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AUTUMN/WINTER
2026-27





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AUTUMN/WINTER 2026-27



Behind the trends at SPINEXPO™

Each season, SPINEXPO™'s styling team uses all the techniques at their disposal to invent presentation elements that showcase the collections of the spinners present at the season's various shows. Their studios are equipped with the latest textile machinery, and exchanges between experts in weaving, rectilinear and circular knits, result in increasingly sophisticated presentation areas, enabling visitors to imagine their collections to come.

“Fashion» in the true sense of the word, is no longer a diktat where the population feels obliged to adopt a given uniform; everyone is now free to choose a style, or even a mix of several styles, and to reinterpret his or her style according to how he or she feels at the time. We can now speak of a lifestyle rather than fashion, where everything is interwoven, like a kaleidoscope of elements specific to each personality. Whether it is the style of your home, the way you get around in an urban environment, the sport you play, or your dressing style, everything blends.

In the same way, the collaboration between the designers goes far beyond the realization of the products presented. It also encompasses the architecture and ambience of the different zones that house each of the season's trends.

SPINEXPO™ AW26/27 DISPLAY: The Material Spectrum

For the Autumn/Winter 2026/27 season, SPINEXPO™ presents *Thermal Flux*: The Material Spectrum, a display concept that moves through emotional and tactile zones, from the warmth of human connection to the cool clarity of abstraction.

The exhibition is thoughtfully divided into three immersive areas: **WARMS, COLDs and CONNECTIVITY**, each offering a distinct material and emotional narrative.

The aim is to inspire designers, spinners, and industry professionals to think beyond aesthetics and instead consider how material choices express a deeper, human-centred story through structure, surface, and form.



WARMS: Gravity of Being

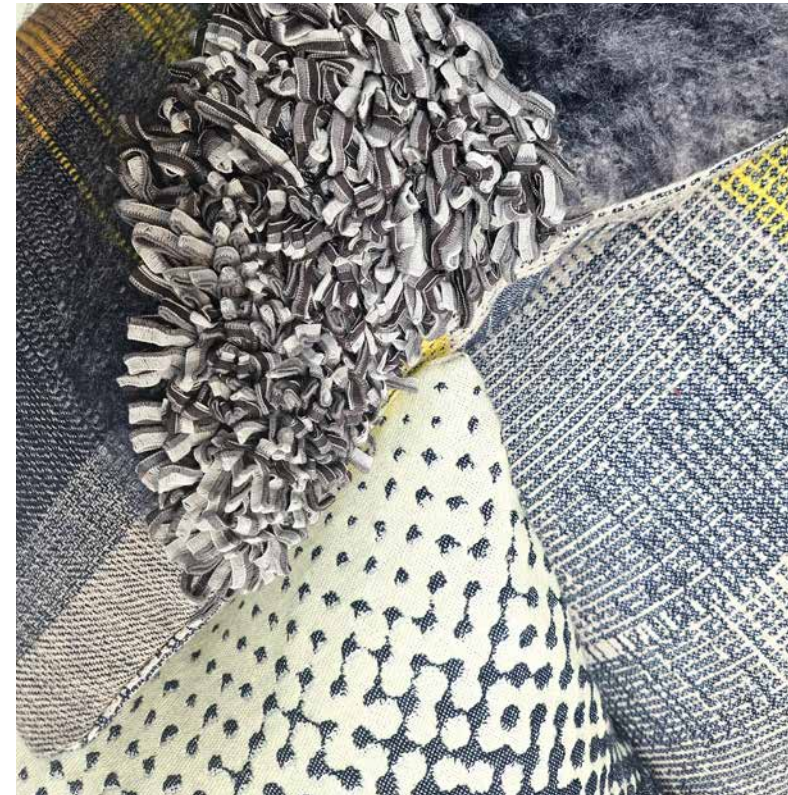


This zone embodies warmth and depth, mirroring the emotional progression from stillness to outward expression. Through themes of Restorative, Versatility, and Inclusivity, the display features rich, grounding materials and transitions in light and texture.

- Expect tactile wood panels, ambient lighting, and modular forms that respond to movement and touch.
- Materials and colors shift gently from deep tones to lighter, more expressive hues—inviting the viewer to experience textiles as emotional landscapes.

The display integrates leading spinners such as **Best Shan**, **Xinao Group**, **Shikwan**, and Xinnuo, who contribute a rich variety of textured, sustainable, and sensorial yarns.

The display evolves like the light at dawn: dark, cocooning elements gradually give way to brighter, more open expressions of material and form. Visitors are encouraged to reflect on the comforting power of tactile surfaces, the adaptability of modern yarn blends, and the empowering role of texture and color in creating



inclusive, sensory-rich spaces. This is a zone where textiles speak to human needs—calm, flexibility, and community.

Within the display, you can expect to see knitted cushions and poufs, modular seating, layered wall hangings

using raw and recycled materials, quilted blankets, and carpet-like textiles created through a blend of weaving and tufting. A tactile room divider, alongside sound-absorbing textile panels—all designed to transform interiors into expressive, inclusive environments.

COLDS: Expansion of Mind



In contrast, the COLDS zone reflects clarity and transcendence. Beginning in a minimal, ethereal state (Purity) and evolving into a more structured, urban, and dynamic expression (Escapism), this area explores the transformation of materials from soft, transparent layers to crisp, reflective surfaces. Glass, polished metal, and floating forms create a visual rhythm, evoking a sense of movement and mental release.

This progression—from the barely-there to the bold—mirrors a journey of creative clarity.

- Materials feel light, breathable, and serene at first, before gradually becoming more defined and architectural. Designers can explore how subtle transparency gives way to visual tension, structure, and speed.
- These installations invite reflection on how materials can embody both calm and momentum, and how modern knits can stretch from the delicate to the daring without losing their essence.



Some of the highlights on display include: a capsule of technical jackets and hybrid outerwear integrating reflective yarns, quilted hand-woven elements, and seamless engineered knit sleeves. Sculptural garments and part-garments—such as bomber jackets and layered panels—



showcase dynamic contrasts between woven rigidity and knit fluidity. These pieces are developed using yarns from innovative spinners including **Xinao Group, Hengtai, and Hasegawa**, bringing performance and visual experimentation into one frame.

CONNECTIVITY: Systems of Meaning



The final zone offers a structured, lab-inspired environment where materials are presented as part of intelligent systems. Transparent modules, clean lines, and clinical lighting invite analytical engagement. Here, textiles become data points, revealing the underlying logic, function, and innovation embedded in their design.

Inspired by research environments, this space highlights how textile development is increasingly shaped by cross-disciplinary thinking—connecting science, craft, and design. Visitors can trace threads of innovation through precise

labelling, modular displays, and layered transparency. The result is a curated network of ideas, where every swatch or object holds a role within a greater system. It is a space that fosters curiosity, encouraging professionals to engage with textiles not only through touch and sight, but also through structure, purpose, and potential.

On display in this zone, visitors will find swatch series divided by research topics, including telescopic and retractable textiles, modular bonded fabrics, and shape-memory knit-woven composites.



A standout feature includes compression garments made from seamless knit structures reinforced with woven zones, demonstrating body-mapped tension and engineered support. Dynamic textures—pleated, collapsible, or interlocked—are arranged in clear modules, paired with

yarn innovations from **Shikwan, Yiwagoe, Yana, and Yarns & Colors**. The overall effect is one of thoughtful experimentation—where material systems are not only seen but understood.

Eva de Laat and Helga Matos are the brains and talents behind most of the innovative structures seen at the trend areas. They share their experience.

Seamless, Circular & Woven Cross-Tech Exploration at SPINEXPO™

At SPINEXPO™ AW26/27, innovation in knitting and weaving takes centre stage through a studio-driven approach that explores the intersections of textile technologies. With active studio spaces in South China (focusing on circular knitting) and the UK (dedicated to weaving), SPINEXPO™—working in close collaboration with textile specialists Helga Matos and Eva de Laat—presents an experimental yet strategically structured environment. These studios are not just sites of creation but platforms for research, aimed at unlocking new possibilities for yarn spinners, their brand clients, and the wider supply chain.

Though geographically divided, the two studios function in tandem as hybrid laboratories and curated galleries. Each brings together advanced machinery—ranging from circular knitting equipment and seamless knitting machines to industrial jacquard loom—within a modular and responsive workflow. Rather than isolating each technology, the studios engage in a cross-disciplinary conversation, mapping how yarns transition across construction types and revealing how structure, elasticity, and performance shift by technique.

For instance, what happens when a yarn developed for circular knits is structurally woven? Can woven-in components such as 3D pockets influence seamless garment shaping? These experiments generate valuable feedback—made accessible to spinners and the supply chain—on yarn behavior, usability, and application potential.

Understanding the Technologies

Circular knitting creates fabric in a continuous tubular form using circular needles or automated knitting machinery. This technique is highly efficient for garments like hosiery, base layers, and activewear. With plating capabilities—where two yarns are knit simultaneously for performance or visual effect—it supports both fit and function, while also reducing material waste associated with traditional cut-and-sew methods.

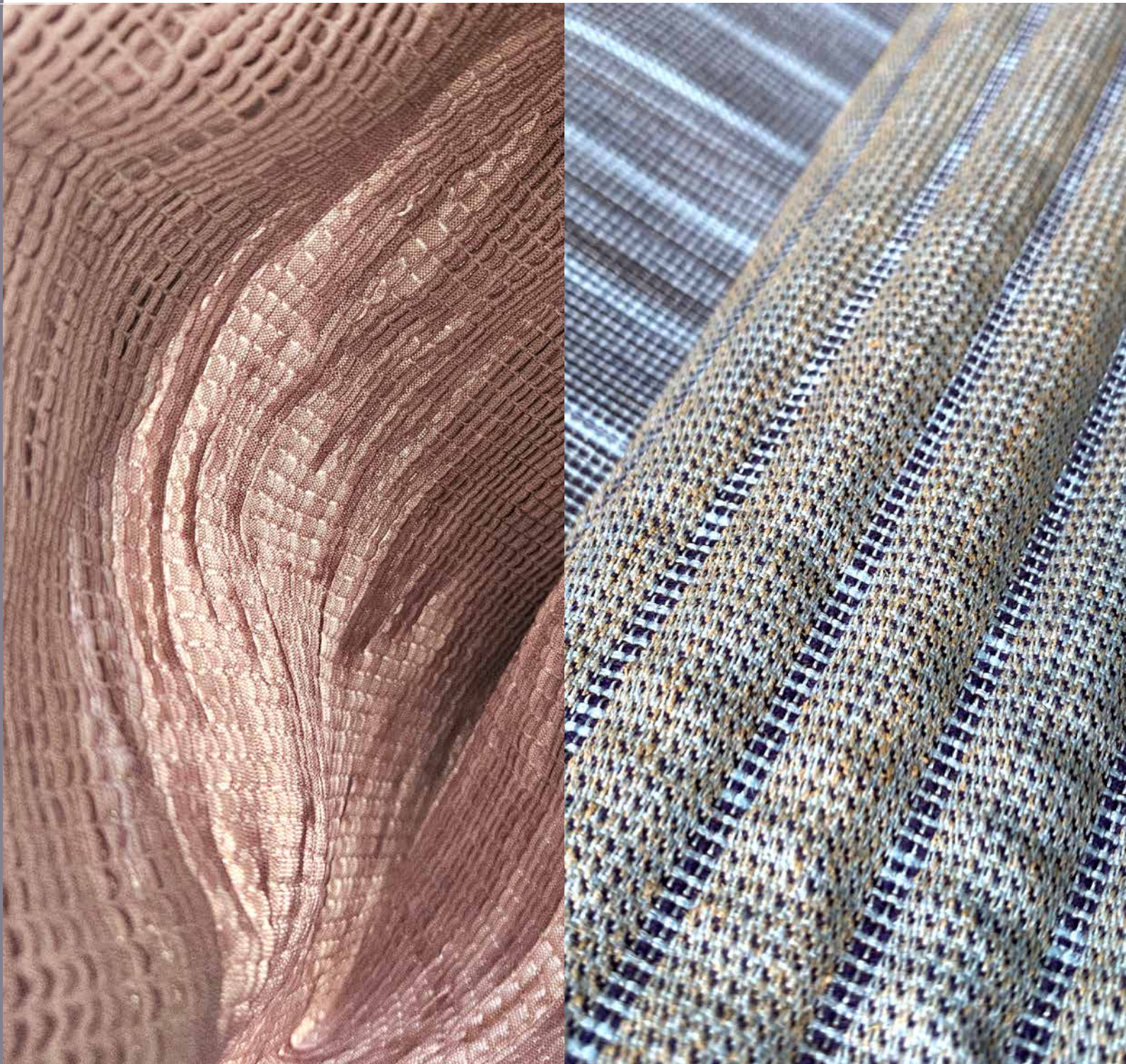
Seamless knitting enables sophisticated shaping, embedded textures, and integrated structures without seams, improving both comfort and production efficiency. It also facilitates creative approaches to garment architecture, reducing finishing work and material loss.

