

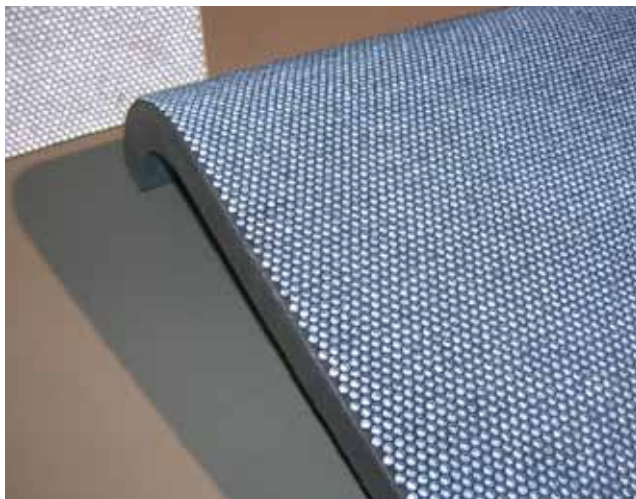
Fibres & fabrics

BY PHILIPPA WATKINS

TECHTEXTIL 2011 *Textiles are in every part of modern living, whether for clothing, in the home, at work, in construction and buildings, healthcare, industrial uses... there is no place without textiles in some form. And **Techtextil**, the leading exhibition for technical textiles, is where quite revolutionary technical advances in the creation of textile products, can be seen. This is a fair like no other, where it's often difficult to tell what you are looking at – textile properties are mostly invisible until explained, and then it becomes very exciting.*

Skimming the list of innovations displayed within the Material Vision Awards area, a few which caught the eye were....

Reflective concrete: Blingcrete (not strictly a textile!) is an amazing light reflecting concrete, made by **Hering Bau**, in which glass pearls are embedded to reflect light, producing an extraordinary visual effect not normally expected of concrete. Subtle, almost hidden light patterns are possible, with terrific potential for use in interior design. (See reference to fabric/concrete in *Fibres & Fabrics TV#93*)



Blingcrete

Recycled fabrics: BENU Wool is a fabric collection for interiors, made from recycled material by **Christian Fischbacher**, which utilises old clothing and wool from industrial uses. In a newly patented process, it is now possible to retrieve wool fibre which remains sufficiently

long to re-spin and weave. **Benu** fabrics are made of 50% wool, 40% polyester, 5% pa and 5% other fibre. In addition to the recycling aspect the jury was impressed by its high quality appearance.

Metallised fabrics: fabulous looking and very fine, breathable, drapable metallised fabrics developed by Russian **Ivtechomash Ltd**, using a system it claims to be THE technology of the future. Fabrics are metallised by the *ION plasma sputtering method*, a cleaner vacuum technology, whereby ions bombard the target to make it metallised. A thin film of metal or alloy is deposited on the surface, giving its unique shade and sheen, while the fabric keeps its soft touch, air and water penetration, drapability and strength because the coating is carried out in the soft conditions of low temperature plasma. And it has lots of potential uses: it has significant antistatic properties and with a silver layer has anti-bacterial properties; it also creates electrical conductive fabrics, especially important to create smart textiles; and it is beautiful and wearable.

TECHNICAL APPLICATIONS FOR NATURAL FIBRES

Sustainability and future orientation are at the centre of developments – which brings new niches for technical textiles made with natural fibres. One award winning product was a range of *nonwovens* made with flax fibre, developed by **Norafin Industries**. With high tensile strength, durability and robustness, suitable for making composites, it is being used in sports and leisure activities, the automotive and construction industries, protective apparel and as an innovative creative interior design element. The company is also working on hemp nonwoven and trialling water hydro-entanglement with kapok.

Flax nonwovens have also been developed by **Ivtechomash** specifically for medical and furnishing uses – because it is antiseptic, and in a 70%flax/30% polyester blend is fireproof, and when laminated is also used for heat and noise insulation.

