

Alessandra Praudi
Bespoke Press Relations



TEXTILE **VIEW** MAGAZINE

Let go!

ISSN 1384-5306 D € 59 F € 58 A € 59



ISSUE 127 **SEASON IN REVIEW** **SEASON IN FOCUS** **FORWARD VIEW**
Spring/summer 2020 *Autumn/winter 20-21* *Spring/summer 2021*

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View premium selection, Munich

But moving trade shows around is easier said than done, and not just because of other industrial shows planned years ahead at Kiba, Parc des Expositions and MOC Munich Order Center. There are heads to heads with other fabric shows to consider. If PV, for example, moved to the first week of September, where would Munich Fabric Start (MFS), traditionally held at that time, find itself? Just as happened in February 2019, we have another timetable clash coming up in 2020 between MFS and MU. The first week of February has always been the fixed date for Munich Fabric Start, argues Sebastian Klander, MFS managing director, noting that the MFS dates for 2020 were announced in April 2019. "With Milano Unica choosing the same date for their show in February 2020, the constant interest to serve the industry is disrupted. Frankly speaking, we do not understand this move, which will weaken the core of both our shows." Suppliers, he says, will struggle with the logistics of attending in Munich and/or Milan. "This doesn't serve anyone in the end. Unfortunately however, our hands are tied with regards to the current date situation as there are no alternative availabilities in terms of location on behalf of Messe München. However, we aim to continue our role to deliver a meaningful and successful show in February 2020 as well as Munich Fabric Start even is thereafter."

The digital discussion is equally divisive. For fabric manufacturers, there are two major problems to overcome. The first is the growing role of client personalisation of collections. At a time when overriding trends are fast disappearing, and identity and individuality are core to brands, exhibitors are caught between the devil and the deep blue sea. Exhibitors still need to invest large amounts in collection origination, only to find that as little as

10-20% of their original creative input is bought outright. Everyone wants to change the colour, the stripe, the print in some way. The solutions? Some are reducing quantities required for exclusivity, some are reducing costs by presenting designs but not working out a full range of colour possibilities. The second issue is the demand for new ideas presented on a more regular basis. Some are reducing main collection input to present smaller ranges, on a regular, even monthly, basis. Other are looking to digital solutions. This is the whole raison d'être of both PV's and MU's digital market places (see Publisher's View pp 16-19). Original exhibitor reaction to exhibitors running digital sales and display platforms was sceptical, not least because of PV's force majeure approach to getting exhibitors to sign up (an automatic levy to cover organisational and photo costs was added to stand bills), and



Blossom, Premiere Vision

also because many smaller companies are not at all digitally savvy. However, both exhibitors report growing participation. PV's market place has 515 active online shops and 5,500 online products. MU, whose site and upload costs are offered free to its exhibitors (MU is run as an association and is not a fair organisation per se), claims that in just under six months, the number of

participants has tripled to 150. Exhibitor organisers are also trying to be more inclusive about digital advances inside their shows. For example, September's MFS will feature not just the latest sustainable advances but also digital advances at its Keyhouse location. "We see our role in giving answers, setting impulses and providing solutions that have the potential to disrupt the textile industry in an ever-evolving market," says Klander. "One future key issue is the digitalisation of fabrics and materials. We are convinced that in the next few years there will be a 'digital twin' for every fabric or button produced."

At the Keyhouse, the Digital Fabric Lab will demonstrate the process of fabric digitalisation. Other highlights will include the Knitcloud by The Girl and the Machine, which presents 3D knitwear on demand, the Smart Textiles Pop-up Lab presented by the Holst Centre and Pauline van Doogen, demonstrating the process of creating smart textiles using printed electronics; and KPMU's Microsoft, which have worked together to find a new way to satisfy customers through their Orans Channel solution, which enables companies to gain a full 360° view of all customer touchpoints. Clearly, as the textile industry faces up to change, fabric exhibitions will have to change too – not just in terms of timing, but in terms of what they stand for. The future as we see one it is now extending to new horizons. It's not just about bigger, faster, cheaper and more fashionable, but also about sustainability, environment, cradle-to-cradle, smart technology, cooperation and synergy – right across the chain.