Weaving, built on the warp and weft principle, brings structural clarity and formality to textiles. Often more rigid than knits, woven fabrics offer durability and precise dimensional control. In the SPINEXPO™ studio, weaving is reinterpreted: no longer a flat plane, it interacts with knitted components to provide reinforcement, shape, or aesthetic contrast—offering a sculptural counterpoint to the fluidity of knit.

Crossover Benefits for Spinners, Brands, and the Supply Chain

For yarn spinners, these studio environments serve as a live testing ground. They show how a single yarn behaves differently across multiple platforms—affecting texture, drape, stretch, and structural hold. Through hands-on feedback loops, the studios inform on crucial factors like twist level, ply performance, and machine compatibility. By exploring the grey areas between knitting and weaving, the studios equip spinners with knowledge that supports more adaptable, market-ready yarn development.

From hybrid knit-weave constructions and engineered sleeves to seamless garments integrated with woven surfaces, the output reflects an increasing demand for cross-functional yarns and smarter textile design. The result is not only visual innovation but practical advancement—giving textile professionals insight into material versatility, machine synergy, and future-focused fabrication methods.



Eva de Laat

Helga Matos

THE TRENDS



Shasha Wong



Shasha Wong

INCLUSIVITY

Reimagining Comfort and Self-Expression in the Interior Space

At SPINEXPO™ AW26/27, **Inclusivity emerges as a central design narrative**—translating the spirit of diversity, warmth, and tactile exploration into a modern home environment. Developed in collaboration with Helga Matos, Rory Longdon, and Studio Eva de Laat, this interior-focused trend display celebrates individuality and shared space through color, material, and form. Grounded in a commitment to both aesthetic richness and sustainable innovation, Inclusivity redefines what it means to feel at home.

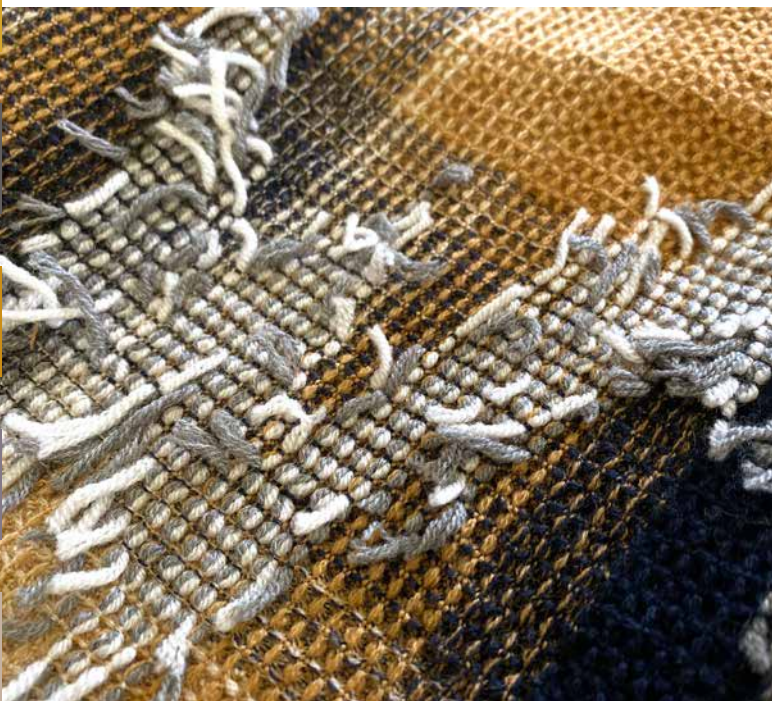
This is not simply about décor—it's about how form, color, and material can foster a sense of welcome. **The Work Living Space** is a proposal for interiors that nurture both calm and creative self-expression. From oversized poufs and textured wall hangings to table runners, quilted blankets, and sound-absorbing panels, each piece is crafted to be touched and used. Whether it's a chair upholstered in flatbed knits or a gradient yellow carpet designed to energize a space, every object feels both grounded and uplifting.



Eva de Laat



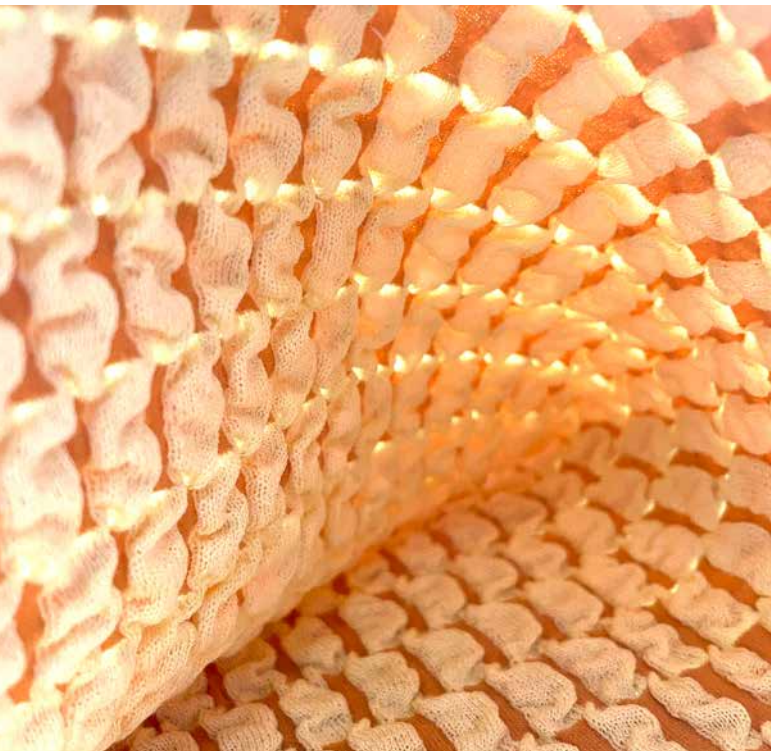
Eva de Laat



Helga Matos



Rory Longdon



Eva de Laat



Katie Hanlan

The display embraces a wide textile vocabulary: **seamless, circular, and flatbed knitting are combined with woven constructions to create layered, expressive surfaces and sculptural forms.** The collection makes full use of yarns developed for performance and aesthetics alike. Notable examples include **Xinnuo's** modern natural-synthetic blends, used for knitted poufs and accessories, and **Shi-Kwan's** research-based yarns, which offer technical volume and textural refinement in seamless wall panels and quilted throws. These yarns support structural knit applications that are both soft and resilient—ideal for interiors designed to be lived in.

You'll find honest, comforting materials throughout: recycled bottles spun into soft yarns, ramie and linen layered into tactile floor coverings, and ropes tufted into sculptural wall objects. Circular knitting is used to shape flexible upholstered seating, while flatbed knitting defines body-conscious, wearable pieces like PJs and dressing gowns—where form and comfort come together.

Color plays a lead role in this narrative. Vibrant yellows are explored in gradients and tonal layers, while muted shades appear in bedding and draped textiles. The palette is both expressive and grounding. A tufted wall hanging glows with sun-washed optimism; a wall divider offers quiet texture and acoustic warmth.



Katie Hanlan



Shasha Wong



Katie Hanlan



Shasha Wong

A section of the display is developed in collaboration with **Madurana**, the Bali based studio of Alexandre Miel, focusing on tufting, gradient and layering effects. This work brings playful volume and craft-driven detail into the environment through portable elements.

Ultimately, Inclusivity is about creating space for everyone—through materials that respond to the senses, through forms that offer comfort, and through design that reflects identity and openness. In this display, textiles are not just surfaces—they are architecture for emotional connection.



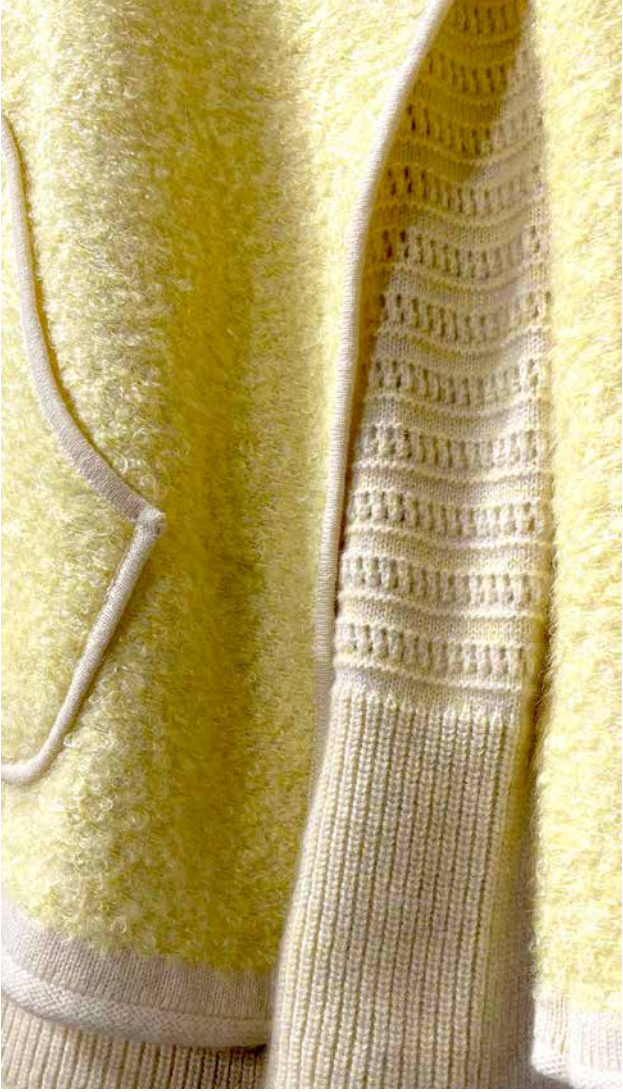
Helga Matos



Helga Matos



Eva de Laat



Rory Longdon



Helga Matos



Nan



Helga Matos



Nan

VERSATILITY

From Ancestral Function to Adaptive Fashion

At SPINEXPO™ AW26/27, Versatility is not just a material choice—it's a mindset. Rooted in the enduring legacy of the anorak, this concept reimagines utilitarian outerwear through a contemporary lens, blending cultural heritage with forward-thinking textile innovation. Developed by **Rory Longdon, Studio Eva de Laat and Helga Matos**, the collection celebrates adaptability, material intelligence, and purposeful design.

