

textile network

9-10/2017

English edition



The international premium magazine for the textile chain

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"We would-be greens"

An essay entitled "Wir Gernegrünen" ("We would-be greens") and penned by journalist Daniel Behrendt, ponders our inconsistencies in matters of environmental protection and has made a lasting impression on me.

Behrendt writes that 89 percent of Germans perceive climate change as a threat. Yet at the same time, sales for SUVs, the thirsty urban all-terrain vehicles, are rising by around 20 percent per year.

And what about plastic waste in the world's oceans? "Although we're deeply moved by the death of our seas, our careless consumer behaviour is increasingly contributing to growing levels of ocean waste. The average German produces 611kg of rubbish every year, 72kg of which are plastic." And what about to-go packaging? "Our unbridled use amounts to 320,000 disposable cups an hour! This translates into around 3 billion disposable cups per year." His outing into the textile industry is equally as interesting: 86 percent of Germans believe that it's important to have fair working conditions in the textile in-

dustry. At the same time, the fast fashion industry, sections of which are known to have a culture of precarious working conditions, are continually setting new sales records with their cheap clothes.

The discrepancy between our thoughts and our actions is obvious and as wide and multifaceted as environmental pollution itself. Those who do make an effort have every right to feel deflated – our eco-system is too complex, its balance so fragile, and the impact of single actions barely noticeable. And what we believe is environmentally friendly today, can be outed as an eco-sin tomorrow – one need only think of the diesel scandal, but then that's another story altogether.

Even so, resigning ourselves to doing nothing would be wrong. Behrendt believes that an honest effort is one that takes a careful and considerate approach to the things we use and consume. Shopping with foresight, consciously choosing high-quality (sustainable) products that last longer whilst "going out into the world

and getting closer to what it is we are wanting to protect: Nature." And, of course, we should keep ourselves well informed and we can start in the here and now. This latest issue of textile network, for example, contains several ideas for a better, more sustainable textile world, e.g. our big Leather Special on p. 20 and our "Fibres and Yarns" series on p. 36. For the logistics experts among us, I would recommend the "Öko-LogWi" research project in Hanover: this is an optimisation model designed to help companies lower their production and logistics costs whilst improving their lifecycle assessments and carbon footprints! The ultimate aim is to calculate ecology and efficiency correctly and accurately. By the way, the project is currently looking for partners! For more information go to www.oekologwi.ipf-hannover.de

Yours

Iris Schlowski



Iris Schlowski,
editor-in-chief

(Essay "Wir Gernegrünen", Daniel Behrendt, GT, 22./23. Juli 2017)

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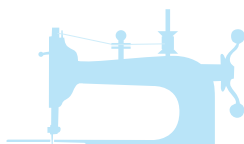
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TV TECSTYLE VISIONS 2018

Nearly fully booked

It looks set once again to gain recognition as an important industry event as it unites the latest finishing technologies and trendy product innovations under one roof. More than 140 well-known manufacturers and trading companies dealing in textiles, machinery and decorative materials have already confirmed their appearance at the leading European expo. The topic of textiles continues to be a major highlight of the event. Accordingly, nearly all the big brands will be showing their collections in the newly

built Hall 10. The technology segment will be concentrated mainly in Hall 8. A large number of reputed exhibitors will be making the journey from abroad, underscoring once more the international significance of this fair. Trade buyers can look forward to another highly relevant industry event with an exciting supporting programme. Creativity will reach new heights at the Golden Shirt Awards, and will reflect the celebratory feel of this anniversary edition.

[www.tecstyle-visions.com]

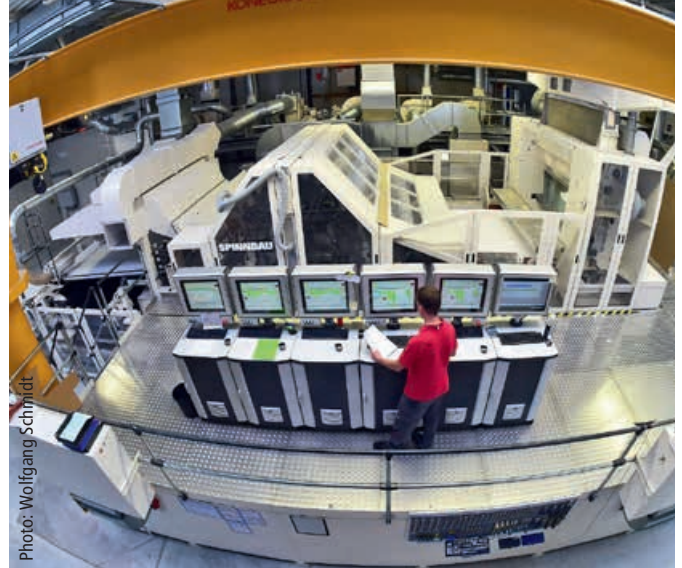


Photo: Wolfgang Schmidt
Norafin Industries is an exhibitor at the Mtex from the very beginning – a look into the modern nonwovens production of the company

7TH MTEX+2018

Discover Chemnitz (new)!

International Exhibition for Technical Textiles on 29 to 30 May 2018 in Chemnitz, Germany: Compact, intensive, effective and international. A special exhibition with protective and safety textiles / "health. textil" exhibition on medical, health and wellness textiles / "Futuretex" joint project provides information on digitalised production / Cooperation forums with Eastern European partners / 16th Chemnitz Textile Technology Conference / "go textile!" for young professionals and specialists.

The 7th mtex+ International Exhibition for Technical Textiles, is an innovative exhibition that provides value added for engineers, designers and managers from every potential user sector. "We're acting in accordance with the suggestion made by exhibitors and trade visitors to the 6th mtex+ and we're inviting people to a compact and highly effective two-day event for the first time in 2018," says André Rehn, Head of the Exhibitions Department at C³ GmbH, Chemnitz.

[www.mtex-chemnitz.de]

INTERTEXTILE SHANGHAI APPAREL FABRICS – AUTUMN EDITION 2017

Where the global industry gathers to do business

As the global apparel fabrics and accessories industry prepares to gather in Shanghai this October for Intertextile Shanghai Apparel Fabrics – including suppliers from 25-plus countries and trade buyers from around 100 countries – exhibitors are gearing up for yet another edition of strong results. Occurring towards the end of the autumn / winter sourcing period, buyers come to the fair well informed of next season's trends, and are in a unique position to be able to make their purchasing decisions from the around 4,500 exhibitors that will be present.

While Intertextile Shanghai is well-known for its exhibitor and product breadth, buyers also use it as a sourcing platform for the latest functional apparel fabric innovations. The fair's

Functional Lab – which will feature around 50 exhibitors this edition – is the centre of innovation at Intertextile, featuring a wide selection of innovative yarns & fibres, fabrics, accesso-

ries, finishes & coatings, membranes and more, particularly for athleisure, sports and outdoor wear, as well as lingerie. Buyers looking for eco-friendly options can find plenty to choose from in this zone as well. In addition to Intertextile Shanghai Apparel Fabrics, three other textile fairs are held concurrently: Yarn Expo Autumn (hall 5.1), Chic (halls 2 & 3) and PH Value (hall 3). Read more about the fairs in our Online-Magazine www.textile-network.com.

[www.intertextileapparel.com]

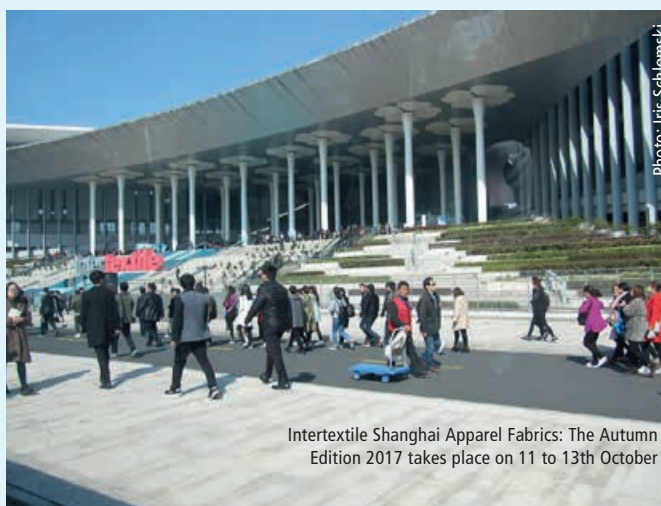
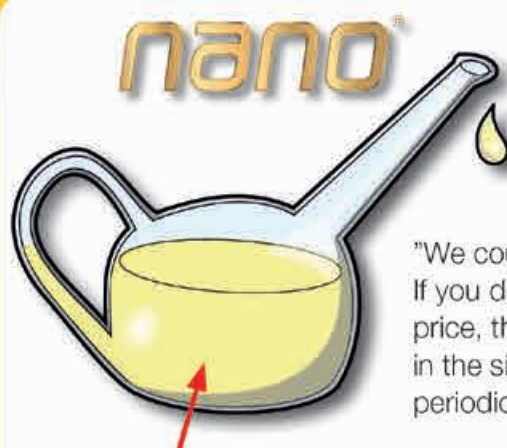


Photo: Iris Schlömski
Intertextile Shanghai Apparel Fabrics: The Autumn Edition 2017 takes place on 11 to 13th October



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Fashion Week Berlin

Sustainability – more than just a trend?

Looking through the lens of sustainability, a walk around Berlin Fashion Week in July 2017 brought some interesting discoveries to light. This outing highlighted that sustainable production and operations really have “arrived” and are being embraced by brands, manufacturers and consumers.

The “hippy eco image” of the past is being superseded by a natural and more caring approach to resources, workers and production conditions. Production volumes and locations are being challenged and where necessary, alternatives are being found. The industry has finally grasped that it is our future that is ultimately at stake!

Let's just retrace our footsteps. Perhaps not surprisingly, our first stop was the twin fairs Ethical Fashion and Green Showroom, both of which are wholly devoted to organic fashion and have found a new and fitting home in the iconic Funkhaus Berlin. The exhibitors are even trendier than before, as sustainable fa-

shion becomes ever more “normal” and starts muscling in with the conventional brands.

Among the highlights of this event were the stand by the Web Fashion Academy, created in cooperation with the Italian “Venette Waste” project, and the presentation by its founder Rossana Diana, who carved out a name for herself after working for Vivienne Westwood for many years. If Italy, one of the world's greatest forces in the world of fashion, is giving sustainability a chance, there is no doubt that people are going to sit up and listen. The focus of this latest push on sustainability remains firmly on design and style, as the one should never exclude the other.



Photo: Phil & Lui

[1]

Even Italian textile guru Vittorio Giomo, who has long since been 'part of the furniture' in the design, colour and trend scene, no longer introduces himself as a designer or consultant but as a “sustainable thinker”, appearing as such at both fairs.

A glance at Premium, Seek Show and Selvedge Run

Premium at Gleisdreieck, which together with Panorama is deemed one of the most important hubs at the Berlin trade shows, is seen as a gauge for the overall mood within the industry. Not surprisingly, the majority of exhibitors appeared to be pleased with the outcome of this event. The exhibitors included the Düsseldorf-based label Wunderwerk, which was launched in 2012 and features sustainable and fair-trade fashion. What made this company opt for Premium? In conversation with textile network, company founder Heiko Wunder explained: “Premium was as always a great success for our business and was rounded off nicely with a fashion show at Ethical Fashion. We were invited to the show as a special guest on the back of our Get-Together Event at one of our Berlin stores. I'd say that Premium is the right fair for us because it attracts all the buyers and decision makers currently in the market and we also



Rossana Diana

Photo: Venette Waste



[2]



[3]

- [1] Phil & Lui
- [2] Wunderwerk
- [3] Monkee Genes
Mantra Tee

come across customers who aren't necessarily looking for a sustainable collection but simply love our fashion and its quality, knowing they'll receive real value for money. Many are positively surprised to see that we produce our products not only sustainably but also to a high standard of quality in Europe."

The Seek Show, which is staged together with Bright, located in the Arena by the River Spree, not only spotlights established brands but also interesting new labels. Discovering the stories behind these labels is a fascinating undertaking. Take Monkee Genes, for example, which boldly prints its T-shirts with the slogan "no blood no sweat no tears no slave labour no child labour". The label from the UK not only produces a cool, trendy yet ethical denim collection but has also founded its own charity, which supports, among others, a Children's Foundation in Bangladesh as it attempts to open its mostly young customers' eyes to the perils of "fast fashion". Kings of Indigo, established in 2012 by a 'genuine denim' expert in Amsterdam, sells sustainably produced denim styles in more than 12 countries. The company uses recycled materials as well as organic cotton and hemp, whilst supporting the Fair Wear Foundation, and revealing the names of its fabric producers (almost all of which are in Europe). The enterprise also attaches importance to quality workmanship, ensuring that the garments last for many years.

Selvedge Run focuses on companies that give priority to durability, traditional production techniques and craft. The exhibits mainly comprise denim and leather, but also pro-

ducts from other lifestyle segments which stand in opposition to the values espoused by our disposable society. Sports d'Epoque from France, for example, breathes new life into historical sports strips, e.g. from cycling and rugby. The garments, which are designed with great attention to detail, are produced exclusively in Portugal and France.

Indigo People, which had a stand both at Selvedge Run and the Ethical Fashion Show, is synonymous with traditional techniques from Asia, craftsmanship passed down the generations and the use of genuine indigo, coupled with authentic and timeless denim designs. The buyers of these garments subscribe not only to traditional dyeing and textile techniques but also to sustainable projects and genuine denim rarities.

And why Berlin? In conversation with textile network, the brains behind the Munich-based label "Phil & Lui" explained: "We exhibited at Premium last year and it was a great way to establish new contacts and refresh old ones." What sets Phil & Lui apart from its competitors is its ability to combine organic and fair with design and style, whilst providing a rounded package of quality, pleasant tactile properties, colours and washes, as well as an interesting back story.

[Reiner Knochel]

[www.venettewaste.com]

[www.wunderwerk.com]

[www.monkeegenes.com]

[www.bricktownworld.com]

[www.kingsofindigo.com]

[www.sports-depoque.com]

[www.indigopeople.net]

[www.phil-and-lui.de]

STOLL

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With Knitelligence, Stoll presents an innovative networking concept for the textile production of tomorrow. Knitelligence combines all the software solutions from Stoll and thus covers the entire value creation chain of flat-knitting production: Products such as M1plus, APM, GKS, PPS, EKC, and autocreate interact with each other, automate processes, and network production stages. In this way, customers benefit from more consistent workflows, shorter, transparent production cycles, and an increase in quality, productivity, and, therefore, overall plant efficiency.

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[www.stoll.com/knitelligence]



Trend-Pulse Autumn/Winter 2018/19

Y.O.L.O. – You only live once

In the process of making its Autumn/Winter forecast for 2018/19, the VDMD Trend-Research-Team asked young people about their priorities in life and their attitudes. They are our future customers and through them parents and grand-parents gain insights into a wholly different way of life. The research brought to light four main maxims: "You only live once", "Do it yourself", "Appreciate and love" and "Work-life balance".

These headings find expression in an harmonious world of colour, in turbulent surfaces, new technical materials and prints, in every imaginable visualisation from explosive to subtle.

Y.O.L.O. – meaning "you only live once" and "it's my life", Y.O.L.O. is an expression of a society that is compelled to operate globally yet withdraws to pursue very personal interests. A society that becomes visible through millions of individual voices on social media, but one that is losing its individuality and sense of security, and feels threatened by the rapid rise of digitalisation and robots. Individualisation is a mega theme of the future and is clearly reflected in new products. They are becoming more individual, more surprising and less "classical".

Between the poles of individuality and 4.0, four major themes are emerging that express what we really want for ourselves and which developments we need to watch warily and consider critically. The home, our castle, is still very much our main source of safety and comfort, and a "refuge" to which we can always escape. It is from this point of safety that



Photo: Knopf und Knopf

K.Y.S.H. – keep your spirits high



Photo: peppermint

we can operate globally, taking a personal stand in our direct and global environment, in ethical and ethnic issues and in an individual lifestyle that gives us the strength to face the future.

The first theme is devoted to an urban dream: shaped by meeting plac- ►



Photo: Edelreich von Eschenbach

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► es in the beating heart of the city, an abundance of green spaces, a desire to bring the cosy atmosphere of the home out into the streets and to share it with friends and strangers.

K.Y.S.H. – keep your spirits high

Be yourself, think positively and influence your surroundings. Dare to do new things and invest in your dreams.

The colours radiate a sense of calm and serenity, they are unobtrusive yet charged with emotion. A cool brightness and dark warmth complement each other. Light cream and brass shine bright. Violet and grey. Light blue merges into cool brown and warm burgundy.

The fabrics, textures, surfaces and prints are allowed to look imperfect with lively, sandy, velvety and torn structures on a plain ground. Tension is created by marrying up the formal with the casual, and soft, flowing fabrics with rigid ones. Designs embrace everything from irregular graphic drawings to photo-realistic portraits and intentional eyecatchers. Purism is given a new lease of life and no longer appears as severe.

This is also true of the accessories and trimmings. The button in particular is developing a life of its own. Its texture may appear decomposed or scanned, adapting to casual and puristic outfits. Decorative elements are kept on a tight rein, with function and look aligning themselves to the needs of the wearer.

The urban theme develops last summer's content further with a focus on individuality.

The second theme takes us on a journey into nature. This is all about thinking in tune with na-

ture, feeling it, appreciating it and enjoying it and the atmosphere it invokes. Nature influences not only textiles with additional technical functions but also our eating habits and our relationship with animals in terms of responsibility and fairness.

F.Y.I.V. – follow your inner voice

Make something yourself, buy regional products, create small oases, bring nature into your home and body. The colours are reminiscent of leaves and expanses of water, flooded in sunlight and heralding the approach of autumn. Lush loud green and sunny yellow still prevail. Sumptuous colours start losing their intensity, fading to grey and slowly turning into fertile earthy tones.

The fabrics are sustainable and recyclable, imitating animal hides and skins. Large animal motifs are printed on leather, tweed, cashmere and loden and nature appears in theatrical interpretations with leaf motifs on stone looks. New elements include technical coatings or patent on fulled



Photo: Sabine Wagner



Photo: Jim Knopf

F.Y.I.V. –
follow your
inner voice



Photo: Edelreich von Eschenbach

fabrics. The sector is listening to and learning from nature, researching ideas that benefit humankind and translating them into technical and smart textiles. The accessories and trimmings also like to emulate nature, in colour, shape and texture. Manufacturers are giving ever greater priority to sustainability, not only in terms of the materials used and the production processes implemented, but also with respect to reusability and recycling. The theme of nature is taking centre stage, and is making people realise that sustainability needs to be taken seriously and that our lifestyles must adapt to accommodate it.

