

ZR

ZIMMER+ROHDE

inner

beyond interior design



When Spaces Become Sensation



ENGAGING ALL THE SENSES

The fabric business is driven by emotion. It never starts with price or technical specifications. It always starts with touch, with how something feels. A well-designed interior feels good. Not only aesthetically, but also on a deeper level through structure and acoustics. That is why, for me, a beautiful interior always includes curtains. I have always lived in rooms with decorative textiles, and when I enter a space without them, I notice it immediately. Something is missing. A sense of soul.

While textile interiors never really went out of style in England, the United States, France, or Italy, we are now seeing a shift in Germany as well. The minimalist look is slowly losing its grip. Today, fabrics do far more than dress windows and furniture. They define open floor plans and wrap entire walls, just as they have long done in Paris. A fabric-covered wall can feel almost like a work of art and has the power to transform a room completely. As an international textile house with a 125-year history, it is only natural that we demonstrate what this can look like.

Alongside a stunning wall installation, our completely redesigned showroom at our Oberursel headquarters brings together all the elements of confident interior design. Fabric, light, and furniture come together with an ease that feels both effortless and elegant. It is an inspiring space for interior professionals of every kind, as well as for private clients planning their next project.

With this new issue of INNER magazine, I invite you to journey into our textile universe. From the latest collections and new launches across our brand worlds Zimmer + Rohde, Etamine, and ADO Goldkante, to exciting projects by international interior experts. Once again, it shows just how much refinement and craftsmanship, heritage and contemporary spirit, are woven into our fabric creations. We are convinced that when you touch a fabric, you truly begin to see.

Warm regards,
Jacob Sloth, CEO



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TRAIN JOURNEY AND TIME TRAVEL

For centuries, landscape has been a central theme in the visual arts. It reflects inner emotions and gives form to cultural longing. These imagined worlds still move us today. They speak of distant places, of openness and vast horizons, of silence and motion. That enduring fascination is translated into the language of textiles in the Zimmer + Rohde collection *After the Rain*.

Together with the Berlin-based creative trio TADAN, Zimmer + Rohde Creative Director Stefan Gabel set out on a narrative train journey to stage the collection in a larger context. The result is a series of cinematic, highly stylized still lifes. A crafted landscape, seen through the lens of the present moment.

Q&A

ZIMMER + ROHDE | STEFAN GABEL



What does the color red mean to you?

S.G. Red has two speeds for me. One is alarm, the other is passion. In interiors it often feels too direct. Almost like it is shouting, “Here I am.” I tend to prefer colors with a quieter subtext.

If we visited you at home, what would you hide from us?

S.G. My diary and my dirty laundry. Other than that, I am fairly relaxed about it.

When was the last time you tried something new?

S.G. More or less all the time. Our photo shoot with TADAN is a good example. More storytelling, more concept, and a refreshing release from familiar patterns.

In general, do you like how people are living right now?

S.G. Yes, very much. I like this intuitive, collaged quality and the slight sense of imperfection. Spaces you can feel, not just see. Rooms are allowed to have character again, and texture.

Which interview question can you no longer stand?

S.G. “What inspires you?” A classic. I am happy to answer it, but sometimes the better question would be, “What unsettles you?” That often leads to more interesting answers.

Which part of your home is in urgent need of a makeover?

S.G. A passage room with a jungle wallpaper that has been telling its story long enough. Now I am more interested in something tactile there, perhaps a rough, textured plaster.

What is your favorite piece in the current collection?

S.G. We have some very unusual upholstery fabrics in the new collection. Bliss and Cedro are my favorites. They are two completely different characters. Both turned out so well that choosing between them is difficult.

How old would you like to become?

S.G. That is not really up to me to negotiate. But I would be happy to stay around for a long time. There is still so much to discover. Or, as Susan Sontag put it: "I haven't been everywhere, but it's on my list."

What do you hope to gain from traveling?

S.G. New experiences, new perspectives, and sometimes simply a different light falling on everything.

Do you collect art? If so, what motivates you?

S.G. "Collecting" might be overstating it. I bring home pieces that move me and that I want to live with every day. For my small, personal museum.





