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Introduction
Clothes and Fashion in ancient Egypt, clothing in ancient Egypt, ancient Egyptians were extremely interested in fashion and its changes. This seems evident from trends seen in tomb scenes where the costumes and styles of the upper classes were soon copied by the lower classes.

The most common fabric for clothing (both women’s and men’s) was linen. Because linen is very hard to dye, most clothes were off-white, so color was added with heavy beaded collars and other jewelry. The standard apparel of women from the old Kingdom into the New Kingdom was the sheath in ancient Egypt, which could be worn strapless or with two broad shoulder straps. Most examples of these in ancient Egypt reach the ankles. Most sources depict women wearing impossibly tight and impractical in ancient Egypt, suggesting that the representations are idealized to emphasize the sensuality of the female body.

The most ancient garment worn by men was a kilt that was made of a rectangular piece of linen cloth wrapped rather loosely around the hips, leaving the knees uncovered. As a rule, it was wrapped around the body from right to left so that the edge of the skirt would be in the front. The upper edge was tucked behind the tie, or girdle, that held the kilt together. This garment was the standard male attire for all classes from peasants to royalty, though the quality of the linen and the exact style varied according to one’s purchasing power. Some of the fancier, more expensive kilts had bias-cut edges, pleated decorative panels, or fringed edges, and were made of finer, softer linen. By late Dynasty 4 and early Dynasty 5, it became fashionable to wear the kilt longer and wider or to wear it with an inverted box pleat that appeared as an erect triangular front piece. Though styles changed over time, the simple kilt remained the standard garb for scribes, servants, and peasants.

Stretch fabrics Body-conforming Dressed made from linen stretch fabric. May be held in place by stirrup. As straight: Slim-legged Dresses with circumference of leg hem less than 18 inches. (Also called stovepipe dresses). And we know well there is no any material of spandex where used there times to get a Stretch but for stretch potential they are using the Stretch fabric structures like spandex structures. In the middle body: Wrap dress wraps and fastens to one side, either front or back. May be held with

EGYPT IS A MOTHER OF FASHION SCIENCE 7000 YEARS OLD BC.
Prof. Dr. Elsayed A. Elnashar, Ph.D. Full-Professor of Textiles & Apparel, Home Economic Dept. Faculty of Specific Education, Kaferelsheikh University, Egypt

ЕГИПЕТ Е МАЙКА НА МОДНАТА НАУКА СТАРА ОТ 7000 ГОДИНИ ПР. Н. Е.
проф. Елсайед А. Елнашар - Текстил & Облекло, Катедра за домашно икономическо образование, Факултет за специфично образование, Университет Каферелшейх, Египет

Woman’s sheath dress typical of the Old Kingdom
button/buttonhole, tie, or belt. Variations include back-wrap, kimono, surplice, and bathrobe dresses. Was made from transparence of white linen woven fabrics. Wood, gesso, pigment third Intermediate Period, Dynasty 22, ca. 956-712 B.C. Luxor, the Ramses During certain periods, people adored gods through the king, while in other eras, such as the time in which this stela was made, people had direct contact with their deities. Here, a woman named Djed-khonsu-iw-es-ankh (“The God Khonsu Said she will Live”) pours a water offering over a stack of offerings. An example of the water vessel shown on the stela is exhibited to the left/right, and examples of the offering buckets which hang below the table are exhibited to the left/right.

Queen Nefertari was the Great Royal Wife of Ramses II. Because she was highly educated, she played a great part in diplomacy during Ramses’ reign. Her importance to the pharaoh cannot be underestimated. He built her a luxurious tomb in the Valley of the Queens, and there is evidence of the romantic relationship between the two in the many ways Ramses himself addressed her (e.g. “The one for whom the sun shines”).

Rameses II honoured his queen by building a temple dedicated to her and goddess Hathor at Abu Simbel, where Nefertari is portrayed in statues of the same height as the pharaoh (an unusual practice in ancient Egypt).

Queen Ankhesenamun: Ankhesenamun is best known as the wife of King Tut, the “boy king”. Although they were both very young when Tutankhamun ascended to the throne of Egypt, preserved depictions showed them in a loving, romantic relationship.

Queen Ankhesenamun’s story wasn’t all as cheerful though. Her two daughters were stillborn (likely due to genetic disorders, as she was Tutankhamun’s half-sister). She was married (perhaps by force) to both her father, Akhenaten, and her grandfather, Ay. Ay is also believed by some to have plotted against King Tut, or played a part in his murder. This theory has not been confirmed. He did manage, however, to legitimise his claim to the throne by marrying his granddaughter. One of the last records of Ankhesenamun might be correspondence with the Hittite ruler, in which she wrote she was “afraid”. This also has yet to be confirmed, although the fate of the queen is unknown.