DAVID R. SILAH

PITTI FILATI A/W 2020/21
Knitwear yarn fair Pitti Immagine Filati – this time the 85th edition for A/W 2020/21 – is always a good starting point for colour and design trends for the season, with its creativity and lively atmosphere. High numbers of visitors (5,250 overall, with 2,900 from abroad), eager to discover the latest knitwear trends, gave spinners a boost, though a slight drop was recorded in Italian buyers. But, Pitti Filati is much more than just about knitwear; it's both a fair and a mini fashion show, about evolution not just in knitwear but in the customs and principles

by which we live, full of ideas and concepts in exhibits around the fair, providing inspiration and information. This time there seemed even more than usual. The **Spazio Ricerca**, the creative lab for A/W 2021, was based on the theme **Heritage** – inheriting knowledge, experience and savoir faire and moving it forward into new products. There was particular reference to the values and expertise of fashion between the 1950-80s,



Heritage at the Spazio Ricerca

In general, the immediate impression for winter 2020/21 was of naturalness, in natural fibres and the touch of noble natural fibres, as well as colours from nature. The natural tones of the cashmere goat, as well as sheep's fleece colours and the wide range of natural tones of the alpaca, all feature from light to dark in many spinners' collections – thus also avoiding the need to dye.

New at cashmere spinners **Todd & Duncan** are cashmere 'Naturals' – 6 undyed natural cashmere colours – also in melange, ranging from white to silver greys, beige and brown. Dusty greys, forest green tones, pumice etc., enhance the naturals. Also new are tinted blacks – Indian inks and navy dunks.



Todd & Duncan Cashmere Naturals

Cashmere specialist **Loro Piana** includes **Colours of Nature**, the natural colours of cashmere from white to silver grey and rich browns, which are combined to produce four intense enveloping colours. Loro Piana also has undyed sheep's wool from New Zealand from brown to black in melange, melange, chaine and boucle yarns. Another feature at Loro Piana is a yarn made from historic wool from a breed of sheep known as the Sopravissana, native to Visio in Italy's Sibilline Mountains. Accentuating the extraordinary natural characteristics of this wool, the brand has created a yarn with a springy hand with an effortlessly casual look.

Natural shades of luxurious baby alpaca, feature in many ranges, including in melange, often very light for gauzy knits, or in bulky twists. Mohair is soft and light, in mixed shades in harmonious or contrasting combinations. Colours are also taken from other parts of nature – in tones of clay, sands and ochre, and shades of organic nests, roots and shells. But, there is also a feeling for luxury and lavish decorations, and combining or mixing natural colours with brighter tones in decoration. Opalescent and metallic effects create a mysterious charm, like tones in decorative knits, ranging from velvety and embroidered surfaces, glossy and sensuous.

And there are still many fancy yarns, creating different surfaces with a natural touch as well as brushed or smooth plush effects or felted and brushed surfaces. Chenille yarns are important creating in desert shades.



Todd & Duncan Cashmere Naturals

Lanificio dell'Olive Super-fine wool and cashmere materials are the super stars of the A/W 2021 collections, with a special focus on sustainability and the traceability of their wool yarns.

'Heritage' is a common thread and theme for A/W collections – as noted at **Tollegno 1900**. "We preserve the past to build the future," said Lincoln Germanetti, CEO of Tollegno Holding. Tollegno 1900 presents two collections – 'Classic & Luxury' and 'Performance'. Luxury blends include merino with silk or cashmere, and performance yarns include Harmony 4.0 the iconic 'Tollegno merino' wool yarn, which is total easy care, compact, high twist and eco idio. Tollegno has now introduced 100% regenerated cashmere made into garments. 'NIRV' the name given to the project, an acronym of "NO Waste" and a reference to the current trend of wanting to get things done quickly – is based on the recovery of cashmere fibre used in existing garments and given fresh value by reusing.



Tollegno 1900 Regenerated cashmere

"By recovering knitted garments," explains Tollegno 1900, "yarn is regenerated that is suitable for producing clothing fabric and presented in a range of colours from black to blue, camel to melange greys." Thanks to this "recovery" operation, it is possible not only to reduce the consumption of fibre, but also of the water and energy required to wash and dehair the raw material – a sustainable concept throughout the process.

Bottea Giuseppe with wool yarns in the finest counts, presented the steps taken to achieve its **Naturals Fibra** Collection of fully traceable fine quality wool yarns, sourced through its partner farms in Australia and New Zealand. These provide evidence of its commitment to sustainability in terms of environmental protection, and animal well-being (no mulesing). The Collection has grown with new blends – merino/cashmere, cashmere/silk and Slowel super fine merino, in different counts.

