



ADO GOLDKANTE ARDECORA ETAMINE HODSOLL MCKENZIE TRAVERS ZIMMER + ROHDE



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ZR

ZIMMER+ROHDE

inner

beyond interior design

The Fabric of  
Luxury Living

Filling your home  
with an ambiance

# TEXTILE CREATION

Let's Talk Fabrics. Fabrics are not just our greatest passion and expertise; they are also the most captivating way to personalize your home. At Zimmer + Rohde, we have been a family business since 1899, standing for exceptional creations crafted with the highest level of artistry and skill. With this new issue of our magazine, INNER, we invite you into our world—the enchanting world of fabrics.

The Zimmer + Rohde Group houses six distinct style worlds: Zimmer + Rohde, ADO Goldkante, Etamine, Ardecora, Travers, and Hodsoll McKenzie. Each brand has its own unique textile DNA. Yet, as we see in fashion, brands can beautifully complement one another. When combined, they create something truly fresh and exciting. But for this spark of creativity to come to life, we need you—your curiosity, your trust in us, and the vision of the furnishers, interior designers, and decorators who use our fabrics to transform ordinary rooms into extraordinary homes.

In my view, it also takes a little courage. The courage to embrace more fabric. Just as an expressive painting can completely alter the ambiance of a room, the right fabric can do the same. Beautiful curtains are no different. They are the soft soul of the room.

Yours sincerely,

Jacob Sloth, CEO



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ZIMMER + ROHDE

# BETWEEN CRAFTSMANSHIP AND INNOVATION: MODERN CREATIONS WITH UNIQUE ELEGANCE

George Gershwin's *Rhapsody in Blue* continues to captivate with its extraordinary blend of jazz, classical, and pop music. Inspired by the emotive power of this musical masterpiece, the *Rhapsody* collection came to life—an exquisite fusion of colors, rhythms, and textures. This dynamic interplay is showcased in a diverse range of upholstery and decorative fabrics, offering endless possibilities for design creativity.



“A fabric from Zimmer + Rohde  
always has a soul—and when you touch it,  
it really comes to life.”

Andreas Zimmer, Owner



**VELVETY FLOCK PRINT**  
Decorative all-over design  
with a matt pattern on a  
shimmering velour back-  
ground: *Roxy*, 5 colours.

**PERFECT BASE**  
Thanks to the high wool  
content, Velvet *Joe* is natural-  
ly flame-retardant. You can  
choose from 22 colours.

**ALLROUNDER**  
*Joni RE* is produced under  
zero-waste conditions.  
With its flowing drape,  
the dense linen is also suit-  
able for window decoration,  
19 colours.