Queen Nefertari Facts:

- Nefertari was the first queen of Pharaoh Ramses II.
- She died in the twenty-fourth year of his reign.
- Her tomb is the most beautiful found in the Valley of the Queens.
- Scholars found love poetry written by the king for his dead queen in Nefertari’s tomb.
- Ramses II dedicated the Small Temple at Abu Simbel to Nefertari and Hathor.
At right photo: Stretch fabrics Body-conforming Dresses made from linen stretch fabric. May be held in place by stirrup. As straight: Slim-legged dresses with circumference of leg hem less than 18 inches. (Also called stovepipe dresses). And we know well there is no material of spandex where used there times to get a stretch but for stretch potential they are using the Stretch fabric structures like spandex structures. The dress at left woman body was made from transparence of white linen woven fabrics. And the style of Sundress dress with camisole or halter type top worn for casual summer wear. A Camisole neckline just above the bustline, held by straps over the shoulder. Strap width may vary from very narrow (spaghetti) to wide. And the left photo there is a draped dress with additional fullness pleated, gathered, or draped on one side. (Also called sarong skirt if wrapped). And draped the dress with additional fullness pleated, gathered, or held to one side. Throw the wrap dress wraps and fastens to one side, either front or back. May be held with button/buttonhole, tie, or belt. Variations include back-wrap, kimono, surplice, and bathrobe dresses. In the left body: Wrap dress wraps and fastens to one side, either front or back. May be held with button/buttonhole, tie, or belt. Variations include back-wrap, kimono, surplice, and bathrobe dresses. Was made from transparence of white linen woven fabrics. They Historical research has uncovered ancient Egyptian formulae for Woven Seamless of clothe many conditions of which the aesthetical of Woven Seamless of stretch fabric, the reduction of stretch wrinkling, and there were in circulation at that time recipes for facilitating hair growth and getting rid of Woven Seamless of stretch clothes. And artists and sculptors and painting as Figure 1, were interested in fabric draping qualities. But also, to their clothes of women being massaged with sexual dressed of Woven Seamless of stretch fabric and in fine linens and garlanded with flowers are commonly depicted in the art of the time.

Ramses II built a beautiful tomb for his wife in the Valley of the Queens near Thebes. It is now known as QV66 and is the largest and most beautiful tomb in the valley. Thieves stole all the queen’s grave goods in antiquity, including her sarcophagus and her mummy. Egyptologists only found fragments of Nefertari’s body and a few grave goods in the tomb.

Nefertari’s tomb is known for the beautiful and well preserved wall paintings. Some of them depict the crown of Queen Nefertari. Often, she wears a crown associated with different goddesses like Isis or Hathor. In her tomb, the wall paintings show the queen honoring the gods and goddesses who would help her on her journey in the afterlife.

The ceiling of the tomb is blue and has stars painted over the ceiling. Most of the wall paintings were well preserved and Egyptologists have worked to restore and protect them. Today, The Egyptian government controls and limits visitors to the cave. Hieroglyphics cover the walls and many are passages from the Book of the Dead. Most of the images are pictorial depictions of several chapters from the Book of the Dead.

Queen Nefertari’s tomb represents a key cultural image for two reasons. The first is that the tomb’s preservation gives scholars a glimpse of the beauty and color that was a part of most royal tombs. Second, it demonstrates the building expertise of artisans during Ramses II’s reign. Some scholars regard her tomb as one of the greatest of the many works completed during his reign.

https://www.ancient-egypt-online.com/ancient-egypt-fashion.html
Stretch fabrics. Body-conforming dresses made from linen stretch fabric. May be held in place by stirrup. As Straight: Slim-legged dresses with circumference of leg hem less than 18 inches. (Also called stovepipe dresses).

And we know well there is no any material of spandex where used there times to get a stretch but for stretch potential they are using the stretch fabric structures like spandex structures. Woven Seamless of clothes between Ancient Egyptian histories in the textile industry is one of the oldest in the world. The oldest known textiles, which date back to about 5000 B.C., are scraps of linen cloth found in Egyptian caves. Woven Seamless of clothes the industry was primarily a family and domestic one until the early part of the 1500s when the first factory system was established. Woven Seamless of clothes is a One important difference between ancient Egyptian and Western aesthetics is that, in the former, there has been little if any critical discourse on art and beauty until very recently. Which can be taken as representative of various heterodox ancient Egyptian traditions after the fifteenth century, whether the middle Kingdom (c.2040-1640 BC) at Bani Hasan in middle Egypt. The earliest example is the tiny ivory statuette of an unknown First-Dynasty King (C. 2929-2770 BC) from Abydos and now in the British Museum. Historical research has uncovered ancient Egyptian formulae for Woven Seamless of cloth many conditions of which the aesthetical of Woven Seamless of stretch fabric, the reduction of stretch wrinkling, and there were in circulation at that time recipes for facilitating hair growth and getting rid of Woven Seamless of stretch clothes.