SMART FABRICS COME INTO FOCUS

The integration of electronics into clothing has been a long time coming, with slow progress following the first wave of prototype intelligent garments around a decade ago. But in the field of sports and health monitoring, there has been a quiet revolution - apart from just becoming a switch to turn on your iPod, (though that too!) - in new evolving systems using technologies which have become more flexible.

At **Fibretronic (UK)** is a new 'press button' technology for electronic controls – so you can attach the switch to your



jacket when you need it. This could be used to operate 'i-Lume', a range of wearable lighting systems using high brightness LED (light emitting diodes) technology, which can be applied to sportswear, safety and protective clothing, backpacks, gloves, shoes etc. Or to **HEATwear**, a textile heating system for apparel, delivering warmth at the press of a switch – gloves, jackets, etc.



Top: Intractive Wear iLightX jacket. Bottom: Intractive Wear press stud

Also using LED technologies **Interactive Wear (Germany)**, has developed 'iLightX' a modular system with a robust LED wiring system, which can be attached and press studded into garments, in button holes – with a whole range of uses. Features include bluetooth for iPod etc., solar power to recharge iPod, and safety visibility for running wear, workwear and protective garments, leather motorcycle apparel with micro LEDs. Also applications for interiors – LEDs have been incorporated into textile floor coverings – and you could even have a light in your handbag!

And indeed there was much more on show, with an ever expanding range of possible applications in the areas of clothing home textiles, furniture and fashion accessories.

ENHANCED SPORTS PERFORMANCE

Biomimicry research has provided many innovative ideas for performance fabrics for sportswear. One such is **X-BIONIC** running gear, which is based on the performance of the fur of the Fennec desert fox, found in the Sahara. The Fennec emits excessive body heat through its ears, which in comparison with the rest of its body are enormous. Just



X-BIONIC running outfit

like the fox's glossy silvery fur, the special knitted texture of X-BIONIC functions in a similar way - it distributes sweat across the entire skin, which when it evaporates provides full-surface cooling and a sensation of running in the shade - perfectly attuned to an athlete's needs.

ENHANCED PROTECTION

Protection is a big sector for workwear and uniforms. On show was a wide range of special fabrics and technologies, which allow the wearer to feel good, look professional and benefit from a high level of functionality and protection.

Swiss **Schoeller**, the doyenne of performance in functional fabrics with innovative branded technologies, focussed on fabrics for workwear and uniforms. As requirements increase, heavy duty workwear is being given modern sun protection – so Schoeller has developed **coldblack for workwear**, a new sun protection version for vat dyed fabrics, which makes it suitable for industrial laundering.

Another new product from Schoeller is **iLoad** (which stands for intelligent loading, release, washing, reloading), a reloadable textile for health and wellness. Via an effective carrier material, active agents can be stored in micro-encapsulated emulsions, which could be individually tailored and delivered to the wearer. Examples could include addressing sleep disorders, skin complaints and colds. Cosmetics, wellness, anti-aging and workwear are growth markets for which *iLoad* could be appropriately used.

W L Gore launched a new 2-way stretchable Gore-Tex laminate. Designed for protective clothing in the workplace, the fabric keeps its essential wind and water proofness, and breathability, with comfort for the wearer. There is big interest in comfortable weather and protective clothing, and W L Gore has created specific garments for different activities such as *Gore bikewear* and *Gore runningwear*. Also new from W L Gore were heat and flame proof, high visibility garments with **Gore** antistatic technology for weather protection against thermal effects from an electric event.

FIBRE DEVELOPMENTS

Outlast polyester fibre: known for its pcms (phase change

materials) embedded for temperature regulation, **Outlast** has produced a temperature balancing polyester fibre – awarded a technical innovation prize. A component fibre with a pcm core inside a polyester sheath, the fibre offers temperature balancing coupled with the characteristics of a conventional polyester, resulting in increased comfort – chilling and sweating are reduced due to the optimum climate regulation, suitable for products worn next to the skin, such as socks, T-shirts etc.