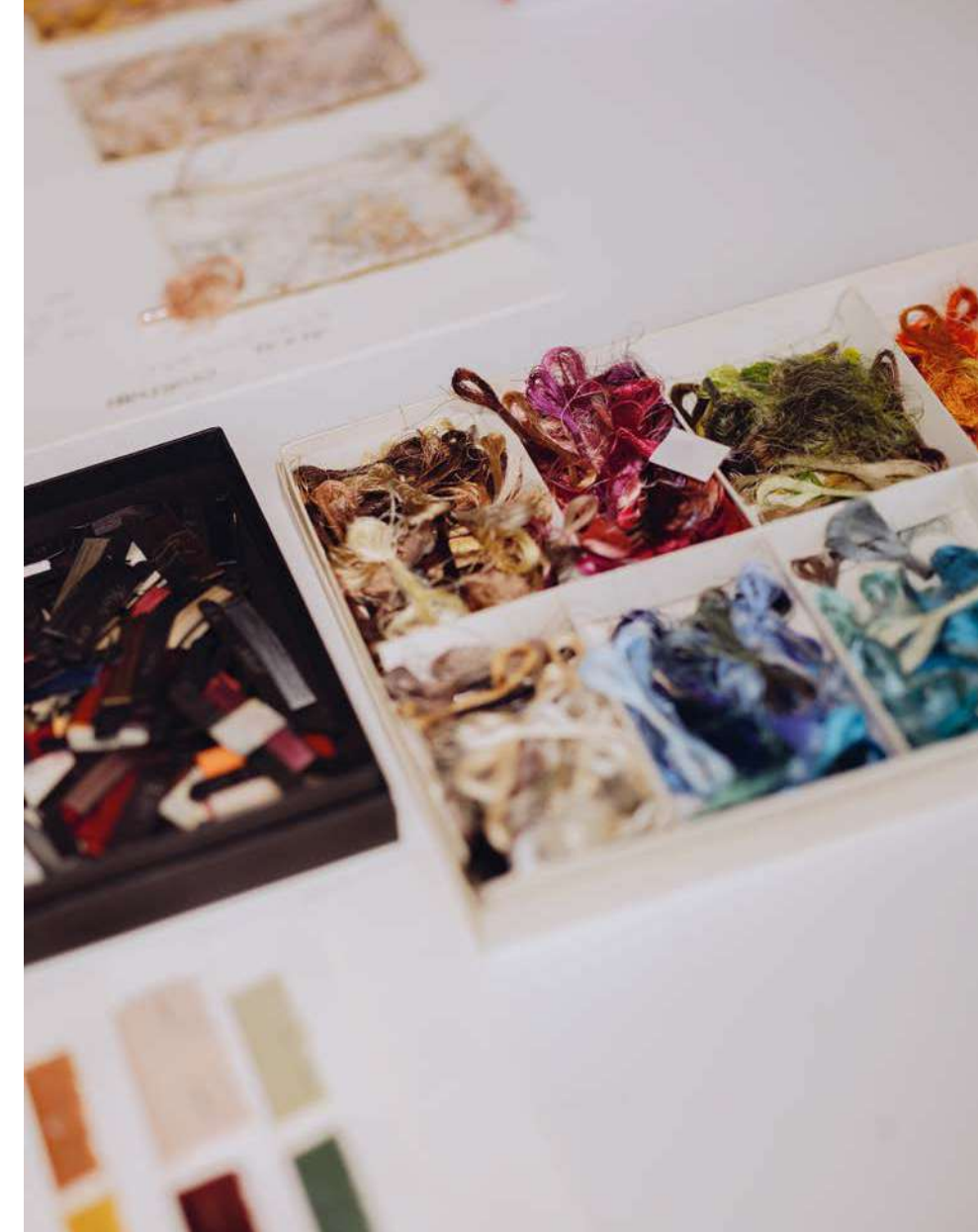


# STEFAN GABEL

Creative Director Zimmer + Rohde



It is the centerpiece of the eponymous textile house: the Zimmer + Rohde collection has always combined tradition, elegance and innovation with modern understatement. Creative Director Stefan Gabel belongs to the brand like the thread to the fabric. In this interview, he talks about the minimalist past, a new genre for fabrics and a music concerto that appeals not only to him, but to the whole world.



**You have been with Zimmer + Rohde for 20 years. How has the textile decoration of our homes changed during this time?**

**S.G.** In the past, textile interiors were much more conservative, with very classically decorated curtains to the right and left of the window and something transparent behind them. At some point, this no longer reflected the lifestyle. A new trend emerged that went completely in the opposite direction. Here in German-speaking countries in par-

ticular, things were very minimalist. This led to many hard surfaces, which did not only have advantages in terms of the feel-good factor. Stone floors, large windows, hardly any large furniture in the room and therefore no things like books or decorations. There was nothing left to positively influence the acoustics. The first step back to more fabric was therefore a growing need for better acoustics and rather arised out of functional reasons.

**And what is the current situation?**  
**S.G.** There is now a whole new

generation of interior designers who simply enjoy furnishing with textiles. Because you can playfully and spontaneously give rooms special atmosphere with fabrics. In addition, floor plans are becoming increasingly open and flexible. Fabrics are not only used in the classic way framing windows, but also as room dividers or wall coverings. Or the curtain is placed directly in front of an empty wall to evoke three-dimensionality. Textiles have progressed from being a necessary commodity to a versatile design element.

**How does Zimmer + Rohde position itself in this ever changing environment?**

**S.G.** On the one hand, we are always trying to surprise with new and unusual creations. At the same time, we are perhaps more focussed on our own Zimmer + Rohde DNA than ever before. Stylistically speaking, we have a modern background, but we also draw a lot of inspiration from 125 years of textile tradition. We are committed to longevity, whether in terms of quality or taste. I love combining a modern design language with elegant materials. This being said, we always have to keep an eye on international trends.

**What about it is typically German?**

**S.G.** Our German side comes to shine when it is about the qualitative properties of our fabrics. We are constantly looking for technical innovations that improve functionality without making the textiles look technical. With every fabric that we add to the collection, we evaluate: How can it be used? Is it easy to clean? How fade- or abrasion-resistant is it? The balance of beauty and function within the collection is a very important aspect for us.

**What was the central idea behind the new collection?**

**S.G.** To create a very lively mix that plays well together as a whole. This time we were inspired by the musical pieces, aptly named 'rhapsody'. Two of the most famous are Rhapsody in Blue

from the elegant 1920s, but also Bohemian Rhapsody and the associated glam rock era. The 70s and 80s style is very prominent in furniture design at the moment. During my research, I came across a picture of Mick Jagger in which he was wearing a fine suit. Underneath, he was wearing a simple tank top, but had a super elegant silk scarf tied around his neck. It was a beautiful symbol of a composition without fixed rules, where seemingly contradictory things come together. A wild mix that nevertheless becomes a whole. That releases an uncanny emotion. For us, the secret, the leitmotif of such a collection is often the colour and materiality of the fabrics.

**How much does your personal taste influence the collections?**

**S.G.** Quite a lot. Of course, with a collection for the whole world, I can't allow myself to only include things that I would personally use in my home. But I can visualise a lot. Ideally, I would love to have rooms in very different places to furnish. It all depends on the location: Do I have a city flat? A home by the sea or in the countryside? Each would look very different. In this respect, I don't find it difficult to visualise different scenarios. There are very few things in the collection that make me say: Okay, we have to cover that style too but I find it problematic. And I don't make the final decisions alone. There are always different perspectives coming together. We are a team. The collection is a mix of what we all feel is right. An absolute enrichment.





**MIX AND MATCH**  
Cushions in different colours, here *Joni RE*, provide an artistic touch.

**JACQUARD-DESIGN**  
Three-dimensional and soft to the touch: decorative and upholstery fabric *Brian*, 4 colours.

“The quality and versatility  
of the fabrics make it easy  
to create spaces that feel cohesive,  
elegant and inviting.”

Carina Kümmeke, Head of Interior–Upscale, Zurich



# STEPHANIE THATENHORST

Interior Designer, Munich



INTERIOR DESIGN

Always in a good mood, open to new things and incredibly fond of textiles: Stephanie Thatenhorst is undoubtedly one of Germany's top interior designers. For the Zimmer + Rohde showroom in Munich, she has designed a concept celebrating beautiful details. A conversation about her love of fabrics, her first book and why her path into interior design led her down under.

**You designed the Zimmer + Rohde showroom in Munich. What was the idea behind the design?**

**S.T.** I wanted to turn the showroom into a treasure chest. So when I saw the two rooms, I imagined that they could become a small jewellery box. The fabrics are like precious stones for which I have created an intimate setting. I also used wooden paneling and a mirrored wall for added glamour. I also wanted it to be cosy, hence the petrol blue carpet.