Artistic representations, supplemented by surviving garments, are the main sources of evidence for ancient Egyptian fashion. The two sources are not always in agreement, however, and it seems that representations were more concerned with highlighting certain attributes of the person depicted than with accurately recordings their true appearance. For example, in art created for men, women were often shown with restrictive, tight-fitting Clothes, perhaps to emphasize their figures. As in most societies, fashions in Egypt changed over time; different clothes were worn in different seasons of the year, and by different sections of society. Particular office-holders, especially priests and the king, had their own special garments. For the general population, clothing was simple, predominantly of linen, and probably white or off-white in color. It would have shown the dirt easily, and professional launderers are known to have been attached to the New Kingdom workmen’s village at Deir el-Medina. Men would have worn a simple loin-cloth or short kilt (known as shendyt), supplemented in winter by a heavier tunic. High-status individuals could express their status through their clothing, and were more susceptible to changes in fashion. Longer, more voluminous clothing made an appearance in the Middle Kingdom; flowing, elaborately pleated, diaphanous robes for men and women were particularly popular in the late 18th Dynasty and the Ramesside period. Decorated textiles also became more common in the New Kingdom. In all periods, women’s Clothes may have been enhanced by colorful bead netting worn over the top, Egypt became known for the manufacture of fine clothing. Coiled sewn sandals or sandals of leather are the most commonly attested types of footwear. Examples of these, together with linen shirts and other clothing, were discovered in the tomb of Tutankhamun.

https://en.wikipedia.org/wiki/Art_of_ancient_Egypt
Women’s Fashion at first right photo and left body in the left photo: stretch fabrics body-conforming dresses made from linen stretch fabric. May be held in place by stirrup. As straight: Slim-legged dresses with circumference of leg hem less than 18 inches. (Also called stovepipe dresses). And we know well there is no any material of spandex where used there times to get a stretch but for stretch potential they are using the stretch fabric structures like spandex structures. The style of sundress dress with camisole or halter type top worn for casual summer wear. As Camisole: neckline just above the bustline, held by straps over the shoulder. Strap width may vary from very narrow (spaghetti) to wide. The right women at left photo there is draped dress with additional fullness pleated, gathered, or draped on one side. (Also called sarong dress if wrapped). A draped dress with additional fullness pleated, gathered, or held to one side. Of wrap dress, wraps and fastens to one side, either front or back. May be held with button/buttonhole, tie, or belt. Variations include back-wrap, kimono, surplice, and bathrobe dresses. Was made from transparency of white linen woven fabrics. By Woven Seamless of clothes between Ancient Egyptian histories in the textile industry is one of the oldest in the world. The oldest known textiles, which date back to about 5000 B.C.,

**Clothing and Cosmetics**

- **Umbrella** – the earliest known parasols in Ancient Egyptian art date back to the Fifth Dynasty, around 2450 BC. The parasol is found in various shapes. In some instances it is depicted as a flabellum, a fan of palm-leaves or colored feathers fixed on a long handle, resembling those now carried behind the Pope in processions.
- **Hairpin** – Hairpins made of metal, ivory, bronze, carved wood, etc. were used in ancient Egypt for securing decorated hairstyles. Such hairpins suggest, as graves show, that many were luxury objects among the Egyptians and later the Greeks, Etruscans.
- **Kohl**
- **Liniment** – made from Castor oil.
- **Henna and Hair dye** – Ancient Egyptian, Ahmose-Henuttamehu (17th Dynasty, 1574 BCE): was probably a daughter of Seqenenre Tao and Ahmose Inhapy. Smith reports that the mummy of Henuttamehu’s own hair had been dyed a bright red at the sides, probably with henna.
- **High-heeled shoe** – Paintings circa 3,500 BC. The images of men and women wearing high-heeled shoes. High-heeled shoes was also used by butchers to make them move easily over the dead animals.
is one of the oldest in the world. The oldest known textiles, which date back to about 5000 B.C., are scraps of linen cloth found in Egyptian caves. Woven Seamless of clothe the industry was primarily a family and domestic one until the early part of the 1500s when the first factory system was established. Woven Seamless of clothe is a

- One important difference between ancient Egyptian and Western aesthetics is that, in the former, there has been little if any critical discourse on art and beauty until very recently. Which can be taken as representative of various heterodox ancient Egyptian traditions after the fifteenth century.

- Stretch fabrics Body-conforming Dresses made from linen stretch fabric. May be held in place by stirrup. As Straight: Slim-legged Dresses with circumference of leg hem less than 18 inches. (Also called stovepipe Dresses). And we know well there is no any material of spandex where used there times to get a Stretch but for stretch potential they are using the Stretch fabric structures like spandex structures.

- Asymmetric; Dress that is not the same on left and right sides. May drape to one side or close to one side. May cover only one shoulder. (Also called one-shoulder or toga). Dress Jumpsuit by one shoulder Combination bodice with divided or split dress. Variations include culotte dress, dressgown, panel Dress, and Dress shift. Jumpsuit Combination of pants and shirt or blouse in one piece. Woven Seamless of clothes between Ancient Egyptian histories in the textile industry is one of the oldest in the world. The oldest known textiles, which date back to about 5000 B.C., are scraps of linen cloth found in Egyptian caves. Woven Seamless of clothe the industry was primarily a family and domestic one until the early part of the 1500s when the first factory system was established.