POETIC

In Asian culture, cranes symbolize happiness and longevity. The jacquard *Lucky Charm* captures them in rich, intricate detail. The bench is upholstered in cotton velvet *Mountain Lines*, adding a soft sheen.

GEFALTET

Varying pile heights allow the allover design *Bliss* to catch the light. An elegant velvet offered in twelve colorways. Yellow cushions in *Mato*, available in fourteen shades, are paired with *Lucky Charm*.





NEW CLASSIC

An innovative blend of materials gives ribbed velvet *Infinity Raya* its comfort, easy care, and durability. In the background, jacquard *Lucky Charm*.



MOIRÉ EFFECT

Cedro is a jacquard created through the interplay of a voluminous bouclé yarn set against a matte satin ground.

LAYERED

The chairs are upholstered in *Bliss*. The pouf features *Infinity Tweed* with a subtle bouclé texture. Curtains in sheer *Silvan* are finished with lively tone-on-tone embroidery.

LEAF STRUCTURE

The devoré design *Chaconia* on a transparent base surprises with metallic accents. The lounge and bolster cushion are refined with *Infinity Raya*.



A CLOSER LOOK

Cushions and lampshade are dressed in *Rhythm Delight*, a bouclé relief on satin. The curtain fabric *Nuri*, a checkered weave, recalls the look of woven crosshatching.

“Fashion has already embraced glamour again. A bit of shine, a bit of fun. Honestly, I was just waiting for this joy in sparkle to make its way into interiors as well.”

Stefan Gabel, Creative Director Zimmer + Rohde







FRESHLY TOLD

The Berlin-based creative trio TADAN brought the After the Rain collection to life. Quite literally. Here, Cecil von Renner, Sebastian Hoffmann, and Stella von Senger share what they took away from their journey with Zimmer + Rohde.

Tell us how the idea for the train photo shoot came about.

When Stefan Gabel sent us photos with fabric samples, we immediately associated them with a sense of travel. One fabric reminded us of mountains in a Hokusai woodblock print, another of snow. Then there were cranes, bamboo poles, and a lake with ripples spreading across its surface. Somehow it all felt very far away. We also happen to love modes of transportation.

What happened next?

We all know those highly detailed editorial photo stories in magazines. They are original and beautifully done. At the same time, we wanted to make our shoot a bit sharper and break away from the classic approach. So we shaped the setting as a narrative scene, almost like a parallel world with fictional characters. Over here a couple might be sitting at an Elvis-themed dinner, and over there sits a writer. In the third-class carriage, athletes pass the time. Visually, it was meant to recall something familiar. Think of the former Orient Express, historically styled and luxurious. But also slightly strange, more in tune with today's sensibility.

Why does this approach fit Zimmer + Rohde so well?

The fabrics have a playful quality and an incredible range. They do not commit to a single stylistic direction. Clean, geometric upholstery sits alongside Asian visual references and motifs that recall the sixties or disco culture, almost psychedelic in feel. That is why a shimmering, expressive photo series felt like a natural match. And where else do you find a space that can be condensed so beautifully? A train is a melting pot in itself, bringing together different characters and cultures.

Why do storytelling and opulence feel right for our time?

For us, it is partly personal. We often work in a narrative mode, using sketched or abstract characters. When we make a decision, the next idea usually contradicts it just a little. In this opulent setting, so closely associated



with luxury, we did not put Limoges porcelain on the table. Instead, we used glasses filled with blue and orange drinks, or Elvis-themed plates. That contrast already tells a story. As for the broader moment, we think people enjoy following a narrative, even if they have to finish it themselves. Staging becomes an invitation, much like in good theater.

Very practically speaking, what do fabrics do for interior design?