**There are other special details in the showroom: a bright orange table, an opulent glass chandelier and fabric-covered chairs.**

**S.T.** I wanted to give the room a mid-century feel. The chairs are from Tacchini and are covered from top to bottom in *Leto Velvet* fabric from Zimmer + Rohde. We sent them to Tacchini in Italy especially for this purpose. They are something very special.

**The fabrics are also artfully staged ...**

**S.T.** I wanted them to work like an installation and give them a stage. Passers-by should immediately recognise that this is a fabric showroom. So I staged the textiles everywhere, hung them in front of the mirrors and framed the windows with fabric.

**What makes Zimmer + Rohde special to you?**

**S.T.** For me, this company is a perfect example of combining tradition and contemporary design. Zimmer + Rohde has a long history, but brings a new twist to it. Re-interpreting old weaving techniques with modern patterns and colours—I find that incredibly exciting!

**Which designs do you like most in the new collection?**

**S.T.** Especially the patterned

upholstery fabrics such as *Quadra* or *Leto Velvet*. We also enjoy using products from Zimmer + Rohde, because they fit well into different contexts: in mid-century environments as well as in a sleek project with tonal colours. They are very versatile.





**Textiles play an important role in your work. Why is that?**

**S.T.** Because they improve the atmosphere! When fabrics become part of a room, it becomes atmospheric. That's why I try to use them wherever possible but without overloading the room. It makes a huge difference whether a wardrobe panel is made of wood or covered in fabric. My showflat is a good example of this: we have carpet on the floor there, but also on the walls. You can achieve a fantastic effect with it. And of course it's very good for the acoustics, too.

**Do you have any advice on how to choose fabrics?**

**S.T.** It's always worth hiring a professional. Or visiting a showroom. I strongly advise against ordering a

fabric online! You can handle a lot of things digitally, but you simply can't do the same with fabrics. That's why I also believe that our profession will not be replaced by AI. You have to hold certain things in your hand, you have to feel them, hold them up to the light—and fabrics are absolutely one of those things.

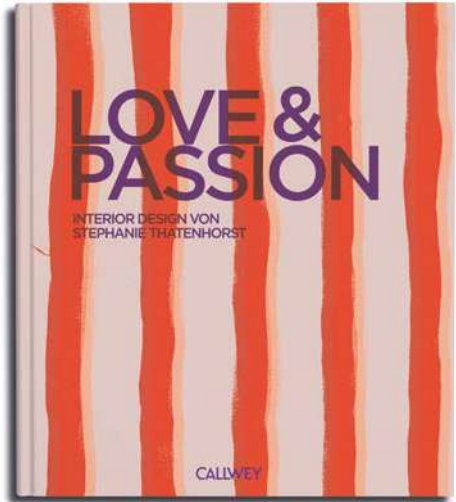
**Which textiles do you particularly enjoy working with at the moment?**

**S.T.** I like all natural materials, especially linen. It doesn't necessarily have to be grey or brown though! There are many new natural fibres such as jute or coir, which are becoming more and more popular as a result of sustainable manufacturing. Decorative fabrics can be rougher and have

more character. A curtain doesn't have to be as comfortable as an upholstery fabric because you're not sitting on it. So sustainable fibres such as coir or hemp can also be used here. I like all fabrics that have a structure. That's why I would always opt for natural fibres.

**Has the way you use fabrics changed over the years?**

**S.T.** I've become more playful and bold and even use fabrics in rooms that are considered somewhat unusual. For instance, I'm a big fan of hanging a curtain in the bathroom instead of a roller blind or use a deep-pile carpet. What should happen? There's this reluctance to use fabrics where they don't seem to belong. I think that's nonsense. I love placing them where you wouldn't expect them to be. I also hang rugs on the wall. We have



the best example right here in Munich: Back in the seventies, the restaurant Tantris showed that an orange-coloured carpet on the wall looks cool!

**Callwey Verlag is publishing your first book: *Love & Passion*. How did you come up with this title?**



**S.T.** I think it's a once-in-a-lifetime opportunity to have a publisher release a book about you. I don't know if I will have this privilege again. That's why it was so important to me that the title conveys the core essence of my work. The love, passion and fervour that drives me every day: That's the most important thing. The word love can be spun further. It's also about the people I work with, customers and employees—all the people who work for us on the construction site. This love is omnipresent.

**What was the idea behind the front cover?**

**S.T.** It has a linen cover—pink and red stripes with purple embossed lettering. For my book, I wanted the cover to pique curiosity at the very first glance. I wanted it to communicate that fabrics play an important role in my work.