Temperature regulation from sea algae: **Lenzing** has worked with different product to develop lyocel fibre variations with different functions. One such is **Smartcell Sensitive** and **Smartcell Clima**, which have pcms (phase change materials) integrated into lyocel fibres, offering comfort through climate regulation for sports and athletics – water sports, hiking, winter sports etc. The advantage of **Smartcell** pcms are that they are made from oil derived from sea plant seeds contained in sea algae from Iceland, (and not oil based paraffin, like Outlast).

Tencel for automotive: **Lenzing's** lyocel fibre, **Tencel** is proving to have a number of advantages for the automotive sector – particularly for its sustainability and moisture management properties. Thick fibres are used in carpets, powder forms are used in plastics (injection molding compound), and textile fibres are used in seat covers. It is also being produced in a FR version – a flame resistant agent is permanently integrated in the fibre, offering protection from heat in a variety of fields of application.

Miroglio's new life: **Filature Miroglio** launched its new high performance recycled polyester, photo-degradation-resistant filament yarn, *Newlife* – with permanent UV resistant performance – a new development also launched last season for apparel (see Fibres & Fabrics TV#94). Made from post consumption plastic bottles collected in northern Italy, significant elements of the process are its traceability throughout the supply chain, while the end product is derived using a mechanical and NOT a chemical process. With less energy used during processing, *Newlife* yarns can be supplied stock dyed to maximise its eco-profile by using less water, and can be treated to resist bacteria. Home furnishing specialist **Bekaert Textiles** has already used the fibre in a new line of mattress tickings.

THE INTEGRATED 'SHIBORI' WRAPPING MACHINE

Particularly noted at the Texprocess section of the fair, (where textile machinery was displayed) was a new bit of kit which could be a great boon to textile designers - *The 'COMPLEAT' Arashi Shibori Wrapping Machine*. This is a mechanical 'wrapping' shibori pleating machine invented by Anne Selby, which takes the strain out of Arashi shibori wrapping and steams at the same time to fix the dye. It can be used to create *shibori* patterns and pleating on any fabric including leather. [Anne Selby pleated scarf >](#)

CONFIDENCE IN KNITWEAR

This season's Pitti Filati yarn fair was a lively event, with a sense of recovery in the air, for the Italian yarn and knitwear industry at least as knitwear remains in fashion and going forward - even notwithstanding soaring prices of wool and cashmere - into the next winter. The fair reported greater numbers of overseas visitors, with a significant increase from Japan and the US.

"This has undoubtedly been a positive fair," commented Fabio Papi, of **Filatura Papi Fabio**. "The response from our clients to both carded and combed yarns has been excellent. We've focused even more on quality in this year's collection - because prices of our products have inevitably risen due to increased costs of raw materials, we have worked hard to increase the added value and offer truly high quality products".

"We haven't had an edition like this for a long time," agreed Francesco Lucchesi, proprietor of **Accademia I Grandi Filati Italiani**. "There has been a clear change over the last two seasons: knitwear is back in fashion and other countries appreciate high level *Made in Italy* products once again. Even China - our big competitor - has become a buyer of Italian yarns because the Chinese domestic market is increasingly demanding quality".

Another factor in knitwear's recovery is that buyers are looking to source yarn and knitwear production closer to home (if not exactly Italy, then in Eastern Europe and Turkey), for more flexible delivery times and lower shipping costs. According to spinners, German buyers in particular are moving away from sourcing yarn in China. So, for the moment at least, the Italian knitwear yarn industry is seeing a future.

A WOOLLY WINTER

As for trends for Winter 12/13, natural fibres, wool and noble fibres (especially alpaca), were essential ingredients in spinners collection, often in carefully considered blends



to help modify high costs of the raw material. Yarns range from big, bulky, multi-ply yarns in wools and blends - often with a tweedy appearance, but always very light and airy - to the other extreme in fine, soft, smooth yarns using fine micron wools (often 17.5 micron). The smoothness of wool is often achieved with mercerization, which takes out the hairiness - a process increasingly used and noted particularly at **Pecci**.