- Stretch fabrics Body-conforming dresses made from linen stretch fabric. May be held in place by stirrup. As Straight: Slim-legged dresses with circumference of leg hem less than 18 inches. (Also called stovepipe dresses). And we know well there is no any material of spandex where used there times to get a Stretch but for stretch potential they are using the Stretch fabric structures like spandex structures.
structures. Asymmetric dress that is not the same on left and right sides. May drape to one side or close to one side. May cover only one shoulder. (Also called one-shoulder or toga). Camisole; Neckline just above the bustline, held by straps over the shoulder. Strap width may vary from very narrow (spaghetti) to wide. Woven seamless of clothes between Ancient Egyptian histories in the textile industry is one of the oldest in the world. The oldest known textiles, which date back to about 5000 B.C., Historical research has uncovered ancient Egyptian formulae for Woven Seamless of clothe many conditions of which the aesthetical of Woven Seamless of stretch fabric, the reduction of stretch wrinkling, and there were in circulation at that time recipes for facilitating hair growth and getting rid of Woven Seamless of stretch clothes.

Unified tube seamless stretch clothes theory

Woven Seamless of clothe Adopt unified theory of stretch on the potential of interior Woven Seamless of clothe resulting from the stretch raw material and fabric structure which attract inward, and their relationship to the outside of the energy severity Tube seamless stretch fabrics resulting from body size, three-dimensional effect and aesthetical durability of Woven Seamless of cloth.

Tube seamless clothes parameters of stretch clothes

Woven Seamless of clothe as describe in the previous section, the processes polygonal model was using to characterize clothes drape after raw point cloud data of the draped clothes was converted to a processed polygonal model. Currently, there is no standard quantitative term or coefficient in use in the Tube seamless clothes and apparel industries to characterize clothes drape. In this research, simple and easy to calculate new parameters for garment drape evaluation.

Draped Dress with additional fullness pleated, gathered, or draped on one side. (Also called sarong Dress if wrapped). Draped Dress with additional fullness pleated, gathered, or held to one side. As Wrap Dress wraps and fastens to one side, either front or back. May be held with button/buttonhole, tie, or belt. Variations include back-wrap, kimono, surplice, and bathrobe dresses.

Dresses was made from transparence of white linen woven fabrics. Draped dresses with additional fullness pleated, gathered, or draped on one side. (Also called sarong Dresses if wrapped). A draped dress with additional fullness pleated, gathered, or held to one side. Fabrics with weave stripes in satin from linear strips.

Stretch fabrics Body-conforming Jumpsuit by one shoulder made from linen stretch fabric. May be held in place by stirrup. As Straight: Slim-legged Jumpsuit by one shoulder with
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Fragrance of the North

A fabric collection that appeals to all our senses comprises a variety of perfectly harmonising components – like a fragrance only fully unfolding through its interplay of top, heart and base notes. This was the image guiding us in the development of the nya_nordiska collection 2021.

Our path of associations here led us to the clarity of Nordic nature that offers all the elements of this fascinating interplay. Serving as inspiration for our textile top note are delicate clematis blossoms, soft moss inspires the tactile-centred heart note while heather sets the tone for the interlinking base note. The result is a balanced textile composition comprising familiar and new elements, look and touch, natural authenticity and innate exclusivity. Inspired by the fragrance of the North.
Tender clematis blossoms find their textile counterparts in Alva FR’s soft-hued transparency and the curved filigree lines of Marlene CS, subtly complemented by Chelsea shimmering like dew drops. Fleecy soft moss serves as nature's template for exciting textures with a woolly touch as embodied by tactile delights such as bouclé Charlie or the organic patterns of Rune, that appeal to both the eye and fingertips. Firmly rooted in the earth, heather determines the scenery without pushing to the fore – just like those natural basics Jonte, Jona and Scarlet, proving with their informal tabby weave and elegant satin just how multi-faceted linen is.
Focus on sustainability

Our closeness to nature, however, goes beyond merely viewing it as a source of inspiration. The Scandinavian approach to protecting our environment and resources determines all of our daily business – from fabrics made from recycled materials and green electricity to halving our paper consumption over the past two years. These are just some of the many ways we consciously put the environment front and centre – so we can also enjoy the inspiration of nature in the days to come.

Collection 2021
About us nya nordiska
Clear forms and a reduction to the essentials have been our concept since the company was founded, making nya nordiska’s design signature unmistakable and many designs timeless classics. The influences and design principles characterized by the Scandinavian Design School trace back to the apprenticeships and travel years of the company founder Heinz Röntgen, who worked in different European textile printing companies after studying history of art. He returned with a clear vision back to Germany and founded in Dusseldorf 1964 the textile editeur company nya nordiska. His creative concepts and ideas still shape the company’s design and philosophy. “Absolutely contemporary, ultimately timeless”. This guiding principle is consistently reinterpreted by us.