Fabrics can add depth across a surface. When you upholster a sofa in a favorite fabric, it almost becomes a room of its own. That space can also be opened up again by choosing a lighter, more transparent textile. From the After the Rain collection, Bliss and Mountain Lines worked beautifully for that. Other fabrics have the opposite effect. They seal a piece of furniture, allowing it to stand on its own as an object. And of course, fabrics can be transformative. For the shoot, we upholstered pieces whose design is primarily defined by shape. When you add an opulent Zimmer + Rohde fabric, they suddenly feel timeless, almost like a drawing. Minimal chrome chairs, for example, suddenly blended seamlessly into a 1920s train interior. After the Rain also reminds us of Ryuichi Sakamoto's music for The Last Emperor, especially the piece "Rain." That is what should be playing as this train crosses the next raging river.

Where would you use these fabrics in real life?

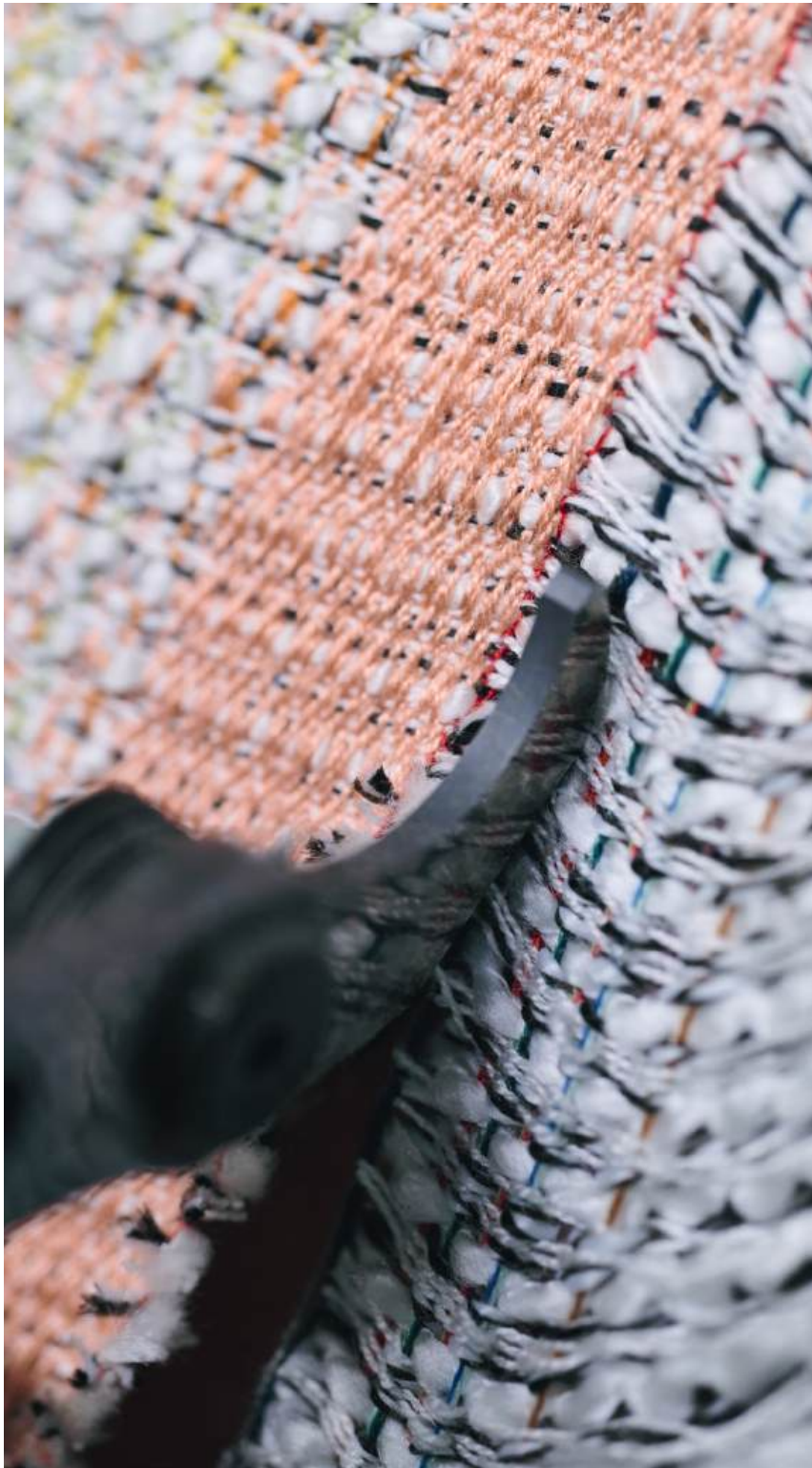
We would definitely repurpose them in unexpected ways. On lampshades, picture frames, or as large-scale panels, blinds, and daybeds. In fact, we already explored many of those ideas during the photo shoot itself.