Nature is the inspiration behind colours, in warm and natural shades, intense browns and red, which fade into orange tones through to yellow. And for a touch

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of glamour, ultrafine wool and cashmere yarns are discreetly intertwined with Lurex and sequins.



The Zegna Baruffa Lane Borgosesia Group

The **Zegna Baruffa Lane Borgosesia Group** - incorporating **Baruffa**, **Botto Poala** and **Chiavazza**, with luxury carded and worsted yarns – updates its Sustainability report (originally in 2017), a significant and in depth account which focused on traceability, people and water. Now Zegna is introducing more metal free dyes taken from natural sources.

Baruffa for the new season also has natural fleece colours, ranging from white to beige and browns, in complex melanges – but highlights these with shocking pink or sometimes with a touch of metallic Lurex in gold, copper or silver. Carded wool yarns are more sporty, slightly hairy with gold highlights in yellow brocade, ceramic, butter scotch, and green brown. Baruffa's H2Dry finish is an important finish throughout the collections, giving yarns a silky handle, improving the natural characteristics of wool while adding performance.

Botto Poala, offers fine worsteds in superfine merino and pure Alashan cashmere, including blends of merino/silk, and silk/merino/cashmere. **Chiavazza** has carded yarns in cashmere, classic, pure and blends, some felted effects and brushed bouclés.

A feature at **Lanificio dell'Olivo**, is the creativity involved in mixing natural and noble fibres with innovative modern materials. A fancy yarn spinner with a strong heritage of knowledge and know how, 'Heritage' is also a starting point for the season, with inspiration for A/W

20/21 from the outdoors, i.e. natural surroundings, landscapes, bark or hard stone, which inspire new yarns, with natural or vivid colours.

Mixes create distinctive yarns, such as cashmere with other fibres in the *High Living* line - combining cashmere, baby alpaca and organic cotton for new expressive results. Alpaca with its hypoallergenic properties is in all collections - a real showpiece is an elegant, refined blend of mohair/alpaca. Metallics add subtle or overt flashes of light.

A strong trend, which **Lanificio dell'Olivo** sees as an area for growth, is towards menswear. Meanwhile, sustainability underpins all aspects - choice of fibres, colours and patterns – which the company has been pursuing for many years with the Going Green programme.

Filpucci, pursuing its journey towards excellence presented the latest news of the Collection and Woollen collections. **Filpucci** combines the best raw materials (high-tech and natural), know-how in spinning and finishing, and integration of responsible values.

The *Collection* collection includes 28 types of yarns, including continuous articles and six new developments, precious blends in various raw materials such as South Africa Sustainable Mohair, GOTS certified organic wool (Global Organic Textile Standard) and ENKA viscose. **Filpucci** concentrates on 'responsible' innovation to create unique and innovative yarns, reflecting its values while meeting the needs of style and quality required by the market.



Filpucci

The *Woollen* collection, which is an expression of both artisan values and ultra-chic contemporary, includes

16 yarns, from the most subtle to the most voluminous, with new entries in the *Ninetyfive* family that combines Re.VerSo cashmere - GRS certified - to the finest merino wool, RWS certified (Responsible Wool Standard). The *Seventyfive* is a new entry, which combines 75% Re.VerSo™ cashmere with 25% extra fine merino wool, RWS certified (Responsible Wool Standard).

Biella Yarn of the **Südwolle Group** is going more natural this season, with less finishes, with the finest super fine merino wools, sometimes in blends with other natural fibres such as alpaca and camel. Following the trend to natural colours, the range includes natural shades of whites, beiges and greys, from luminous ice tones to the darkest greys verging on black.

Alongside are flashes of bright colour in yellow, green, blue and turquoise.

HF Filati, also of the **Südwolle Group**, has full fluffy yarns or yarns with a velvet like surface, and wool blends with alpaca and recycled viscose.

COTTON, MIXES AND FANCY YARNS

This year, cotton spinner **Filmar** offers a section dedicated to athleisure with technical and performing yarns, where compact cotton is mixed with technical fibre nylon and recycled polyester. Also performing for athleisure is ZERO, a compact spun cotton with zero pilling, a yarn made from top quality Egyptian cotton and the technical innovation of COM4 spinning, which eliminates every trace of bobbling.

Included for winter are classic cotton blends with cashmere or wool, for warmth and a new blend is *Eco-jeans*, a yarn



Filmar