Today, nya nordiska is one of the leading international textile editeur companies with subsidiaries in Como and Tokyo. Our customers around the globe appreciate the variety of our curtains, decoration and upholstery fabrics. Over the years, design influences from across Europe and the world have been added to the typically Scandinavian colours and forms. Inspired by the modern design language, magnificent colours of the Orient, the Parisian chic or the original philosophy, our collections offer a wide range of textiles that create new perspectives for interior decoration and set new design standards. Thus, many of our fabrics have been repeatedly rewarded with international prices for design, function and innovation.

Innovation, outstanding design and the highest standards in quality and functionality are guiding factors, we work on every day. In doing so, we rely on partnership-based cooperation with our customers and suppliers and understand our responsibility not at least in Dannenberg and surrounding by supporting the next generation with training programmes.

Source and Images: www.nya.com
Given the impact COVID-19 has had across the globe, ANDTEX organizer E.J. Krause & Associates has decided it's in the best interest of all participants to reschedule the in-person event to a new date October 27 – 29, 2021 after consulting with the Thai authority, industry associations and key stakeholders. The rescheduled event will still take place at BITEC in Bangkok, Thailand.

“Foreigners who have been vaccinated against Covid-19 will be welcomed with open arms by Thailand through a new campaign set to launch in Q3 2021” as proposed by the president of the Tourism Council of Thailand to the government recently. The new October dates of ANDTEX 2021 fits perfectly in Q4.

The pandemic has obviously made business very difficult for all of us. To help you gain more customers and marketing opportunities, we will hold a virtual ANDTEX event in June this year. Exhibitors will be provided with a free virtual booth. More details will come in the next few weeks.

For all exhibitors, participation will automatically be transferred to the October dates in 2021. We will be working closely with you to provide all the necessary support for the change. Please follow the show website for updates: www.andtex.com

COVID-19 pandemic has striking impacts on most industries. But many sectors in the nonwoven industry remain strong. To support nonwoven industry players gain more customers and marketing opportunities, we have added an ANDTEX Virtual event on June 2 - 4, will be invited to visit the virtual event. Exhibitors, buyers, speakers and attendees will meet with each other digitally before the in-person ANDTEX event takes place in October. More info the next weeks!

COVID-19 Can’t Stop Our Pace of Development!

www.andtex.com
On 25 May 2021, the European Commission released an update to the 2020 New Industrial Strategy entitled “Building a stronger Single Market for Europe’s Recovery”, as well as the “Annual Single Market Report 2021”. The unprecedented impact of COVID-19 on European industry meant that such a targeted update was needed, especially due to the additional pressures that the crisis has put on meeting the twin green and digital transition facing European industries, including the European Textile, Clothing, Leather, and Footwear (TCLF) sectors. European TCLF industries are major players of the European Union's economy and cultural heritage, encompassing 200,000 companies, generating over 200 billion Euros turnover, and employing nearly 2 million people in 2019. They represent a very wide value chain, covering fashion and high-end industrial applications, making the EU the world leader in creativity and a pioneer in industrial innovation.

Impact of COVID-19
The TCLF industries have been one of the worst hit sectors in the European economy (only tourism is facing more severe disruptions), with retail sales plunging -25% in 2020, as a result of the pandemic. National lockdowns resulted in disruption in supply chains and obstacles in workers’ mobility, demand volatility, as well as complete retail closures. Stoppages of major industrial customers for the TCLF sectors (e.g. the automotive industry) resulted in unprecedented drops in turnover. Some segments of the industries have been able to catch up towards the end of 2020, but recovery remains extremely fragile. Moreover, rising energy prices and difficult access to raw materials have increased pressures on our industry. Despite these difficult circumstances, employment has remained relatively stable, showing the strong commitment of the TCLF Social Partners.

EU Industrial Policy Strategy
The update to the EU Industrial Policy Strategy takes note of the COVID-19 pandemic and highlights that extra efforts are needed to meet Europe’s green and digital industrial transition ambitions. Indeed, the updated Strategy aims to address the impact of the COVID-19 crisis on our economies, the exposed strategic dependencies on essential goods, components and materials, and the fragility of the Single Market, as revealed over the past year. It recognises the TCLF sectors as one of 14 essential ecosystems of the European economy.

The Communication raised concerns about shortages in strategic value chains, as well as shortages of skilled workers, which are undermining European industries’ abilities to recover rapidly from the pandemic. For the TCLF sectors, the challenge of maintaining a global level playing field is essential, and the Social Partners welcome an increased EU focus on effective market surveillance in this regard.

The promotion of an ecosystem “transition pathway” is welcomed, as the TCLF Social Partners continue to call for a coherent and holistic approach which supports their industries and their workers, by considering all relevant aspects: trade, competition, skills, decarbonisation, authenticity and sustainability, amongst others.

It is crucial that Member States and the EU act decisively to tackle strategic dependencies through reindustrialisation, the right incentives for a circular economy and reciprocity in trade policy measures. The set of measures announced to tackle unfair competition, due to foreign subsidies, should also be used as a tool to reindustrialise Europe, to ensure a level playing field in the Single Market, and support its industrial value chains.