EXCEPTIONAL YARNS

INFINITY



High-quality, durable, and easy to care for. For ten years now, *Infinity* upholstery fabrics have been a core part of the Zimmer + Rohde collection. The series has grown to include twelve different designs, prized by interior designers for their outstanding quality and their “made in Germany” origin. Production takes place in Konradsreuth, Upper Franconia. A visit to the Rohleder weaving mill, where textiles have been crafted for 80 years with passion, expertise, and technical excellence.



A loud, rhythmic pounding fills the space. The factory floor vibrates in sync with the powerful Jacquard looms. On one of them, the first yards of *Infinity Tweed* are being woven. It is one of two new high-performance qualities in the Zimmer + Rohde collection. Since 2016, the *Infinity* family has continued to grow. What defines it?

“What makes it special is the combination of elegance, beauty, and performance,” says Stefan Gabel, Creative Director at Zimmer + Rohde. “Aesthetics and visual presence always come first for us. At the same time, we want to be sure that our fabrics are durable and perform reliably over the long term.”

This is exactly what the *Infinity* series stands for, and why it is so highly regarded by interior designers and upholsterers alike. Product development is carried out in close collaboration with the team at the Rohleder mill in Upper Franconia. For *Infinity*, premium yarns are used that are already treated during spinning and dyeing. As a result, the fabrics require no additional chemical finishes, yet remain easy to maintain and offer excellent color and lightfastness. Combined with a robust weaving technique, this approach results in *Infinity* qualities that are exceptionally hard-wearing and long-lasting. The name was chosen deliberately. *Infinity* translates to endlessness, a claim that demands a high level of innovation in both design and technical execution.

That is why Stefan Gabel values the partnership with Rohleder so highly. “They listen closely and continually offer