The third theme evokes a longing for one's own culture as well as those of other countries. On the one hand, friends and neighbours are valued and invited round for meals in the home. On the other hand, people in our society are committed to values and old traditions, and to helping migrants and disadvantaged ethnic groups.

L.A.Y.N. – love is all you need

Get involved, throw yourself into the mix, learn to love the Other and be hospitable in the original sense. We are one world.

The colours are an expression of a wild love of life, passionate self-worth and a deep sense of 'we' rather than 'me'. Iridescent and pulsating describe the glow of



Photo: Peppermint



Photo: Schoelle

L.A.Y.N. –
love is all you
need

colours reminiscent of southern spices. They are accentuated with deep green, violet, copper and brass. The fabrics can be richly decorated, boasting crystals, patches and pleats, also lending themselves to eveningwear. Conversely, jacquards and embroidery on brocade are becoming part of the everyday wardrobe. Prints not only draw on traditional ornamentation and the paintings of the great masters, but they also feature tattoos and photos of old buildings. A mix of valuable tradition, cross-cultures and futurism. The collections of accessories and trimmings embrace a cultural mix. Lavish decorations and embellishments are the order of the day. Tassels are made from rubber threads, artificial feathers and appliqués are applied three-dimensionally to braids, lending them a touch of the theatrical. Embroidered braiding and semi-precious

stones adorn culture sneakers. Brooches, intricate buttons and cloak pins hold scarves and ponchos firmly in place. The collusion of constructed tradition and casual sportiness adds an element of tension and excitement, along with new perspectives of traditional values. Overall, traditions and the look of foreign cultures are increasingly being introduced to a modern, more casual world. This theme will continue to evolve over the next decade, bringing to light new styles and lifestyles.

The fourth theme is young and wild. Young people are no longer driven by business but are keen to find a healthy balance between work and life. Leisure and holidays are just as important to them as loving their work. They want to be free and long for a taste of risk and adventure.

T.O.N.T. – try out new things

Accept turbulent times, let go of old structures, open yourself to new things. Surrender to romance and your emotions. Live in the moment. The colours conjure up images of sorbet, ice-cream, candy canes, dreams in deep blue and twinkling stars. Light and bright describe implied rosé, violet, and variations of

T.O.N.T – try
out new things



Photo: Jim Knopf

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silver; by contrast, the deep oil colours are heavy, dark and subdued. The fabrics are mostly soft. Their priority is to deliver comfort and cosiness. The more rigid fabrics come in new shapes that envelop the body. Hand-crafted elements are everywhere and crochet work is perfected on the machine. Be it transparency, lurex, fake leather, lace, coatings, cuts, bi-coloured leather, embossed or traditional materials – they are all mixed and patched together to make something colourful and new. Colours can be poured or sprayed, printed randomly or with large-format photos or paintings. All themes are embraced and exaggerated, they are surreal, mixed and only loosely structured.

This is also true for the accessories and trimmings. Glitter, crystal, semi-precious stones, sequins, chains, fringes, lace, earrings, chokers and ankle chains are a law unto themselves. They are sometimes used sparingly, sometimes opulently. Body painting with henna complements the spontaneous and cheerful feel of this theme.

It is a theme that loves to push the limits, to try out new looks and techniques, reflecting a passion for experimentation. It expresses a newly interpreted protest against established and rigid rules and habits. New life designs are created with refreshing sensitivity.

[www.vdmd.de]
[Mara Michel]





Photos: Milano Unica

Milano Unica

Fashion meets cinema



A popular platform at Milano Unica: the Trend Area. Based on the new collections for the autumn/winter season 2018/2019, Stefano Fadda's team and the Milano Unica Style Committee created an inspiring visual concept with carefully selected fabrics and accessories. The exhibits were organised into the four proposed trend themes and offered visitors a hands-on experience

The essence from which dreams are made. The 25th edition of Milano Unica takes its visitors on a magical journey through the imaginative world of film, artistic aesthetics and sensuous reflection.

Cinematic inspiration

There has always been a strong connection between cinema and fashion. Many cult films have achieved their status thanks to their memorable costume designs, and magical, aesthetic and contemplative characteristics are inherent in both cinema and fashion.

Both play with colours, shapes and light to create poetic images full of longing or audacious expressions full of energy and sassiness. Just like in cinema, anything is possible in fashion. This is why the organisers of Milano Unica have invited four renowned film directors to "stage" films and series associated with a different generation and produced by different filmmakers in different countries. This mixture and fusion of diverse worlds creates bold synergies of vibrant colours and imagery, unexpected contrasts and reinterpretations of the source material, using wool, silk, velvet, trims and zips.

The key materials of the season are thick wool and felt, natural

fibres and double-faced fabrics with a soft feel, water-repellent or thermal materials. Sporty trends feature neoprene, which can be made evening-ready with embroidery. Another core feature will be eco-fur with its new look created by innovative technology, available in unusual colours. Bouclé and jacquard now come with fringes and embellishments. An absolute must this season is velvet – brand new with metallic, silky, iridescent, pleated, printed and embroidered designs. "Cinema is the essence from which dreams are made!" (Charlie Chaplin) Milano Unica succeeded in drawing inspiring parallels between film and fashion: In the cinematic realm, it is the cut that ultimately makes or breaks a film, just like daring, experimental and high-quality base materials lend fashion objects their expressive power.

Paolo Sorrentino and "Dynasty"

What does the cult family show of the shamelessly extravagant 80s have in common with today's "Trumpism"? Hedonism, the nostalgia for a carefree era and escapism from the present. Excess is a dominating force, as is the ideal of eternal youth, which will be achieved, even if it requires

cosmetic surgery. Paolo Sorrentino enriched this drive for luxury with opulent images of his drama "The Great Beauty" which was full of extravagant parties, intrigue, deception, power and mind games... Embodied in textiles, the glamour of the time is represented by rich materials reminiscent of Baroque and couture, like lamé, lurex, laminate in purple, lilac and green on black or golden backgrounds, but always aiming for ironic nonchalance and functionality. Fur is used in provocatively bright colours, while feathers come in nuances of pastel. Lamé cords and braids decorated with floral brocades, shimmering ribbons and pearl-studded buttons and appliqués refine this luxurious look.

Pedro Almodovar and "Victoria Victoria"

Transgender and agender themes were as relevant in Blake Edwards' American romance musical "Victoria Victoria" in 1982 as they are in the works of Spanish director Pedro Almodovar today. The male-female dichotomy is accentuated with pop-like irony in surprising colour combinations: grey meets red, nude meets green. Typically classic patterns like pepita, glen plaid or dogtooth appear in macro or multicoloured versions, and jacquard is used in floral and geometric patterns for outerwear. Textile collages of fabrics of varying weights are a main feature and mesh invokes a flair of lingerie. Lace is being reinterpreted with crochet styles and ty-

Bringing forward the Italian textile and accessories fair from September to July has proved a big success. This decision came in response to the growing demands of an increasingly fast-paced market. The event offers comprehensive solutions from trend analyses to the showcasing of talented newcomers and services for the industry, visitors and the media. The latest collections of the 456 exhibitors (+20% compared to September 2016) presented high and low fashion as the summation of tradition and future, expertise and education, art and craft. For the first time, the Area Disegnatori tessili provided the crème de la crème of textile designers with a platform for their most innovative creations. New textile developments were also on display in the exclusive Japan and Korea Observatory.

pically masculine accessories such as chains and buttons are being reinvented in light or velvety materials.

Quentin Tarantino and "Little Buddha"

At the heart of this theme are the clash of different cultures, the adventures of never-ending travels that lead to new horizons and customs at the edge of the world. It is also a journey into the inner world of oneself, from which one emerges with renewed mental strength. Would Quentin Tarantino create an updated remake of Bertolucci's cult film "Little Buddha", he would unabashedly mash differing styles and interlace Eastern spirituality with Western pragmatism – a circle of departure and arrival, a life-long journey. Nepal serves as the main source of inspiration with its rituals and earthiness in juxtaposition with the fast-moving and technology-oriented American lifestyle. Textiles designed for world travellers provide protection in extreme situations whilst wool, fur and mohair are still worn with elegance. Ethnic-style fringes and reliefs catch the eye, furs are arranged in different pile

heights and raincoat materials are coated with smudged patterns. The ethnic feel is enhanced with fluorescent and iridescent colours, multicolours and Tibetan inspired designs, while reflective accessories and colourful ribbons highlight urban influences.

Stanley Kubrick and "Sherlock"

If Kubrick were to reinvent the iconic British character Sherlock Homes in the series of the same name with his intellectual and futuristic approach, ultra-high-tech innovation would morph with classic "brit chic", tradition with progress, rationality with instinct. Elegance and tailored perfection blend together with modern technological pragmatism. The typically British nuanced colours are disrupted with electric blues and bilious greens, classic patterns like tartan and checks are reinvented with blurred lines and futuristic effects. Modern stripes adorn fabrics used for shirts, whereas designs of coarse jersey and ultra-light silk are inspired by British tapestries.

[www.milanounica.it]
[Neli Mitewa]



Photo: Neli Mitewa

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Munich Fabric Start Autumn/Winter 2018/19

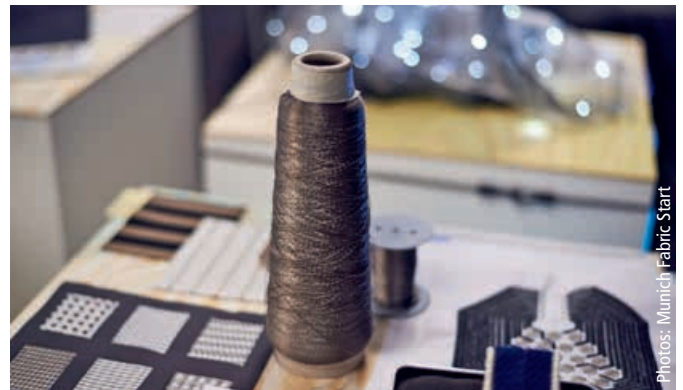
Trends, Apparel Source and Microfactory

The Munich Fabric Start, running from 5 to 7 September 2017, has many impressive and interesting features in store for visitors this autumn. Coupled with the extension of several existing Areas, the event presents a new concurrent trade fair, dubbed the Munich Apparel Source. Located in the MTC, this debut show represents the next stage in the supply chain. The Bluezone, Europe's biggest denim show spotlighting 100 brands, opens its doors for three days, also concurrently with the Munich Fabric Start. The "Denim Club" is hosting talks and workshops on the topic of "The Infinite". Located in the Bluezone, this event aims to encourage companies to stop thinking in seasons, but to flow with trends that are implemented in the process of "real life necessities". The Keyhouse is likewise open for three days, unveiling

new technologies, future fabrics, bionomics and macro trends.

Realize now!

A genuine highlight for visitors, the Microfactory takes centre stage under the heading "Realize now – in four steps from design to product". Following in the footsteps of Heimtextil and Techtextil/Texprocess (Frankfurt), the Munich Fabric Start is also exhibiting a complete process chain, even for batch size 1, comprising CAD/design, printing, cutting and piece welding. Coordinated once again by the German Institute for Textile and Fibre Research (DITF), Denkerdorf, the project in Munich demonstrates the production of a running shirt made of functional materials from Schoeller – based entirely on the designs of visitors who can hold the finished, sewn product in their



Photos: Munich Fabric Start

hands at the end of the process chain. The production line incorporates the Cad.Assyst and Vidya technology from Assyst (Human Solutions). In conversation with textile network, Dr. Andreas Seidl, CEO of the Human Solutions Group, stated: "Digitalisation is the magic word that is currently occupying companies in almost every industry and, in the apparel industry, for example, the digitalisation of work steps is already

in full swing. Now is the time to take advantage of the benefits of digitalisation, not only in the individual phases of product development, but also throughout the entire process chain, right down to the finished product. Microfactories are a model for the future!" Visitors interested in gaining a realistic impression of the production process, should not miss the Microfactory at the Munich Fabric Start!

[www.munichfabricstart.de]



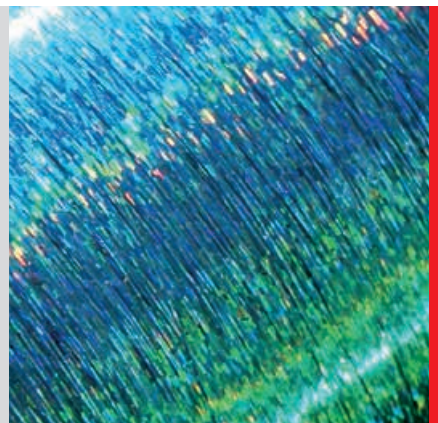
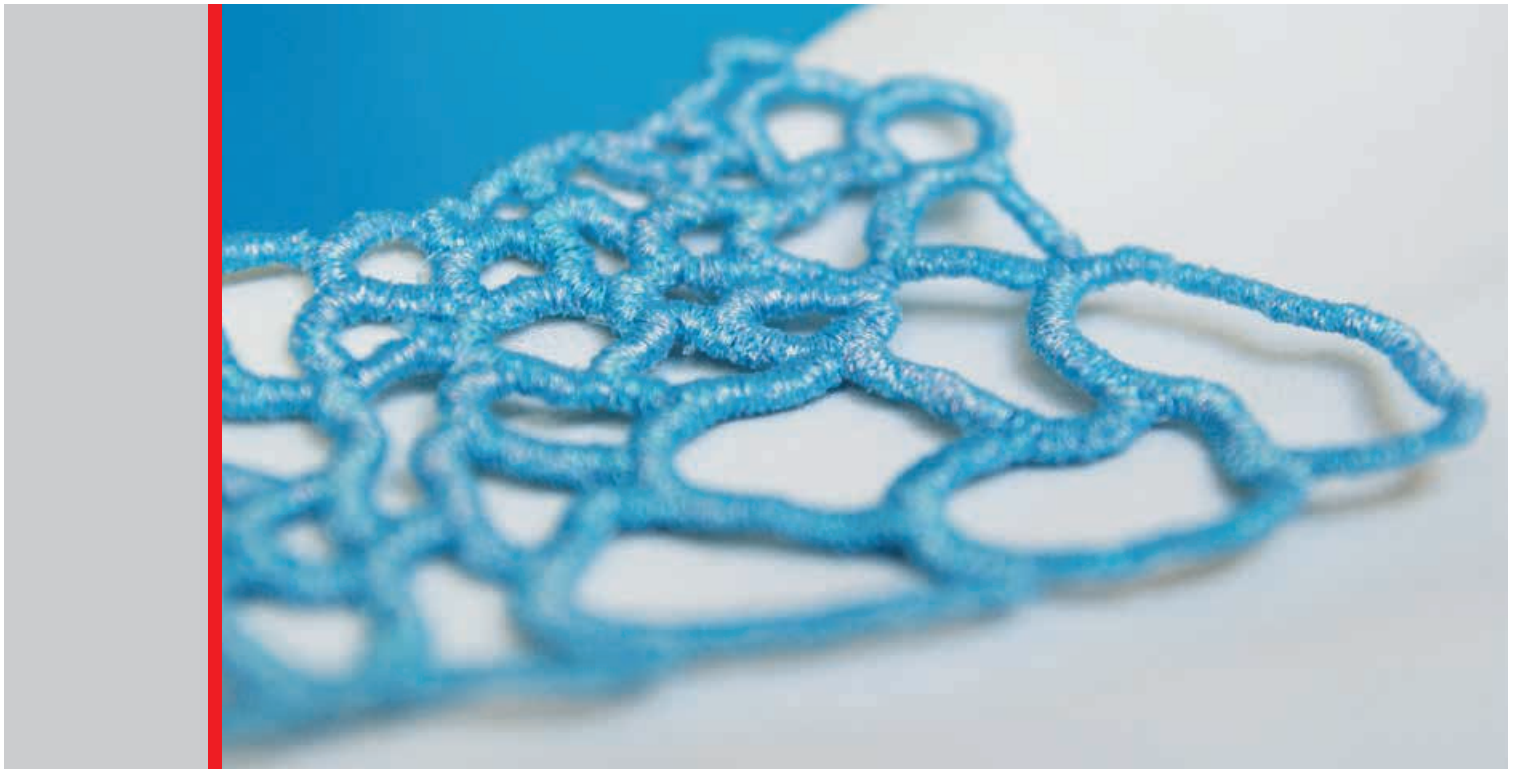
Impressions – Munich Fabric Start

Additional highlights

More than 1,000 suppliers, including around 90 international first-time exhibitors, are showing over 1,700 collections in the fields of fabrics and additional. Companies from the Far East are presenting their trends in the Asia Salon, whilst individual prints and creative design solutions are the focus of attention in the Design Studios. Li Edelkoort is holding again a trend talk. "Embroidery" will be one of the highlights at the Additional TrendForum. A ZSK embroidery machine and embroidery materials from Gunold bring embroidery to life! The first-ever Munich Apparel Source takes place in the nearby MTC (shuttle service provided between the MOC and MTC), featuring more than 200 internationally operating sourcing offices and production companies. This is complemented by a diverse conference and seminar programme about pioneering aspects of sourcing and the imminent revolution in the fashion industry.

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Danger for maritime fauna: washed-up nets and ropes that are decomposed by the sun and then return to the sea. An IGF project at STFI Chemnitz is researching possible microplastic emissions from technical textiles

IGF – Springboard for innovation

Pre-competitive opportunities for textile industry SMEs

Very few SMEs have any idea what the abbreviation IGF means. There is an undoubted paradox here, given that Industrial Collective Research – IGF in German, and managed by the German Federation of Industrial Research Associations (AiF) – has for many years been providing innovative stimuli for developments in products, processes and services through research projects initiated for the most part by industry.

It often takes six, eight or even twelve years, however, before application-orientated theoretical results produced by the 15 textile institutes are turned into marketable innovations. The reason for this is that an industry interested in a particular finding still has to invest its own expertise, as well as time and money (perhaps through follow-on funding instruments), in order to



convert new research solutions into practical products and technologies. New sales opportunities rich in competitive advantage beckon, however, for those who decide to follow this path, as the example of carbon-reinforced concrete shows.

At present 120 projects are in progress and several dozen are added every year. As the IGF-coordinating textile research association, the Research Advisory Board (Forschungskuratorium or FKT) has a password-protected key available for textile companies and associations. This opens the door to a treasure-chest of knowledge with a

high degree of practical relevance: the data records from research reports over the last two decades. Alongside IGF topics and research findings funded by the Federal Ministry of Education and Research (BMBF), these are primarily ZIM projects and studies funded by individual German states, as well as by the German Research Council (DFG) and the EU – a total of

3,200 projects and 4,500 abstracts. And yet very few textile companies have ever made use of them, says FKT Director Dr Klaus Jansen when asked. In his opinion, the database available to members is a goldmine for product developers. Four examples - All that's missing are the miners...