**What is the book about?**

**S.T.** There are 21 private projects on display and lots of special content. It's all about colours and

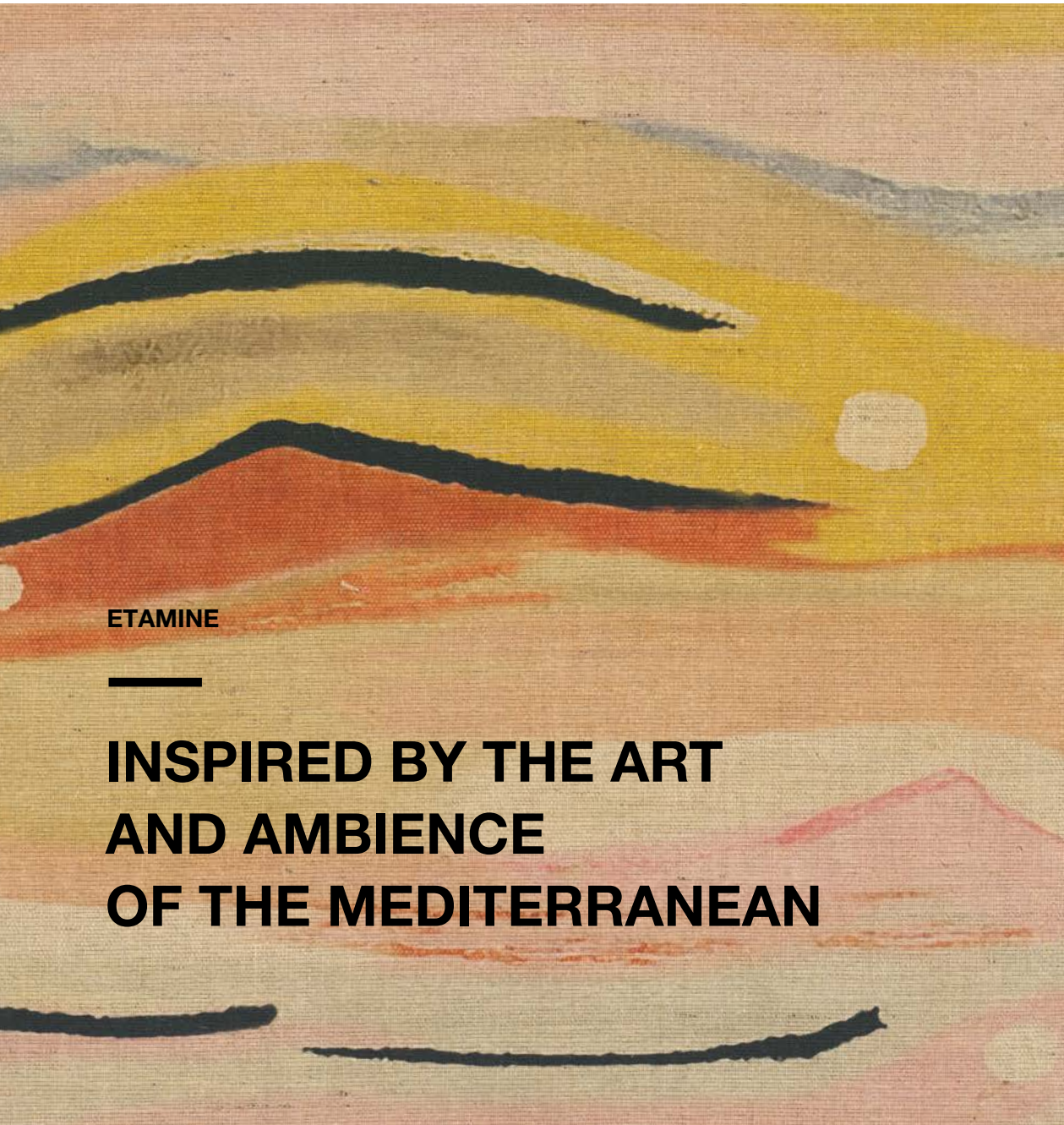
materials. It introduces people I work closely with, such as art expert Martina Tauber and Gerlinde Kusstatscher, who advises us on lighting. Our upholsterer has his say and tells us how important craftsmanship is. A lot is shared about me, my background and my journey as an interior designer. So you learn a lot of personal things about me.

**When exactly did you decide to become an interior designer?**

**S.T.** It was uncertain for a long time. Even after leaving school, I didn't know what I wanted to do. My talent and aptitude only crystallised later. Perhaps my career is a good example of taking the pressure off: The path doesn't have to be mapped out from the start.

**So what made you find your way?**

**S.T.** After school, I went to Australia and my au pair father, an architect, occasionally took me to building sites. He built beautiful wooden houses in the Sydney suburbs. That's where I discovered my passion for architecture. Back home, however, I still had doubts about studying this subject—it was just too big for me. So I opted for interior design, but didn't pass the entrance exam in Rosenheim (*laughs*). But as I had the school grades to be admitted for architecture studies, I thought: that's how it should be. It was a tough programme that I fought my way through. But I already realised during that time that I wanted to become an interior designer instead of an architect.



ETAMINE

**INSPIRED BY THE ART  
AND AMBIENCE  
OF THE MEDITERRANEAN**

Goodbye dreariness: With intense colours and unique patterns, the *Vents d'été* collection from Etamine brings the beauty of the south into your home. Materials such as linen, sustainable virgin wool and jute emphasise the creations inspired by Mediterranean art and craftsmanship. They create the typical laissez-faire look à la Etamine.



#### STRIPED STYLES

Thanks to its high resistance to water, mould and weathering, *Alize* is as impressive indoors as it is outdoors.

#### ODE TO PICASSO

Digital print *Roussette* comes in two colours and is ideal for draping as well as upholstery.

# ÉLODIE DELÉTOILLE

Design Director Etamine



**Your latest collection, *Vents d'été*, is strongly characterised by the atmosphere of the Mediterranean. What fascinates you about it?**

**E.D.** When I think of Mediterranean architecture, I see the Provençal country houses of my childhood, the mistral blowing through the alleyways and the patinated house facades. Our trips to Greece, from Spetses to Serifos, have also inspired me: the gleaming white-washed walls, the faded blue shutters. I love these traces of time that make every surface more beautiful –just like linen. That's why the material plays a central role in this collection.

**How exactly can we imagine this?**

**E.D.** Linen is a fabric that tells a story. Over time, it develops a patina that makes it increasingly supple and interesting—much like the sun-bleached houses of Greece. This natural ageing creates a beauty all of its own.

**What other materials or techniques did you use for this collection?**

**E.D.** In addition to linen I also worked with polypropylene this time. This thermoplastic polymer is extremely durable and therefore ideal for indoor and outdoor use.