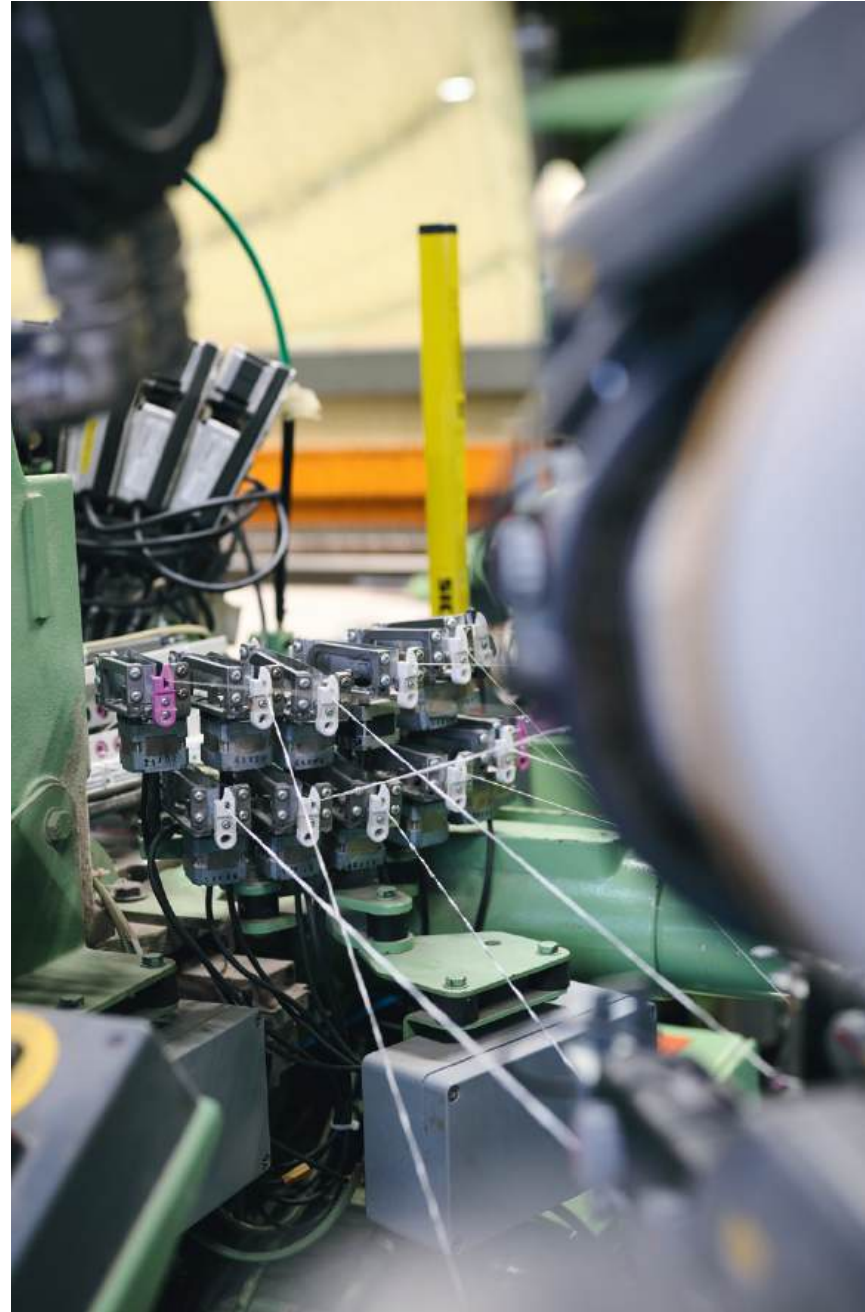
COMPLEX TECHNOLOGY

Modern mechanical Jacquard looms make it possible to produce intricate patterns and exceptional qualities such as those found in the *Infinity* series.



new ways to experiment with surfaces, colors, and designs. It feels like a creative back-and-forth where everyone wins. I believe that is the secret behind the long-term success of the *Infinity* family.”

In the Zimmer + Rohde Spring 2026 collection, *Infinity Tweed* will be introduced alongside *Infinity Raya*, a striped velvet with a pronounced high-low effect. And *Infinity* would not live up to its name if the creative exchange for the 2027 collection had not already begun.



THREAD BY THREAD

The prepared warp defines the basic structure of the *Tweed*. It is then interwoven with the weft threads to create the finished fabric.

PERFECT COORDINATION

Before being inserted across the warp, the weft threads pass through a dedicated guiding system that ensures precision and consistency.

TEXTILE BEATING-UP

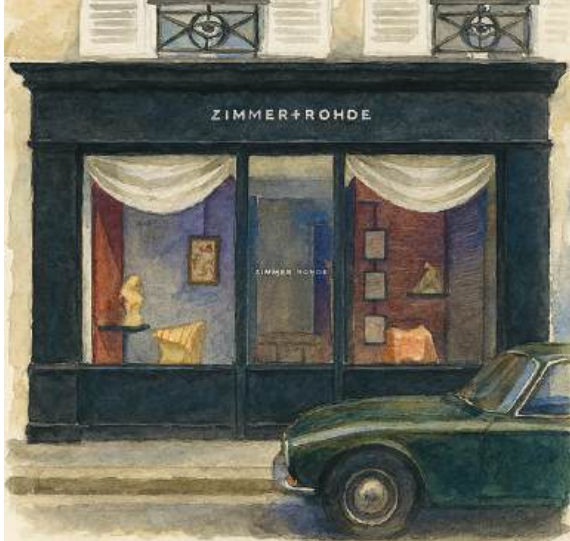
During this step, each new weft thread is pressed firmly into the woven fabric using the reed, creating an even and consistent density.



FROM PARIS WITH LOVE



“The right fabric is like the right shoe. It lasts, and it does not make you look like a clown.” That is how Alexis Lamesta and Charlotte Albert, also known as Necchi Architecture, sum it up. A perfect expression of this idea is the newly redesigned Zimmer + Rohde showroom created for Déco Off in Paris.