The EU Industrial Policy Strategy complements various other EU files which will have a major impact on the European TCLF sectors. These include the EU Textiles Strategy, the Review of the Generalised Scheme of Preferences (GSP) Regulation, the forthcoming Due Diligence Legislation and the Sustainable Products Initiative, and the ‘Fit for 55%’ package on climate and energy. The TCLF Social Partners call for a coherent European approach to ensure that the TCLF sectors, and their workers, are fully involved in regulatory processes and truly benefit from these initiatives. These EU initiatives should help the TCLF industries to become more sustainable, while remaining competitive, and thus lead to further job creation in Europe. National Recovery Plans should be updated accordingly and target more specifically the TCLF industries.

EU Textiles Strategy
The EU Textiles strategy, to be adopted by the Commission before the end of 2021, should be fully embedded in this new EU Industrial Policy Strategy; it should address the entire ecosystem and offer concrete proposals towards sustainability, skills, digitalisation and markets. The Strategy should set long-term targets and offer tangible support to achieve those targets. The TCLF Social Partners are committed to build and implement such ambitious plans, as long as they contribute to a competitive European industry.
Demands
As such, the Social Partners representing the TCLF sectors in Europe (industriAll Europe, CEC, Cotance and Euratex) call on EU policy makers to:

1. Fully engage with the Social Partners in the TCLF sectors, including involvement in corresponding regulatory processes, in order to ensure a green and digital recovery of the industries (including via the Recovery and Resilience Facility);

2. Ensure that the forthcoming EU Textiles Strategy fully engages all stakeholders throughout the supply chain and enables the TCLF sectors to meet the twin digital and green transition while remaining globally competitive;

3. Support the EU Pact for Skills for the TCLF sectors to ensure that the sectors maintain valuable know-how and develop the correctly skilled people for the future;

4. Adopt a Revision of the GSP which meets its goal of using EU trade measures to create jobs in vulnerable developing countries and diversifying their economies, while also ensuring compliance to core labour standards and without using unfair trade measures. At the same time, the future Regulation should not negatively impact the European TCLF industries and result in job losses in Europe;

5. Provide appropriate funding, legal incentives and support to help the European TCLF sectors decarbonise their production while also remaining competitive on the global market;

6. Fully take into consideration the positions of the TCLF Social Partners on the forthcoming Due Diligence Legislation;

7. Engage with the TCLF Social Partners ahead of the publications of the EU Sustainable Products Initiative and the Consumer Agenda;

8. Address policy gaps, such as those related to the circular economy, including promoting a harmonised Extended Producer Responsibility (EPR) approach across the EU, ensuring that SMEs can use Product Environmental Footprints (PEF), and supporting cross value chains in setting up the ReHubs for textile waste.

Dirk Vantyghem, Director General of Euratex, said: “We look forward to working with the Social Partners and the EU institutions to roll out a coherent and effective strategy for our industry. We need to build a new business model, based on quality, sustainability and innovation. Our companies should operate in open and fair markets.”

Carmen Arias, General Secretary of CEC, said: “Representing more than 95% of our sectors, SMEs are the main target of the updated Industrial Strategy. They need tailored and easily accessible financial support, as well as proportionate measures to enable them to lead the twin transition. We can build a more resilient ecosystem by ensuring that the specificity and needs of our industries are considered in the development and implementation of the Strategy at regional, national and EU levels.”

Gustavo Gonzalez-Quijano, Secretary General of Cotance, said: “The companies and the people working in Europe’s TCLF ecosystem excel not only in generating wealth and jobs for our economy, but also their creativity is a distinctive cultural feature that is unparalleled in the world. It is therefore essential that our regulators apply the utmost care in finding the right mix of incentives and directives for ensuring their sustainable development and that their service to society is not compromised.”

Judith Kirton-Darling, Deputy General Secretary of industriAll Europe, said: “The TCLF sectors in Europe employ over 2 million people, with many of these workers playing a crucial role during the COVID-19 pandemic by producing personal protective equipment, such as masks and gowns. We owe it to these workers in Europe to make sure that the sectors come out of the pandemic ready to face the green and digital transition which is top of the EU’s ambitions. Workers are ready to meet these challenges and we call for investment in the factories and their workforces to ensure a positive and green future for the TCLF industries in Europe, with high quality and well paid jobs for its workers.”

Link JOINT DECLARATION

Source: https://euroleather.com/
Sustainable industry collaboration between Indorama Ventures, DyeCoo and STOLL, a brand of the KARL MAYER GROUP

As we enter the second year of the worldwide COVID-19 pandemic there is a continuing need for masks. While face masks help greatly in mitigating the spread of the virus and protecting the wearer, they also contribute to environmental problems such as waste and pollution.

**EASY MASK** is a collaborative initiative between Indorama Ventures, DyeCoo and STOLL to produce a fashionable mask with a sustainable mind-set throughout the whole production process - starting from the yarn production and followed by the dyeing, design and production. With the advanced technologies of the three companies, the mask does not just eliminate waste, but also reduces the use of water and energy. The design approach ensures that all components can be easily removed and re-used for other masks.