**What are the challenges involved in developing a fabric that is suitable for both indoor and outdoor use?**

**E.D.** For indoor fabrics, the focus is on emotion and aesthetics: colours, textures and workmanship. Outdoor fabrics, on the other hand, must fulfil strict technical requirements. They must be non-fading, chlorine and salt water resistant and weatherproof. The challenge is to combine these technical requirements with a pleasant feel. This is not always a given with outdoor fabrics. That's why I worked with a Belgian weaving mill that originally specialises in linen. Thanks to their expertise, we were able to develop yarn structures that hardly differ from real linen. The fabric we produce feels soft and comfortable, almost like a blend of linen and cotton, but is water-repellent—without any chemical additives.

A good fabric is more than just a material—it lives, evolves, and tells its own unique story. It is these marks of time that captivate French textile designer Élodie Delétoille. Her latest collection, *Vents d'Été* for Etamine, embodies the weathered beauty of the Mediterranean through linen, screen-printed cotton, and even polypropylene. In this interview, she shares her inspiration, the distinct challenges of designing outdoor textiles, and her childhood immersed in antiques and artisan crafts.

**SUNNY SHABBY CHIC**  
Painted by hand, printed digitally: linen-jute mix *Solaire* with stonewashed finish, 2 colourways.





**If you had to describe the collection in three words, which ones would you choose?**

**E.D.** Colour, freedom, craftsmanship. The colour palette—warm ochre, intense Naples yellow, deep indigo—is the result of five months of intensive studies and demonstrates Etamine’s colour expertise. Freedom stands for a playful mix of different influences, from Mediterranean traditions to the Riviera of the 50s and 60s. And craftsmanship is at the heart

of my work, each design combines traditional techniques and innovation.

**How do you select the craftsmen you work with?**

**E.D.** I have been working with the same weaving mills and craftsmen for many years. Every collection is real teamwork. Textile design is all about having the right people around you to get a beautiful product in the end. The pattern of the linen fabric *Roussette*, for example,

was printed in a small craft workshop in the north of England. It is inspired by the ceramic works of the 1950s, for example by Roger Capron or Picasso in his Madoura phase.

**You are self-taught in textile design. How did you get into this profession?**

**E.D.** My parents were antique dealers and we always restored or upholstered furniture at home. So I grew up in a world that was very closely linked with textiles. I did my first internship at the age of 16 in one of the most beautiful fabric shops in Lille. It was where I discovered the fascination that has stayed with me to this day.

**How did growing up between art and antiques fostered your creativity?**

**E.D.** I developed a form of intuition there, an intuition that I don’t think you can learn at any art school. I still remember the days when we left the house at dawn to look for treasures at the flea market in Marseille or the market in L’Isle-sur-la-Sorgue. My father would always ask me if a work of art was “telling” me something. As if it was talking to me. Back then, I naturally and unconsciously developed a certain fondness for antique objects, art and craftsmanship in all its forms. After every purchase, we immediately started researching the creator behind the painting or object at home. This taught me that behind every piece is the work of an artist or craftsman and that this is where its beauty lies.



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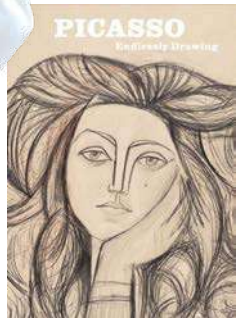
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**1** French-Lebanese designer Charles Kalpakian created the *Soul2* outdoor light for DCW éditions. **2** Vintage pieces made by Bitossi Ceramiche. **3** In the spirit of the Etamine creations: Furniture, lighting and accessories from Tigmi Trading. **4** Look from the FS25 collection by Skall Studio. **5** Wicker bag by Hermès. **6** Fine wickerwork: lamp from TineK Home. **7** Charity collection *Fety* from BAOBAB Collection. **8** Inspiring illustrated book from Prestel Verlag. **9** Made from certified flax: the colors of linen *Evasion RE* are reminiscent of a trip to the Orient. **10** The architectural icon *La Villa Benkemoun* in Arles was designed by Émile Sala.

#### VERSATILE VOILE

The stonewashed linen  
*Pampelonne* is room-high,  
300 cm wide, 15 colours.

#### LIGHT AND AIRY

Finely embroidered in  
Italy and European Flax  
plus OEKOTEX certified:  
Linen *Blanc de lin RE*.



#### SMOOTH SILKSCREEN

Inspired by Uzbek ikat  
fabrics from the 17th  
century: *Chapan*. The silk  
weft gives the cotton an  
elegant shimmer.

ADO GOLDKANTE

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## THE PERFECT BALANCE OF LIGHTNESS, FUNCTION, AND STRIKING HIGHLIGHTS

Since 1954, ADO Goldkante has seamlessly blended aesthetics with functionality, continually reinventing itself. The latest example: the *Paradiso* collection. Along with vibrant colors and bold patterns, contemporary trends like color-drenching are subtly woven into the designs. The result is a harmonious concept that effortlessly complements any furnishing style—true to the spirit of ADO.





#### MODERN TOUCH

Jacquard *Macaron* has a wool-like feel. Ideal as a curtain or plaid.

#### MULTITALENT

*Good Mood Blackout FR* is flame-retardant and comes with a textile front and back in 40 colours.

#### EASY GOING

The low-maintenance polyester *Anywhere* impresses with maximum transparency and exciting texture. Available in 8 natural melange shades, 295 cm wide.



“Wonderful block coloured fabrics, special designs, interesting surfaces and textures—we like the wide range of collections. At Zimmer + Rohde you can always find something suitable.”

Sabine Breitenstein, Head of Home-Designfunktion, Munich

The dream team at ADO Product Development: Senior Designer Svenja Bernhold and Head of Design Lutz Neubert define the contemporary look of this internationally acclaimed heritage brand.