Originally crafted by Indigenous Arctic communities, the anorak was designed for survival: windproof, waterproof, and thermally efficient. Versatility honors this ingenuity while translating it into today's urban context. The collection combines traditional materials—waxed cotton, wool blends, ripstop, and canvas—with modern fabrics such as recycled nylons, soft shells, and technical coatings. The result is outerwear that feels both nostalgic and next generation, offering protection, elegance, and expression in equal measure.



Rory Longdon



Rory Longdon



Rory Longdon



Rory Longdon



Kemi Clark



Laura McPherson



Kemi Clark



Rory Longdon



Helga Matos



Eva de Laat



Laura McPherson



Helga Matos



Eva de Laat

At the heart of this concept lies **KnitStorm**, an exploration into knitted weatherproofing. Through innovative bonding techniques, embossing, seam sealing, and coating, the project showcases how knitwear—traditionally considered soft and permeable—can evolve into resilient, functional outerwear. Each coat is developed to balance sleek aesthetics with performance-driven engineering, offering stretch, insulation, and protection with minimal weight.

All bonding and finishing work across the collection has been expertly handled by MRC Knitwear (Italy)—a specialist known for their precision in integrating woven and knitted materials into seamless, high-function garments. Their expertise in lamination, coating, and seam sealing ensures that each piece delivers on both protection and comfort, elevating knitted outerwear into a new realm of technical performance.

Materials play a central role in defining this balance. Yarns from **ERDOS** (luxurious natural fibers) and **HASEGAWA** (fine-weight technical luxury) form the basis of these garments. One highlight is **HASEGAWA's silk-nylon yarn**, selected for its refined drape, lightweight durability, and water-resistant finish—used in sleek outer layers and embossed surfaces to deliver function without sacrificing elegance.



Eva de Laat



Eva de Laat



Eva de Laat



Eva de Laat

RESTORATIVE

«Grounded in nature, crafted with intention, designed to last.” A healing journey back to nature, heritage and comfort

Restorative reflects a global shift toward conscious living, where textiles become more than materials—they embody a deeper narrative of quality, sustainability, and connection to nature. Prioritizing craftsmanship over mass production, this philosophy embraces natural dyes, natural fibers, and time-honored techniques, ensuring each piece feels authentic, rooted, and intimately tied to its origins.

Inspired by the **restorative qualities** of different types of yarn—its fineness, substrate, colors, and reconnection with roots and sands —the collection offers more than just visual beauty; it symbolizes renewal through thoughtful design. It aims to provide not just luxury, but a restorative experience that soothes, rejuvenates, and reconnects individuals to their most authentic selves; It brings a therapeutic process, embracing natural imperfections and imperfections as signs of growth and restoration.



Shasha Wong



Eva de Laat

The use of **luxurious, noble fibers such as cashmere, yak, alpaca, and merino** in fine count and low micron focuses on lightweight comfort and exceptional craftsmanship, each piece incorporates contemporary post-processing elements to give a modern twist and enhancing its grounded luxury and slow fashion ethos.

The proposed yarn suppliers for this collection are Xinao Group, M.Oro, Zhongding, and Tangola, known for their high-quality fibers. The collection seamlessly integrates luxury with sustainability, offering a future-forward yet grounded approach to fashion. It celebrates both authenticity, resilience, and mystery, reconnecting us with the essentials of nature, and balancing gothic romance with a refined narrative journey back to comfort and timeless beauty. emphasize a sense of dramatic elegance, restoration, and healing, making this collection a true journey of transformation.

Within this landscape, the neo-artisanal movement emerges—a fusion of heritage craftsmanship and modern innovation. By integrating new technologies with traditional skills, artisans enhance rather than replace time-honored techniques, creating textiles that are both forward-thinking and deeply connected to their cultural and material origins. This approach redefines luxury as something sustainable, locally grounded, and inherently human.



Rory Longdon



Eva de Laat



Rory Longdon



Rory Longdon



Eva de Laat



Helga Matos



Helga Matos



Helga Matos



Shasha Wong



Shasha Wong



Kemi Clark



Helga Matos



Eva de Laat



Helga Matos



Helga Matos

PURITY

Expansion of Mind

Purity reflects clarity and transcendence from “the barely”, a minimal, ethereal state explores soft, transparent layers that create a visual rhythm, evoking a sense of movement and mental release and creative clarity. Materials feel light, breathable, and serene at first, before gradually becoming more defined and architectural. Designers can explore how subtle transparency gives way to visual tension, structure, and speed. These installations invite reflection on how materials can embody both calm and momentum, and how modern knits can stretch through the delicate to the daring.

Purity is deeply tied to the sociocultural movement toward sustainability and the redefinition of luxury. Quietness in design, whether through understated aesthetics or materials that carry the marks of time, reflects a rejection of excess in favor of authenticity and longevity. It speaks to a return to craftsmanship and the value of objects that tell stories, embodying a slower, more thoughtful approach to consumption.



Rory Longdon



Shasha Wong



Rory Longdon



Katie Hanlan



Shasha Wong



Katie Hanlan

Gender fluid and seasonless for a restrained elegance that enables the expression of sophistication in a modern and adaptable way. Priority for a minimalist elegance favoring investment pieces. The focus is on textures, matte finishes, and refined fibers, highlighting quiet sophistication made for discerning consumers.

Versatile, light, timeless neutrals convey refinement and stability to minimalist detailed knits where nature and modern life merge. This is the part where the search for eco-friendly fibers is predominant. Breathable textiles for a trend that suggests layering items adapting to moments of the day and shifts of seasons. It is ideal for knitwear, knitted coats, and assembly of knitted separate pieces interplaying with structures, stitches, and superpositions, as well as for englobing interior design, accessories, and home textiles. Fashion and lifestyle cohabit, responding to stress with calm and strength.



Rory Longdon



Rory Longdon



Rory Longdon



Rory Longdon



Rory Longdon

ESCAPISM

Urban Motion Meets Technical Elegance

At SPINEXPO™ AW26/27, ESCAPISM offers a bold reimagining of contemporary luxury —through the lens of movement, performance, and textile innovation. Developed in collaboration with Helga Matos, Rory Longdon, and Studio Eva de Laat, **this concept explores the interplay between structure and flow**, delivering a collection where technical precision meets modern, expressive style.

Rooted in the rhythm of global cityscapes, ESCAPISM is designed for individuals who navigate shifting environments with ease—professionally, personally, and physically. Each garment in the collection is constructed through engineered layers, uniting tailoring with adaptability. This is clothing built for transit and transformation, where sleek silhouettes, technical finishes, and high-performance yarns come together to create a new form of elegance—one defined by agility, comfort, and confidence.



Rory Longdon



Eva de Laat



Helga Matos



Laura McPherson





Rory Longdon



Rory Longdon



Rory Longdon



Eva de Laat



Laura McPherson



Laura McPherson



Kemi Clark

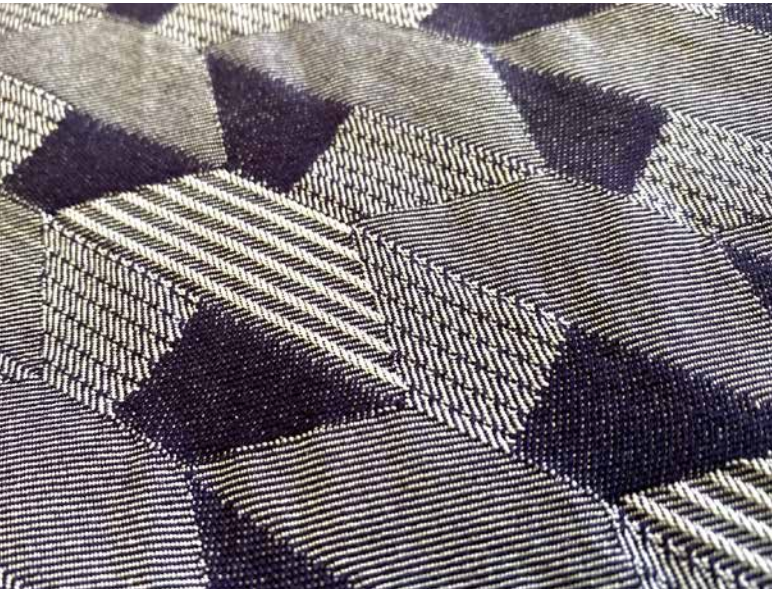


Laura McPherson



Kemi Clark

At the core of the concept is a hybrid design language: engineered knits bring elasticity and comfort, while woven structures introduce durability, weather resistance, and architectural sharpness. Sleeves, panels, and transitions are shaped directly on the machine, contouring to the body with ergonomic intent. The result is a visual and functional tension—between fluidity and form—that reflects the dual pace of urban life.



Helga Matos



Eva de Laat



Kemi Clark



Kemi Clark



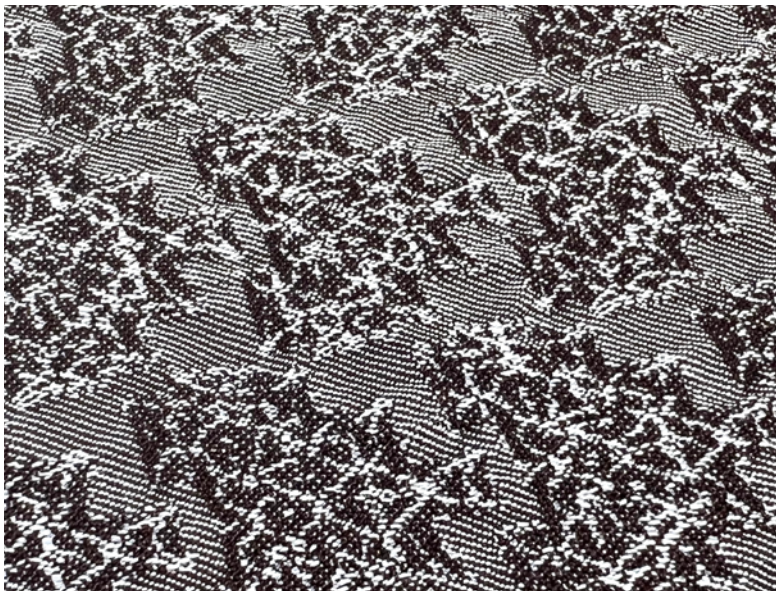
Helga Matos

The textile palette is rooted in advanced material innovation. Yarns from **Hengtai, Xinao, and Hasegawa** contribute key performance properties: stretch, breathability, thermoregulation, and insulation. Reflective yarns bring visibility and dynamism; cork-based yarns add a sustainable, tactile edge. These are paired with seamless jacquards, precision quilting, and mapped ventilation zones to offer garments that adjust in real time to body and climate.

All finishing and garment construction—including the collection's stunning, high-performance jackets—has been expertly realized by **MRC Knitwear (Italy)**. Known for their technical excellence, MRC Knitwear brings expertise in bonding, shaping, and layering knitted and woven textiles with absolute precision. Their contribution ensures that each piece performs under pressure, maintains architectural clarity, and reflects the visual intelligence of urban-ready design.

Design and technology converge in signature outerwear: quilted woven panels, 3D knitted sleeves, and hybrid shells composed of **Hasegawa's silk-nylon blends and Xinao's high-durability natural fibers**. Reflective wefts and natural fillers provide subtle innovation in insulation, while ergonomic shaping and layered ventilation systems—assembled by MRC—ensure every jacket responds intuitively to the wearer.

ESCAPISM presents a future-forward vision of fashion and textiles. It's a study in synergy: where movement and structure coexist, where craft meets code, and where style is measured as much by performance as by presence. For those who live dynamically, this collection redefines what it means to dress for the pace of modern life.