[www.textilforschung.de]
[Hans-Werner Oertel]



New FKT program database with thousands of pieces of valuable information for textile developers

IGF preliminary research to protect textiles from counterfeiting: sequencing spool with coding made visible in the yarn



Photo: DITF

Sensor yarns

'Sequence functionalisation' is the key term in the anti-counterfeiting protection of high-value textile products from popular fashion brands and beyond. A process developed at the Institute of Textile Technology and Process Engineering (ITV) in Denkendorf, now ready to be put into practice, provides yarns with a unique 'fingerprint' that proves their brand identity. "There is enormous interest in such anti-counterfeiting identification of original products, from manufacturers across a vast range of business areas but especially from those in technical textiles with high safety requirements," says Christoph Riethmüller, Head of Technology Integration at ITV, describing the application-orientated research approach.

In these newly developed sensor yarns, similarly developed through the IGF process, the sensory properties are generated by means of special sequencing spools using chemical functionalisation. In a similar way, improved security features – containing a great depth of information and precision, and invisible to the human eye – can be introduced into conventional yarns. They can be regarded as an "invisible barcode", explains Riethmüller. All sorts of data can be obtained from such yarns – date, article number, machine designation and so on. Individual sequences for this information can be freely selected, can be altered daily or hourly and can encompass countless variations, so that even the smallest batches can be securely identified.

Revolution in industrial laundries

A revolution is foreshadowed in industrial laundries: cleaning with the aid of shockwaves at energy-efficient temperatures of 20 degrees Celsius, suitable for difficult business garments and for outerwear in care and nursing homes. At present, both of these often have to be cleaned using organic solvents or in alternative wet-clean processes with washing temperatures of up to 40 degrees, which can leave germs and residual dirt such as traces of sweat in the clothing. As a result, costly finishing processes are often necessary.

A particular characteristic of the innovative cleaning process that has emerged from an IGF project at the wfk-Cleaning Technology Institute is that high-quality outerwear can be cleaned using pulses of compressed air, with the addition of liquid laundry detergent where necessary but entirely without the use of organic solvents. At the heart of this innovative solution is a washing machine fitted with shock wave generators and a moving drum mounted at an angle. According to the Institute, the technology and process have already aroused interest from washing technology companies in Europe and beyond.



Photo: wfk

wfk employee Dr Robert Ossig demonstrates the novel cleaning technology

Curtains with a colour-variable mechanism

Businesses producing home textiles such as curtains in the future or developing interior design concepts should keep an eye on a current IGF topic at the Thuringian Institute of Textile and Plastics Research (TITK). The project concerns colour-variable curtains based on polylactic acid fibres with special dyes. The material is designed to react like a switch to sunlight falling on it, triggering a colour change at the window to provide protection from light and heat. Polylactic acids (PLAs) have already proved valuable as suture materials for medicine, in food packaging, as mulch sheets and in 3D printing, so why not also as adaptive bio-yarns for curtains and blinds?

In the 'Chromogenic PLA yarns' project, the intention is to process the biopolymer material into functional multi-filament yarns that, combined with photochromically and thermochromically switchable dyes, can manage the heating and air conditioning in buildings or vehicles.

In addition to the use of these innovative yarns for sun protection, potential applications are emerging in the field of creative design and architecture, in the market for workwear and protective clothing, innovative sports and outdoor activity textiles and in the health and medical sector.



Photo: TITK

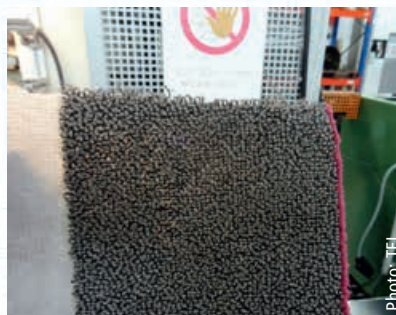


Photo: TFI

Bioplastic as a matrix polymer for switchable yarns: TITK employee with multifilament strand at a melt-spinning system

Steel carpeting – non-slip and soft: new floor covering made of steel fibres

Carpet of steel

Textile researchers at the Textile and Flooring Institute (TFI) in Aachen literally have their feet firmly on the ground, even when making floor coverings of aramid, glass or polyester fibres or proposing their latest product development: 3D textiles made using steel or basalt yarns. With properties far removed from those of sharp-edged steel wool pan-scourers, their metallic 3D floor-covering, made from steel wool mesh and stitched into a base material using the tufting process, has a pleasant feel as well as a solid appearance. "The steel carpeting we have developed with IGF resources is anti-static and would be non-combustible if future research were successful in producing the prefabricated base material from a similar material," says Development Engineer Dirk Harnuschik.

The expert engineer sees new possibilities for exploiting such pressure-resistant, non-slip textiles, and thus new marketing opportunities for manufacturers: tufted steel and basalt matting could find applications as strong dust filters that can be easily cleaned by brushing or shaking, or as high temperature-resistant heat insulation. Other combinations of materials could be used as separation matting beneath roof planting, or to reinforce embankments.

131 years "Gerecke Leder"

Using sustainable tanning processes

What was once a tawery, founded in 1886 by Martin Christian Gerecke, the son of master tanner Martin Gerecke, is today a modern leather factory with a diverse product range located in Esslingen, in the south German state of Baden-Württemberg. Now in its 4th generation, the company continues its successful progress under the management of Gunther Gerecke, following the time-honoured dictum, "Gerecke – always testing the waters."

This is true at many levels, not least given that Gerecke's site lies, as it always has, on the banks of the Neckar river. At the same time, the family's long chronicle reflects clearly both the high points of the once strong German tanning industry and its decline. Setbacks due to political turmoil, including a temporary shut-

Cattle provide genuine leather



down by the Reich Ministry for the Economy and the loss of potential American customers caused by Black Friday, are part of family and company history at Gerecke Leder GmbH & Co. Alongside the fresh starts that these required, the company has also had to master ever-increasing environmental regulation and massive technical changes such as new tanning and dyeing technologies.

Nothing works without water

During the Weimar Republic (1918 to 1933), the production of leather for glove-making using classic tanning processes became a major focus. The strong demand for branded high-quality goods abroad, especially in the US, grew disproportionately, leading to the establishment of many more tanneries on the Neckar.

When the business was expanding in 1925, environmental considerations were already firmly anchored in the company philosophy with the building of the first wastewater treatment plant. Production ran at full tilt with a staff of 70 to meet the flood of orders. The global ramifications of the Wall Street stockmarket crash, however, brought the golden age of international industrial growth to a sudden halt. In Germany, many tanneries had to close, as their export markets had collapsed. Leathermaking families with certificates showing that they had been practising their craft for several hundred years saw no future in turning skins into leather.

Competence as capital

Retaining a sense of proportion, Gerecke managed to overcome this



Leather hide logo contained in para. 10 of the Consumer Goods Regulations for Shoes



Thinly edged leather hide – unlicensed



Heavily edged – protected!



Take care: this 'Genuine leather' mark is protected!



The German Leather Federation (VDL)

LEATHER

Use of 'Genuine leather' symbol requires a licence

The 'Genuine leather' symbol introduced in 1973 has gained high awareness levels in the trade and among consumers in Europe and America. The symbol has been in active use since then, as it guarantees that the most important elements of the article consist of genuine leather as defined in the relevant labelling regulations.

Back in 2008/2009, there was a great deal of perplexity because Italian customs authorities were regularly confiscating consignments of shoes, including those from German compa-

nies. The reason given was "infringement of trademark protection rights". What had happened? In the 1970s, the appeal of leather was booming, as was the variety of different labels. Synthetics with a leather-like appearance also flooded onto the market, many of them bearing labels that symbolised a similarity to leather. Consumers found it more and more difficult to distinguish between genuine and fake leather. The strong demand for leather caused a blossoming of the European tanning industry, which put itself

forward as an economic force represented by trade associations – such as the German Leather Federation (VDL) – in every European country. In 1973, 17 European tanning industry associations, including the VDL, came together in an international leathertanning association, the International Council of Tanners (ICT), to establish the 'Genuine leather' symbol. The aim was finally to introduce a common international mark. That mark was adopted by the European Confederation of Tanners. Members

were able to have the mark protected in their own country and to market it accordingly. Only the Italian association UNIC actually registered the symbol as a trademark. The consequence of this is that UNIC is the sole proprietor of the rights to the brand in Italy and Europe. The VDL is recommending that German shoe manufacturers use the leather hide logo contained in para. 10 of the Consumer Goods Regulations for Shoes: a thinly edged and slightly distorted hide shape.

[Sonja Langer-Korsch]

Stretching Beyond



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Photo: Cruse

► slump; in 1932 the company was re-structured and contact with its previously successful export markets re-established. Its accustomed production targets were once again reached and Gerecke rose to become the largest tawery in Württemberg. This visible success, however, did not protect it from forced closure on political grounds, a fate that befell other tanneries who then gave up their craft for good. Then after the end of the war in 1945, with no capital and devalued cash reserves, the company underwent a new, difficult and laborious

rebirth, with the aim of rekindling once again the old business contacts and generating new customers through the outstanding quality of its leather. Export demand proved exceptionally positive, whilst at the same time there was pent-up demand in post-war Germany too. In record time Gerecke was producing up to 60,000 goat-kid hides a month. The favourable competitive environment had the effect of attracting tanning businesses from the Sudetenland to resettle on the Neckar. In 1950/51, Gerecke set up a modern dyeing

Cruse – S/S 2018

plant in order to handle the increasingly meticulous colour requests of its customers. By 1956/57 the backlog of demand for gloves had levelled off; companies were struggling with over-capacity and bankruptcies followed. The prospect of the imminent collapse of the German glove industry drove Gerecke to establish itself in new markets. It succeeded, for example, in supplying Gerecke leather to glove producers in Italy, France, Belgium, Israel and the Philippines. Sixty percent of its turnover came from exports.

Tawing

The smallest lamb and kid hides are used in processing. The tanning solution contained in the tanning drum is made to a demanding, carefully tested recipe, combining alum, sodium chloride (table salt), egg yolk, wheat flour, olive oil or cottonseed oil, synthetic tanning agents and water. In rapidly rotating containers, in a few short hours the skins are transformed into glacé leather by this tanning bath. After this, they undergo different finishing processes depending on the use for which they are ultimately destined.

Glacé leather is rarely if ever produced nowadays and has become an expensive rarity. The classic, and thus highest quality and most expensive, glove leather is distinguished by a particular softness and suppleness. It fits snugly and smoothly round the hand and fingers and is just permeable enough to ensure that the hand does not become sweaty. But of course, quality has its price!



Photo: Werner Christ

Flexible adaptation to the market

Steadily increasing production costs in Germany and the associated price rises for leather led to a sharp drop in demand from the USA, which had hitherto been the largest market for gloves; as a result, very many glove producers went out of business.

By means of innovations and flexibility, however, Gerecke managed to reduce drastically its traditional dependence on glove leather and to switch its



production capacity to leather for products such as clothing and shoes. This meant new customers, and different markets.

Leather, a brand from nature

The tanning expertise gathered by Gerecke over the generations is still employed today in top quality hide processing. Surviving in an expensive location such as Germany depends solely on the ability to supply the highest level of quality, with no compromises.

All of the demands of strict environmental protection legislation are met, requiring a high level of investment. Since leather production requires large quantities of water, responsible use of this resource is very important. All waste water produced is purified in the company's own wastewater treatment plant. Pollutants are filtered out of the waste water by chemical as well as mechanical means. In recent years, various process modifications have significantly reduced water consumption. The in-house treatment plant meets all of the waste water regulations, including for example the limit of 1 mg of chromium per litre. A separate storage facility for water-polluting substances is available.

Hides from small animals, deer and even peccary are prepared by 15 well trained staff for shoes, clothing and gloves (for use in motorsport

and riding). One particular speciality is washable and dry-cleanable lamb nappa leather that can readily be combined with textiles. The strict quality criteria demanded by public authorities and the military are met with goat nappa leather for gloves and shoes.

A highlight of the product range is the smooth leather of the North American white-tailed deer. All colours can be supplied, with maximum authenticity: azo dyes are not used. Top of the range raw hides are processed into soft aniline leathers in brilliant, expressive colours. A love of the natural product,

the utmost skill in tanning and not least the resilience to overcome crises have been and continue to be the major capital that has shaped the Gerecke family business for generations. In the leather industry, Germany continues to be a pioneering market. Since exports have always been a powerful force for Gerecke leather, they are regarded as an integral element of growth and of the future. Meeting all of the quality criteria that underlie the high demands of the global market is a sine qua non for the company and an inherited company philosophy.

Werner Christ:
S/S 2018



Photo: Werner Christ



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► Environmental protection as a quality commitment

It is essential to maintain and steadily improve sustainable environmental protection. This includes purchasing all of the tanning agents, dyes, fats etc. only from certified chemical companies which, for their part, take care to ensure that their production is environmentally friendly and sparing in its use of resources. Cheap and questionable products are never used. All chemicals are stored according to strict German and European standards,

which also contributes to the safety of employees and the environment. All of the products employed meet REACH requirements. In Germany, the tanning industry has shrunk so that in 2017 there are no more than about 20 tanneries. All of these meet German statutory standards. Since environmental protection, social responsibility and protection of workers do not come free, leather produced in Germany does carry certain costs. The small but perfectly formed leather industry in Germany offers only top quality leathers that



Photo: Milestone

have found a successful market niche on the large global market. German leather is thus a statement of environmental protection.

[Sonja Langer-Korsch]

What is leather exactly?

The term 'leather' is in a constant state of flux, to the confusion of consumers. The unique characteristic of leather comes from its very nature, which cannot be copied. This, however, has never deterred creative spirits from bringing new products onto the market in the hope of swimming on the tide of leather's success. Test-tube materials with a velour or nappa appearance have been offered as 'silky leather' or 'lamb's-touch leather'. Materials made from various natural fibres have been advertised as 'pineapple leather', 'vegan leather' and so on.

Leather for clothing is not subject to any statutory labelling requirements. Where leather clothing is marked as being of a certain material, however, the labelling must not be incorrect (such as calling pig velour 'suede') or misleading to the customer (e.g. upselling pig split leather by calling it 'silk leather'). This means that even in the case of voluntary marking, the statutory regulations regarding material labelling must be observed.

There are, however, quite clear rules regarding labelling and contravention of these or the use of misleading variations will lead to warning action; this is one of the busi-

ness activities of the German Leather Federation (VDL).

In March, in the course of a meeting of VDL members, its Director, Dr Schröder, explained that safeguarding and representing the economic interests of the leather-producing industry was a key activity of the Federation. This includes preventing the anti-competitive and misleading use of the term 'leather' for less expensive materials that do not consist of tanned animal hides and do not meet the EN 15987 standard.

It is not only in Germany that the deliberately misleading use of the terms 'leather' and 'genuine leather' has reached epidemic proportions in recent years, which the VDL regards as a major contravention of the law against unfair competition.

There are no limits to the fantastical ways in which materials consisting predominantly of synthetic substances are talked up. Popular terms include textile leather, PU leather, outdoor leather, soft leather, nubuck-type leather, eco-leather, Napalon, pilots' leather, vegan leather, pineapple

leather, silk leather, Achilles leather and so on.

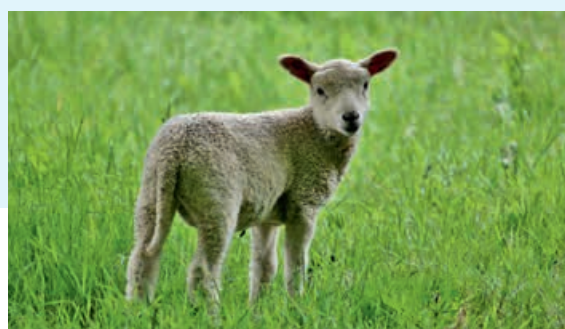
The VDL is chasing down these abuses. In the past three years alone, over 300 cease-and-desist notices have been issued and enforced by penalties and more than 40 interim orders made against renegade companies. Thirty contractual penalties have been imposed, at the expense of the offending parties. Regrettably, only in Germany do legally watertight regulations exist regarding the correct use of the term 'leather'. Efforts to achieve EU regulation such as that in the area of shoes, which would regulate beyond doubt the misuse of the term 'leather' for all types of product, have so far been without success.

In Germany, the legal basis is the DIN EN 15987 standard, Leather Terminology: Main Definitions for the Leather Trade, along with the RAL standards (www.beuth.de) that are protected as registered quality marks.

RAL 060 A 2: Definition of the term 'leather' in contrast to other materials, and labelling regulations
RAL 062 B: Labelling regulations for clothing leather and leather clothes

[www.beuth.de]
[Sonja Langer-Korsch]

No animal (with the exception of luxury fur) is slaughtered for its hide, but for its meat!



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China

A rapid growth of the nonwovens industry

Owing to the global and huge domestic market demand and technological advancement, China's nonwovens industry has experienced rapid growth in recent years. In 2001, production was only 569,000 tons, reaching 5.35m tons by 2016 with an average annual growth of 16 percent. From 2000 to 2016, China saw exports for nonwovens climb from USD 94m to USD 2.52bn, an average annual growth of 22.8 percent.

China has thus doubtlessly become the world's largest producer, consumer and trading country of nonwovens. Technical and industrial textiles have benefitted from China's 13th Five-Year Plan which greatly supports technology and innovation. The plan's focus on industrial upgrading has led to a marked increase in the production capacity and demand for nonwovens. Output is estimated to reach 7 million tons by 2020, up from 5.35m tons in 2016. The rise is being fuelled by many areas such as construction and infrastructure, environmental protection, health and care of the elderly, first aid, public safety and military-civilian integration. The China International Nonwovens Expo and

Forum (CINE), supported by Techtex-til, was successfully held in June 21-23, 2017 in Shanghai.

The exhibition featured some 100 exhibitors specialising in nonwovens and some 3,977 trade buyers from 16 countries and regions came to see the latest developments in nonwoven products. The 6th edition of China International Nonwovens Conference (CINC) was held on the second day.