A BALANCED MIX

“Eclectic, scenographic, sexy.” That is how the design studio describes its signature, a sensibility that runs through every project.

STYLE STATEMENT

In designing the showroom, the goal was not to force a specific effect. It was about expressing an attitude.

The concept is that of a fictional apartment. One that allows textiles to be shown as they will later be experienced in real life. In space, in use, and as atmosphere. Long a popular destination and widely photographed, the temporary showroom at 51 Rue de Seine will present a new look in 2026. The transformation is the work of the interior design studio Necchi Architecture.

The Paris-based duo is known for its bold mix of design elements and a strong instinct for scenography. This approach reflects the spirit of their namesake, the Villa Necchi Campiglio in Milan.

For Alexis Lamesta and Charlotte Albert, the focus of their work for Zimmer+ Rohde was above all on what can be felt. In the showroom, this reveals itself through subtle nuances. Fabrics rest, drape, and layer. They are present, yet never overwhelming. “We try to make sure that textiles never speak louder than the other elements,” the designers explain.

And yet, it is the fabrics that hold everything together and define the staging. Every material in the showroom was chosen with intention. “For us, textiles are a way to go beyond the purely architectural impact of a space.” Away from form alone, toward atmosphere and intimacy. The result is a place that presents the collections with elegance, while offering far more than a simple display.



The new Etamine collection *Songe d'été* captures the moods of the South, playing with subtle shifts of light and color. In this calm, summery atmosphere, the fabrics unfold their own quiet poetry. Sometimes crisp, sometimes fluid, always guided by a gentle connection to the natural world that inspired them. Alongside this, Design Director Élodie Delétoille turns her attention to classic French stripes, reinterpreting them with a contemporary hand and renewed energy.

STRIPES, SHORELINES, AND SUNNY DAYS

ICONIC

The indoor-outdoor fabric *Petit Paradis* (right) is a tribute to the legendary marinière stripes of traditional French fishermen's shirts.

VOILÀ!

Stonewashed and woven in extra width, *Heure Bleue* is a European Flax-certified linen voile with a subtle color gradation.







Q&A

ETAMINE | ÉLODIE DELÉTOILLE

When was the last time you tried something new?

É.D. Kitesurfing. I loved the feeling of freedom and lightness. That moment of lifting off, almost like being a bird.

What do you associate with the color red?

É.D. The first color photographs Jacques-Henri Lartigue took in 1920 at the Eden Roc restaurant in Cap d'Antibes.

If we visited you at home, what would you hide?

É.D. I live in a house that opens outward and barely has walls. I do not hide anything, but I am very disciplined about keeping things tidy.

How do you create a special atmosphere at home?

É.D. I believe in the power of the soul and I love antiques. Objects that carry the spirit of their maker. I also enjoy when different eras enter into dialogue. A nineteenth-century painting next to a lamp from the 1980s, for example.

Which fabric from the current collection is your favorite?

É.D. *Menthe à l'eau*. It is woven in Italy by a Florentine artisan who primarily works in haute couture. A jute yarn is combined with cotton. Warp and weft merge in a fil-à-fil construction to create a fabric with very fine nuance.



CLOSE TO NATURE

Delicate wisteria blossoms that seem to float softly adorn the embroidered decorative fabric *Jardin Suspendu*.

MODISCHE BASICS

The favorite *Menthe à l'eau* has a cashmere-like hand. The decorative fabric *Fil du Temps* (at the window) stands out with its crochet-inspired look and its water- and dirt-repellent finish

“I like the time I live in, and I am an optimist through and through. What I do regret, however, is the digital overconnection in which my children Léon and Abel are growing up.”

Élodie Delétoille, Design Director







LAISSEZ-FAIRE

The indoor-outdoor fabric *Outremer* (above) draws inspiration from Jacques-Henri Lartigue's photographs of the French Riviera.

FLORAL ABUNDANCE

Monde Botanique highlights a passion for nature in full bloom. Made from pure linen.