Kemi Clark



Kemi Clark



Eva de Laat

CONNECTIVITY

Interfaces in Motion, Textiles in Transformation

This is outerwear built for transformation—
for changing seasons, hybrid lives, and the evolution
of form itself. Versatility is a quiet force: tactile,
adaptable, and rooted in the story of how materials
can shield, reveal, and empower.

At SPINEXPO™ AW26/27, Connectivity takes on a new
dimension—moving beyond digital networks to explore
how textiles themselves can embody interaction, adaptability,
and layered intelligence. Designed by **Helga Matos and
Studio Eva de Laat**, this concept investigates how woven
and knitted structures can be physically and conceptually
linked to form new systems of material behavior.
The result is a compelling blend of structure, motion,
and response—where function is embedded in form.



Eva de Laat



Eva de Laat & Helga Matos



Eva de Laat

Connectivity begins with the simple idea of relationships:
between fibers, between textile techniques, and between
human bodies and environments. The research-led display
focuses on the interface between **circular knitting
and woven fabrics**, applying telescopic, retractable,
and modular strategies to create flexible, adaptive textiles.
These materials stretch, compress, expand, and collapse—
responding to temperature, pressure, movement,
or the evolving needs of the body.

Inspired by innovations in **wearable tech, performance
gear, and responsive fashion**, the collection explores
topics such as compression wear, shape-memory systems,
and interlocking or self-healing textiles. Engineered knit zones
use tuck stitches to generate ruching and pleats, while
woven segments provide structure, rigidity, or reinforcement.
Together, they form part-garments and full prototypes
that adapt dynamically to use—blurring the boundaries
between protection and comfort, flexibility and form.



Nan



Eva de Laat & Helga Matos



Eva de Laat & Helga Matos



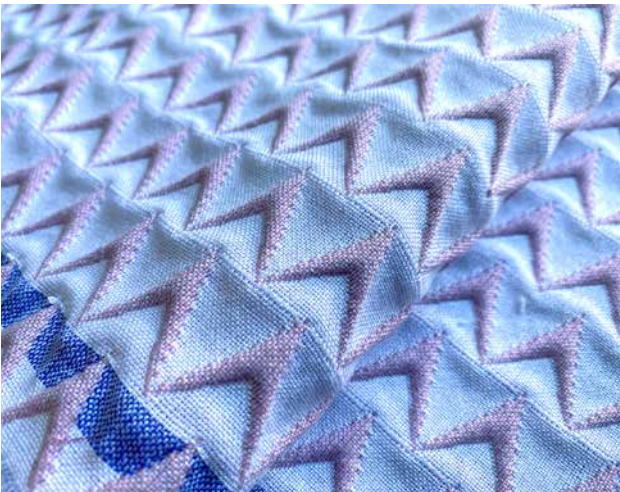
Helga Matos

The material language is equally expressive. Fabrics feature **layered surfaces**, pleated or collapsible structures, and striking contrasts between sheer and opaque finishes. High-relief zones add tactile complexity, while **metallic, iridescent, and performance-driven yarns**—provided by spinners such as **Shi-Kwan, Yiwagoe, Yana, and Yarns & Colors**—infuse the textiles with a sense of kinetic energy and transformation.

Two standout yarns include **Yiwagoe’s thermally adaptive nylon blend**, which responds to body heat for comfort and control in compression garments, and **Shi-Kwan’s modern technical blends**, used in pleated knit-woven composites that flex and shimmer with motion. These yarns support both visual innovation and physical performance, bridging the gap between functionality and design.

A standout innovation is the development of **compression garments** engineered using seamless knitting technologies and mapped tension zones, reinforced by woven structures where needed. These garments respond intuitively to the body—supporting recovery, enhancing circulation, and delivering function-driven comfort. Yarn blends used for these pieces reflect advanced material thinking, balancing **stretch, shape retention, and sensorial adaptability**.

Ultimately, Connectivity proposes a new model for how materials can interact—both physically and symbolically. Through modular thinking, hybrid construction, and intelligent surface design, this display reveals textiles that are more than garments: they are living systems, capable of responding, supporting, and evolving with their wearer. In a world shaped by fluid identities and rapid change, these fabrics don’t just clothe the body—they communicate with it.



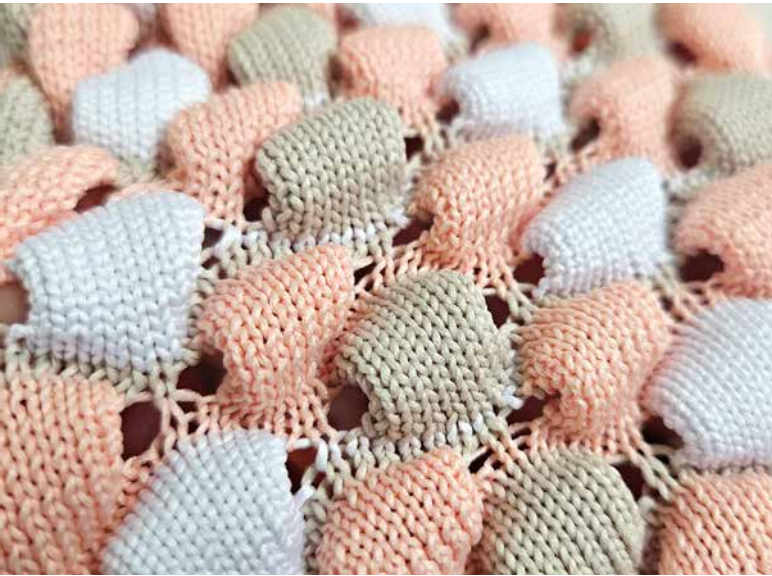
Helga Matos



Eva de Laat



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Eva de Laat



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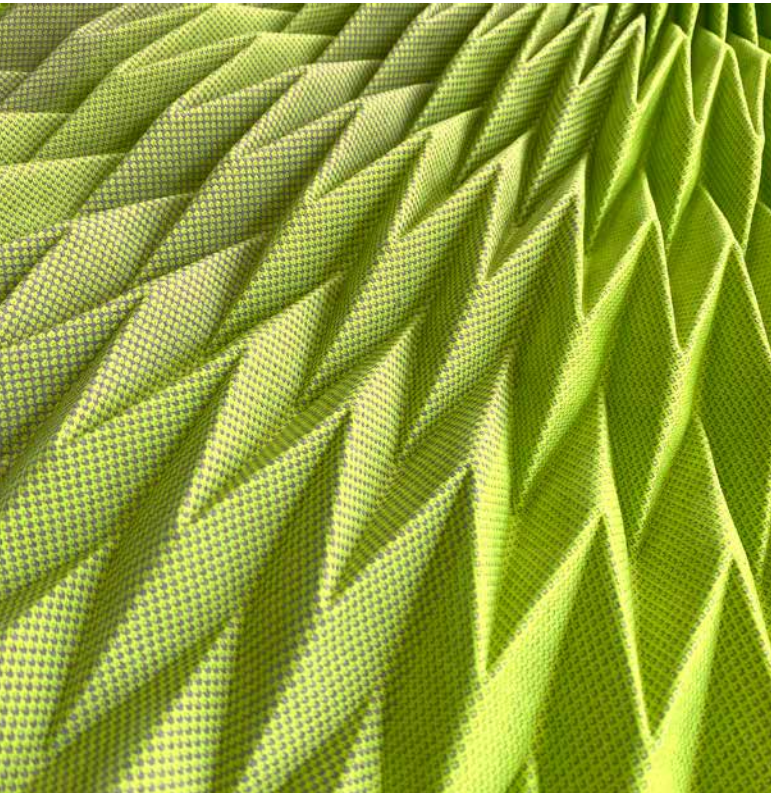
Eva de Laat & Helga Matos



Eva de Laat



Eva de Laat



Eva de Laat & Helga Matos



Helga Matos



Laura McPherson



Eva de Laat



Designers at SPINEXPO™

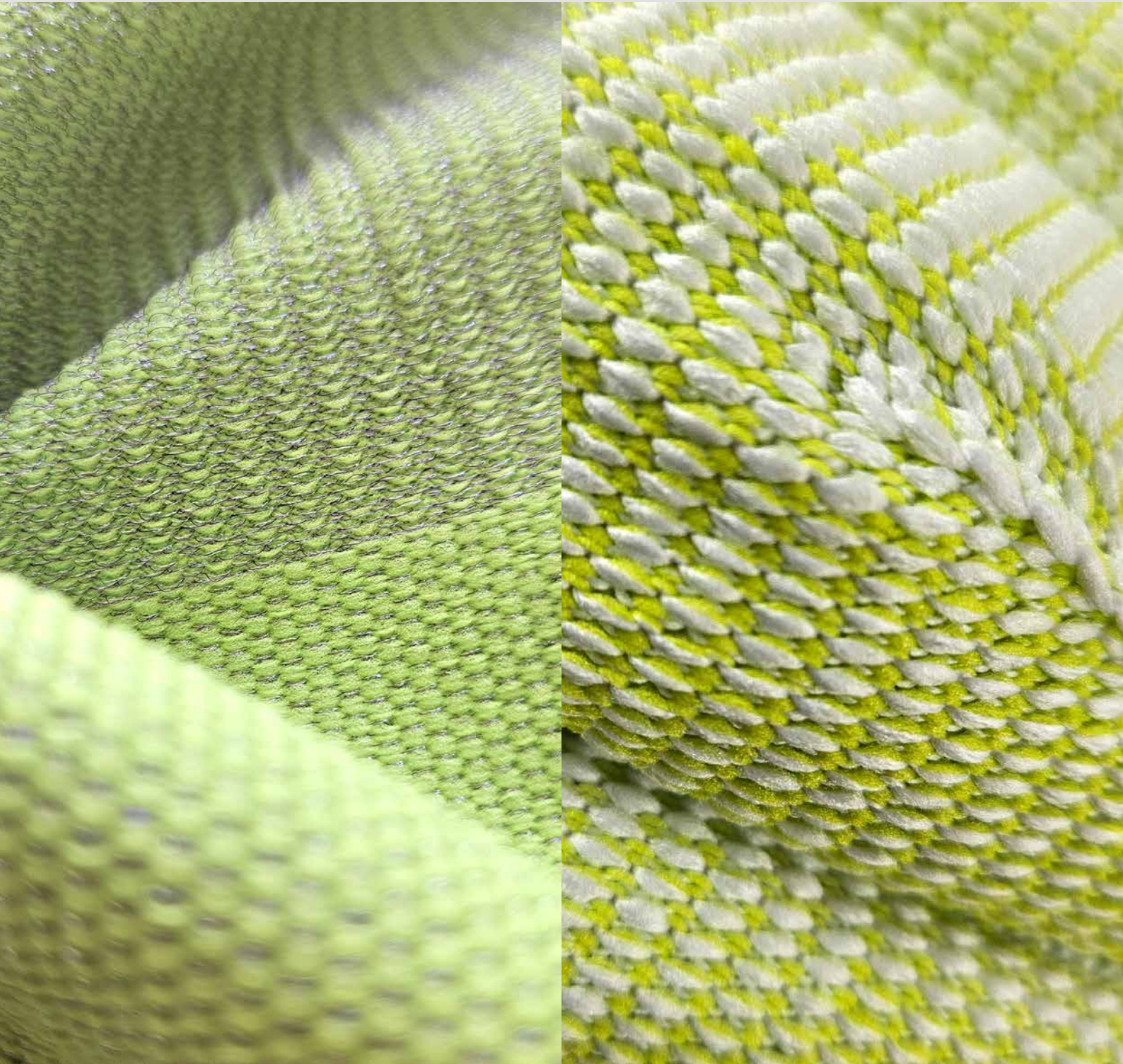
SPINEXPO™ currently brings together
8 designers from 4 countries and 3 continents.

