and more efficient, the longing for things that truly touch us is growing. The new CRAFT collection by Felix Diener, Art Director of the Marburger Tapetenfabrik, gives shape to this desire. It shows what happens when technology does not replace, but extends what intuition has begun — and when design is not on autopilot, but remains tangible.

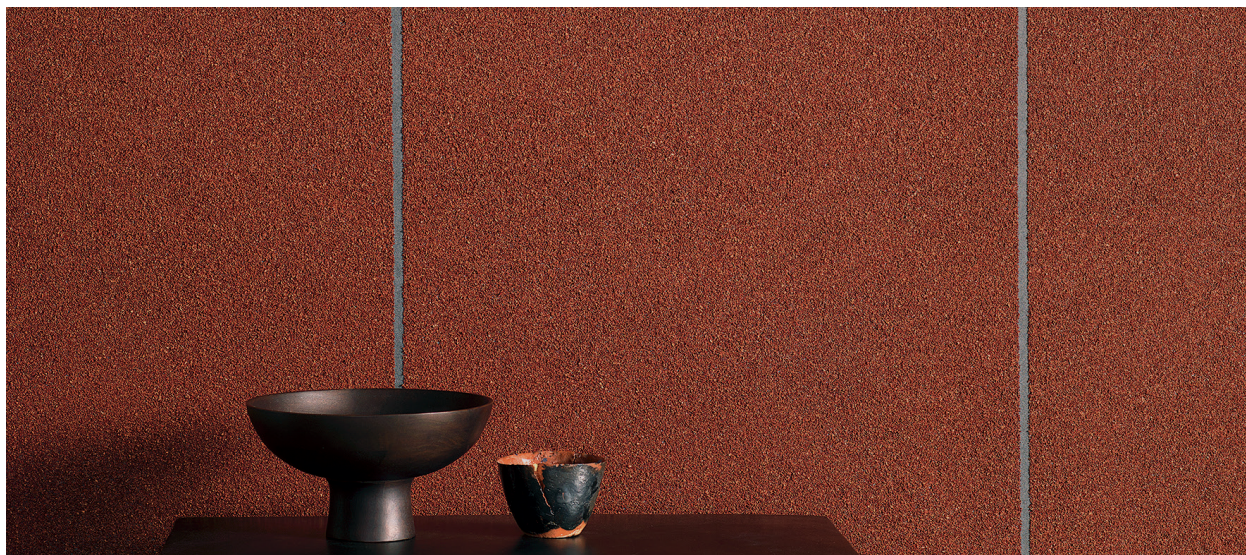


"CRAFT is not a label, but an attitude," says Diener. "It's about staying close to the material, listening to how it responds — and making decisions from that, decisions that shape the product." Every strip tells of this dialogue: between control and chance, precision and feeling. The origin of each design is analogue. Only then does the machine step in — supportive, not dominant. "You can set parameters — pressure, tension, speed — but the material responds. And it responds a little differently every time," says Diener.

One example is the Crush design: a non-woven backing is folded by hand and fed through a modified glue-printing machine — not to achieve repetition, but to invite response. Every fold is the result of a moment in which technology meets intuition, guided by experience and a trained eye. The wallpapers that emerge feel not printed, but shaped — each strip one of a kind.



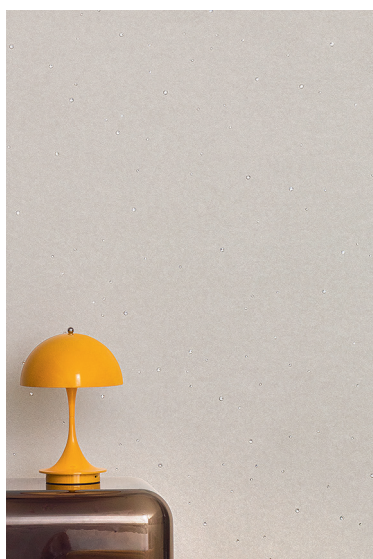
The heart of the collection is a design that presents cork in an entirely new way: what remains from the production of champagne corks in a Portuguese manufactory is given a new purpose at marburg. Pure cork granulate is applied onto a fine clay layer resting on a non-woven backing. The combination of mineral base and natural granulate is a design innovation: colourfast, climate-regulating, acoustically effective, and pleasantly tactile. "Cork brings its own language," says Diener. "You have to listen to it. We learned to work with it — with respect, with patience, and above all with trust."





Quiet and structured, another design features finely placed dots forming a flowing pattern – sometimes denser, sometimes barely visible. The print remains matte, while the base shifts softly. Light reveals hidden nuances. Especially in the green colourway, traced with a hint of rust, depth emerges with a gentle warmth.

Two designs are created using register embossing – a technique in which the printed image and the embossing align with millimetre precision. The first, with its flowing lines, evokes Japanese Zen gardens: calm, orderly, almost meditative. The second translates textile materiality into a flat surface – reminiscent of handwoven fabrics, sometimes clearly defined, sometimes softly blurred. Both combine visual precision with haptic depth.



Another highlight is a motif embellished with rhinestones. Each stone is placed with precision, following an invisible rhythm of light and space. This is where the magic begins – quiet and exact. The pattern feels accidental, yet deliberately composed. Like a gaze into the night sky: sparkling, and connected. Not an ornament, but a composition of feeling.



Two murals make the thinking behind CRAFT visible. One translates the theme of yarn into the surface: textile lines, precisely placed yet softly drawn — like traces of a quiet movement. The other recalls silk painting: colour flows, overlaps, and expands, shaped by time and touch. Both motifs stand for what defines CRAFT: surfaces that do not seek to control, but to accompany. Open to whatever wants to reveal itself.



This attitude is reflected in the colourways as well: sand and earth tones form the foundation — calm, warm, familiar. They are joined by dark, chocolatey nuances with elegant depth, a velvety berry red — a rich amaranth — and a mossy green reminiscent of leaves in the shade. Homely, enveloping, natural. And at the centre: the deep rust red of the cork design — powerful, like an echo of the earth.

CRAFT is not a style. CRAFT is a decision. A decision for closeness to the material. For a different understanding of design — one in which what matters most is not created through control, but through trust.

PS: The story behind our world first

Sometimes the best ideas happen when you're not even looking for them. Two years ago, Dr. Christian Dams, Head of Research & Development at marburg, was in an eco hardware store and, in his search for a natural surface material, bought everything that even remotely looked like clay. Back in the lab, he broke the finds down — and came across something unexpected: cork crumbs. An idea was born: why not develop a wallpaper with cork granulate? What sounded simple became a real challenge in practice. The material — feather-light and stubborn — turned everything upside down that our machines were used to. The first test lasted exactly 20 seconds before the suction device swallowed the entire granulate. The rest of the day was spent using tweezers to pick cork bits out of every corner of the machine. But the team didn't give up. Trial after trial, until everything finally worked. And today, it's here: our world first. The heart of a collection that shows what happens when you don't plan everything — but allow things to happen.