Blends are key, with evidently more wool blends with acrylic. But modern acrylic fibres have so improved, the blend actually does little to change the quality - if anything it makes wool softer, as do also blends with polyamide and with viscose. Adopting such blends **Filpucci** has developed a commercially priced second line, *Diffusion*. Designed for a younger market, but ensuring quality remains high, it includes mixes of wool/acrylic, wool/alpaca/acrylic with a soft full hand, and mohair/wool/acrylic with a light soft touch in a range of colours.

The emphasis at **Papi Fabio** is on the softness and bulkiness of its Australian ultra-fine wool, cashmere and long staple schappe silk yarns. In two distinct ranges, the first is traditional woollen spun yarns, with high performance at commercial prices, together with pure cashmere and cashmere/wool blends, in a big range of colours including mélange. Two-ply yarns in Nm 2/28 - in superfine merino, and two blends of wool with 10% and 20% cashmere - offer excellent knitting performances, low pilling and functional stability. The second range is worsted spun, with new ultrafine wool yarns and including a cashmere/silk/wool, and 70/30 cashmere/silk, as well as pure cashmere.

Noble fibres are prominent, with lots of alpaca, largely because prices have not increased so dramatically as cashmere or wool - up by 5-10% alpaca becomes more attractive to customers looking for a luxury hand. Specialist **Inca Tops** (Peru), offers a variety of counts in pure alpaca, in a wide range of natural alpaca shades (a big saving on dyeing), as well as blends of alpaca with silk or cashmere, and also with bamboo. (And for those that don't know the different qualities of alpaca - *baby* is 20-22 micron, *royal* less than 20 micron, and *superfine* is 20-26 micron).

Cashmere remains important, but limited supply of top quality cashmere is affecting the industry - hence the high prices. Problems with overgrazing of pasture, drought and severe cold, is resulting in lower qualities of fibre, as feedstuffs diminish in quality and quantity. But for specialist cashmere spinner **Todd & Duncan**, there's still a good supply of raw material through its Chinese owners, and in turn China is proving a good market for its high quality Scottish spun cashmere. Its standard 2/28's, quality woollen spun cashmere yarn is offered in a wide range of colours, heather shades and greyed melanges, which customers love. Specialist **Cariaggi**, with a range of perfect worsted spun cashmere yarns, also has blends of cashmere/silk and an extraordinary (and extremely costly) novelty, a cashmere

yarn with Venetian glass beads. A new look is a frothy brushed silk/cashmere and a slightly felted cashmere yarn.

At **Pecci** wool blends with cashmere or alpaca and strengthened with nylon including a baby camel with merino/nylon. And, as a possible alternative to cashmere, Pecci has introduced yak hair in natural shades, also blended with merino, which has a slightly soapy handle.

Millifilli, drawing attention to its stand with activities for visitors and customers - using large clear plastic water containers in which were displayed coloured wool roving which visitors could pluck to make customised mixes of colours - focussed a lot on bulky but light yarns in mixes and twists of fibre, with some recycled carded wool and cashmere.

Fancies focus on full bouclés, the astrakhan look, and frisé yarns in blends of wool with alpaca and mohair, also *brushed and felted*. Alpaca yarns are also brushed or teazled for felted effects and **Lineapiu** felts a wool/angora/polyamide/elastane yarn. Felting goes further into a matted sheepskin look, made with wool rovings or mohair - examples seen at Zegna Baruffa and Botto Poala. Bulky *chainette* or *ribbon* yarns are also around, made in different ways, from a knitted tape like French knitting to encasing rovings in a fine mesh - seen at **Millifilli** and **New Mill**.



Todd & Duncan

Recycling is a big theme - in fact the whole *Trend Area*, called **Recyclethic** focused on recycling fibres to make new yarns. But, recycling is often difficult as the wool fibre breaks in the process, making fibres too short for spinning.