Rory Longdon is English, based in Italy
with his partner MRC, Eva de Laat is Dutch,
a specialist in circular knitwear,
Helga Matos is Brazilian, based in England,
specialist in weaving, Laura McPherson
(knitwear) and Kemi Clark (weaving)
are British, Katie Hanlan is Irish, and Nan,
Shasha and Jinjing are Chinese.
Each has their own style, their own technique,
and they work increasingly in symbiosis,
blending their techniques.

We asked several of them to tell us
about their experience
of this Autumn/Winter 25-26 session.

Interview with Eva de Laat

Studio Eva de Laat



Working in the In-Between

A Reflection on Creative Growth and Collaboration

I often describe the nature of my work as existing in the in-between—between material and meaning, between the engineered and the emotional, between emerging technologies and the intimate realities of human experience. It's in this intersection—suspended between structure and sensoriality—that the most compelling ideas begin to take form.

Over the past years, SPINEXPO™ has become one of the few spaces where this kind of thinking is not only allowed, but actively nurtured. More than a trade platform, it functions as a living lab: a space for testing, failing, refining, and growing. It invites rather than instructs, building an atmosphere of trust in both the designer's process and the material's potential.

What I find most valuable is this openness to work in a non-linear, exploratory way—where fiber and yarn are not just technical inputs, but conceptual starting points. At Studio Eva de Laat, we take a Material-First Approach—placing yarn at the centre of the design journey. From ultra-fine silk blends to robust synthetics with elastic memory, each fiber brings a set of qualities, tensions, and behaviours that inform not only form, but function and feeling. Whether we're working on adaptive compressionwear or interior textiles, the journey always begins with a question: how can this yarn support human experience?

SPINEXPO™ has given us the environment to push beyond conventional categories—to experiment with garments and materials that move, breathe, and evolve with the wearer. From auxetic structures and paper yarns to seamlessly integrated compression zones, our work investigates how textiles can act as quiet support systems. A garment becomes more than protection or adornment—it becomes a partner in daily life, shaped by the body's rhythms of heat, motion, and rest.

These developments are not created in isolation. Collaboration has been a constant thread—from our technical partnerships

with machinery pioneers like Lonati and Santoni, to our dialogue with yarn producers such as Hasegawa, Shi-Kwan, Hengtai, and Yarns & Colors. Each partner brings its own layer of intelligence, and it's in this convergence—between machinery, yarn, and design—that innovation truly emerges. The richness of combining natural tactility with technical stretch, or complex knitting programs with minimal form, has opened new creative paths.

SPINEXPO™'s role in this has been both directional and catalytic. Their commitment to showcasing the potential of seamless and circular knitting—particularly when paired with high-end fancy yarns—has elevated the category. No longer niche or strictly functional, these technologies are now vehicles for expression, structure, and softness. This shift hasn't just sharpened us as designers—it has raised the bar for the industry. By challenging exhibitors to innovate with intent and clarity, SPINEXPO™ helps create momentum that travels far beyond the exhibition floor.

Personally, this process has reshaped my perspective. I've learned that innovation doesn't exist in concept alone. It must be placed—on paper, in space, in language. To make newness legible, we must tell the full story of a textile: not just its output, but its journey. How is it made? What is the process behind the fiber? What technologies shape it, and what human needs is it meant to meet? These are the questions that form the backbone of responsible design—and the kind of insight I've gained by being part of this cross-disciplinary exchange.

What SPINEXPO™ has given me, above all, is the permission to be ambitious with intention. To imagine systems, not just silhouettes. To see materials as collaborators. To design for the body, the process, and the planet simultaneously. The in-between—when embraced—becomes more than a gap. It becomes a generative space. One where the textile industry can evolve thoughtfully, and where designers like myself are invited to lead with both vision and responsibility.

Interview with Helga Matos
Studio Helgas Matos UK

Fusing technology & textiles

A conversation on Innovation, Collaboration and Creative Research

Your work with SPINEXPO™ carries a deep sensitivity to material, structure, and story. Can you tell us a bit about your background—what drew you to woven textiles, and how has your path evolved up to your involvement with SPINEXPO™?

I've always been drawn to materials that carry meaning — not just visually, but structurally. Weaving captivated me early in my studies because of its inherent logic, rhythm, and complexity. It's a process that requires both precision and intuition, and I became fascinated by how a textile can hold both narrative and function- how every decision, from thread selection to repeat structure, has emotional and spatial resonance.

I studied Textile Design at university, specialising in woven textiles, and then went straight into a Master's program at the Royal College of Art in London. I had the opportunity to collaborate with designers from other disciplines- vehicle, product, and industrial design- which expanded my understanding of textiles beyond fashion. I began to see weaving not just as a surface design but as a structural and special medium with real-world applications.

Over time, my practice evolved into a balance between traditional craftsmanship and future facing innovation. This dual focus led me into e-textiles and ongoing research into how textiles can be both expressive and functional- how they can respond, interact, and integrate into environments we live in.

My involvement with SPINEXPO™ was a natural extension of this path. It offered a platform where I could deepen that exploration, engage with material innovation on a global level, and collaborate with a community that values both the poetic and technical potential of textiles.

Could you walk us through how you approach developing your work for SPINEXPO™—from initial concept to final textile? What guides your creative decisions, and how do you respond to the platform's themes or materials in shaping your direction?

For each season, I typically work on four to six trends simultaneously, which means I need to build a rich, multilayered base of research to sustain that creative momentum.

Often, a specific yarn, colour palette, or technique will spark the initial idea. But I always dive deep- I need a strong concept and narrative thread to guide me.

At the beginning of the process, I immerse myself in a mix of sources: exhibitions, books, podcasts, and tech and science journals. I'm constantly absorbing- especially during the developmental phase. First-hand research is particularly important. For one project, I travelled to Iceland to gather inspiration, and the textures, landscape, and atmosphere deeply influenced the outcome.

I also pay close attention to what's happening globally- social, political, environmental shifts- because these factors ultimately shape how we relate to material and what we need from textiles. At SPINEXPO™ shows, we connect directly with spinners, learning about the yarns they're developing and their outlook for the coming seasons. It's a privilege to have these conversations with the people who make the materials we use.

Shanghai is particularly energising moment in the process. It's where the wider team meets to exchange ideas, share visions for the trends, and start developing the upcoming collections. Once the responses to the trends are approved by Karine (SPINEXPO'S director), we begin leasing with the Shanghai team to select the yarns- a process that's both exciting and intense. We need to match yarns to very specific colour palettes, and since we're working a season ahead, availability can be unpredictable. This demands a lot of planning, adaptability, and time management.

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... Interview with Helga Matos

Studio Helgas Matos UK

Once the yarns arrive, I begin weaving and testing on the looms, developing swatches and fabric constructions, which are later passed on to other designers to transform into products. This is the most rewarding part- seeing ideas become tangible, watching a project come alive.

As the shows approach, elements of the projects are sent to SPINEXPO's B2B events in Paris, Hong Kong, New York and Los Angeles. Finally, the full collection is exhibited in Shanghai- before it all begins again. SPINEXPO™ is a global and dynamic show, it evolves each season, and although the framework remains constant, the content and feeling of the work and display always feels new.

Reflecting on your collaboration with SPINEXPO™, how did working in this environment influence the direction or depth of your creative projects?

Working with SPINEXPO™ pushed me to engage with my creative process on a deeper, more expansive level. It gave me the space- and the expectation – to question what textiles can be and do. Each season brings new challenges and materials, which encourages me to move beyond surface design and consider more critically the roles of structure, function, and storytelling within the fabric

One of the most significant shifts was in how I approach research. It expanded to a more global level-looking at everything from environmental shifts and technological innovation to sociopolitical contexts. But crucially, it also deepened my knowledge of fibre and yarn production. Engaging directly with spinners and material developers gave me insight into how yarns are engineered, dyed, blended and finished. That understanding has made me a more intentional designer- able to make informed material choices and to push the technical possibilities on the loom with more precision

Being part of such a forward thinking and dynamic platform also sharpened my instincts and helped me explore the potential of creating work that is not only conceptually rich but also commercially viable. It taught me that innovation and market relevance don't have to exist in tension- they can, in fact, enhance one another. That perspective continues to shape how I approach both collaborative and independent projects.

Your work bridges design and technology in unique ways. How does your experience with SPINEXPO™ intersect with your ongoing research in e-textiles at the University of Southampton in the UK?

SPINEXPO™ has been incredibly valuable in informing the material side of my e-textiles work. Through the shows and conversations with yarn developers, I've gained insights into emerging fibre technologies that I can integrate into my research. My role at the University of Southampton focuses on developing solutions to integrate the electronics- so understanding the material behaviour at the weaving stage is crucial.

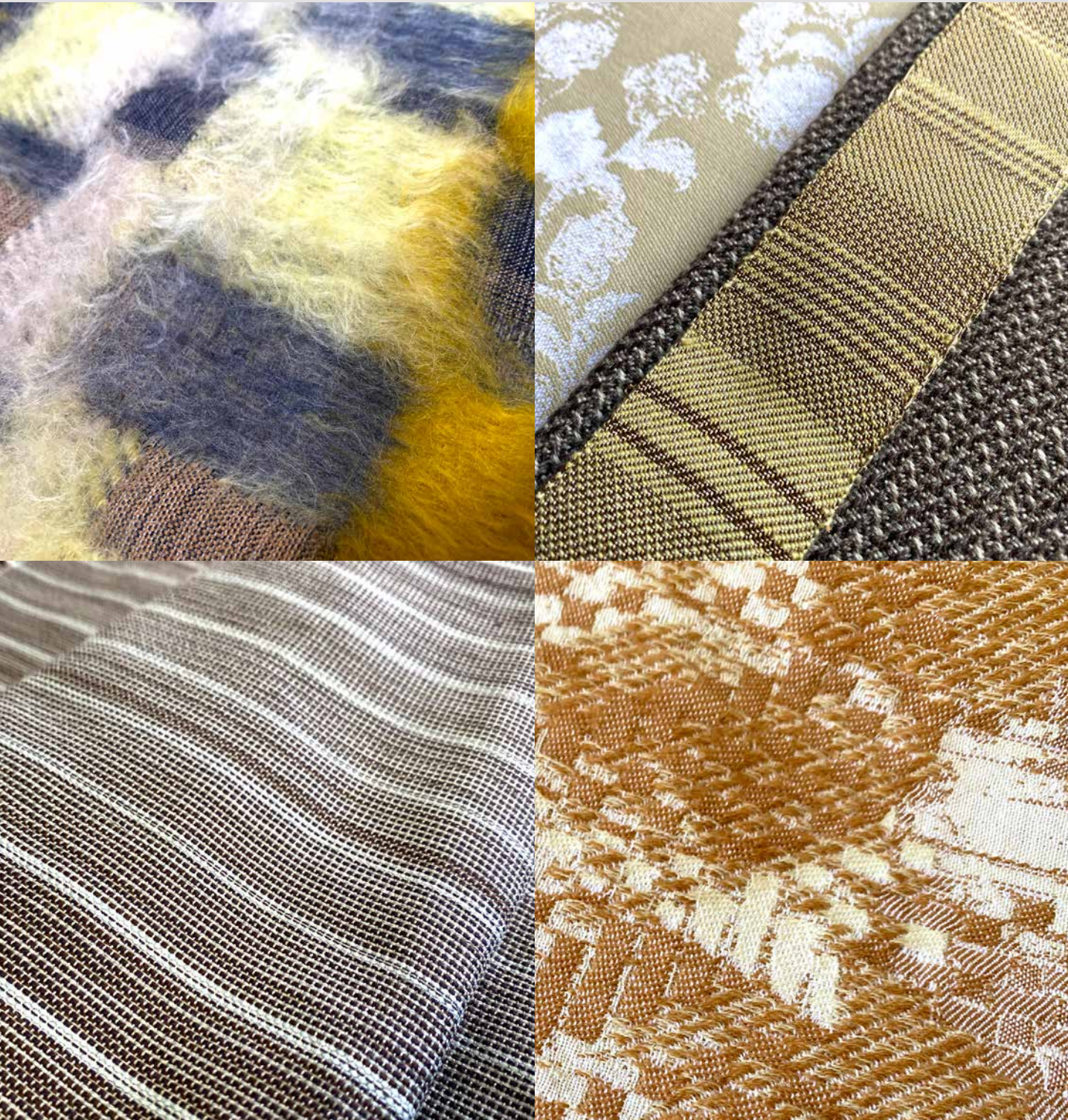
At SPINEXPO™, I have had the opportunity to test different constructions and yarn combinations, which directly informs how I approach sensor integration or conductive pathways. I've also presented a few e-textiles demonstrations at previous editions, though most of my research is highly sensitive and not suited for high-traffic exhibition settings.