**ADO and its iconic Goldkante share a distinctive legacy. But what does the brand represent today?**

**L.N.** In fact, it still lives to some extent from its former reputation as a German heritage brand. At the same time, it has undergone a remarkable development as part of Zimmer + Rohde. ADO's origins lie in the white goods sector, namely the white curtain with the beautiful gold edging. They still exist and have not been removed from the collection. The brand has therefore been able to preserve its roots while maintaining and even expanding its place in the home segment with innovative products, sustainable approaches and a strong digital presence.

**S.B.** Our brand image contains the term democratic and I really like that idea. We also prioritise this approach in product development: high-quality fabrics with aesthetic appeal and a good price-performance ratio. This is what the ADO collection stands for today.

**How are fabrics currently shaping the language of interior design?**

**S.B.** I have the feeling that you see a lot of material in the magazines and other sources of inspiration, and at the same time the people at home could do much more. In

Germany in particular we still don't have enough textile furnishings. People underestimate the powerful effect fabrics can have. A curtain subtly frames the space. For me, it evokes a sense of completion—a feeling that says: *Now it's finished*. Yet this perspective has not fully taken root.

**How can greater awareness of textiles be fostered?**

**L.N.** That's a good question. I think you just have to feel it more often: a room with curtains compared to a room without textiles. Every fabric

has an effect. If you are not familiar with it, you might not miss it, but there is a huge difference. Above all, in terms of acoustics. In a room without textiles by the windows, I feel less welcome, less embraced. With a curtain, everything is more harmonious and cosy. Less bare.

**S.B.** In Germany, there is a particular affinity for functionalism. However, this is not necessarily devoid of textiles. At ADO we have many performance fabrics that improve acoustics, have a thermal function or reflect the sun. Many customers then find the fabric



**SVENJA BERNHOLD  
LUTZ NEUBERT**

Creation ADO Goldkante

through its function. For example, with thermal issues: You keep the warmth in the room and still have a nice decoration. It doesn't get any better than that.

**What is special about the new ADO collection?**

**S.B.** The new collection is called *Paradiso*. In terms of the basic idea, it was important to us to show a positive and lively world of colour and diverse textures. We have a traditional floral background, which we have supplemented with clear, geometric designs. Such a development cannot be forced, it has to grow. Our signature designs pick up on this and mainly feature abstract geometric patterns. Some of them are elaborately designed with embroidery and special-effect yarns. In addition, there are plain fabrics available in up to 40 colourways—allowing us to respond to trends such as colour drenching. We are currently seeing more courage to use colour in furnishings. For me, fabric is a great way to bring colour into a room.

**Tell us about some of the standout pieces—what makes them special?**

**L.N.** As already mentioned, functions are an important topic for us. There is a very nice thermal and acoustic fabric: *So Biscuit*. It can be used on both sides, meaning that the front and back are the same. This also makes it an ideal room divider! The second highlight when it comes to functions is our Blackout *Good Mood*. After proving highly successful in the Spring 2024 collection with 20 colourways, we

chose to extend the range with 20 more. A blackout in 40 colours is a real highlight and the great thing about about *Good Mood* is that it is textile on the front and back. This means that it doesn't have a white side, which blackouts often have because of the coating. Instead it is embedded between the two textile layers. This makes the fabric wonderfully soft and easy to decorate—often a shortcoming with blackouts.

**And which colours are popular at the moment?**

**S.B.** The trend is moving towards warm tones: starting with terracotta, which we have been seeing for

some time now, it is slowly developing further. Bordeaux or a stronger red colour is now being added. When it comes to textiles, however, colours also need to be long-lasting. Strong colours are preferred for smaller pieces of furniture or accessories, in front of the windows, a more subdued choice tends to work better.

**L.N.** On average, curtains hang for ten to 15 years. So we're not talking about fast fashion here. The right choice of colour is crucial and sustainable. Every product that is used for ten or 15 years is a sustainable product, regardless of the material and how it is made.



**What materials do you use?**

**S.B.** The material itself is an important aspect of the new collection. There are many items, that are made of 100% polyester but look very natural. The fibres imitate a linen look very realistically. The technology has developed incredibly and the durability of polyester is almost unbeatable. The same goes for its lightfastness. And it still has a very pleasant feel, especially for customers who

don't want pure linen. Today you can go for a 100% polyester fabric and it really bears little resemblance to what was available just a few years ago.

**And how sustainable is that?**

**L.N.** We use recycled synthetic fibres wherever possible, knowing that this can only be an intermediate step. There are still some uncertainties in synthetic fibre-to-fibre recycling. In our range of natural fibres, for example, we have *Cotton Club RE* made from 100% recycled cotton, the yarn is made from cuttings in the fashion industry. The yarn is not dyed again, but sorted by colour and relaid. That's a really great approach. We also need to get there in the area of synthetics. A functioning take-back system should be in place by 2030. Then, of course, there must be industrial plants that also recycle





**SEVENTIES GLAM**  
Embroidered cotton mix  
*Caribou*, room-high,  
300 cm wide, 2 colours.

**DELICATE ADORNMENT**  
*Soley RE* made from recycled  
plastic. The lightweight  
fabric retains its shape  
thanks to a weighting tape.

If there is an “*enfant terrible*” in the German interior design scene, Fabian Freytag could well be the one. The Berlin architect easily combines strong colours, patterns and materials to create a total work of art. A skillful crash in style is part of the process. Here, Freytag explains why fabrics are important and how to set the scene for them.