Speeches relating to the topic "The current situation and trends on the Chinese and global nonwovens markets" were delivered by Li Lingshen, President of CNITA, Andreas Engelhardt, General Manager of the The Fiber Year GmbH and Andre Michalson, Sales Director of Andritz who

” In conclusion, China has a complete nonwoven industry and the world's largest production capacities to support and meet the rapid growth of this industry, both worldwide and on its huge domestic market. Scientific and technological innovations and intelligent manufacturing will accelerate the pace of industrial upgrading and improve the core competitiveness of China's manufacturing. The "Going Out" strategy will broaden its market base and development.

painted a comprehensive picture of the nonwovens industry and trade both worldwide and in China. Some highlights of the presentation given by Li Lingshen:

In 2016, China's output of nonwovens reached 5.354m tons, with a growth of 10.4%, accounting for more than 40% of global production. Compared with 2012, output increased by 55.7%, corresponding to an average annual growth of 11.7%. The key producers are located in the provinces of Shandong, Zhejiang, Jiangsu, Hubei and Fujian, with Shandong and Hubei being the fastest growing. They account for 67% of China's total production.

Exports of Chinese-made nonwovens totalled 0.821m tons in 2016, or US\$2.52bn, an increase of 12.25% and 1.49% respectively. Imports amounted to 0.13m tons worth US\$ 817m, a decrease of 5.71% and

The China International Nonwovens Expo and Forum (CINE) was held in June 21 to 23, 2017 in Shanghai



Photo: fotolia

Owing to the global and huge domestic market demand and technological advancement, China's nonwovens industry has experienced rapid growth in recent years

4.57% respectively. However, in the first quarter of 2017, exports and imports climbed 15.53% and 4.65% respectively. The export price of Chinese-made nonwovens is still low compared to developed countries as China mainly produces staple-fibre nonwovens while the higher priced products are generally spunbonded. In 2016, China exported 1.8bn units of nonwoven apparel, consuming about 200,000 tons. Exports of nappies and sanitary napkins reached 445,000 tons, consuming about 180,000 tons of nonwovens. Exports of nonwoven wipes, medical masks, medical single hole and filter media amounted to about 200,000 tons. Annual exports of 1.4m tons represented 26% of total production.

The key export markets for nonwovens in 2016 were Japan, S. Korea, USA, Vietnam, Philippines, India, Indonesia, Hong Kong and Mexico. Most posted an increase with the exception of the USA, India, and Hong Kong. Exports to Japan, USA

and S. Korea were below the average export prices. Exports to the Philippines and Mexico have maintained rapid growth while Vietnam is the biggest importer among the developing countries. As the economic growth of developing countries continues to gain momentum, they will become important export markets for Chinese nonwovens in the future. China witnessed some technical innovations in nonwovens such as high strength coarse denier PP spunbonded & needle-punch geotextiles, PET spunbonded nonwovens, bicomponent spunbonded spunlace microfibres, and wide-width high efficiency digital spunlace production lines.

China's nonwovens industry still has

In 2016, there were about 1,000 companies specialising in high-quality nonwovens. The "Top 10" enterprises of China's nonwovens are namely Kingsafe, Huafon Microfiber, Dalian Ruiguang, Jinjiang Xintai, Tiandingfeng, Sinoma Science & Technology, Shandong Taipeng, Hangzhou Nbond, Foshan Nanhai Beautiful, and Anhui Jinchun (Golden Spring). Their product applications include medical and health, geotechnical and construction, filtration and separation, and microfibres. In these areas, they are competitive in the global arena. On average, these top 10 enterprises each employs 688 workers who produce 35,000 tons of nonwovens, yielding Rmb 1.0bn in revenues and an 8.7% profit, whilst investing 3.21% in R&D.

At the forum Li Ling-shen, President of CNITA, Andreas Engelhardt, General Manager of The Fiber Year GmbH and Andre Michalon, Sales Director of Andritz gave a comprehensive picture of the nonwovens industry and trade

a long way to go in terms of industrial transformation and upgrading. Plans for its future development, as set down in the 13th Five-Year Plan, will focus on greater technical innovation, the creation of a complete supply chain for nonwovens with a focus on high-value products, intelligent manufacturing, improved social responsibility, and the adoption of a "Going Out" strategy to further penetrate the ASEAN and Asian countries, the Americas, Europe and Africa.

Looking forward, China's nonwovens industry will continue to maintain rapid growth and play a more significant role in the global nonwovens industry.

[Vicky Sung]



Photo: Vicky Sung



COMPOSITES EUROPE

12. Europäische Fachmesse und Forum für Verbundwerkstoffe, Technologie und Anwendung

19. – 21. September 2017

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www.composites-europe.com



Photos: Composites Europe

Composites Europe 2017

Windenergy in the focus



Composites Europe 2017: Hybrid lightweight construction drives innovation

Multi-material systems and hybrid components are setting the trends in lightweight construction. Composites Europe will show from 19.-21. September 2017 how this is benefiting composites. Some 400 exhibitors will put on display the potential of fibre-reinforced composites in the automotive engineering, aerospace, boatbuilding, wind energy and construction sectors. The focus of the trade fair, numerous event areas, presentation forums and workshops will be on lightweight construction, multi-material design and resource efficiency. Featuring new special areas, forums and theme days, Composites Europe will be aimed even more strongly at user industries this year. Besides automotive engineering,

the emphasis will be on the building and construction trade and on wind energy. Each of those three topics will be reflected with its own "Focus Day" and a dedicated "Innovation Area". In several application-focussed modules, experts will present their real-world experiences with issues revolving around material composites in the automotive, aerospace and architecture segments. Also on the agenda will be cross-industry thematic blocks emphasising manufacturing and production technologies such as the joining and combining of different materials.

Focus Day Wind Energy

Wind energy certainly ranks among the big growth markets for Carbon Fibre Plastics (CFP).

By staging the Focus Day on 19 September, along with various special areas and programme highlights, Composites Europe provides the wind energy sector with its very own platform. Wind energy expert Dr. Alexander Krimmer, a lecturer at the Institute of Aeronautics and Astronautics at the Technical University of Berlin, comments: "CFPs are still controversial in this field. Their application is worthwhile where longer rotor blades are required which generate far greater yields." To enable wind turbines to produce a rated output even in low winds, slender and extremely long rotor blades need to be developed. Such blades can only be produced with sufficient rigidity using CFPs. Appearing at Composites Europe, industry specialists such as Gaugler & Lutz, Saertex, Hexion, Gunnar International, Gurit and Ten Cate are successfully responding to the demands of the wind



Wind energy expert Dr. Alexander Krimmer, lecturer at the Institute of Aeronautics and Astronautics at the TU Berlin

energy sector on fibre-reinforced plastics, showcasing the latest trends in machinery and production processes. The main highlight, however, will be the first day of the fair, when specialists, buyers and scientists meet with experts from the composites industry for the Wind Focus Day under the heading "Wind meets Composites".

Composites Europe, since 2006 one of the most successful industry trade fairs in Europe, is to take place in Stuttgart every year from 2017.

More information about the highlights at the Composites Europe on textile-network.com [www.composites-europe.com]

The global wind energy industry is on the ascendant. Forecasts by the Global Wind Energy Council (GWEC) expect the global output of wind energy to increase by around 64 percent by 2021. The greatest growths are currently being witnessed in Denmark (40 percent), followed by Uruguay, Portugal and Ireland, each well above 20 percent. Growth in Germany is currently around 16 percent.

Guimaraes Home Fashion Week

Home textiles made in Portugal

On 27 and 28 June 2017, the second Guimaraes Home Fashion Week took place in northern Portugal, the center of the textile industry.

The imposing former monastery of Pousada de Guimaraes once again hosted the Guimaraes Home Fashion Week which attracted 32 leading Portuguese home textiles manufacturers showcasing a total of 37 labels. The organisers revealed: "We were expecting around 100 visitors but we actually counted 147 international buyers." The attendees travelled to Portugal not only from Europe but also from overseas, all the way from Australia, New Zealand, South Africa, Chile, South Korea, Japan, Russia, Poland, Canada, USA, China, Dominican Republic, Switzerland, Bulgaria, Turkey, Croatia and Azerbaijan. The visitors were visibly impressed by the creativity and quality of the products on show, comprising table and bed linen, bathroom textiles, throws and bedspreads. As at the first Guimaraes Home

Fashion Week, which took place last year, visitors had the opportunity to tour the actual companies and to gain an appreciation of their production set-ups and the state-of-the-art machinery in use. This was perceived as a win-win situation, with both buyers and manufacturers expressing their satisfaction with the discussions they had held.

One of the major players in the Portuguese home textiles market is the More Textile Group which was created in 2011 from a merger between four companies: Antonio de Almeida & Filhos, Coelima and Terrafile, which are based in Guimaraes, and JMA, which is headquartered in Santo Tirso. A successful move that has catapulted all four enterprises into a stronger market position, not only as producers of high-quality bed linen and bathroom textiles, but also as a full-range supplier, achieved through the inclusion in the merger of yarn producer Terrafile. The Group currently generates sales in the

region of 96m Euro. Texteis Peneda, Mascolotes, has been specialising in high-quality jacquards – bed linen, bedspreads, blankets and bathroom textiles both for private consumption and hospitality – since 1975. With a workforce of 96 staff, the company posts 12m Euro in annual sales. Its size and constant investments in modern weaving machinery allow the company to operate with a high degree of flexibility and to respond to customer wishes individually.

Moreover, two creative minds are constantly working on new designs that can be implemented quickly and efficiently. The in-house brand is known as Macal by TP and is synonymous with sophisticated jacquard covers, bedspreads and valances.

Fateba – Narciso Pereira Mendes Herdeiro in Guimaraes is a small luxury supplier of high-quality table and kitchen linen. The family-run business employs 100 staff and records annual sales in the region of

EUR 5m. Exporting 90 percent of its output, the company works for many well-known names in Germany and Holland, as well as in Spain, the UK and many more. In keeping with the majority of Portuguese firms in this industry, the Heimtextil trade fair in Frankfurt is considered a must-attend event.

Advertisement



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The next Guimaraes Home Fashion Week is scheduled to run from 26 to 27 June 2018 and will once again be hosted at the Pousada de Guimaraes.

[\[www.homefromportugal.org\]](http://www.homefromportugal.org)

[Ilona Schulz]



The More Textile Group created a beautiful display at the Pousada

High-quality jacquards are a speciality of Portugal's home textiles suppliers

Impressive venue – the imposing Pousada de Guimaraes in Portugal



25th Proposte in Cernobbio

The joys of a beautiful home

25 years have passed since Proposte celebrated its debut in Cernobbio. To this day, the event has remained true to its high standards and loyal to its venue!

It opened its doors for the first time on 4 May 1993, after a handful of local fabric manufacturers near Como decided to take their destiny into their own hands. Their ambition was to show their high-quality and extraordinary upholstery and curtain fabrics to a wider international audience. And this remains the case even today. A quarter of a century later, 13 of the original exhibitors were still taking part in the fair which ran this year from 3 to 5 May. For the past ten years, the exhibition halls have been bursting at the seams, leading to the creation of Fuori Proposte, a coun-



Photos: Proposte

A conversation with Mario Sirtori, owner of Mario Sirtori Spa, Costamasnaga (Lecco), founded in 1955. He started up with five weaving looms, financed through the bank. Today, the company employs 110 staff and is still in family ownership.



textile network: Mr Sirtori, you are one of the founding fathers of Proposte. Why did you push for this event to take place? What was your objective?

Mario Sirtori: The three trade fairs that existed for our industry at the time had no ambitions to grow. We weren't looking to make a big profit but simply wanted to show our products.

textile network: What gives Proposte its unique charm?

Mario Sirtori: That's easy to answer given that Villa Erba is at the heart of Proposte. It's a wonderful exhibition venue, on the shores of Lake Como and with the old villa at its centre. And, of course, the fact that the exhibitors are all manufacturers.

terpart to the furniture fair in Milan, which is not, however, staged by the trade fair organiser. Ever since the start, Luilor, based in Montemurlo (Prato), Tuscany, has been exhibiting in a villa in Cernobbio that is normally used as a nursery school. Proposte, which translates as "proposals", has become a firmly established part of the luxury segment, always keeping its finger on the pulse. During the fair, entrepreneurs meet other entrepreneurs and company owners attend to their own stands. Forging new contacts with customers, whilst proudly presenting their latest collections of upholstery and curtain fabrics, they listen to the market's needs and ascertain

which innovations are likely to captivate their customers in the coming year. As in previous years, the 25th Proposte was spread over three days. On the first day, the stands of the 89 exhibitors were inundated with visitors. "We were barely able to come up for air," concluded one exhibitor, echoing the mood of the majority. The number of trade buyers roughly matched last year's totals, up 0.55 percent, with fewer buyers coming from Italy. This slide was countered by a climb in the number of German, Chinese, American, Russian, Australian and Spanish buyers, with the proportion of foreign trade buyers settling at 70 percent. "As early as January, we could al-

ready sense that the tide was turning," explained President of Proposte Mauro Cavelli. The market, particularly in the USA, Russia and China, is becoming more dynamic again.

Proposte is synonymous with exquisite upholstery and curtain fabrics. Taken together, its 89 exhibitors post total sales of 1,075m Euro, 60 percent of which is accounted for by exports. Around four fifths of the fabrics sold at Proposte are used as decorative fabrics. The contract segment, including hotels, restaurants, offices and cruise ships, is noticeably gaining ground. This added momentum is also being reflected in the collections. Pastels are widespread with colour remaining a decisive factor in determining a collection's success. Natural materials are in ever greater demand. Elegance is tangible. Proposte 2018 takes place from 2 to 4 May at the Villa Erba Exhibition Centre in Cernobbio / Italy.

[Ingrid Sachsenmaier]
[www.propostefair.it]



Impressions 25th Proposte Villa Erba, Cernobbio

Daniel and
Markus Freitag



Photo: Roland Tännler

Tests in Hohenstein have revealed that the textiles are almost completely decomposed within six months

FREITAG

Compostable clothing

Back in 1993, graphic designers Daniel and Markus Freitag decided to breathe new life into discarded lorry tarpaulins by creating unique weather-proof bags for individualists in the urban jungle. This brainwave clearly struck a chord with the market. In 2014, they started to branch into textile products. Why? Let's find out:

"Can old items be reassigned to a new purpose in a completely different context? What properties does a product need to have so that it doesn't leave behind any harmful waste at the end of its life cycle? We've always been fascinated by these questions. When we were looking for new workwear for our staff, we saw how sections of the globalised textile industry treat resources, the environment and their staff. At this point, we felt compelled to take the issue of clothing into our own hands. We asked ourselves: Can we do this without wasting resources, without long transportation routes and without the superfluous use of chemicals? We wanted the textiles to be made nearby

and in fair working conditions and we also wanted them to be suitable not only for factory use but also for wearing to the pub for that 'swift one' after work. Once they're worn out, we wanted to be able to throw them on the compost heap with a clear conscience, knowing that they would break down without leaving any harmful residues behind. So that we could guarantee the bio-degradability of our textiles



Photo: Hohenstein

once they reached the end of their life cycle, we went in search of natural and renewable raw materials that are available in our part of the world. This is why we chose the crop plants linen and hemp, which thrive along the Atlantic coast, can grow with very little water and few fertilisers and whose bast has been used to produce textile fibres for many years. We also use Modal for the more lightweight fabrics – which is made from native beechwood in Austria. We found a weaving mill in Lombardy which can produce our trouser fabric in line with our specifications, and our clothing is made up in Poland. The whole process took five years from the initial idea to finally delivering the first finished garments – this included the endurance testing for our shirts and trousers in our own factory and endless numbers of trials in which we wore and tested the garments ourselves."

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Photos: Takko Fashion

Caddon

Digital colour management

In the world of fashion, colour plays a particularly important role, not only in terms of the design but also the collection's downstream production processes. The precise reproduction of the colours has a strong bearing on the quality of the final product. Thanks to the new technology from Caddon, it is now possible to share true-colour digital samples between departments and companies.

In need of a digital colour management system, textile company Takko Fashion opted for the innovative multispectral systems from Caddon, saving plenty of time and money in the process.

The technology developed by the colour and printing expert measures the colours of fabrics multispectrally. In contrast to conventional imaging data, each pixel is a spectral measurement value. The exact measurements and the visual impression come together to create an inseparable, non-manipulable unit. At the heart of the solution is the can:scan imaging system, which Takko Fashion uses at its facility in Hong Kong.

This is where the digital colour samples are created for garments made of cotton, polyester, viscose and other materials and where the lab-

dip samples of suppliers are recorded and tested against the colour specifications before being approved. The digital measurement values are subsequently shared with partners and suppliers so that they can dye and process textiles for Takko Fashion with high levels of accuracy.

"We see precision colour matching as a key discipline in the design, production and sale of our products," says Melanie Richard, Head of Quality Management Takko Fashion. "After all, we of-

"We see precision colour matching as a key discipline in the design, production and sale of our products," says Melanie Richard, Head of Quality Management Takko Fashion.



fer a wide selection of collections which makes it even more important to get the colours right. In a move to enhance quality and appearance whilst cutting production times, we decided two years ago to opt for the digital colour management system from Caddon."

Centrepiece in Hong Kong

The complete Caddon solution is known as color:communication and comprises the can:scan imaging system, the can:view viewer and the can:connect software. Takko Fashion invested in a can:scan imaging system at its location in Hong Kong which multispectrally measures the colours and structures of textiles. These digital colour measurements form the basis for channelling spectral values into the con-

Founded in 1982 under the name "Modea" the Takko Holding GmbH, Telgte, Germany company is today a leading fashion retailer with 1,900 stores in 16 European countries, employing approximately 18,000 staff.

Since October 2011 the company is a member of the Fair Wear Foundation. The Fair Wear Foundation works with brands, factories, trade unions, NGOs and sometimes governments to verify and improve workplace conditions in 11 production countries in Asia, Europe and Africa. The FWF's more than 80 member companies represent over 120 brands, and are based in Europe; member products are sold in over 20,000 retail outlets in more than 80 countries around the world.

[www.fairwear.org]

ventional data formats QTX (Data-color) and CXF (XRite).

Takko Fashion can share this information with partners in different locations in real time. The digital process not only replaces the time-consuming task of sending and receiving physical samples but it also paves the way for the creation of a digital archive. In contrast to physical samples, digital samples never age nor fade, nor do they require a lot of storage space. "Thanks to can:scan we're now in a position to create around 90 percent of our samples digitally. This enables us to establish clearly defined colour val-

The digital specifications form the foundation for the production of more than 140 million garments sold by Takko Fashion through its roughly 1,900 stores across Europe every year



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ues, even for materials with different structures such as cotton, knits, jersey and viscose," states Melanie Richard, Takko Fashion, continuing, "Every day, we use the digital reference colours to compare the colours of more than 8,000 orders which we can then make available to everyone involved in the supply chain." The digital specifications form the foundation for the production of more than 140 million garments sold by Takko Fashion through its

roughly 1,900 stores across Europe every year. Covering the fashion needs of the modern family, Takko Fashion offers womenswear, menswear, children's fashion and a large selection of accessories. The company, which is headquartered in Telgte, Germany, employs nearly 18,000 staff around the world. Friedrichsdorf, Germany, is home to Takko Fashion's quality management facility and also to the can:view soft proofing system which

greatly simplifies previously complex and time-consuming colour checks. Working in close cooperation with its colleagues in Hong Kong, Takko Fashion coordinates digital colour monitoring from Germany, from the first design right the way through to placing the order with the supplier.