**Deja™ recycled polyester**

Deja™ is the sustainable recycled polyester brand from Indorama Ventures. The polyester performance yarn is made from 100% post-consumer recycled PET bottles and can be used for a multitude of home and apparel applications. The yarn is independently certified and traceable, with full transparency across raw material and processes including GRS, Ecomark, RCS, Oeko-Tex 100 and Reach.

Locally sourced 100% post-consumer rPET products offer a low-carbon footprint and closed loop solution. Deja™ is 100% recyclable at the end of use and can be repeatedly re-processed without harmful emissions or discharges to create new high value-added products.

**CO2 Dyeing**

The Deja™ recycled yarn is afterwards dyed with the innovative supercritical Carbon Dioxide textile dyeing technology by the Dutch company DyeCoo at CleanDye factory. The sc-CO2 dyeing machines can dye yarns or fabric rolls in a closed-loop process without using water and process chemicals, thereby producing any wastewater. By using only the pure non-toxic Corangar dyestuff made by Colourtex, in combination with sc-CO2 that 95% reclaimed in the machine, textile dyeing has less of an environmental impact compared to traditional dyeing technologies. As Carbon Dioxide has the same quality every day and over the whole world the technology is reliable and reproducible.
Design and Production
The sustainable product advantages achieved through the use of Deja™ recycled polyester and CO2 dyeing technology are further enhanced with the design and production method.

EASY MASK is a fresh approach to reinterpret a traditional medical facemask from a design perspective. It is a 3D knitted and playful kinetic object that expands and collapses easily. It is simple to use and comfortable to wear; be it over the face or around the neck. The design approach allows customization, on-demand production, and reduces production waste to below 1%. Integrated ventilation increases breathability. Whilst it does not protect the wearer from infection it limits the spread of viruses.

Both the production method, as well as the design itself, take environmental and sustainable aspects into account. The seamless production method eliminates cut and sew and reduces waste material whilst offering customized on-demand production to lessen product surplus. Washing at 60°C makes repetitive use possible. All mask components (metal bar, knitted strings and adjustment tube) can be easily removed and re-used for other masks. The mask is knitted on a STOLL CMS 530 HP B E 7.2 machine, but can also be knitted on other types of STOLL machines. This allows for flexible local production independent of the machine park.

Anyone who thinks of research laboratories only in terms of protective suits and clean rooms is not quite right: Since April, patterns, seams and mannequins have not been uncommon in the new Textile Prototyping Lab (TPL) at Fraunhofer IZM in Berlin. With the TPL, there is now a place where creative high-tech textiles are produced and which already distinguishes itself from the style of usual research laboratories by its design.

As a collaborative project with the Weißensee Kunsthochschule Berlin, textile-integrated electronics are created here for a wide range of applications from architecture to medicine.

Since its opening, the lab has been available to designers and product developers to prototype individual visions in the field of e-textiles. The possibilities are virtually unlimited: From interfaces between textiles and electronics to the testing of process chains, parts of the laboratory or even the entire laboratory can be used freely. In addition to the pure development and construction work, the premises can be converted in a few moves and repurposed for workshops or exhibitions.

Malte von Krshiwoblozki, who is providing scientific support for the project at Fraunhofer IZM, cited other advantages: “Not only the modular workstations and the meeting area are attractive for joint project work, especially the machinery offers a wide range for interested parties. The ‘sewing and embroidery’ work area, for example, is equipped with several sewing machines as well as a computer-controlled embroidery machine. It thus becomes central to the TPL, as textile finishing with small-format machines is the focus of this lab's work.” Another work area covers “Cutting & Separating” with a laser cutter and a cutting plotter. In addition, there are several presses and laminators, a soldering station and a 3D printer.

In the TPL, beginners can also try their hand at e-textiles and expand their knowledge: The prototyping kit developed at Fraunhofer IZM, which includes a series of electronic modules, LEDs and sensors that can be embroidered by hand as well as by machine, is particularly helpful in this regard.

“For particularly durable electronic textiles, the textile bonder developed and built by Fraunhofer IZM researchers can also be used in cooperative projects of the Textile Prototyping Lab. The versatile modules of the prototyping kit are deliberately designed so that integration into the textile can take place not only with classic textile technology such as embroidery during the prototyping phase, but also for subsequent, more industrial implementations using the textile bonder. In keeping with the motto ‘sharing is caring’ and the principle of interdisciplinarity, we at Fraunhofer IZM are available to provide advice and support during the realization of the textile projects, so that the artists' ideas can be enriched using such new technology,” said Malte von Krshiwoblozki.