Recyclethic Trends

'FEEL THE YARN' BENEFITS KNITWEAR STUDENTS

The second edition of 'Feel the Yarn', a competition and project which provides an extraordinary opportunity for



'Feel the yarn' winning outfit

knitwear design students from selected fashion and design schools, attracted much attention at **Pitti Filati** this season. Outfits designed and knitted by the student designers with yarns from their partner spinners, were displayed, and visitors invited to vote for a winner. The winning outfit - in a very close finish - was made by Soojin Kang of the Parsons New School of Design in New York, who received the 2,500 Euro prize.

During the project, the student designers, coordinated by Ornella Bignami, took part in training on yarns, and were asked to design and make two outfits, around the theme *From Shadow to Light*. Yarns were supplied by Ecafil Best, Filati BE.MI.VA., Filati Biagioli Modesto, Filpucci, GI.TI. BI. Filati, Ilaria Manifatture Lane, Industria Italiana Filati, Lanificio dell'Olivio, Linsieme Filati, Manifattura Igea, New Mill/Fashion Mill, Pecci Filati and Pinori Filati.

PERFECTING SWIMWEAR FABRICS

Ever pursuing absolute perfection in fabrics for swimwear, **Maglificio Ripa** presented its long awaited project, developed in collaboration with **Invista**, at **Interfiliere** and **Maredimoda**. *ILIGHT*, the new collection of beachwear fabrics, made with *Xtra Life Lycra*, sets new swimwear, sportswear and beachwear standards with extreme performance for perfect wearability and shape-fitting (the fabric lasts longer without shrinking or loosening) and with 10 times higher resistance to chlorine, compared to standard items. It also ensures high protection against damage both by UV-rays and unsaturated acids contained in sun creams and oils.



Recyclethic Trends

New fashion fabrics for swimwear by **Carvico** were also shown at Interfilière. *Capri*, a fabric made with *Xtra Life Lycra*, which has both glamour and femininity, is also highly



Riviera by Carvico

performing (chlorine proof, sun cream and oil resistant), while having enhanced shape retention as well as high UV protection (UPF 50+) and excellent comfort. **Capri**

joins the family of fabrics in micro-polyamide produced by **Carvico** and is presented along with **Riviera** in a reinvented color card featuring several, new, cool shades aimed at creating a magical atmosphere for summer 2013.

And more glamorous swimwear was presented by **Jersey Lomellina**, in two new fabrics - *Glamour*, an ultra flat fabric with a mesmerising metallic effect, looking like silk, suitable for beachwear or evening dresses, which is both breathable, easy care and with shape retention; and *Folie*, a fabric with a soft delicate touch, ideal also for sensuous underwear or funky fashion collections, offered in a range of iridescent effects and metallics, delicate pastel tones and vibrant, mysterious nocturnal shades.



Folie by Jersey Lomellina

In the stretch fibre category, *creora* by **Hyosung**, provides further choices for swimwear, with *creora highclo* in fabrics from **Sofileta**, **Hyunjini**, **Pucheon**, and **Hung Yen**, for longer lasting fit and superior chlorine resistance. For quick dry combined with UV protection, **Hyosung** also launched *Mipan aqua X* fibres and fabrics.

DYEING WITH 'MARMALADE'

A new dyeing technology called **Marmalade**, using natural ingredients and developed in Italy, may prove to be an eco-sustainable revolution! The procedure can use any natural substance, such as fruit puree, herbs, flowers, soil, and various other substances (licorice, coffee, cocoa, wine, paprika, mustard), and the method can be applied to almost all type of textiles. The process has extremely low environmental impact, dyeing at room temperature, without energy consumption, and uses 300 times less water than in industrial dyeworks. It requires no chemicals, offers the possibility of constant recycling, produces no waste and is biodegradable at 98%.