**Mr Freytag, why do you like working with Zimmer + Rohde?**

**F.F.** The collection has developed extremely well in recent years. For me, Zimmer + Rohde is the German equivalent of international brands such as Dedar or Pierre Frey. The

creativity woven into the very fabric is exceptional. No matter the project, there’s something to bring your vision to life. I had my *Pianoalto* sofa from Zanotta reupholstered with a Zimmer + Rohde outdoor fabric. You can really get every stain out with a thumbnail. It’s a real hit.

And I love the Munich showroom designed by Stephanie Thatenhorst.

**How do you generally deal with fabrics?**

**F.F.** I deal with it every day and for me it’s a very quick process:

# FABIAN FREYTAG

Interior Designer, Berlin

As cool as it is complementary: Vico Magistretti’s *Carimate* armchair in tomato red with lime green surfaces and *Penthouse FR* in orange. Highlight: a fridge disguised as a mirrored sideboard.



Every fabric is a feeling. But this topic is actually the most difficult of all when working with clients. Because a fabric hanger is an invitation to become confused. Navigating through the collections requires an incredible amount of imagination. For example: I recently had to choose a curtain for my mum and in response to my selection she said, ‘There’s no way that’s going to fit.’ But she took the fabrics with her to Hamburg. And was then very surprised that the design I suggested to her first did in fact look the best. I think that if you don’t define the feeling you want in the house when choosing fabrics, then you lose yourself. But that’s the job of people like me, to be clear about which ones could be the right ones.

**Please share unusual ideas for decorating with fabrics.**

**F.F.** We’re currently working on a cool project for a family in Berlin. We’ve covered the entire hallway ceiling with fabric panels. Whenever I suggest doing something tent-like, the first reaction is almost always: ‘Dust will accumulate on it’. Then I say: that happens with drywall too. And yet fabric on the ceiling is a really nice feature. I don’t understand this fear, you can change the design again. Which is also much easier than painting, by the way, and the panels can even be taken into the next flat.

**A few pattern pointers from the pattern pope, please.**

**F.F.** Don’t go too small. Mini checks or puzzle patterns can look incredibly wild. You can have the bour-

geoisest interior, but a curtain with a huge pattern makes for a good story. So: large scale, please. Big, huge patterns. This also applies to small rooms, by the way.

**Is textile still modern?**

**F.F.** Absolutely. I don’t follow the wallpaper trend, if you think about the ease of care and quirks and so on. But I think textiles are becoming more and more important. Above all, I can call out to many restaurants around the world: Please use fabrics! You can’t have a conversation in your place. It’s all bare wall and table, it gets really loud throughout the evening. And only then do they start retrofitting acoustic panels or sticking something under the tables. I would say: find a nice fabric. It works, even if you hang it under the ceiling.

**So you’re mainly concerned with the acoustics?**

**F.F.** No, I’m also a big fan of fabric when it comes to design. Curtains are also much less complicated to use than elaborate upholstery work. At the end of the day, living is about fabrics. They bring the softness into the room, the cosiness. Most of what we constantly come into contact with, what we sit on, is something upholstered.

**And what do we need curtains for?**

**F.F.** It’s the tightrope act in interior design: at what point does it become too much? And curtains can be too much. But I think that if you don’t overdo it with the layers, a curtain is always a good idea.



The circle motif translated into high-quality wood and metal: a penthouse in Frankfurt’s harbour park. The cocktail chair is clad in velour *Phönix*.



Above: Behind the bed, metal panels mix space-age influences into the Munich Van B flat.



Left: ‘Subtle splendour–like floating in a champagne glass,’ says Freytag about his harbour park project.

Another thing that is totally underestimated and misjudged: the curtain rod. Many people work with these minimalist curtain rails, invisibly plastered in. Why? For me, it can also be done in a totally brutal or naive way, with sewn loops for example. A beautiful curtain rod that reappears as a material in the room tells the best story.

ARDECORA

## “A COLLECTION IS ALWAYS A NEW JOURNEY”

This trip takes us to Venice as a tribute to the architectural, colourful and cultural heritage that once found its way to the lagoon city via the Silk Road. A fine overall composition of authenticity, silky versatility and modern zeitgeist: *Sentieri di Seta* collection.



# KATHARINA SCHMITTER

Design Director Ardecora



Interview ARDECORA



She came to Paris as an au pair and stayed. This was followed by studies in art history and textile design. For 20 years Katharina Schmitter has been the creative mind behind the Ardecora collections. What drives her? The search for beauty. And there was plenty to talk about.

**Your current collection is called *Sentieri di Seta*. What's the story behind it?**

**K.S.** It is a play on contrasts, inspired by Venice, where history and modernity merge in a fascinating way. We combine the opulence of Venetian symbolism with the clarity of contemporary design. The title refers to the Silk Road, which characterised the cultural exchange between Orient and Occident. Intricate patterns such as the very fine *Samarcanda* or the *Polissena* jacquard motif, which is reminiscent of the decorations of Venetian palazzi, reflect this connection.

**What does Venice mean to you?**

**K.S.** For me, it symbolises cultural depth and artistic diversity. The combination of tradition and innovation, which can be seen in architecture, art, textiles and glasswork, inspires me. I want to express this symbiosis. Interweaving traditional craftsmanship with modernity is very important to me.

**The collection contains many special materials. What characterises the fabrics?**

**K.S.** The collection is a balance of elegance and sensuality. Noble materials such as silk, merino wool or raffia yarn are given a unique touch through an artisanal finishing. The surfaces range from a subtle, silky lustre to structured, almost sculptural textures. In terms of colour, sienna tones, terracotta, aqua and midnight blue dominate.

**What challenges do these materials pose in terms of processing?**

**K.S.** Much more than synthetic yarns! They require a lot of expertise and precise handling. Silk is very delicate and absolutely unforgiving. Our merino wool is sourced from Tasmania and requires special attention during the finishing process to preserve its soft texture. I don't even want to talk about the raffia yarn (*laughs*) because it was a huge challenge! The right tension in the weaving process is crucial. You need an incredible amount of

craftsmanship and special looms to produce this item.