Even before the opening of the laboratory, the collaboration between the Weißensee Kunsthochschule Berlin and Fraunhofer IZM had already produced developments that combine art and research in revolutionary ways. For example, a light rail for lamps that is made of a soft and conductive textile belt was created in cooperation with the designer Stefan Diez. For the Hans Riegel Foundation’s Touch Tomorrow educational project, an interactive jacket was developed that can control the color of integrated LEDs via arm movements. The team of the Textile Prototyping Lab is looking forward to upcoming, exciting and agile projects and is open for ideas from start-ups, SMEs as well as industry partners.
Sustainability with Traceability Helps Secure Brands and Their Global Supply Chains

Applied DNA Sciences, Inc., a leader in Polymerase Chain Reaction (PCR)-based DNA manufacturing, and American & Efird, (A&E), the world’s foremost thread manufacturer, today announced A&E’s INTEGRITY™ advanced identification thread technology is available for its ECO100 recycled sewing thread line. Utilizing Applied DNA Sciences’ CertainT® molecular-based technology, A&E’s introduction of INTEGRITY™ ECO100, a sustainable and secure thread, provides an innovative and economical solution for brands to authenticate and validate their products anywhere within the supply chain by way of a common component – sewing thread.

A&E’s INTEGRITY ECO100 identification thread line is produced with 100% recycled fiber and combines the technology of Applied DNA Sciences’ proprietary CertainT® with Beacon® platform. This innovation can authenticate a brand’s products and components by using the Beacon technology for a quick, in-the-field optical verification and, when needed, by using a portable qPCR test for a forensic analysis of the molecular tag.

Australian celebrity designer, Sara Caverley, will use A&E’s ECO100 thread products, imbued with INTEGRITY and CertainT, in her namesake footwear brand, CAVERLEY, to ensure supply chain security and authenticity.

Ms. Caverley noted, “During my time as a designer, one of the biggest lessons I’ve learned is the importance of supply chain security. It is essential that CAVERLEY products are produced with sustainable components that can be traced throughout their supply chain while ensuring we are delivering the very best to our customers. A&E’s ECO100 recycled sewing threads provide tangible proof of the one-of-a-kind leather and luxury trimmings used in our products.”
“Our customers are hyper-aware of the detrimental effects of counterfeit products, from lost sales to the potential loss of brand equity. It’s a real and global threat,” said Chris Alt, Executive Vice President, A&E. “Our expansion of INTEGRITY secure thread technology developed with Applied DNA Sciences is a natural progression for us to address our customers’ needs and extend our brand protection solutions.”

“INTEGRITY thread protects the brand, as well as supply chains, at a time when security and sustainability are extremely important. We are helping to ensure that customers can meet their supply chain traceability and sustainability goals,” said Wayne Buchen, Vice President, Strategic Sales, Applied DNA Sciences.

**About CertainT**

*The CertainT® platform has three technology pillars (Tag, Test, Track) which allows raw materials and products to be tagged with a unique molecular identifier. This identifier can then be tested for its presence as it travels throughout a global supply chain. All the data points associated to tagging and testing are tracked by uploading to a secure cloud database. The platform can be used across industries such as textiles, cannabis, military, leather, fertilizer, pharmaceuticals, personal care.*

**About Applied DNA Sciences**

*Applied DNA is commercializing LinearDNA™, its proprietary, large-scale polymerase chain reaction (“PCR”)-based manufacturing platform that allows for the large-scale production of specific DNA sequences.*

*The LinearDNA platform has utility in the nucleic acid-based in vitro diagnostics and preclinical nucleic acid-based drug development and manufacturing market. The platform is used to manufacture DNA for customers as components of in vitro diagnostic tests and for preclinical nucleic acid-based drug development in the fields of adoptive cell therapies (CAR T and TCR therapies), DNA vaccines (anti-viral and cancer), RNA therapies, clustered regularly interspaced short palindromic repeats (CRISPR) based therapies, and gene therapies. Applied DNA has also established a COVID-19 diagnostic and testing offering that is in the early stages of commercialization and is grounded in the Company’s deep expertise in DNA.*

*The LinearDNA platform also has non-biologic applications, such as supply chain security, anti-counterfeiting and anti-theft technology. Key end-markets include textiles, pharmaceuticals and nutraceuticals, and cannabis, among others.*

**About A&E**

*A&E, a portfolio company of Elevate Textiles, is the foremost manufacturer and distributor of premium quality industrial and consumer sewing thread, embroidery thread and technical textiles. Producers of apparel, automotive components, home furnishings, medical supplies, footwear and a diverse range of industrial products rely on A&E industrial sewing thread to manufacture their products. Customers select A&E as the preferred choice for industrial sewing thread, embroidery thread and technical textiles because of A&E’s dedication to providing its customers with the finest products and services, at the highest quality, delivered globally. Through its global network, A&E’s products are manufactured in 22 countries, distributed in 50 countries and sold in over 100 countries. In addition to A&E’s steadfast commitment to superior quality and customer service, A&E is a recognized industry leader in environmental sustainability and corporate social responsibility, and operates its global facilities with the utmost regard for the safety and health of its associates employed worldwide. A&E owns or operates 28 manufacturing facilities and employs over 10,000 associates around the world directly or in partnership with joint venture partners.*

*Source: https://adnas.com/*
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