That said, the balance between innovation and tactility- the poetic and the practical- is something I explore in both spaces. The experience at SPINEXPO™ helps ground my research work in material realities.

Finally, if you were to describe the value of working with SPINEXPO™ to another creative professional, what would you highlight most—about the culture, the innovation, or the collaborative experience?

I would say SPINEXPO™ strikes a rare balance between freedom and direction. It's a platform where innovation isn't treated as a buzzword- it's part of the DNA. You're invited to explore deeply, to question assumptions, to test the limits of material and form. But you're also part of a thoughtful, curated framework that gives the work context and purpose. What makes it truly special is the collaborative atmosphere. Whether you're speaking with yarn spinners, fellow designers, or the management team, there's a sense of shared investment in the creative process and the promotion of excellent quality products.

For any designer who values process, experimentation, and meaningful collaboration, SPINEXPO™ is an incredibly rewarding space.



Interview with Laura McPherson

Laura McPherson Studio UK

Fusing Craft and Innovation

A dialogue on material curiosity, interdisciplinary design, and the evolving language of knit

Could you share your journey as a designer, what has shaped your creative direction today, and how do you define your design style?

My journey into textiles started early, shaped by a real love for materials and making. My grandmother taught me how to knit when I was young, and my dad—an art and design teacher—always encouraged creativity at home. That mix of hands-on craft and visual thinking has stayed with me ever since. I studied my BA at Winchester School of Art and later my Masters at the Royal College of Art, where I gradually shifted from fashion-led knitwear into a more exploratory, textile-focused practice. I became increasingly interested in what knit could be—not just as clothing, but as form, sculpture, surface. That curiosity still drives my work today.

Over the years, I've been lucky to collaborate with brands and platforms like WGSN, Textile View Magazine, and Missoni, which helped shape how I think about trend, innovation, and design in a broader context. Those experiences gave me a strong technical foundation while still leaving space to experiment and take creative risks.

I'm always drawn to the space where tradition meets innovation—where inherited techniques can be reimaged through unusual materials, structure, and process. My work often begins with a question or a material curiosity, and then evolves through making: testing tension, layering, felting, building sculptural shapes, or simply seeing how a yarn behaves when pushed in a new direction.

I think of knit as something incredibly versatile—it can be soft or strong, delicate or architectural. I like that contradiction. My approach is quite tactile and intuitive, but there's always a story running through it: something about the relationship between the material, the hand, and the space it holds.

At its core, my practice is about balance—between past and future, between structure and softness, between deep craft and forward-thinking design. That ongoing dialogue is what keeps my work evolving, and what keeps me excited to keep making.

How would you describe your strengths in terms of flexibility and multi-disciplinary capabilities, and how do you think these qualities add value to a platform-driven collaboration like SPINEXPO™s?

Flexibility is a core part of how I work. My practice moves fluidly between commercial briefs and more conceptual, research-led projects. I'm comfortable adapting to different contexts—whether that means consulting for a brand, developing sculptural textile pieces, or in my teaching across BA and MA, collaborating across disciplines.

I work across hand and machine knitting, often incorporating techniques such as dyeing, felting, embroidery, and even 3D printing. That cross-pollination of methods allows me to approach knitwear in unexpected ways. Collaborating with sculptors and product designers and my fellow SPINEXPO™ peers has deepened my understanding of material behaviour, form, and scale.

A recent research collaboration with Nanoloom—working with biomaterials—has further expanded my practice, exploring how next-generation yarns behave structurally and aesthetically has opened up new directions in both sustainable and technical textiles.

SPINEXPO™ has an openness to process-driven work, they are not just showcasing finished outcomes, but encouraging the exploration behind them—how a material behaves, how structure can evolve, and how traditional techniques can be subverted to say something new. That aligns deeply with how I work: intuitively, experimentally, and always with a desire to challenge expectations around knit. For SPINEXPO™, this kind of multi-disciplinary approach works well. It means I can engage with the trend directions while also bringing something unique—responding not just aesthetically, but technically and conceptually. It's about creating work that speaks to innovation while staying rooted in the craft.

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... Interview with Laura McPherson

Laura McPherson Studio UK

SPINEXPO™ has always positioned itself as a space for both creativity and technical exploration. In what ways has this partnership allowed you to experiment or evolve?

Working with SPINEXPO™ has been such an important part of my journey—it's given me a space to really experiment and explore ideas that might not fit into more traditional or commercial briefs. Over the years, I've been able to test and develop textiles in ways that have pushed my work forward. Each season brings a new challenge, and I always feel encouraged by the support from Karine and the team. There's a real openness to ideas, along with thoughtful feedback and conversations that help those ideas evolve.

What has been especially valuable is the direct connection to the spinners. I've learned so much through those conversations—understanding how different yarns behave, where they come from and how they have developed each season. That access to knowledge and material innovation has completely shaped how I think and work with yarn.

The freedom within SPINEXPO™'s trend groups has also allowed me to blur the lines between knitwear, interiors, and product design—areas I continue to explore. It's not just a showcase; it's a collaborative space where ideas can grow, evolve, and take on new forms.

Could you tell us about the pieces you created for SPINEXPO™? Were there specific narratives, yarns, or techniques that played a key role in this collaboration?

This season, I have created a wide range of products and swatches, working across five of the six trend groups. The variety has been both creatively stimulating and a welcome challenge—allowing me to explore different narratives, structures, and material directions within a cohesive framework.

One of my favourite parts of the process is the initial research and trend development. Defining each theme and imagining the possibilities they hold is where much of the energy begins. It's a chance to dive into material, mood, and story—to really shape the direction of the work from the start.

For Escapism, I focused on tonal palettes and refined linear patterns, using the natural characteristics of the yarn to create depth and dimension. The trend's focus on modern utility and

subtle material richness inspired me to bring a sense of purpose to the design details—striking a balance between function and softness. One of the key pieces I developed for Escapism was a hooded backpack. The idea came quite instinctively after our first trend meeting, and it was great to bring it to life—from concept to construction. I created a six-colour jacquard for this piece, exploring how colour can flow across structure to reflect the quiet complexity of the narrative. The piece plays with contrast and restraint, using technique and palette to reflect a sense of calm yet intentional design.

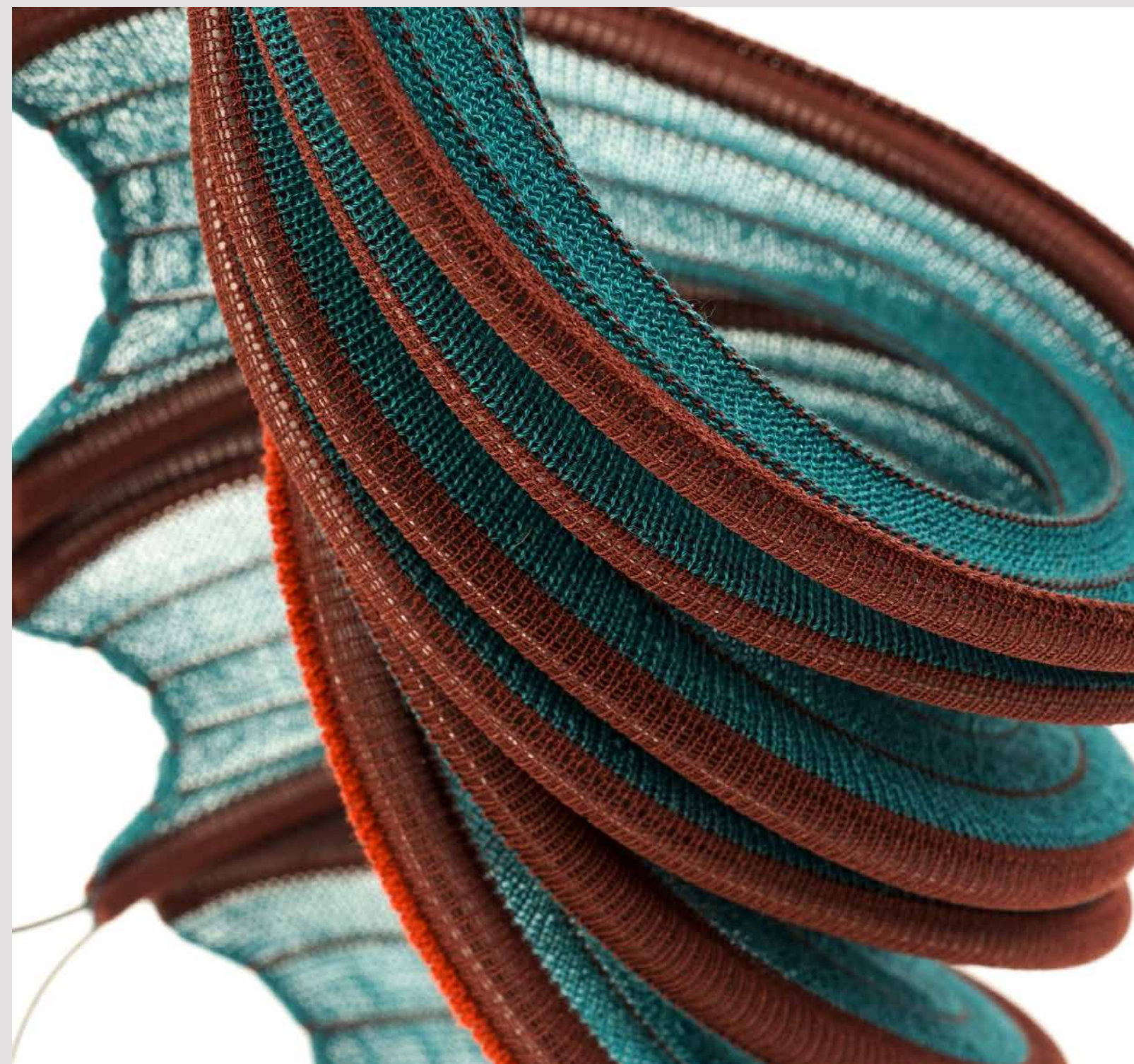
For Versatility, I collaborated with Kemi Clark, one of SPINEXPO™'s amazing weave designers. Our collaboration focusses on combining woven and knitted fabrics within part-garments, creating pieces where construction details became focal points—such as knitted sleeves paired with woven cuffs, or a structured collar and front placket set against a softer knitted body. This interplay allowed us to explore contrast not only in texture but in tradition—bringing together heritage techniques with a more modern design language.

Is there a direction you've been eager to explore, and would a platform like SPINEXPO™ help open up that opportunity?