**Let's talk about the effect of fabrics in a room. How do they contribute to the atmosphere?**

**K.S.** Textiles bring warmth, texture and individuality. Heavy materials such as velvet or merino wool create an inviting atmosphere, while light fabrics such as silk or linen create an airy atmosphere. The important thing is how the textiles influence the light in the room—whether they absorb, reflect or diffuse it.



**What narrative do fabrics serve in today's interior environments?**

**K.S.** We live in times when people need warmth and security. The term 'cocooning' describes this well. People long to create a space that feels like a nest. A very important component of this are textiles, providing peace and quiet, harmonious aesthetics and quality. My collection reflects this by embodying consistency.

**What trends do you see in the textile industry? Do you integrate these into your work?**

**K.S.** I work very intuitively and don't follow trends too closely.

However, I find the return to craftsmanship exciting. I sense that there is more demand for quality again—and an increasing appreciation for customised textiles. But it's no longer about absolute, smooth perfection. There is room for experimentation, for a certain amount of risk-taking, for the soul of the fabrics!

**How important is sustainability to you?**

**K.S.** For me, sustainability means above all the longevity of high-quality products. I try to create timeless designs using the best materials. This creates values that can last for generations.

**How do you develop the collection from the initial idea to the finished product?**

**K.S.** It's different every time. The beauty of it is that there is no rule. It always starts with an emotion. Something that touches me, fascinates me. It could be a journey, the play of light and shadow, an exhibition or a detail in the architecture.

**What happens next?**

**K.S.** I gather my impressions from sketches, photos, material samples or fibres. This is followed by the design phase, in which I experiment with textures, colours and techniques and develop the patterns with our suppliers. This is important dialogue, because our work would not be possible without them. The process has something analytical, but at the same time something spontaneous. It is an interplay between control and surprise.

**What pushes you to keep developing new creations?**

**K.S.** The search for beauty. Textiles have the unique ability to convey emotions. They can tell touching stories. It is an incredible gift that you can experience something like this. It's also great that as a designer I have the opportunity to create atmospheres, characterise spaces and inspire people with my designs. There are many motivations. A collection is always a new journey full of discoveries and challenges. It's never the same journey. That's what makes it so special.





# A DREAM JOURNEY



Sleeping de luxe: Tolù Adèkó's suite in London's WOW!house. With fabrics from Ardecora and customised furniture, the British interior designer transformed the room into a richly decorated retreat that combines elegance and history.



Twenty international interior designers were selected to create the WOW!house display. Together with the London team, Tolù Adèkó planned a luxurious bedroom suite in the spirit of the Orient Express. Focusing on Ardecora for its rich fabrics.

'It was an intensive time, but the result is an experience that appeals to all the senses.' The bedroom suite, which stylistically references the transition from Art Nouveau to Art Deco, had to be completed in just twelve weeks. The fabric chosen was Moiré *Dimora* in dark blue, which conveys elegance and movement through its light reflection, and the soft mohair *Splendid*. Matching it: *Stucco*, an all-over design of artfully stitched ribbons reminiscent of stucco work. The setting is complemented by a customised lighting concept, art objects and a specially composed soundtrack. A cosy retreat like a dream of travelling to the Orient.

The brand Travers embodies traditional textile design reimagined through modern color palettes. The new *Paradise Found* collection effortlessly blends tropical and classic design elements, all while staying attuned to the spirit of the times. The result is a diverse range of fabrics perfect for those who appreciate bold, expressive interiors.

TRAVERS

TIMELESS ELEGANCE  
MEETS DECORATIVE  
COUNTRY CHIC





**SERRATED**

The elegant *Ember Flame* upholstery fabric (on the sofa) is reminiscent of traditional tapestry embroidery.

**PARROT PRINT**

Cotton *Belvedere* is an archive design with four new colour variants.

“We mainly furnish private homes and always find wonderful qualities at Zimmer + Rohde that are beautifully woven and have a lovely colour palette.”

Katja Göhr, Seipp Wohnen-Textilstudio, Waldshut



#### COOL CLASSICS

Diamond-shaped tuck stitching frames the pomegranates on decorative fabric *Granada*, 5 colours. A timeless chequerboard pattern makes *Lattice Velvet* the perfect counterpart for traditional designs.





HODSOLL MCKENZIE

**LUXURIOUS  
STYLES IN HARMONY  
WITH NATURE**

The *Gardens of England* collection thrives on the interplay of contrasts. Delicate floral patterns blend with rustic block prints. Shimmering wool combines with paisleys. New technologies meet centuries-old craft techniques. A creative homage to the work of the English architect and garden designer William Kent, which tied into the DNA of the Hodsoll McKenzie brand with natural ease.



**UNDERSTATEMENT**  
Minimalist decorative fabric  
with an exciting texture:  
linen-silk mix *Rousham*  
*Check*, room-high, 3 colours.

**FRAMING FAVOURITE**  
*Kent Strié* decorative fabric  
impresses with its beautiful  
drape and subtle colour gra-  
dients, pure linen, 6 colours.

**ARTS & CRAFTS**

*Vita Stripe*, matt upholstery fabric with jute content and a varied striped pattern.

**FEATHERWEIGHT**

The semi-transparent *Dovecote* linen is suitable for both modern and classic interiors, 6 colours.



“You can see the history and craftsmanship of every Zimmer + Rohde fabric. At the same time, they are distinctly contemporary. This fusion forms the core of our work.”

Rose Evans, Design Director Hodsoll McKenzie and Travers



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Munken Lynx, Arctic Volume white

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