"The digital process has replaced the previously complicated procedure of matching colours manually with colour cards," says Melanie Richard, Takko Fashion. "The manual procedure was extremely prone to errors because even well-trained staff arrived at different conclusions, depending on the ambient light and the tolerances of the physical colour cards. And then, of course, other factors such as defective vision or fatigued eyes led to significant deviations which were impossible to iron out retrospectively."

Caddon – Colour management at its best

Since 2008, Caddon has held a patent for an innovative colour measurement and management system, manufacturing products that are revolutionising colour recognition! Companies such as BMW, Takko Fashion and many others have been relying on Caddon's expertise and proven track record for many years. Thanks to this latest technology, true-colour digital samples can be passed between departments and companies. The Caddon system comprises four modules: The can:scan scanning device measures the colours. The can:view viewer displays them optimally in different lighting conditions. The can:connect software brings the hardware components together and the can:change Photoshop plug-in permits the simple transfer of the calculated colour values. can:scan is the first system capable of measuring complex surfaces with intricate patterns and textures, delivering true-colour digital samples within 55 seconds. The scanning device photographs the object through 16 filters that only allow the passage of pre-defined wavelengths of light reflected by the object being measured. The software uses these images to calculate the precise spectral measurement value of each individual pixel. Lighting conditions have an enormous impact on our perception of colour. The tone of a garment, for example, will often look very different in daylight when compared to the neon lighting of a department store. This metameric behaviour is taken into account by Caddon's can:view viewer. The screen on the can:view system displays the digital images perfectly. Multispectral images appear on the screen in true colour, i.e. identical to the pattern. The can:connect software controls the can:scan and can:view modules and allows the user to evaluate and compare the multispectral data sets and to compile corresponding measurement protocols.

"Until now, there has been an ongoing conflict between visual impression, which is indispensable for creative minds and designers, and spectral measurements that serve as proof that colours are being reproduced correctly in the production setting. This stems from the problem that a spectral measurement renders only the physical remission value of an individual colour, whilst ignoring human perception, i.e. the subjective impression of colours and the relationships between them in a design. Our technology reliably combines the visual impression of colours with the spectral objectivity of a non-manipulable image data set." Michael Nothelfer, Managing Director of Caddon printing & imaging GmbH
Read more in our online magazine.

"Too lemony" or "less fruity" – a problem of the past

Takko Fashion uses the Caddon system to create a digital colour sample. The data format combines objective and precise measurements with the visual impression, thus enhancing the sampling process. Not only are the data sets easier to share but they also simplify colour communication. In the past, requests for alterations were relatively vague and always verbal: statements such as "too lemony" or "less fruity" were usually too hazy to effect precise changes. The digital values, on the other hand, are clear and far easier to modify. To arrive at an exact digital colour measurement, can:scan photographs an object through 16 filters. Each filter only allows the passage of pre-defined wavelengths of light reflected by the object being measured. The software uses these images to calculate the precise spectral measurement value of each individual pixel. This, in turn, paves the way for Takko Fashion to create accurate samples



The can:view viewing system displays digital colour samples. Colour shades can be compared and errors quickly identified by positioning the physical original on the screen for comparison with the digital image reproduction

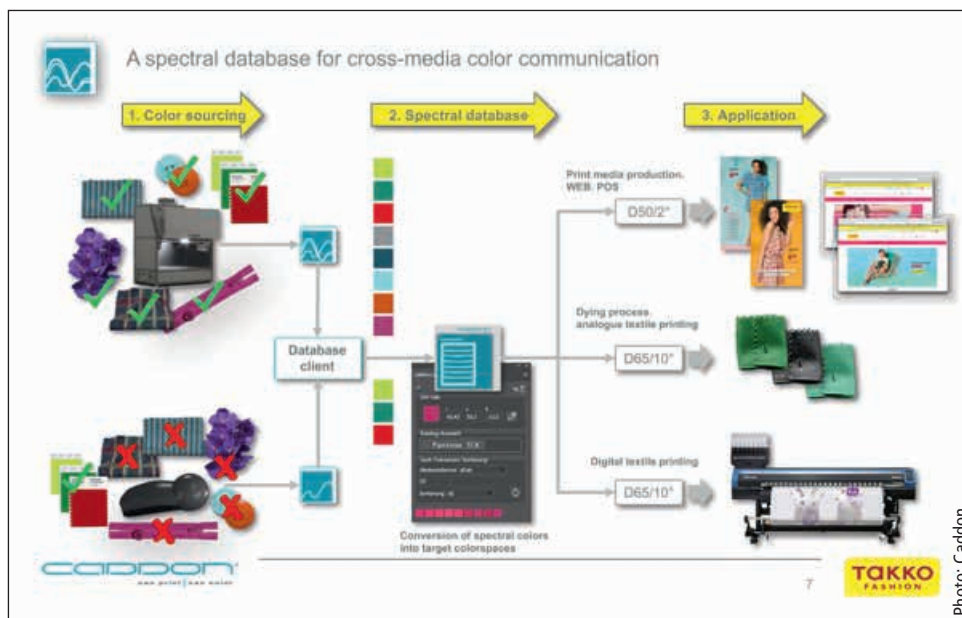


Photo: Caddon

even for textiles with complex patterns or in small batches.

"Our technology enables digital colour measuring always under the same conditions and factors, largely corresponding to the way humans see, and allowing colours to be reproduced with the same precision time and again," says Michael Nothelfer, Managing Director of Caddon printing & imaging GmbH, continuing: "We reliably combine the visual impression of colours with the spectral measurement values in a non-manipulable image data set."

In contrast to spectrophotometry, can:scan compiles the digital samples in a contactless process. In order to make a colour measurement, spectrophotometry usually requires direct contact with the fabric or cloth. This leads to inevitable changes in the material structure, influencing the measurement. This, in turn, makes reproducible colour measurements difficult to achieve. "Measurements are made pixel by pixel, leading to true-colour digital samples, whose spectral format also takes into account the effects of light and shade, metamerism and various light sources," Michael Nothelfer concludes.

Suppliers in Asia are also involved

Since the autumn of 2015, Takko Fashion has incorporated all its suppliers in China, Myanmar, Cambodia, India, Sri Lanka and Bangladesh into its digital colour management system. This has considerably accel-

erated monitoring and coordinating processes, whilst cutting the cost of courier services for all partners. Takko Fashion also uses the Caddon software to enhance the reliability of its colour communication system. The can:connect application brings together the can:scan and can:view modules allowing Takko Fashion to evaluate and compare the multi-spectral data sets in different places at the same time and to create measurement protocols. It is, however, also possible to carry out measurement proofing without a can:view system. Takko Fashion's media service provider uses the can:change software to retouch and modify photos by measuring all the colour points on the digital sample and transferring them to the photo of the original. The logistical processes and the cost of shipping the physical samples for retouching purposes have consequently become an obstacle of the past. "Since introducing color:communication, we've been able to almost halve the number of colour matching cycles with our partners. The reduction in iterations (repetitions) and courier services saves us an average of around two weeks," states Melanie Richard, Takko Fashion. "The digital colour management system is so compelling that one of our partners in Bangladesh has already invested in the Caddon systems after observing the enormous time-savings we were making. Of course, this also helps to simplify cooperation across the entire supply chain."

[www.caddon.com]

Digital color communication at Takko Fashion

LECTRA

Strategies for the digital future

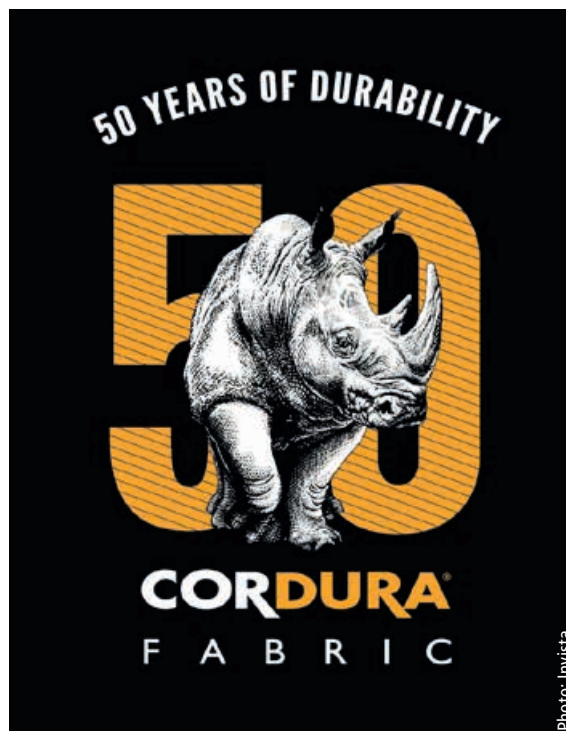
At the Fashion 4.0 Conference 2017 organised by Lectra in Bordeaux-Cestas, the more than 100 participants were enlightened about the future of the textile industry. The event delivered an abundance of concise information about the digital (fashion) world whilst shedding light on impressive innovations. Coordinated lectures and presentations highlighted the agility of the value chain, which will enable fashion companies to continue to be successful in the emerging digital market of the future. Be it innovative retail models, insights into the generation of Millennials, or the benefits of a digital supply chain, each of the lectures provided solutions to dealing with these challenges. Lectra took the opportunity at the conference to present its new version of Fashion PLM 4.0. The modular PLM solution is a networked, intelligent switching centre for the digital supply chain – encompassing everything from planning and design to production. It ensures a consistent flow of error-free data between processes, technologies and people. It provides the agility needed to adapt business models flexibly and to react more quickly to trends. Read more about the event and the new PLM 4.0 at textile-network.com.

[www.lectra.com]

Lectra presented in Bordeaux-Cestas the future of the textile industry: Industry 4.0 is not only revolutionizing how manufacturers operate, but also how brands and retailers need to function!



Photo: Lectra



Special fibres and yarns - part 4: Cordura

Love affair with durability

Invista's Cordura brand essence celebrates individual durability: As Long As The World Is Full Of Durable People, We'll Keep Making Durable Fabrics. In 2017, the brand celebrates a 50-year love affair with durability. Over the past five decades, Cordura fabrics have proven themselves in some of the harshest conditions on earth and been used by some of the world's most rugged and adventurous individuals.

It all began with the launch of 1000-denier air-jet textured nylon 6,6 fibers. JanSport adopted these classic Cordura fabrics for its original line of daypacks, helping establish the brand as a rugged style-setter. Over the decades more major adoptions by brands like Carhartt, Nike, The North Face, and Levi's followed. And the Cordura brand expanded its portfolio with introductions like Cordura Ballistic fabrics, Cordura EcoMade recycled polyester fabric and comfortable, durable Cordura Nyco fabric.

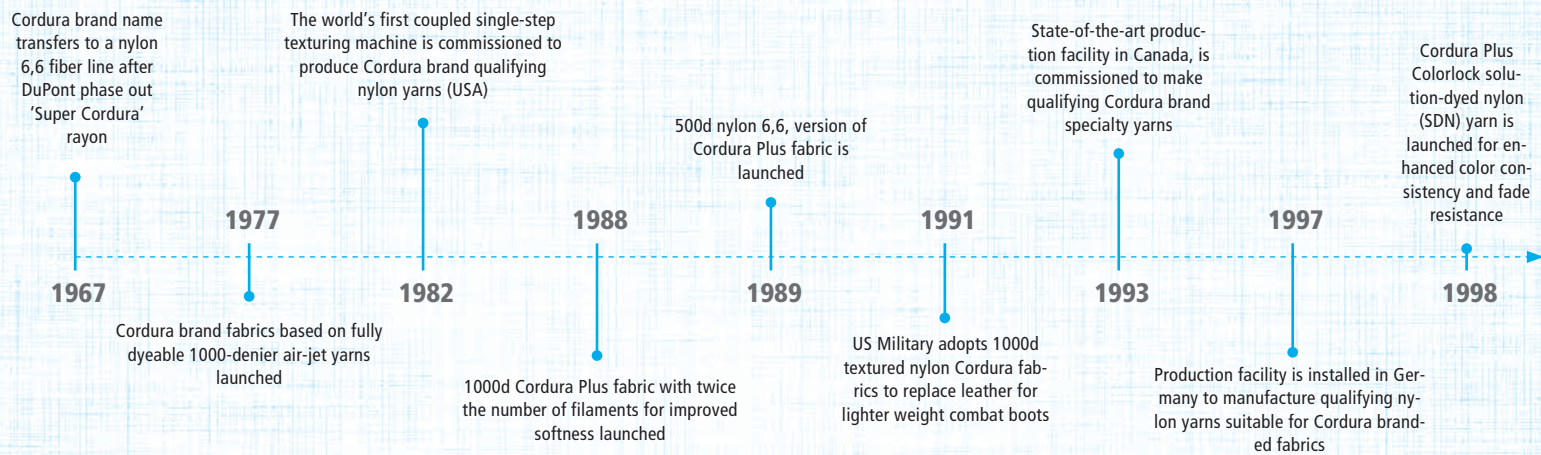
Today, you'll find Cordura fabrics used in a wide variety of stylish, tough, long-lasting products from apparel to footwear, including versatile fabrics that are trusted by

many militaries around the globe and hard-wearing, hardworking fabrics for protective work clothing. From our heritage nylons to our latest Cordura Combat Wool and Cordura Denim fabric technologies, the Cordura brand is constantly striving to push boundaries in the world of long lasting fabric performance and cater to the growing demand for adaptive lifestyle apparel. The brand also continues to be on the cutting edge of fabric technology, recently introducing its strongest-ever Invista T420HT nylon-6,6 staple fiber.

The combination of the growing demand for technical denim and Cordura brand's 50th anniversary has led to a landmark year of collaborations with 'Monsieur-T.', Artistic

Milliners, Cone Denim and more valued partners. "To us, the future of innovation is collaboration – whether that's with a leading denim design studio such as 'Monsieur-T.' or with our community of textile innovators," said Cindy McNaull, global Cordura brand and marketing director. "We're fortunate to be able to work with some of the most forward thinking talent in the industry in the pursuit of next-gen design and the fusion of performance technologies shaping the gear and apparel of tomorrow."

Inspired by icons of the 1960s – like pilots, astronauts, superheroes and more with a modern spin and space age flair – the Cordura + Struktur Studio + Artistic Milliners 'X Venture



Collexion', features state-of-the-art Cordura Denim technologies engineered by Artistic Milliners, Pakistan. "We were proud to be approached by our long-standing partners at the Cordura brand to work on providing next generation denim for their upcoming 50th anniversary celebration," said Neil Bell, Artistic Milliners' global manager & director.

The X Venture Collexion's retro-futuristic range of garments are specifically engineered with the latest Cordura Combat Wool and Tencel denims, and feature specialist Schoeller 'coating technologies. The carefully crafted fusion of these high performance technologies brings a modern look to the denim of the future. Embracing its 50th anniversary with the theme "herit-

pictures left:


- [1] Monsieur-T
- [2] 50th anniversary cake with Cindy McNaull
- [3] X-Venture Collexion
- [4] Collaboration with Cone Denim

age meets innovation", the Cordura brand and Cone Denim pioneered a first of its kind, vintage inspired Cordura Selvage Denim. Produced on American Draper X3 Shuttle looms, this signature made-in-the-USA fabric is created through a collaborative development process between Cone Denim's 'Cone 3D' (Denim, Design, and Development) R&D team and the Cordura brand. The fabric is produced at

Cone Denim's White Oak mill, the oldest operating denim mill in the United States, and the only mill making narrow selvage denim on fly shuttle looms that date back to the 1940s. The collaboration celebrates the Cordura brand 50th Anniversary theme of reimagining the past to reinvent the future. In another tribute to the brand's commitment to innovation through collaboration, the Cordura brand al-

Cordura Denim





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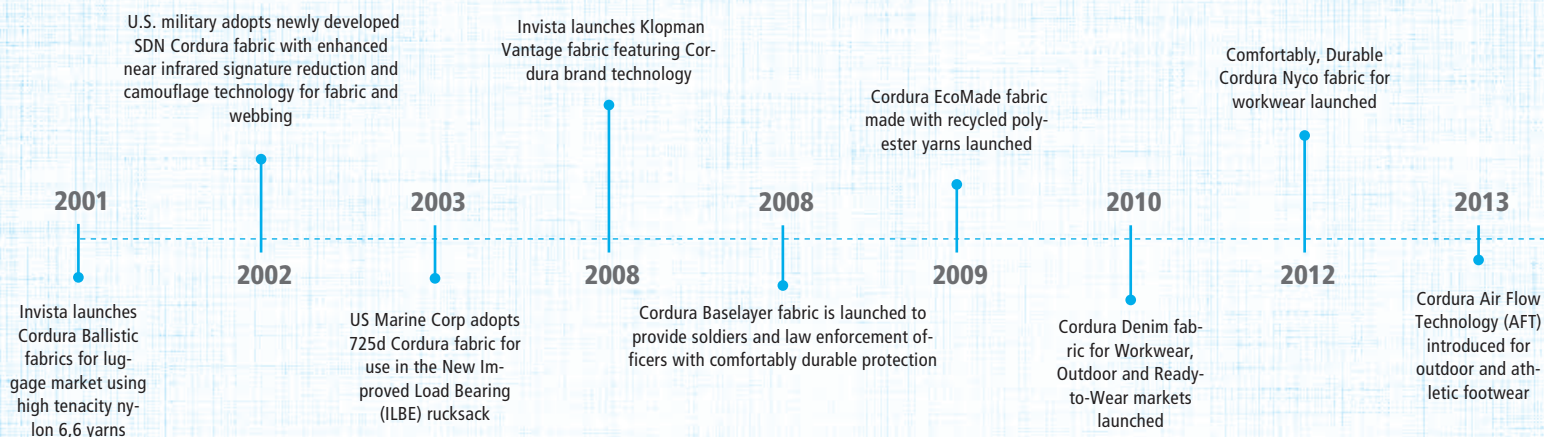
for numerically controlled machines with CNC technology. This kit transforms your NC machine into a B-compatible machine. Installing it is easy. Insert cards are removed from the switchboard and the "abm" cards are inserted. The screen and keyboard are plugged in - and there you have it! All ANVH-B tapes, programs and patterns are now available to you.

Spare parts and special models for older machines.