Absolutely. I am really eager to keep pushing knitwear into new territory within fashion and textile design—not just through form and material, but also through technology. I'm particularly interested in how digital tools, programming, and advanced knitting technologies like Shima and Stoll can be used in more expressive and experimental ways. I hope to explore how these systems can enhance the sculptural and narrative potential of textiles, while also supporting more sustainable and efficient modes of making.

At the same time, I'm excited by the opportunity to work with future-facing yarns—fibres that are both innovative and responsible—and to integrate them into bold, concept-driven work that blurs the lines between fashion, textile art, and design. I've had the chance to collaborate directly with some of the SPINEXPO™ team, which has been incredibly valuable, and I'd love to continue building on that—both creatively and technically.

SPINEXPO™ is a brilliant platform for this kind of growth. It encourages risk-taking and supports innovation at every level—from yarn development to concept execution—and it's a space where ambitious ideas can really take shape.



Interview with Nan
Studio Nan Knits

Nan Knits

Unconventional knitwear with an avant-garde aesthetic

Could you share your journey as a designer — what has shaped your creative direction today, and how do you define your design style?

I have had a strong interest in fashion and design since childhood. I studied Knitwear Design at the London College of Fashion for my undergraduate degree, and after graduating in 2017, I pursued further studies in Knitted Textile Design at the Royal College of Art. Since graduating in 2019, I have been working in knitwear design and knit-related education.

Most of my inspiration comes from my life and personal interests, often drawing from pop culture and anime. I define my personal style as «New Knitwear,» focusing on experimental material applications, complex stitch structures, vibrant color combinations, and the exploration of form. I view design as a way to solve problems—through research on various knit-related themes, I aim to expand the boundaries of knitted textiles and garments, breaking the stereotypes associated with knitwear.

You currently run two brands. Could you introduce their individual focus and how they complement each other?

I embarked on my professional knitwear design journey in 2019, providing knit design and development services for numerous brands and designers. In 2020, I joined the China Academy of Art as a guest lecturer, teaching courses on knit techniques and design. By 2021, I officially launched my own fashion line under the brand name NAN KNITS, and in early 2025, I established a new label, PURE by Nan Knits.

Nan Knits is defined by unconventional knitwear with an avant-garde aesthetic, primarily catering to fashion and art enthusiasts. In contrast, Pure by Nan Knits focuses on high-quality materials and clean, modern silhouettes, offering greater inclusivity in terms of age and body type. While the former delivers unique wearing experiences and bold fashion statements, the latter emphasizes everyday wearability and refined comfort.

In addition to brand creation, your studio also handles various collaborative development projects. Could you briefly explain the types of knitwear solutions you currently offer? How do you balance creative work for your own brands with collaboration-based projects?

Since 2019, we have been undertaking collaborative development projects, initially assisting full-category fashion brands with knitwear design, development, and factory production coordination. Following the establishment of Nan Knits in 2021, we attracted a broader range of brand collaborations, including clients such as Max Factor, Disney, Mini Cooper, as well as Bosideng and DAZZLE. For these brands, we provided design services and executed marketing partnerships.

Starting in 2023, we began collaborating with SPINEXPO™, the world's largest knitwear supply trade show, designing and developing trend-focused exhibits for their knitwear sector. Through this platform, we also partnered with leading yarn suppliers, offering trend forecasting, exhibition-ready patterns, apparel development, and brand packaging services. Key partners include M.oro, UPW, and Hengtai Textiles.

Since last year, alongside managing our own brand, our team has consistently delivered eight collaborative projects annually—averaging one project every two months—a number set to increase this year. My curiosity for innovation keeps me energized for every project, as each collaboration brings fresh perspectives, insights, and ideas. I strive for excellence in every partnership, thoroughly understanding client needs to deliver the highest level of service.

How would you describe your team's strengths in terms of flexibility and multi-disciplinary capabilities — and how do you think these qualities add value to a platform-driven collaboration like SPINEXPO™'s?

Our design team provides clients with innovative knitwear solutions across diverse styles and formats. We seamlessly integrate academic research with commercial practice,



... Interview with Nan

Studio Nan Knits

adopting a flexible approach to meet each client’s unique needs through customized design solutions.

In building our production team, we meticulously select China’s most skilled knitwear technicians, evaluating their expertise against international benchmarks. Our production process is segmented with dedicated specialists overseeing each stage—creating a closed-loop system where design, sampling, and production are efficiently completed under one roof.

Accountability, efficiency, and punctuality are core values ingrained in our team culture. This robust foundation enables exceptional operational flexibility in client service—a critical advantage when collaborating with premium platforms like SPINEXPO™ and top-tier yarn suppliers. These capabilities ensure we meet industry-leading standards, adapt swiftly to market shifts, drive trends through creative design and push the knitwear sector forward.

Our unique blend of precision and agility positions us to not just respond to industry demands, but to actively shape them.

What was the most appealing aspect of working with SPINEXPO™? Did it encourage you to explore something different or take any creative risks?

The SPINEXPO™ Trends sector doesn’t just forecast and reflect market movements—it represents the pinnacle of industry excellence in creativity, craftsmanship, execution, and presentation. As both a contributor and an avid observer, I consistently draw fresh inspiration and innovative ideas from this platform each year.

What makes SPINEXPO™ extraordinary is its boundless creative freedom for designers. With unparalleled flexibility in yarn sourcing, SPINEXPO™ grants access to the world’s finest resources—virtually any material, any colour—creating ideal conditions for unrestrained design experimentation.

In recent years, the rising demand for lifestyle-oriented products has emerged as a major industry shift. SPINEXPO™ swiftly identified this trend, progressively exploring it through their Trends exhibitions—a direction I’ve long wanted to investigate in knit applications. While I’d previously dabbled in related concepts, this collaboration marked my first comprehensive foray into integrating knitwear into lifestyle products.

This partnership profoundly reinforced my belief that «knitwear’s potential is limitless.» Beyond apparel, textiles hold vast unexplored possibilities across lifestyle domains—waiting to be reimaged, reinvented, and brought to market.

Could you tell us about the pieces you created for SPINEXPO™? Were there specific narratives, yarns, or techniques that played a key role in this collaboration?

For SPINEXPO™’s AW26 season, I developed two distinct collections aligned with the «Connectivity» and «Inclusivity» trend themes.

The «Connectivity» series presents four knitwear designs that merge bold, modern hues with technical structures inspired by outdoor performance wear. We achieved this by combining hybrid yarns (blending synthetic and natural fibers) with advanced knitting techniques such as lacework, partial knitting, and woven-style constructions. The result is a functional yet innovative range that enhances key attributes like breathability, durability, lightweight warmth, and overall comfort for outdoor wear.

«Inclusivity,» on the other hand, represents my first venture into integrating knit textiles with lifestyle and home products. This collection reimagines everyday objects—vases, fruit bowls, mirrors, lighting, and seating—through a tactile, knit-based lens. Using premium natural fibers and muted earthy tones, I aimed to evoke an atmosphere of understated luxury and warmth. A key technical exploration involved adapting chenille-like textures through knit-weaving methods to replicate the soft, dimensional surfaces of upholstery, then juxtaposing them with rigid forms like ceramic vessels or furniture frames through wrapping and fusion techniques.

The research phase for «Inclusivity» was particularly transformative. I consulted a product designer at Neri & Hu and traveled to Jingdezhen’s ceramic studios to study traditional porcelain-making—an experience that led me to experiment with 3D printing and fundamentally rethink how textiles interact with form, texture, and craft across disciplines.

How did working within the SPINEXPO™ context influence your choices between artistic direction and commercial feasibility?

I consider SPINEXPO™ to be the premier platform that best balances artistic expression with commercial viability. Mastering this delicate equilibrium demands exceptional skill and experience from designers, and SPINEXPO™’s high standards have consistently pushed me to refine my ability to navigate this balance throughout my creative process.

Meeting commercial demands is absolutely vital for sustaining a team’s operations and ensuring business continuity. Yet equally crucial is maintaining our artistic and creative integrity - this dual focus represents our team’s core strength and competitive advantage. By providing unique creative enhancements, we amplify and empower our clients’ commercial endeavor.

Striking this balance effectively allows us to maximize a design’s practical utility, social relevance, and commercial potential. More importantly, it ensures the enduring creative vitality of both our team and brand. This philosophy has become fundamental to our design practice and business ethos.

Is there a direction you’ve been eager to explore, and would a platform like SPINEXPO™ help open up that opportunity?

I was fascinated when I saw designers combining instant noodles with hand-knitting techniques—it struck me as wonderfully inventive. As someone deeply passionate about gastronomy and cooking, I’m particularly curious about how knitted structures might interact with food ingredients to create unique flavor and texture experiences for diners.

SPINEXPO™ strikes me as the perfect platform for such innovation consistently at the forefront of creative exploration. With its massive annual attendance of exhibitors and visitors who all need to eat three meals a day, «knitted cuisine» could be more than just an amusing gimmick. Imagine offering attendees not just visual inspiration, but truly multi-sensory experiences that engage their taste buds as well.

If you had to sum up your current creative mindset in three words, what would they be?

I would describe my current creative state with three words: Fulfilment, Sensitivity, and Reflection.

Fulfilment characterizes my professional life – from the beginning of my career with simultaneous brand development, projects, and teaching commitments, to now embracing this demanding rhythm. I’ve learned to sustain both physical energy and creative vitality within this intensity.

Sensitivity represents my evolved design approach. Beyond visual impact, I now deeply consider the wearer’s experience – how garments feel in motion, how products age with use. This shift from creator-centric thinking to user-empathic design has fundamentally changed my process.

Reflection is my tool for growth. While pushing boundaries, I consistently revisit past works and concepts. This disciplined retrospection transforms every project, whether successful or not, into a stepping stone for refinement.

Finally, how do you see the role of knitwear in contemporary fashion, and how has this medium evolved through platforms like SPINEXPO™?

We’re living in an unprecedented era where design possibilities are being elevated to new heights through advancements in social culture, material science, and textile technology. There’s this wonderful collective mindset of curiosity and openness - a belief that anything is possible. Knitwear exemplifies this perfectly. What was once primarily about clothing has now expanded into countless forms and functions that permeate our daily lives.

SPINEXPO™ has played an indispensable role in this evolution. It serves simultaneously as both a living archive documenting knitwear’s contemporary history, and as the industry’s most vital catalyst. The platform doesn’t just connect suppliers and designers through high-caliber trade and information exchange - it actively stimulates market vibrancy, fosters innovation across the supply chain, and drives qualitative growth for our entire industry.

CASHMORIA



M.ORO
CASHMERE

X
YARNS & COLORS
is
always a good idea

CASHMORIA

YARNS & COLORS
M.ORO CASHMERE
New Product Launch
at SPINCLUB

In recent years, due to the natural rarity and premium nature of cashmere, along with advances in textile technology, innovative techniques have enabled cashmere fancy yarns to break away from the traditional styles of conventional yarns. These developments have endowed fashion products with richer textures—such as loftiness and three-dimensionality—along with enhanced functionality and seasonal versatility. In response to this evolution, YARNS & COLORS, renowned for its industry-leading aesthetic innovation, has formed a deep strategic partnership with M.ORO CASHMERE, a brand dedicated to cashmere, to launch **CASHMORIA**.

Recently unveiled and showcased at SPINCLUB in Paris, Hong Kong, New York, and Los Angeles, the CASHMORIA collection features ten sets of new fancy cashmere yarns and concept fashion pieces, marking the start of a global promotional journey.