A QUESTION OF BALANCE

Add a touch of patina. Add a sense of history. And when it comes to brass, brushed is always preferable to polished. Theresa Obermoser's interior design is defined by an effortless elegance. A conversation about thoughtful combinations, the role of textiles, and the design of the new Zimmer + Rohde showroom in London.

You work internationally and across very different fields, from hotels and restaurants to private homes. Is there still a common thread?

When a space has a strong existing structure, I love to highlight the architecture, for example original plasterwork. The furniture I pair with it can then be very modern. It's mainly about how materials interact with the architectural fabric, and also about where the project is located. It's a bit like acting. You have to step into a role. I immerse myself in the history of a place. In Jeddah, Saudi Arabia, where we're currently working on a project, there is an incredible amount of history. At the same time, the clients love British style. My task is to connect these worlds. I want to introduce British elements into an Arabic context without it feeling forced or superficial. The design has to feel believable. That credibility comes primarily through colors and materials.

What defines your concept for the new Zimmer + Rohde showroom in London?

The showroom is located in the Chelsea Harbour Design Centre. It's a collection of modern buildings that bring together many interior design brands under one roof. In this case, it was less about responding to the architecture and more about engaging with British history. The Victorian townhouse became an important reference. Typical features include expressive ceiling moldings and generous baseboards. The load-bearing walls of the showroom are wrapped in curtains. To keep the space filled with light, all newly added walls are made of historic glass blocks. It's a beautiful design element and very British at the same time.

What do you generally appreciate about Zimmer + Rohde fabrics?

Beyond their contemporary, up-to-date design? I've worked closely with the brand since one of my early projects, the Private Members Club Hof 8 in Vienna. Since then, I've had complete confidence in the quality of the products. Because I work a lot in hospitality, or design homes for families with young children, fabrics like Infinity are incredibly valuable to me. I know the products are tested, safe for living environments, and that red wine stains can simply be wiped away. The customer service is also excellent. It's always solution-oriented and supportive. Sometimes the brief is

very specific. We have a defined color scheme, we need 100 yards, and we need an alternative for a fabric that's currently out of stock. What's available, and what can be delivered quickly? I'm often impressed by the solutions they manage to pull together.

How important are textiles in your work overall?

They're everywhere. We recently covered an entire room, including the ceiling, with textiles. Even so, I don't follow rigid rules. I always look at an interior as a whole. If a space is dominated by marble, I'll introduce a very subtle fabric. If I'm working with a bold textile, I balance it with calm marble, restrained flooring, and quiet wall colors. Everything needs to feel balanced. I like maximalism, and I also like minimalism. I enjoy blending the two. It depends on the context and, of course, on the client's wishes.

Is there anything you feel tired of seeing?

Bouclé is something I wouldn't necessarily use right now. Although in a ski chalet it can still feel cozy and completely appropriate. Then there are those colorful Italian chevron patterns. I loved them at first, but that feeling has changed. That doesn't mean it's final. I might feel drawn to them again next week. It always comes down to how things are combined. I don't really think in terms of trends. I think more about longevity and sustainability.



What would you like to see more of in the near future?

At the moment, I enjoy working with limewash paints or microcement, with that natural patina on the walls. I'm certainly not alone in that. More generally, I'd like to see construction and renovation become more sustainable. One thing I really don't like is when plastic products try to replace authentic materials. A good renovation, for me, is one that lasts. Materials should age well, without creating the feeling after five years that everything needs to be ripped out because it looks outdated. Of course, budget always plays a role. But I prefer to advise clients to finish one room properly and take on the next one later. Shortcuts don't work for me.

What colors do you live with yourself?

My own home is based on a beige canvas. It features a burgundy Infinity velvet sofa, above which hangs a colorful installation of dried flowers. I paired this with a Calacatta marble fireplace and a kitchen with blackened brass fronts that make a strong statement. They're balanced by an island in Taj Mahal stone. I work a lot with seasonal decoration, so I kept the permanent elements calm to maintain that sense of balance.



ClassiCon

Classic Contemporary Design



WHAT TRULY HAS QUALITY IS DETERMINED BY TIME.