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Cordura – the different between yesterday and today? We asked Cindy McNaul

textile network: What is the main difference between the Cordura fabric from 1967 and today's Cordura fabrics?

Cindy McNaul: The origin of the Cordura brand 50 years ago was durability and we remain true to our Core of Durability in all that we do. The consumer knows Cordura fabrics as the durable fabric solution that helps them go further.

In today's Cordura fabric portfolio we focus on what we call "Durability Plus". This is what has helped to expand our technologies and allowed us to continue to offer relevant, stylish, durable fabrics for our customers. Our brand was founded on traditional Cordura Classic fabrics – 100 percent air jet textured nylon 6,6 woven solutions. Today, we offer full head-to-toe durable solutions, not only in traditional applications such as bags and packs, but a wide array of performance and lifestyle apparel too, including super soft next-of-skin knits and wovens and stylishly elegant endurance wool blends.

textile network: How important are collaborations for the development of new functionalities?

Cindy McNaul: Cordura brand is dedicated to innovation through collaboration – from textile innovators to authorized mills to designers themselves. We take every opportunity to meet with designers at every level so that we have access to their ideas, understand their demands and can help build their dream solutions.

Sometimes it is opening our eyes to new ways to use existing fabrics. Sometimes it's pushing us for requirements that result in our development teams making exciting breakthroughs, new collections or innovative technologies. But, engaging with designers always provides inspiration for us to keep making Durable Fabrics for Durable People. And, our collaborations with the design community offer us a unique opportunity to showcase 'the art of the possible.'

textile network: In which segments is Cordura already successful today?

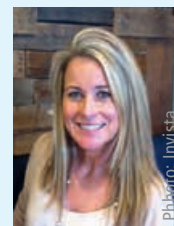
Cindy McNaul: Historically, Cordura fabrics have been associated with heavy-duty applications, such as military and workwear. But, the brand also has a long history in the outdoors and other extreme and endurance activities where active lifestyles mean high-quality, long-lasting products are a priority. Cordura fabrics have found their way into virtually every type of gear and apparel, from messenger bags to denim jeans to military boots to ultralightweight outerwear, to children's clothing and even dog booties, helping create products that are strong yet lightweight, comfortable and functional. These durable, adaptive performance fabrics are lifestyle-focused and built to last for nearly any need... military, tactical, outdoor, on the go, at work, urban exploration just to name a few.

textile network: In which segments is an expanding planning for the future?

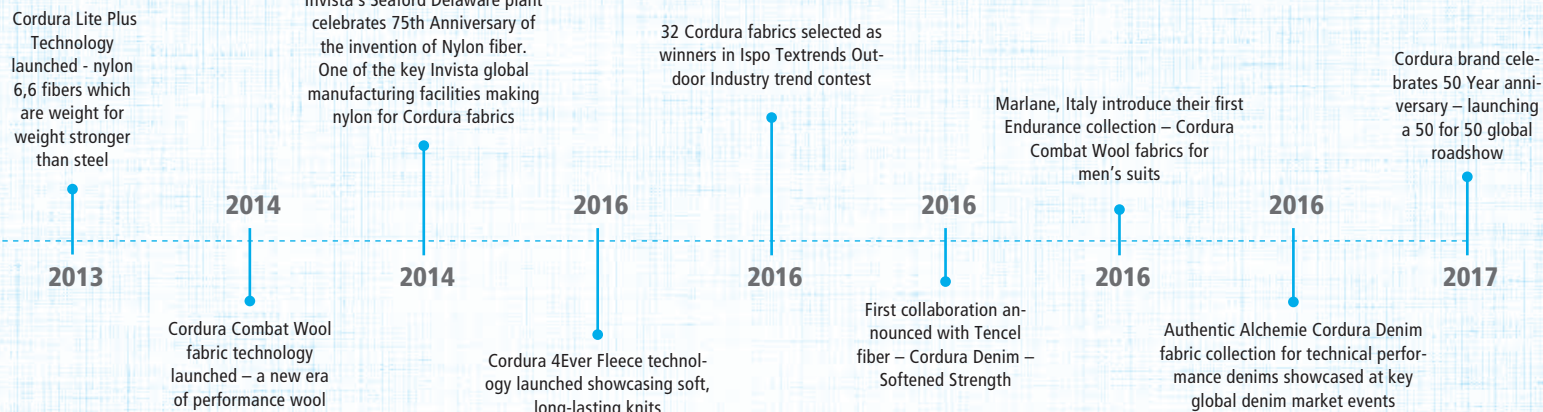
Cindy McNaul: Traditional boundaries are changing – our customers are taking inspiration from a wide variety of markets such as outdoor, cycling, yoga and so on. The casualization of our wardrobes as well as an "athleisure" lifestyle has definitely taken off, and Cordura fabrics are the perfect medium for this shift. We have used this cross-seeding theme to help introduce Cordura fabrics, which were originally developed for specific markets such as workwear and military into other markets where long lasting, fabric performance is valued. Activities such as our collaborations with young designers and textile innovators help give us insight and ideas for future collections. Recently we have focused on the emerging crossover lifestyle trend that caters to consumers looking for multifunctional apparel that they can easily wear to work and for their leisure pursuits.

For example, fabrics originally designed for performance sports apparel are being integrated into work clothing for both comfort and functionality... the result being clothing that performs beyond just the jobsite – delivering garments that can be taken from the morning commute to a day on the job to after work activities, too. Dynamic garments that help us keep up with our ever moving, ever changing lifestyles. Fashion and function do go together and today's Cordura fabrics are designed to help do just that.

Thank you for the interview. The questions for textile network were asked by Iris Schlomski.



Cindy McNaul



► so engaged international design studio 'Monsieur-T.', specialist garment finisher 'Denim Authority', Tunisia, and Cordura brand authorized mills Arvind, Artistic Milliners, Cone Denim and Kipas to create the Re/Mastered Collection, a line of modernized 20th century utilitarian silhouettes with specially crafted Cordura Denims.

"Our studio reached out to find real collectible pieces from the past, which is in perfect alignment with the Cordura brand's 50th anniversary year. Blending "Monsieur-T." Studio designs with Cordura Denim technicity and vintage flair makes for trend-driven utility clothing," said Tilmann Wröbel, denim guru and founder of "Monsieur-T." "Our dream was to combine science and innovation in products that showed a human touch through signs of time and wear, and the addition of Cordura fabrics from some of the world's leading denim mills really brought the collection to life."

The pieces created for the collection are inspired by '60s workwear, motorcycling and even military applications, made of specialty Cordura fabrics and combined with distressed, heritage production and finishing by Denim Authority.

Combat Wool

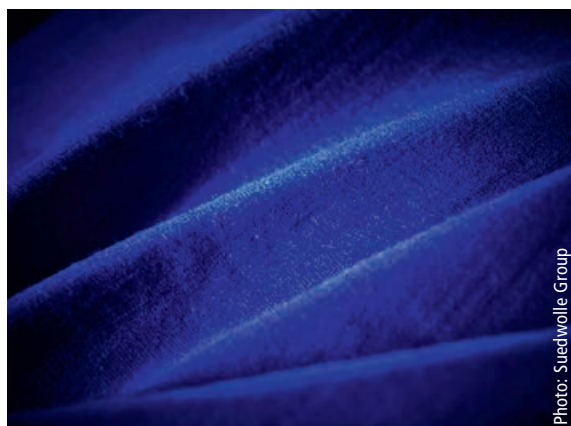


Photo: Suedwolle Group

Looking Ahead


The Cordura brand continues to forge ahead with new innovations as part of its 50th anniversary celebration. Upcoming collaborations are bringing new textile technologies to Cordura fabrics, including Cotton Inc.'s TransDry and Storm Cotton's technologies and DuPont, Tate & Lyle's Susterra bio-based membranes and coatings. The anniversary also celebrates the brand's heritage of collaboration with leading manufacturers, introducing a new collection of made-in-the-USA

bags created by The North Face to commemorate a long-standing partnership with Cordura brand.

After five decades of durability, the Cordura brand now turns to the future of performance textiles. The changing marketplace will continue to demand cutting-edge innovations, and the brand's portfolio will continue to evolve to meet consumer needs while maintaining its heritage in reliable durability.



More about the Cordura brand and the jubilee on textile-network.com!

[www.cordura.com]



**56TH DORNBIRN
MAN-MADE FIBERS
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13.-15.09.2017
Austria

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- Fibers, textiles and nonwovens for sports and leisure wear

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Fibers and Yarns - part 4: Nilit Fibres

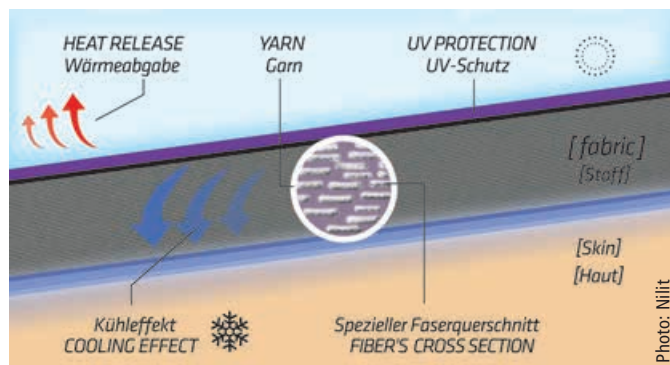
Nylon 6.6. with unique functions

Whether sports, fashion and functional fabrics – man-made fibers are at the core of all of today's sport garments, lingerie, hosiery, leisure and work wear. With their energizing, cooling, warming or moisture transporting properties, functional fibers made from Nilit Fiber's special high quality nylon 6.6 deliver measurable results when it comes to performance, comfort, and well being.

The Israeli Company offers a broad portfolio of premium qualities under their new Sensil

brand. Sensil Breeze is one of the highlights.

The secret is in polymer and yarn production. Nilit do not finish their fibers and yarns. Instead they integrate mineral micro particles before the fiber is even spun. The micro particles are added to the polymer, which permanently binds them into the spun fiber. While in conventional finishing effects lessen with each wash cycle, Sensil Breeze's functional properties last as long as the garment will. This is a result the customer can rely on.



Nilit Breeze illustration

Nilit Ltd., Israel, is a leading provider of premium nylon 6.6. The Company has been developing innovative polymers and specialty nylon yarns for many years. Nilit's Sensil brand fibers are renowned for their unique, permanently integrated functionality. All fibers are produced from polyamide 6.6, a fiber material perfectly suited for sports, fashion and leisurewear. Nilit is an expert in integrating a wide diversity of functions and properties into yarns and fabrics. And these functions will last.

The polyamide 6.6 fiber material also features excellent basic properties, i.e. low moisture absorption, good moisture transport, fast drying, durability, sports function, and odor resistance by nature. Fabrics made from this material feature an especially soft handle and excellent wearing comfort. Nilit sell and communicate their premium nylon 6.6 yarn portfolio under the Sensil brand name, with Sensil fibers being used in fashion, sports, lingerie and hosiery products all over the world. Nilit Fibres also offers the renowned Cordura, Tactel, and Supplex fiber brands.

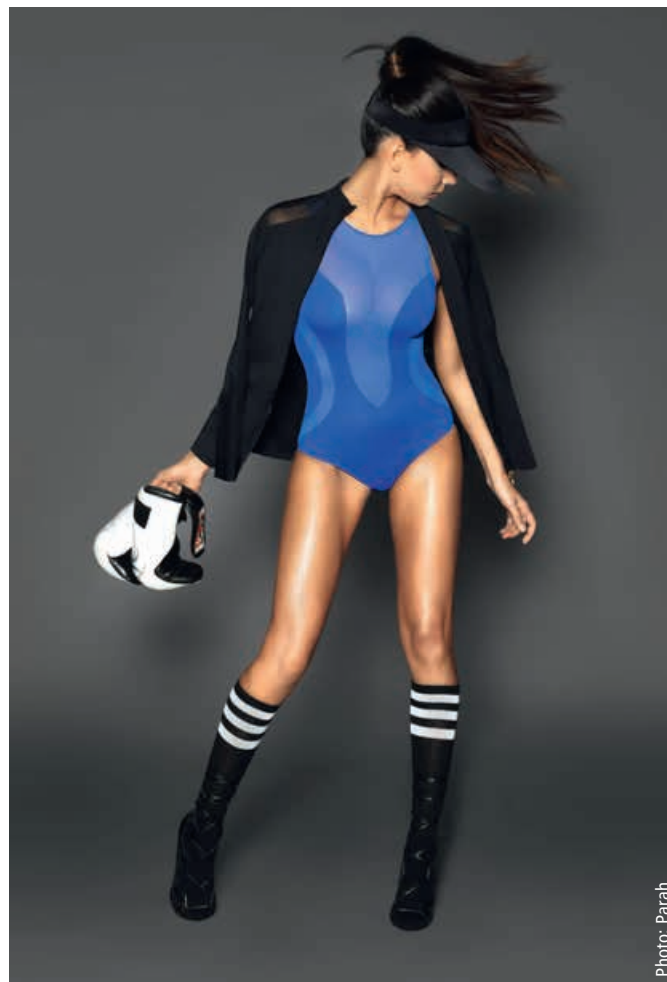


Photo: Parah

Fashion and sports brand partners do not only use Sensil Breeze with its cooling effect, but also Sensil Aquarius featuring excellent moisture management and performance support, and Sensil Heat with its distinctive heat insulating function.

The fiber yarns are processed into knitwear (seamless or classic), and also into woven fabrics for sports and leisurewear collections. A wide range of wellness fibers, which many renowned brands use for their fashion, lingerie and hosiery

products, complements the portfolio. The materials do not only convince by their unique properties. They also feature a distinctive, soft, gentle touch, comparable to viscose or soft cotton or even silk.

Sensil Breeze – the cooling fiber

Sensil Breeze's cooling effect results from the fiber's flat cross section and the integrated micro particles. They ensure a fast moisture transport to the outside, causing a strong ventilation effect which the wearer feels as a pleasant cooling touch to the skin. The fibers' cotton-like cross section makes the yarn smooth and supple, bringing great wearing comfort to the garment. The use of matte polymer ensures a soft surface, excellent air permeability and breathability of the fabric. In addition, Sensil Breeze naturally eliminates any unpleasant odors without chemical additives.

[www.sensilnylon.com]



Photo: Manik Mehta

Malaysia

RCEP is only the next best option

When US President Donald Trump withdrew the USA from the Transpacific Partnership (TPP) earlier this year, the remaining eleven members of this stalling community were left reeling. Several months later, they now seem to be turning their attention to the Regional Cooperation Economic Partnership (RCEP) which is being touted by China as a serious alternative to the TPP. In terms of quality, environmental protection, copyright etc., the RCEP operates on a considerably lower level than the once US-led TPP. In conversation with textile network, Malaysia's Minister of International Trade and Industry, Mustapa Mohammed, stated: "We're in no rush to bury the TPP. The RCEP could, however, be the next best option." Mustapa points out that the great appeal of the TPP for Malaysia was the opportunity to gain access to the lucrative US market. This is why the RCEP can merely be seen as the second best option, capable of only partially re-

placing the TPP. He underlined the importance of the US as a trading partner, continuing: "The USA is Malaysia's third biggest trade partner" with bilateral trade in 2016 amounting to almost US\$ 50bn.

US investment in Malaysia

In 2016, Malaysia attracted MYR 208 bn (MYR = Malaysian Ringgits) in investment. From abroad MYR 58 bn. The demand for textiles within the context of both the TPP and the RCEP would be huge; this is certainly what the Chinese are bargaining for, even though some member states are unwilling to buy Chinese products. The Minister somewhat reassuringly pointed out that the RCEP agreement would contain a mechanism preventing the export of state-subsidised products (dumping) to the markets of all signatories. "The RCEP would also stimulate Chinese investment in Malaysia," the Minister states. Malaysia is also a member of the ASEAN com-

munity, offering German and other companies a highly developed infrastructure as well as good connections to other ASEAN members.

Technical textiles

In view of the fierce competition from countries such as Vietnam, Cambodia and Bangladesh, Malaysia's textiles industry is increasingly focusing on quality and innovation. Malaysian manufacturers are concentrating, among others, on creating their own brands. One of strengths of the country's textile business lies in technical textiles. In conversation with textile network, S. Siva, Director of the Frankfurt office of MIDA, Malaysia's investment development authority, stated: "Malaysia has made huge progress in the application of high-tech in the textile industry." Siva referred in this context to Malaysian companies specialising in technology for the production of technical textiles and nonwovens, as well as

enterprises such as Apparel Alliance Sdn., based in Bhd in Kluang, Johor, which offers IT and automation solutions for the apparel industry and exhibited at Techtextil/Texprocess 2017. Jordan Tang, Director of Apparel Alliance, said: "3D digitalisation is in great demand. The efficiency this brings leads to faster delivery times; research and development are contributing to further advances in digitalisation." In this context, he emphasised that digitalisation cannot, however, replace the labour-intensive aspects of clothing production. Technical textiles are a "silver lining" for the global textile trade and one of Malaysia's great strengths. The industry has set its sights on expanding this sector, which experts say can only be achieved in conjunction with innovation and a good marketing strategy. Siva: "We'd like to attract companies to Malaysia that have technological strengths in the field of technical and high-performance textiles. The German company, Naue GmbH & Co., for example, has set up a production facility in Malaysia specialising in geotextiles, geosynthetic clay liners and similar." Statistics from the Malaysian investment authority show that, in the period from 2012 to 2015, the country's textile industry attracted MYR 1.64bn (US\$1 = MYR 4.30) in investment from all over the world. At the same time, global textile exports from Malaysia rose in the period to MYR 580m.

[Manik Mehta]

Photo: fotolia



Kuala Lumpur is the capital of Malaysia. The city has the status of Federal Territory and is the country's administrative, cultural and economic centre and its largest metropolitan region (Wikipedia)

Helsa Icon India

A new factory building

An appealing combination of glass, stone and wood dominates the exterior of the impressive building that radiates the spirit of innovation. It takes account of the requirements of a modern shoulder-upholstery production.

Helsa Icon India produces shoulder pads and sleeve head rolls for the garment industry in Hyderabad. An enormous growth in this area has made it necessary to expand the production area. If 1.7 million pairs of pads were manufactured in 2012, the figure for 2017 is expected to be over 5 million pairs.