The final product is apparently resistant to perspiration, washing and to sunlight, it has hypoallergenic qualities -

ideal for babies and children and those with allergies. And it looks good, keeps the characteristics of a hand-crafted product with every article of clothing unique.

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RECA IN SUPPORT

Presenting sponsor at the AMFAR Inspiration Gala held at the Museum of Modern Art (MOMA) in New York, last June, was **Reca Group**, the Italian trimmings company, that is a leader in label and packaging for over a 100 global fashion brands. Mr Paolo Diacci, the president of the Group, has been a longtime supporter of AMFAR, which organises events to raise money in the fight against AIDS. It was a spectacular event supported by stars and celebrities like Courtney Love, Liza Minelli, Jennifer Hudson, Heidi Klum, Alek Wek to name a few and culminating in an auction for a photo shoot opportunity with James Franco. Mr Diacci underlined the importance of this year's event by saying, "2011 is a special year. 150 years of the Italian Republic, 50 years of "Made in Italy" for Reca Group and 25 years since AMFAR has started its mission."



Left to right: Roberto Bolle, Alek Wek and Paolo Diacci

ARTISTS WRAP LODEN AROUND SPIRES

An art project "*artists by Moessmer*", in the South Tyrolean town of Brunico, have this summer wrapped red loden around spires, smokestacks and old fortified towers. Supplied by the **Moessmer** cloth factory, which makes the traditional loden cloth, several hundred metres of loden have been specially dyed in the red shade of the municipal coat of arms of Brunico and wrapped around Brunico's towers.

The theme of this year's project (the project has been going for some years and this is the fifth art campaign in Brunico) is "Heavenward". Based on the idea that if you gaze long enough toward heaven you will become part of it, the international artist trio Julia Bornefeld, Sylvie Riant and Wilma Kammerer were inspired by the German philosopher Friedrich Nietzsche, who once said "And if you gaze for long into an abyss, the abyss gazes also into you" - but have turned to gaze up rather than down.



"Heavenward" and Moessmer

Moessmer, which is the oldest and most traditional enterprise in the South Tyrolean Pusteria valley, has been a significant sponsor of the art project for some years, by letting the three artists use factory space as their studio. It has also, since last year given author Joseph Zoderer the opportunity to use the Villa Moessmer as his 'writing room', where he wrote his last novel "*The colours of cruelty*."

VAMPVIOLA AND THE VINTAGE APPROACH

Bruno Viola, managing director of **VampViola** says that metal accessories for the Winter 12/13 season will be sanded and brushed with a slightly used look. "The vintage-look will continue in fashion", he says, inspired by his own private collection of antique and vintage accessories and buttons. Bruno Viola is the second generation to work in the Vamp Company. He has continued to improve the company by investing in research and development so maintaining Vamp's position as a leader in the field since the establishment of the company back in 1956.

Over the years, Bruno Viola has been collecting rare accessories of historic interest, studying their shapes and finishes and using this information to develop new trends.

Attention to research and development and close contact with designers have allowed Vamp to anticipate fashion trends and have made it into an internationally recognised business. Vamp also believes in encouraging young talent and design research and so promotes a post-graduate education grant in one of the best Italian fashion and design schools.

For the coming season, Vamp is offering a new collection of antique/vintage-looking buttons, blackened and brushed, and new closures with a 'worn-out' look that is achieved thanks to a balanced use of paints and shading.

The dominant colours are brushed black-copper and black-brass that enhances shapes and details in these accessories.

'COMON DESIGN' CHANGES THEME

comON is an annual project, designed to give design a greater profile, inviting European designers to participate in a themed competition. Initiated in 2008 under the patronage of Confindustria Como (the association of Italian Industries of Como) and a group of entrepreneurs from the Como area, it was set originally within the textile and fashion sectors (working with UK textile design courses alongside Texprint), and later opened into the world of art and design achieving some extraordinary successes.