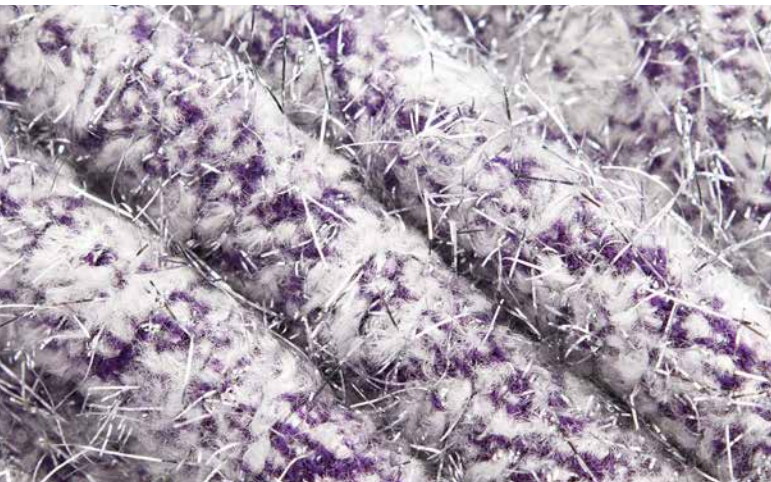
The exhibition presents two major themes: «Courtly Narrative» — where cashmere transforms into flowing Baroque art, and «Snowbound Serenity» where cashmere evokes the most idyllic vision of life.

Next, we bring you an exclusive interview with representatives from both partner brands.

What is CASHMORIA?

Jacky Chen (CEO of YARNS & COLORS):

We are proud to present CASHMORIA - an unprecedented global collaboration brought to life in just under three months. The name fuses «Cashmere» with the Greek «Moria» (denoting destiny and legacy), embodying not just the exquisite softness of cashmere, but also marking a historic alliance between two textile pioneers: YARNS & COLORS and M.ORO CASHMERE. At its core, this partnership is beautifully simple - combining the world's finest raw materials with boundary-pushing craftsmanship to create a visionary collection that redefines expectations.



Could you share the concept behind CASHMORIA's debut in Paris?

Jacky Chen: The global debut zone of CASHMORIA in Paris was designed around three emotional elements—gentleness, strength, and art—which guided both the visual identity and the overall concept interpretation, telling the brand story of CASHMORIA.



The space showcased six knitwear outfits, including traditional and classic styles, as well as trending outdoor and sports-inspired looks. These demonstrated how fancy cashmere yarns can be applied not only to high-end fashion but also to athleisure and casualwear. The concept designs were the result of several months of close collaboration between the two design teams. In addition, the exhibition featured a lifestyle extension into a pet collection, an area that has been growing in popularity in recent years. The designs for pets reflect the deep affection owners have for their dogs and cats, using the same luxurious cashmere yarns, patterns, and color palettes to create coordinated, heartfelt pieces.

What were the distinctive design features of CASHMORIA's Paris debut collection?

Man Lam (CEO of M.ORO CASHMERE):

This was the first launch of CASHMORIA, and we chose Paris as the debut location. The collaboration concept combined M.ORO's expertise in premium cashmere raw materials and yarn development with YARNS & COLORS' strengths in fancy yarn innovation and trend sensitivity. In total, we developed ten yarn collections, accompanied by floral-patterned samples as initial applications to inspire creativity. Beyond yarns, we also created two sets of prototype garments in different styles. The first set leaned toward European-inspired fashion, showcasing how fancy cashmere yarns can be applied to everyday settings like work and commuting. The second set focused on active ski and resort wear, demonstrating that fancy cashmere yarns are not only

luxurious but also versatile enough for various lifestyle scenarios—making them an exciting and worthwhile choice for the modern wardrobe.

What are the breakthrough innovations in the design of the new CASHMORIA collection?

Man Lam: From «material innovation» to becoming a «lifestyle symbol,» CASHMORIA connects joyful emotions through fancy cashmere yarns. It uses natural materials to shape aesthetic atmospheres, and embraces sustainability as a tribute to fashion. The collection brings together exquisite craftsmanship and is suitable for both coarse and fine gauge applications, offering four distinct aesthetic experiences:

- Plush Warmth
- Ultimate shimmer
- 3D texture
- Delicate refinement



These elements come together to create a sensory richness, blending gentle tactility with distinct visual expression. The designers have also paid close attention to multi-dimensional innovation—exploring yarn structure, color expression, and textural presentation—pushing the creative boundaries of fancy cashmere yarns.

How has the feedback been from the SPINCLUB overseas exhibitions?

Jacky Chen: Clients have responded very positively to the incorporation of premium materials such as silk and linen, as well as trend elements like metallic yarns, sequins, and fancy yarn types such as loop yarn and brushed yarns. There is also growing interest in diverse application scenarios, including athleisure, commuter and resort wear, handcrafted fashion, and spring/summer collections. For us as a yarn company, this means we must offer a broader color range, more flexible and stock services to meet the evolving, segmented demands of the high-end textile market.

Here are the ten newly developed yarns:

I. Plush Warmth Series:

DORIAN: Brushed finish enhances loftiness, blending wool's warmth with silk's luster for a lightweight, velvety-soft handfeel.15 in-stock colors.

LIORA: The addition of nylon enhances elasticity.12 in-stock colors.

AMIRA: Chunky-gauge ribbon yarn,exploring traditional handcraft techniques,with distinctive texture blending fashion and practicality.30 in-stock colors.

LUSTER: Multicolor ply technique,creating melange yarn effects with sophisticated chromatic transitions and luxurious vibrancy.10 in-stock colors.

II. Radiant Brilliance Series

FLORIAN: Romantic metallic threads and sequins interwoven,exuding luxurious modernity.30 in-stock colors.

III. 3D Textural Series

NERISSA: Loop yarn offers both drape and texture,with plush fullness.12 in-stock colors.

LARK: Two-tone loop yarn,effectively trapping body heat while spinning dreamlike colors.12 in-stock colors.

IV. Exquisite Delicacy Series

ZEST: Premium cashmere fibers, paired with golden yarn count, refined through Italian spinning craftsmanship for exquisite tactile sophistication.

VESPER: Silk and breathable, naturally antibacterial linen deliver unparalleled harmony of rustic elegance.

Interview on Stéphane Thouvayn
Chief Sales Officer Südwole Group

Suedwebs Innovation Hub

As a global leader in wool industry, especially the woven field, why did Südwole Group initiate this project to explore new applications of wool in the woven fabric sector?

As a global leader in the wool industry, we are constantly exploring new materials, new blends and new technologies to push the boundaries of wool. Functional outdoor clothing – especially cycling garments – is a good example here. Through ongoing development of woven fabrics that combine wool with polyamide filament, we have created wool products



that are lighter, more design-oriented and more functional. Through innovation, we hope to create more compelling products that unlock greater value for wool across diverse applications.

With the growing demand for sports and functional apparel, what do you see as the greatest challenges facing the wool industry? How does Südwole Group perceive the opportunities within these challenges?

In comparison to synthetic fibres such as polyester, which are prevalent in sportswear, wool stands out as a natural, biodegradable and renewable high-performance fibre. Yet, a significant hurdle we encounter is dispelling the outdated notion that wool is solely associated with warmth and lacks functionality in apparel. It often takes firsthand experience for consumers to truly appreciate its numerous benefits. At Südwole Group, we are actively working to educate brands and designers about wool's advantages and encouraging them to explore its potential.

What is the driving force behind the establishment of Suedwebs Innovation Hub – to capture future growth opportunities or to redefine the boundaries of the wool industry?

As our tagline – 'Wear them, Test them' – suggests, we aim to provide tangible wool garments that allow industry professionals to experience and appreciate wool's true potential firsthand.

The Suedwebs Innovation Hub is the creative voice of Südwole Group, dedicated to unlocking wool's full potential. As a platform for innovation, it inspires designers, brands, and manufacturers in a B2B environment by exploring what wool can achieve. From sparking fresh ideas to refining concepts for the market, the Hub is a catalyst for progress and collaboration.

More than a think tank, the hub connects ideas, people, and technologies and gives easy-access to real ready to wear samples, to touch and feel the real outcome. Besides inspiring, innovating and collaborating, we also offer full traceability of the involved supply chain partners.





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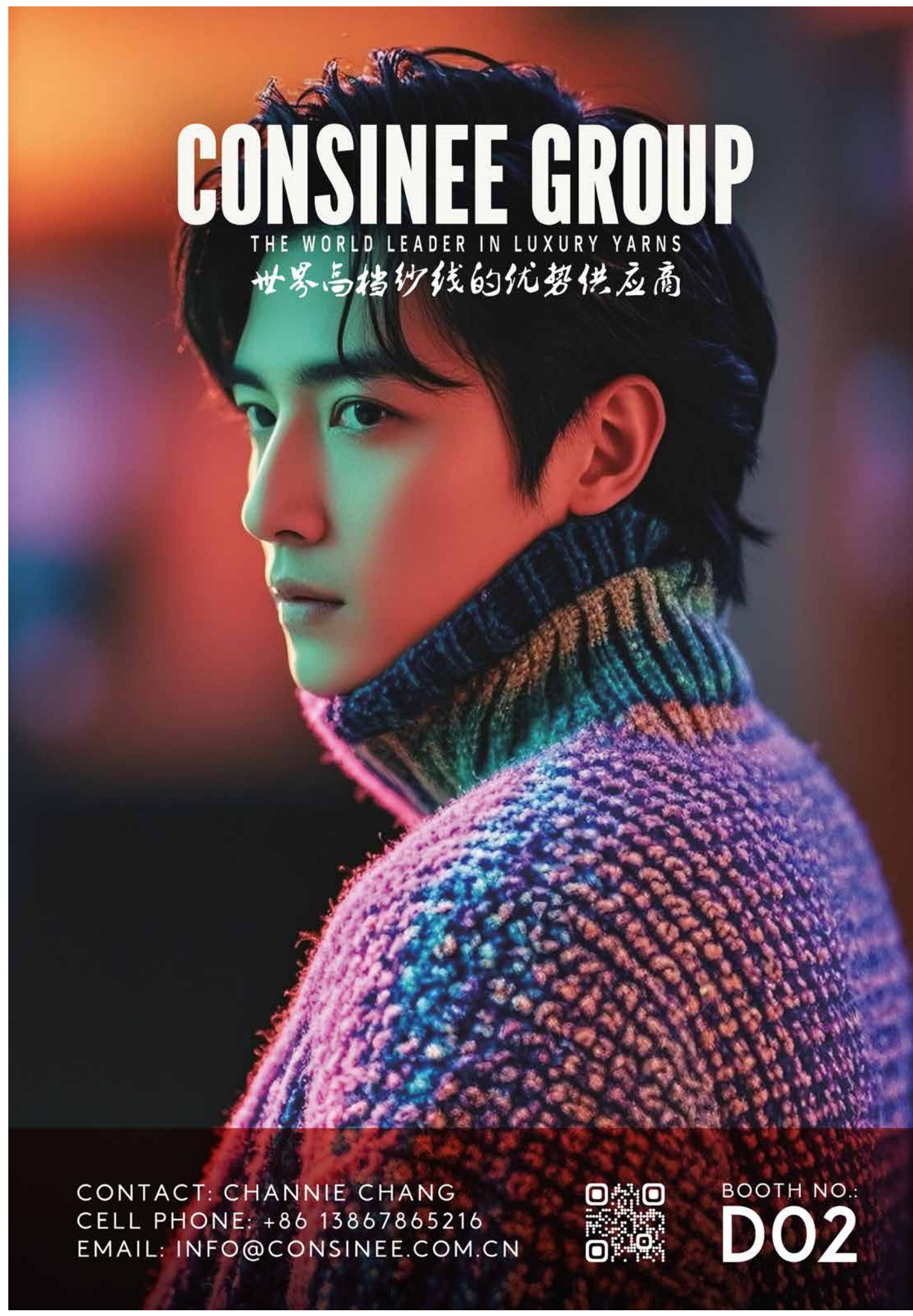
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