As an employer, Helsa is committed to the same standards in India as in Germany or all other Helsa factories around the world. "We are a family, which means that we promote our employees worldwide. In India, this can mean giving a young seamstress the opportunity to learn to read and write, in order to be able to assume more responsibility later. It is important for us to see the individual and we are ready to take special paths that will take us all to more common welfare." Monika Sandler (Helsa company owner), Aartee Patil and Sandeep Prasad (General Manager India) together with their team



members proudly presented the work of many weeks and months to the public. A special honour was the presence of K. T. Rama Rao, Minister of IT, Industry and Urban Development



Photos: Helsa

[1] "Helsa Icon India" – Monika Sandler recalled in her address how it was six years ago when Helsa Icon India was first founded. Helsa is a well-known and respected brand in India's apparel industry

ment in Telangana. We interviewed CEO Aartee Patil about Helsa and their collaboration with the international Helsa team.

Aartee Patil: "The Helsa Icon India joint venture is on a solid footing. The dedicated Helsa team has introduced us to a new era of work environment. We are enthusiastic about the passionate and binding cooperation with our customers of the fashion industry. It is a pleasure to be part of this fantastic alliance. The well-known quote from Henry Ford, the founder of the Ford Motor Company, stands as an example for our cooperation: 'Coming together is beginning, Staying together is progress, Working together is success.' "

View of Helsa Icon India's production in Hyderabad

[www.helsa.com]





You find more information about the Helsa compliance and safety standard at

www.textile-network.com

Helsa compliance and safety standard – we asked Gerd Homski, Managing Director helsa Fashion Shaping

textile network: Mr. Homski, we generally notice an increasing number of consumers who are very critical about clothing products being produced in emerging markets such as Bangladesh, Vietnam and India. Helsa also produces in countries like Cambodia and India or China. Can you confirm this consumer attitude as well?

Gerd Homski: Most of our fashion labels, that means customers, pay close attention to ethical and social standards as well as to security in the supply companies. Many of our customers carry out on-site audits or demand self-commitments on these issues from their suppliers.

textile network: What does this mean for Helsa?

Gerd Homski: Helsa, as a traditional German company, has taken care of the care and responsibility of all employees. We manufacture all over the world exclusively in factories owned by ourselves or at least 50 percent of them. We are creating the working conditions in responsibility of social, ethical and ecological aspects.

textile network: How do you ensure this?

Gerd Homski: We have two instruments. On the one hand, there is the Helsa code of conduct, which regulates ethical and social standards and which is valid in each Helsa site all over the world. The second instrument is the Helsa Compliance and Safety Standard (hCSS). Here, we have defined detailed and exact themes from the area of work safety, machine safety, building security, handling of resources and the environment and similar topics. Once a year, each Helsa site is thoroughly examined in accordance with these regulations.

textile network: Why does it still need a Helsa standard?

Gerd Homski: The hCSS is precisely matched to all relevant points in the shoulder pad production and leads to our opinion to the most effective result.

textile network: So briefly said: you are controlling yourself

Gerd Homski: We the Helsa group has installed an own department for energy and environmental management and auditing. This department is completely independent from our operative business and additionally very well educated. Due to the very good and ongoing training of these employees there, they are at a very high level when it comes to the organization of work safety measures, environmental and energy management tasks. This position is responsible for the entire Helsa group, including the colleagues in the technical division. All our plants are visited and audited by the auditor at least once a year. The advantage of this executive department is that the auditor is also an adviser. If he detects safety failures on machines, he gives support and may provide assistance in remedying the deviations.

textile network: The new production facility in Hyderabad, India. What are your opportunities now?

Gerd Homski: Of course, this new building brings us the urgently needed production space for the growing markets in Myanmar, Bangladesh and Indonesia. We have designed this building according to state of the art knowledge of "lean management" and, of course, the Helsa Compliance and Safety Standards gave decisive criteria for planning.

Thank you, Mr. Homski!



Gerd Homski,
CEO Helsa Fashion
Shaping

03.09

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Photo: Adobe Stock, ChiccoDodiEC

Mayer & Cie. addresses Shoe Upper growth market

Circular knitting sets footwear trend

Circular knitting machine manufacturer Mayer & Cie. (MCT) has in its extensive portfolio several machines that are suitable for the manufacture of shoe upper material. The long-established manufacturer's new OVJA 1.6 EE – 3WT/2WT is the first machine in the company's product range that was specially designed for this purpose.

„Circular knitted fabric has long been in use in footwear, for the insole or the lining, for example,” says Hardy Bühler, Key Account Manager Brands at Mayer & Cie. “Circular knitting of shoe uppers is a relatively recent trend.” The conventional means of manufacturing shoe upper material for sport shoes has until now been either flat knitting or warp knitting. Circular knitting clearly has the edge over both of these in terms of productivity and variety of patterns. A circular knitting machine's output is around ten to twenty times that of a flat knitting machine and a warp knitting machine needs several warp beams to produce the patterns required for shoe upper material. The warp beams have to be prepared, which requires a labour input that is only worthwhile if larger quantities of the patterned fabric are to be manufactured. If a circular knitting machine is to produce a pattern, it can be changed swiftly and without complications by means of the design software. As a result, smaller lots are profitable on a circular knitting machine. “The potential for cir-

cular knitting in the manufacture of shoe upper material is huge,” says Bühler in view of these advantages. “And we are well prepared to make good use of it.”

This is a reference to Mayer & Cie.'s existing portfolio, which is considered to be the most comprehensive in the market. Above all, the production of shoe upper material is a use, Bühler says, for which Mayer & Cie.'s well-known OVJA range of circular knitting machines is optimally suited.

Reinforcement for a compact portfolio

The OVJA 1.6 ET 3 WT, for example, is an established machine in the Mayer & Cie. product range. With its stitch transfer option for the production of perforated or hole designs it has already proved suitable for the manufacture of shoe upper material. “Only recently it enabled us to acquire a new customer who supplies the footwear industry,” Bühler says. The newcomer to the range, specially designed for use in the shoe upper

This machine, the OVJA 1.6 ET 3 WT is an established machine in the Mayer & Cie. portfolio. It has proven suitable for producing shoe uppers.

The OVJA 1.6 ET 3 WT is very versatile in terms of the patterns it can produce, especially because it can transfer stitches on every third system. Its three-way technology ensures maximum design flexibility by means of individual needle selection. It makes a wide range of structures, including the above-mentioned hole structure, possible. Using a conversion kit the OVJA 1.6 ET 3 WT can also be quickly used as a full jacquard machine to produce multi-coloured shoe designs.

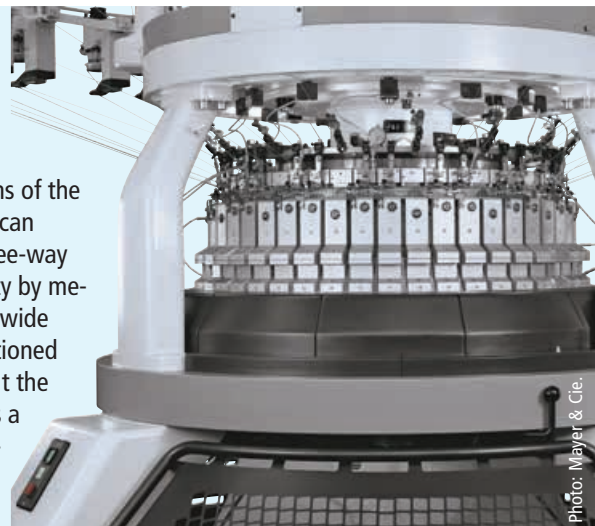


Photo: Mayer & Cie.

Circular knitted fabric is growing increasingly popular as an upper material for leisure and sport shoes. The high level of productivity makes circular knitting especially interesting for the manufacture of "fabric" shoe uppers



Photo: Karl Mayer

Circular knitted fabric has long been in use in footwear, for the insole or the lining, for example. But circular knitting of shoe uppers is a relatively recent trend. "Demand for circular knitted shoe uppers has increased enormously over the past three to four years," says Mayer & Cie.'s Hardy Bühler. But how long does it take to develop this kind of machinery and who is Mayer & Cie. targeting with this latest innovation?

textile network: Mr Bühler, how long did it take you to develop your new machine, type OVJA 1.6 EE – 3WT/2WT?

Hardy Bühler: By the time it goes into production at the beginning of 2018, the development of the OVJA 1.6 EE – 3WT/2WT will have taken around eighteen months. This is a relatively short lead time which was only possible because of our ability to draw on a broad base of existing and suitable machines.

textile network: What sort of volumes do you need to be producing for the acquisition of this special shoe-making machine to be worthwhile?

Hardy Bühler: There isn't really a rule of thumb because a purchase of this kind will always be based on an individual cost-benefit calculation. In comparison with flat knitting, circular knitting is between ten and twenty times more productive. However, a circular knitting machine is also three to four times more expensive.

If you compare the production of shoe uppers on circular knitting machines with the other established manufacturing method, namely warp knitting, the picture is very different again: a warp-knitting machine is far more productive than a circular knitter, but is far more limited in the variety of patterns it can produce.

textile network: Do these Mayer & Cie. machines allow companies to produce shoes even if they don't specialise in them?

Hardy Bühler: Oh yes, definitely. The production of just the knitted shoes, without the remaining parts, can certainly be an option for any experienced knitting mill. We've even received enquiries from a producer of mattress covers. I also feel confident that a fashion knitter could tap into a new market in this way.

textile network: In which countries do you see the greatest potential for the Mayer & Cie. machines for shoe uppers?

Hardy Bühler: We think there's great potential in Brazil, because it has a large domestic sporting goods market. Then, of course, there are the usual players in South-East Asia, that is China, Vietnam, Taiwan and South Korea. China is the biggest market anyway and the largest manufacturer of textile products. It is also home to a complete supply chain for footwear. For neighbouring countries such as Taiwan and South Korea foreign direct investment, also in Vietnam, is of particular interest.

Mr Bühler, many thanks for talking to us! The interview was led by Iris Schlomski on behalf of textile network.

sector, is the OVJA 1.6 EE – 3WT/2WT. It uses three-way technology in the cylinder and two-way technology in the rib dial, thereby ensuring maximum pattern variety. This combination makes it an optimal footwear machine that is especially suitable for the production of multi-coloured designs along with microstructure elements. Other machines in the MCT range that are fit for the production

of shoe upper material are, for example, the Technit D3, the OVJA 1.6 E and the OVJA 0.8 E. The Technit D3 knits three-threaded on the cylinder side and produces spacer structures with four needle tracks. The OVJA 1.6 E offers an almost unlimited number of knitted structures, while the OVJA 0.8 E is the right machine for coarse-knit jacquard and hole structures.

[www.mayerandcie.com]

KARL MAYER - 80TH ANNIVERSARY

In-house show of superlatives

The celebration, which was held at the company's headquarters on 6 July 2017, brought together customers from all over the world. More than 750 guests came from 50 countries. Some of the visitors accepted long and troublesome journeys, coming for example from India, China, Taiwan and Japan.

Karl Mayer was presenting itself to the visitors as a company, which is ideally placed to face the future. During a guided tour, they were shown the completely renovated Component Production Department, an Assembly Hall, which was only opened at the end of last year, and the modern Development Centre. Over the last five years, Karl Mayer has invested extensively in improving the competitiveness of its high-tech locations in Germany, Italy and Japan, and has spent a total of Euro 60 million. The money was invested in new plant, modernising the production facilities, and new IT systems.

During the tour of the halls, it quickly became clear that Karl Mayer is passionate about the future. "The company has changed enormously since my last visit. The facilities and general atmosphere are extremely modern and progressive," said Ning Yi Shen, the Managing Director of Tianhai Lace, thus, stating the general impressions. "We are presenting ourselves successfully as innovative world market leader. All the customers are impressed by the new factory hall added to our headquarters and by the new and innovative further developments of our machines," confirmed Arno Gärtner, Karl Mayer's CEO during the event."

[www.karlmayer.com/en]

Exklusive-series: industry 4.0 explained – part 4.2

Remits in digital change

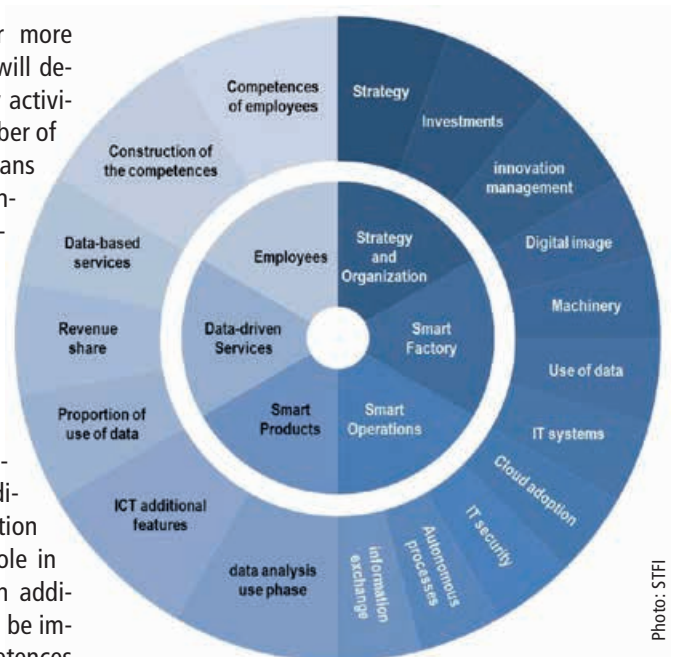
The working world of the future will be different from today's. The title "Work 4.0" is a byword for several important developments and trends, which will have a profound effect on our working world.

In addition to demographic change, individualization and a general change in values, however, the focus is on digital transformation. For work, this means a great potential for change. Significant shifts in working styles and relationships, as well as the requirements for training, qualification and further education, are emerging. The challenges of these changes are considerable, but can be shaped.

Change through decrease of routine activities

We won't run out of work; rather, studies (IAB, Nuremberg) will lead to a significant change in the range of tasks. Through digital transformation, it is estimated that in the year 2025 around 1.5 million present jobs could no longer exist, but the same number of additional jobs could come along elsewhere. This

will increase the need for more complex activities, while it will decline in the case of ancillary activities. The overwhelming number of occupations will by no means disappear, but will change unmistakably. Overall, production, development and sales work will merge. The distribution of tasks will be less divided, hierarchies are said to be leveling out and topic-specific networks as well as information flows become more important. In addition to leadership, education and training play the key role in the change management. In addition to digital content, it will be important to strengthen competences such as conceptual thinking, process understanding, creativity, abstraction and communication skills in order to make the opportunities



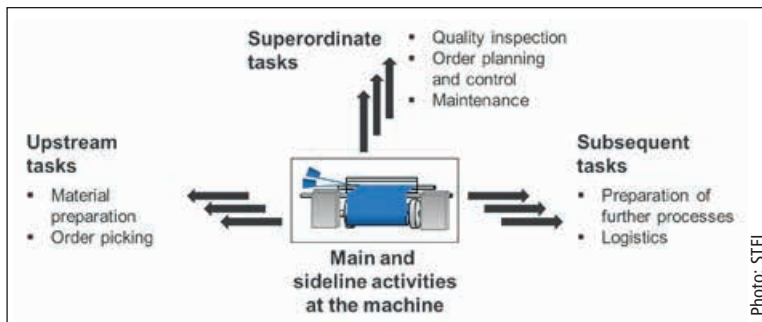
Dimensions and related topics of the digital transformation (according to Impuls-Study Industrie 4.0-Readiness)

of digital technologies effectively usable.

When asked how the different activities of certain (groups of) employees in textile production will change in the event that Industrie 4.0 applications were to be imposed, representatives of the textile sector are drawing a similar picture. Thus, it is expected that search processes will be reduced and manual activities, such as documentation, quality control, machine monitoring, inventory or material, as well as picking, will be reduced or increasingly assisted. Assembly activities will remain the same, but will be accelerated by collaboration with robots. New tasks will be added with regard to IT operation, data maintenance and support as well as



Weave room at Curt Bauer GmbH – routine work will dominate the world of work to an ever decreasing degree



Expansion of the area of responsibility using the example of the machine control

Photo: STFI

mobile machine monitoring and control. Especially for machine operators, maintenance workers and foremen, an expanded qualification requirement will arise.

Expansion of the task spectrum

Using the example of the machine operator on weaving machines, the upcoming changes in the task field can also be shown as follows. Besides the increasingly assisted main activities on the machine(s), additional tasks will come along and the range of activities will expand. Among other things, this concerns upstream tasks, such as material preparation and picking, subsequent tasks, e.g. the preparation of further processes or logistics, but also superordinate tasks of quality assurance, order planning/control and maintenance.

In the operational area, the search in manuals for the implementation of instructions will be omitted and replaced by visualized needs for action on mobile devices. The number of machines to be operated will increase. This increase in the workload is compensated in the loading of machines. Although these tasks remain unchanged in their extent, they can be assisted by robotic collaboration in the case of physical activities.

The machine operator will continue to ensure the functionality of the machines, but in interaction with the machine. In order to check the machine status (call up the operating state or identify problems), he no

longer has to be on site and can eliminate simple problems in a location-independent manner. In this context the control of automatically corrected faults, the detection of faults not noticed by the machine as well as the conversion of indicated maintenance will be tasks for the operator to do at the machine. In quality assurance, the machine operator will continue to ensure the sustainable handling of machines, equipment and materials, while at the same time hand over some tasks such as testing the material quality to the machine. Also the documentation of activities, results and problems will only rarely be carried out by the operator by means of complex logbooks or verbal communication, but rather by a network-based documentation.

It should be noted that in the example of machine operation and monitoring intelligent, interconnected machines will lead to the decrease or the elimination of certain tasks. Nevertheless, much of the central tasks will be maintained to the same extent and new, additional tasks will be added.

Digital leadership

On the way to a digital organization, companies are changing profoundly. "Without a management 4.0, the technologies of Industrie 4.0 will not work." (Fraunhofer IML). Employees in production, sales, services or logistics are to work with the autonomous plants and individualized processes. However, in addition to a technical briefing, this also requires

awareness and support in order to develop the necessary competences in dealing with the new technologies. Expected start-up obstacles should not lead to a reduction in motivation and should be prevented by means of targeted process monitoring. If these typical management tasks are not perceived, the digital transformation can come to a halt despite the latest technologies.

In addition, new forms of collaboration are challenging established structures. Leadership is increasingly taking place at a distance and is more and more shared, which means that executives need to fill changing roles within their teams. Preparation, training and coaching are necessary to meet the requirements of the digital world. Motivation instead of control, knowledge sharing instead of information hoarding are only two of the many facets of digital leadership. With this in mind, digital transformation is not just a technological (r)evolution, but can also be the driving force behind changes in corporate culture.

Building on the first four parts of the series Networked Production, Smart Maintenance, Human-Machine Interaction and Working World, (textile network 1-2/3-4/5-6/7-8/9-10) we will present a vision of the textile factory of the future in the issue textile network 11-12/2017.