This year **comON Design 2011** will be working with the Industrial Design course at the Milan Politecnico, whose selected design students will work in pairs and based on their experience and skill, will be assigned to one of the comON companies. The results of the collaboration, which will be around the theme of *Nomad Culture*, will be exhibited at the **comON Design** Exhibition in October in Como, and later at the **Triennale of Milan**.

www.comon-co.it

TEXPRINT 2011

Texprint, which finds some of the best textile design graduates each year giving them a showcase and launch-pad at **Indigo** in Paris, gathered some well known names in the world of fashion and textiles at the first showing, **Texprint London** in July, to select the winners for five special prizes. These experts reviewed the work of the 24 selected textile designers - working in print, weave, knit, stitch and mixed media - to choose four winners, each of whom will receive £1,000 prize sponsored by **The Clothworkers' Foundation and Liberty Art Fabrics**. A fifth prize was awarded to a further six graduates as well as the 4 prize winners, to have a third showing of their work at **SPINEXPO** in Shanghai.

David Shah (founder of View Publications), on the judging panel, commented on the winners' work on behalf of the judges. "The future of European textiles is about craft and sustainability, and originality - and it's exciting to see so much great new design. There is some very impressive work here."

The prizes were awarded to: **David Bradley** (RCA), who won the Body prize for the best fashion fabric; **Harriet Toogood** (University of Brighton), who won the Space prize, for the best interiors fabric; **Emma Shipley** (RCA), who won the pattern prize and **Chloe Hamblin** (Chelsea College of Art), who won the colour prize.

What is notable among the graduates selected for Texprint, is how many of them had explored both innovative and traditional hand crafted manipulative techniques, often mixing them in different combinations, to create some stunning original work - which is often difficult to work out how its done.

David Bradley (RCA), print designer, was awarded the prize for the best fashion fabric for his extraordinary pleated and sculpted fabrics – also wonderfully coloured and printed – which he engineers around the body to create beautiful pieces to be worn.

Chloe Hamblin (Chelsea College of Art), who won the Colour prize for her beautifully coloured pieces, manipulates threads to form extraordinary sculptural pieces, which have echoes of the sweep of a bird's flight, swooping (threads) under and over each other in a complex web like structure which create pattern.

Lauren Bowker (RCA), a print designer whose technical research journeys into colours which change in response to different environments led her to create intriguing and mesmerising feathered objects which have a life of their own as colours change, grow and die back in a slow and gentle sequence.

Alydia Cooper (Birmingham) is a prolific embroiderer and manipulator, who draws through the embroidery needle to produce a myriad of wonderful fantasy flowers, insects and animals.

Amy Lewis (RCA) is a weave designer with intricate skills, playing with traditional patterns, but with a unique and original twist – weaves are mixed, then printed or laminated in parts. Woven in natural fibres, wool, cotton and silk, the beautiful collection is designed for menswear.

Emma Shipley (RCA), winner of the print prize, uses her fine drawings, almost like engravings, inspired by the unpredictability of nature, to create images on fabric, but also on leather, which is brushed to give a softer halo edge.

Catherine Tremellen (RCA) is a knit designer, whose colours and inspiration are taken from an eclectic mix of references seen at antique fairs and jumble sales, with a range of gorgeous stripes, which are also manipulated through structure or print.

Harriet Toogood (University of Brighton), who won the prize for best interiors fabric, has a collection of structured woven fabrics in a variety of yarn which give the fabric dimension.

It is through generous sponsorship provided by the industry and British charitable foundations that Texprint exists. Sponsors include: ATT Concorde, Boden, Hobbs, Lord Barnby's Foundation, Makower Prize Fund, Miroglio Textiles, Paul Smith, Pentland Group, R A Smart, Ratti, Salvatore Ferragamo, Swiss Textile Federation, the Worshipful Company of Weavers.



From top to bottom, left to right: Chloe Hamblin, Alydia Cooper, Emma Shipley, Amy Lewis, David Bradley, Lauren Bowker, Harriet Toogood, Catherine Tremellen