[Robert Mothes, Dirk Zschenderlein, Sächsisches Textilforschungsinstitut Chemnitz e.V. (STFI)]
[www.stfi.de]



IVGT

IVGT

High attendance for the dialogue

Speakers at the 2017 PPE Dialogue from industry associations IVGT, German Fashion and Wirtex



Photo: Wirtex

The 2nd Expert Discussion Dialogue in the textile chain on current topics in the field of personal protective equipment (PPE) was a great success.

This varied programme, held in Frankfurt at the invitation of Wirtex, the IVGT specialist associations and the fashion industry association Germa Fashion, covered many current issues from trends in PPE design and matters of standards and certification to requirements for public procurement. Following a welcome from Wirtex Director Dr Andreas Marek, the series of presentations was opened by Sabine Anton-Katzenbach of the consultancy Textilberatung Hamburg, on the subject of 'Trends in personal protective clothing'.

She presented five trend areas that were critical to developments in personal protective clothing: 'comfort benefits' from elastic and light fibre blends and different clothing layers, 'digitalisation' through smart textiles and Industry 4.0, 'end of exploitation' through acceptance of corporate responsibility, an upwardly open 'price' and the 'regulated continuing development' of textiles and care processes.

More than a year after publication of the new EU PPE regulations in 2016, Thomas Lange, Deputy Managing Director of German Fashion, reported on current problems with the PPE regulations. He noted issues requiring further clarification that had arisen in the imple-

mentation of the new regulations, made important comments on interpretation and explained judgements under product safety and product liability law. Peter Heffels of the Construction Industry Trade Association tackled the matter of adapting to the PPE regulations.

Responsibility for personal protective clothing does not end once it has been purchased – this was the key message from Wolfgang Quednau (BTGA GmbH) in his presentation. For fully functional PPE it is important always to take all aspects of SUCAM – selection, use, care and maintenance – into account. A thorough seven-stage risk assessment must be conducted before protective

measures are taken. Quednau identified adequate measures according to the TOP principle – technical, organisational and personal.

Michael Pöhlig, Chief Executive of the IVGT, explained the newly published EU regulations of 13 June 2017 which amend Appendix XVII of the REACH regulations with regard to perfluorooctanoic acid (PFOA), its salts and PFOA precursors. Prior to the amendment, the association had succeeded in establishing a limit of 25 ppb. The figure of 2 ppb originally planned would have had grave consequences for the textile industry. There are transitional timetables of 3 to 6 years for the regulations, which came into force on 4 July 2017. Pöhlig, however, called for all players in the industry to embark swiftly on a search for alternatives. He also provided information on the application of the current Biocidal Products Regulations.

The series of presentations concluded with Ria Müller (IÖW), who put forward the Federal administration's guidelines for sustainable textile sourcing. Finally, Werner Münich and Dr Andreas Marek introduced the current Wirtex PPE projects. The next PPE Expert Discussion takes place on 6 June 2018.

[www.ivgt.de]





Photo: Kulinski

Hermes Germany

Championing climate protection

What impact do our own actions have on the climate and the environment? This question is becoming increasingly relevant to logistics companies and their customers. Hermes Germany is committed to reducing CO₂ emissions along the supply chain – in any and every way possible. As a member of the industry initiative Clean Cargo Working Group (CCWG), the transport services provider is helping to improve the sustainability of container shipping, to name just one example. Around 90 percent of global trade is transported across our seas – and the number of freight journeys is increasing by the day. The German Federal Environment Agency anticipates an annual climb in the number of global shipping journeys of between 2 and 3 percent until 2020. This may well be fuelling global economic growth, but it also has serious implications for the climate and the eco-systems of our oceans. After all, 7 percent of global greenhouse gas emissions can be attributed to container shipping. Leading agents in cargo shipping, including shipping companies, loading agents and

logistics service providers are responding to these challenges by joining forces within the Clean Cargo Working Group (CCWG). Their common objective is to devise standardised methods for measuring environmental impacts. A transparent and cost-by-cause carbon footprint would give service providers and their customers the opportunity to minimise emissions per transportation journey and to improve the overall sustainability of container shipping. Initial successes are already visible: The data published by the Initiative for 2016 reveal that CO₂ emissions have been cut by 8 percent per kilometre and standard container against the year before. The 45 members of the CCWG Initiative include leading shipping companies. The big industry players such as DB Schenker, DHL and Hapag Lloyd share the table with Hermes Germany who joined the initiative for environmentally clean logistics in 2015. "For us and many other

companies in our industry, it's a real challenge to collate reliable data to determine carbon footprints along supply chains," states Ole Björn Kulinski, Process Development Manager – Supply Chain Solutions at Hermes Germany, continuing, "The Clean Cargo Working Group creates a high level of transparency for ourselves and our customers." The CCWG offers, for example, a database of all the CO₂ emission factors per carrier and trade lane. It also calculates the average CO₂ emission factors per sea freight route. Moreover, the CCWG records data from all carriers and for every ship, detailing the distances travelled, maximum capacity and consumption over the year.

Every year, the CO₂ factors collated by the CCWG are fed into Hermes' in-house Data Warehouse which stores the model and base information for its carbon footprint, paving the way for a largely automated and standardised calculation of its CO₂

emissions. Ole Björn Kulinski notes: "We regularly have our own carbon footprint verified by the international auditor and consultancy PwC – with great success." This enables the company to deliver quality documentation and reporting, whilst creating the foundation for making further improvements: "Hermes naturally benefits from the conversations it has with other CCWG members. Based on experience and best practices, we can continue to optimise our own methodology and logic on an ongoing basis."

Incorporating greater sustainability, Hermes Germany is progressively making it easier for its customers to incorporate the factor of climate protection in their planning, scheduling and choice of carrier. Hermes is able to provide with all the necessary information from a single source. Once the customer's objectives and requirements are clear, Hermes can all the relevant data regarding their customers' environmental performance.

[www.hermesworld.com]

Climate protection –
ahoy!

Steps towards achieving perfect product content

Efficient content production for e-commerce



Photos: Laudert GmbH + Co. KG

With the help of CGI (Computer Generated Imagery), products can be marketed that do not yet exist

Even when marketing processes are excellent – if no suitable content is available in e-commerce, the products do not sell. Efficient work-flow, consistent product marketing and a universal customer experience are the prerequisites for attracting customers through high-quality visual and textual content. But how can companies efficiently produce and manage product content to become even more profitable?

Whether via the web shop, SEA/SEO or social networks such as Facebook, Instagram and Messenger services, there are now numerous ways to promote products, especially in e-commerce. The challenge for companies is: The ever-increasing number of communication channels through which

product communication takes place. In order to be able to make use of every channel, it is crucial that all information about the product is kept centrally. A great deal of support is offered here, for example by a PIM system (Product Information Management) in which all required product information is stored in a structured way independent of the media used.

At least as important as central data storage is the appropriate content. Even with sophisticated marketing processes, the products do not sell if there is no content suitable for e-commerce and catalogs. It is therefore important to appeal to consumers with content that is attractive and can be produced quickly and cost-effectively.

Pioneers in efficient content production

Nevertheless, this is exactly what poses difficulties to many companies. Here are a few tips on what is important in content marketing and how companies succeed in successful content production:

1. The Preparatory Stage

Product content for e-commerce and catalogs consists mostly of visual and textual information. Standardization and process optimization are the keys to success if one is to manage the multitude of information efficiently and in a

budget- and quality-oriented manner. For product images and texts, the first step is to develop a so-called style guide which precisely specifies the requirements for content to be created. The imagery is developed together with the art directors of the photo studios and then defined in the style guide, so that all the participating service providers such as media production companies, product photographers, stylists, make-up artists, text and image specialists can realize their content on this basis. This is the only possible way of achieving a consistently high and uniform quality.

2. Intelligent IT processes

As in many other areas, efficient production is closely linked to the use of modern IT systems. This also applies to content production, for which tailor-made software exists; special studio software that allows you to plan, coordinate, and monitor large-scale content jobs throughout the production process. There are quite a few suppliers on the

German market nowadays. The solution that you decide on is ultimately a matter of taste. It is important to clearly define your own requirements and to keep intuitive user guidance in mind. It may be important to add notes such as the desired retouching instructions and to highlight the corresponding area in the image, particularly in the case of often complex release processes involving product managers, e-commerce or advertising agents. A system in which users can only accept or reject is the wrong choice here. A media production company that stands in an advisory capacity knows the market and also, as a service provider, takes over the content production.

3. The Content Process

Once the style guide and the procedure are defined, content production can begin.

> On the basis of an Excel list and agreed standards, every product group generates individual content jobs with the special studio software. This makes it possible to determine

Good to know!

Efficient product content production is primarily the result of intelligent IT processes. It is the basis for producing high-quality and relevant content profitably and for distributing across all communication channels. Companies that make use of a powerful media service provider can create content more efficiently. The result is creative; however, the way to it is highly standardized.



Thanks to digital process control, the production of images, e.g. with Laudert-Content-Flow, become highly efficient

Holger Berthues is head of Laudert Studios at the communications and IT service provider Laudert. The company uses the Laudert-Content-Flow studio software as part of its content production. The software is based on modern web technologies and allows the planning, coordination and implementation of large-volume content orders. The software is used daily by the 100 employees of the studios in Hamburg, Vreden and Bad Waldsee, as well as by the retailing companies and manufacturers cooperating with Laudert.



New paths in the production of content: Fusing CGI and conventional model-based photography

precisely which content was ordered for which item.

> The items, which are usually marked with an item number, are made available by the photo or content service provider. They are each provided with an individual barcode so that they can be clearly identified at every workstation.

> Should product text also be required, the item information provided can be supplemented by additional features, making the work easier for the copy editors.

> In order to produce high-quality product images, the products are prepared in advance, i.e. cleaned, steamed or ironed. Afterwards, product pictures, 360° images, videos and texts are created on the basis of the style guide.

> The IT-supported process should allow image data to be

enriched with meta-information. By scanning the bar codes, e.g. with outfit photos, all the illustrated articles can be saved as metadata. In the shop, this information can be retrieved for cross-selling purposes.

> Various image processes – defined in advance – are automated so that templates, knockouts, retouching or metadata are generated.

> The content data are generally transmitted to the client via download, or uploaded directly via previously defined interfaces, e.g. in the shop or the PIM system.

> As soon as all the order's tasks have been completed, the goods are returned to the customer by the service provider.

[www.laudert.de]
[Holger Berthues]



**Hochschule für Technik
und Wirtschaft Berlin**

University of Applied Sciences

The Faculty of Design and Culture at the Hochschule für Technik und Wirtschaft Berlin is seeking to appoint a professor (salary grade W2) for the following fields:

Bachelor's and Master's programmes Clothing Technology/Fabric Processing

Professorship in Textile Technologies/ Mechanical Engineering Fundamentals incl. Fabric Processing Machinery Ref. No. 473

A comprehensive understanding of the clothing sector's value generation chain represents a core competence in the fields of clothing technology and fabric processing. Both conventional fabric processing equipment and innovative machines and processes are key content focus points.

We are therefore seeking a candidate with PhD-level qualifications who possesses a thorough knowledge of textile technologies with a focus on the range of machinery required to manufacture textile products. Applicants should also bring extensive experience in fields including textile processing technology from classic manufacturing all the way to innovative technologies. Know-how of the processing of textile products for clothing and for technical fields as well as for functional products are likewise required.

In order to support content development in teaching and research, the successful candidate will have corresponding contacts in the industry and have already published his/her own research and development content. The ability to engage in interdisciplinary and project-based work is a further requirement.

Professorship in CAD two- and three-dimensional product development for clothing and textile products Ref. No. 474

Two- and three-dimensional computer-assisted product development (2D CAD and 3D CAD) is a core competence in the clothing sector.

We therefore seek a candidate bringing exceptional professional experience preferably with PhD-level qualifications capable of representing this field in teaching and in applied research. The position requires extensive practical experience in the contexts of industrial, computer-assisted and production-ready pattern development as an interface to creative processes. Applicants should also possess know-how and experience in product development for textile products, clothing and technical fields, and in integrated functional solutions. Evidence of knowledge and experience in development and technical production is a further key focus, and candidates should also have a good understanding of design processes.

As HTW Berlin is seeking to develop the content of its teaching and research in this field, the successful applicant will have corresponding industry contacts and should be able to present contributions to research and development activities. The ability to engage in interdisciplinary and project-based work is a further requirement.

For both:

The position's teaching is mainly focused on the study programmes Clothing Technology/Fabric Processing and Fashion Design. Teaching skills must be evidenced via experience in education or training, and the successful candidate must be able to teach modules in the German and English language.

HTW Berlin supports equal opportunities within an environment free of discrimination. As an employer, it offers conditions amenable to balancing professional and family commitments and cooperates with the Dual Career Network Berlin. HTW Berlin is actively seeking to increase the number of female professors and therefore expressly encourages applications from female candidates. Severely disabled applicants shall receive preference in the event of comparable suitability.

Employment requirements for professorships are set out in § 100 of the Berlin Higher Education Act (the Berliner Hochschulgesetz). Details of these requirements and further information can be found on our website: <http://www.htw-berlin.de/stellen-professuren>.

We look forward to receiving your detailed application (in writing) including evidence of your professional experience, which should be marked with the **reference number 473 or number 474** and sent to the Dean of the Faculty of Design and Culture at HTW Berlin in 10313 Berlin by **20.09.2017**.

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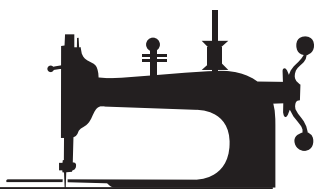
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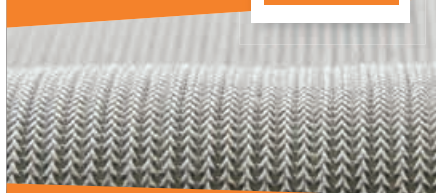
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The next issue of **textile**network will be published
on 21th November 2017 and these are some of our topics:

Photo: TU Dresden



3D product development

Researchers and commercial suppliers around the world have set their sights on making the design of apparel more replicable and to conduct it with a computational connection to a virtual body. The objective is to create basic 3D designs with an excellent fit. The Technical University of Dresden has been taking a closer look at this field in a research project entitled "3D product development for apparel designed on the basis of parametric human models".

Heimtextil

The first trade fair of the year, Heimtextil in Frankfurt is seen a measure of the mood and the trends for the year ahead. This important industry event for interior textiles, interior design and interior trends features international manufacturers, trading companies and designers, showing their products and innovations to a wide specialist audience. Many major players have already announced that they will be participating from 9 to 12 January 2018.



Photo: Messe Frankfurt

Photo: Anja Gockel



Anja Gockel

"I need content and I see myself as an artist. I need topics, I need something that kindles a passion inside me. This passion, this craving to follow a vision. I find that incredibly exciting and enthralling. I sometimes feel as though you have to die small deaths to follow his visions", says Anja Gockel. Our interview with the Designer of the Year 2017.

Photo: H. Stoll



Digitalisation

Digitalisation is the magic word! Stoll, the well-known manufacturer of flat knitting machines covers the entire supply chain for flat knitting production. From the design idea and its development right the way through to its production! We spoke to CEO Andreas Schellhammer about the IoT technology from Stoll.



Photos: Christian Wind

Vienna

The Vulgar - Fashion Redefined

This spring the exhibition "The Vulgar – Fashion Redefined" at Prince Eugene's Winterpalais tested the limits of "good" taste. Stunning fashion designs spanning from the Renaissance until the present day illustrate the multifaceted concept of vulgarity. Against the backdrop of the opulent Baroque rooms of the palace the display included extraordinary examples of historical fashion, iconic creations by Christian Dior, Elsa Schiaparelli, André Courrèges as well as visions of contemporary designers such as Gareth Pugh, Walter van Beirendonck, Viktor & Rolf, Martin Margiela and others. Mme Grès' divine dresses with elegant drapery befitting a Goddess and Iris van Herpens' alien creations eliciting spontaneous exclamations of "Mamma mia, che bello!" initially elude associations with vulgarity. Only once visitors immerse themselves in the curators' exploration of the subject will they be able to look at them from a different point of view. Like fashion, taste is changeable. Both rely on "mobile concepts" as defined by the predominant attitudes as well as cultural and societal etiquettes of each era. What was to be considered good, bad, pretentious, common or dis-

tasteful has always been defined by the ruling classes, the church and nobility throughout history. These notions served as a juxtaposition to distance themselves from the ordinary masses and claim certain prerogatives, thus becoming an expression of unassailable hierarchy and the boundary between the "higher" elite and the "lower" populace. As such, the term "vulgar" is a symptom of clashing and synergetic cultures and classes. How much naked skin is acceptable before it becomes vulgar? Vulgarity lies in the eye of the beholder. Fashion invokes its power in a game of self-image and manipulation. The body is vulgarised both through the presence and absence of clothing. And what exaggeration, overcoming shame, indulgence, pomp and kitsch were to vulgarity, the white collar was to purity and asceticism in the 17th century. The exhibition included exquisite and expertly hand-crafted examples with the most intricate details. The ordinary can thus be extraordinary – thanks to fashion. It also remains for fashion to answer the question: "If striving for excess becomes the norm – then what is vulgar?"

[Neli Mitewa]

A source of inspiration

Designers never looked at the art and crafts of the common people as lesser or repugnant, rather it constituted a source of inspiration for them. Christian Lacroix, for instance, often incorporates or reinterprets the traditional costume of his home town Arles in the south of France in his creations. Indeed, designers today place increasing value on reviving traditional handicraft and local styles in homage to their plethora of diverse shapes and forms and in an attempt to prevent valuable traditional skills from being lost.

After popular culture claimed its place in "high art" through the emergence of pop-art, everyday culture began to receive recognition. Similarly, products that have "passed through too many hands", i.e. mass-produced items, have brushed off their vulgar label. Even haute couture has discovered disposable products and materials for itself and transforms them into desirable objects. Luxury brands are also taking inspiration from the entertainment world: Disney's Bambi appears on oversized prints by Givenchy, Moschino wittily twists popular slogans, and Jeremy Scott makes humorous (fashion) statements around issues such as fast food and brand piracy in the fashion industry. "Ordinary" denim has become more than "just" workwear: Nicolas Ghesquière makes it sparkle for Louis Vuitton and Miu Miu combines denim with iconic turn-of-the-century styles all the way through to the sophisticated silhouette of the 50s. Definitely no off-the-rack teen or work clothing. The ordinary can thus be extraordinary – thanks to fashion. It also remains for fashion to answer the question: "If striving for excess becomes the norm – then what is vulgar?"

Impressions the exhibition "The Vulgar – Fashion Redefined" at Prince Eugene's Winterpalais in Vienna



Photo: Belvedere Wien

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