The Munich-based family business ClassiCon inspires with its authentic and personal approach, pioneering and timeless design. Its portfolio includes classics and design icons of the 20th century as well as contemporary furniture, lighting, and rugs. All are favorite pieces meant to bring joy across generations. They impress with great attention to craftsmanship, fine materials, and carefully executed details. They are manufactured in small artisan workshops in the Munich region, Italy, Portugal, and Nepal.

Bibendum Armchair, Roattino Floor Lamp, Adjustable Table E1027 and L'Art Noir Rug (1920 – 1935) from Eileen Gray
Authorised by The World Licence Holder Aram Designs Ltd, London

The curtain rises on the newly redesigned Zimmer + Rohde showroom in Oberursel. The ground-floor spaces at the company's headquarters have been given a contemporary makeover. The result is bright, welcoming, and residential in feel. It is a place that invites anyone who is searching for specific fabrics, or simply looking for inspiration. CEO Jacob Sloth describes it as "a place for meeting, exchange, and inspiration."

**WELCOME TO
THE LIVING ROOM**

The front section of the showroom is styled like a modern living and dining space, with a textile wall covering as a backdrop.



A NEW ERA IN OBERURSEL





TAKE-HOME SAMPLES

Anyone who wants to take a closer look at their selection at home can pick up small fabric samples.

NEW TRANSPARENCY

Where shelving once blocked the view, sheer curtains now allow light to flow freely through the space.

ON-SITE CONSULTATION

Interior designers and end clients alike can use the showroom for inspiration and consultation. Implementation then takes place through specialist retailers.



The glass entrance doors remain. Their substantial metal handles still echo the sober clarity of mid-century design. Beyond them, however, Zimmer + Rohde appears to have stepped into a new light. Bright shelving, open areas, and a carefully curated panorama of fabrics and colors define the space. The showroom was developed from an initial conceptual impulse by Philipp Mainzer of e15 and further refined and realized in collaboration with Oliver Daxenbichler of ACLM Studio.

Formerly dominant columns have been clad and visually softened. In the entry area, a Pierre Paulin sofa in light bouclé sets the tone. Beside it sits a Wim den Boon lounge chair from the 1950s, newly upholstered in a velvety, floral light blue that softens the classic's original severity.

“In interior architecture, textiles are becoming increasingly important because they shape spaces in so many ways and strongly influence atmosphere.”

Philipp Mainzer, CEO e15

“For our shoots, we often acquire design furniture and have it reupholstered,” says ADO Designer Svenja Bernhold. “Now we finally have a place to show these pieces.”

The showroom has not only been opened up but also restructured. Behind the entry, a workspace features island-style desks made from untreated oak e15 tables. “The temptation to use textiles here was strong,” Bernhold explains. “But once a client meeting begins, dozens of samples end up on the table anyway. Color emerges naturally.” CEO Jacob Sloth appreciates this new sense of balance. “I like this interplay,” he says. “On one side, the architectural and precise. On the other, the poetic quality of materials, something soft and emotional.”

Spanning roughly 2,150 square feet, the showroom brings together the entire Zimmer + Rohde brand universe. This includes the Ardecora, Travers, and Hodsoll McKenzie collections. Alongside them is Etamine, fresh and light, like a morning on the Côte d’Azur. ADO Goldkante appears as a quiet constant of German living culture, shown here in a new light.



LOOK-UPDATE
The *Embrace* lounge chair, upholstered in *Splendid Mohair* velvet by Zimmer + Rohde.

Partnerships also play a central role, turning the showroom into a place of dialogue. Walter Knoll contributes furniture upholstered in Zimmer + Rohde fabrics, demonstrating how textiles shape spaces and transform furniture. “Not everyone can easily imagine how a fabric will work in a room,” says Jacob Sloth. “When you show real examples, there’s no need to explain much more.” The setting is illuminated by sculptural ClassiCon lighting, pieces that move between functio-

“For me, fabrics are the quiet language of a space. They introduce a sense of sensuality that makes a room not just visible, but tangible.”

Oliver Daxenbichler, CEO ACLM Studio

nal design and art. This diversity benefits not only retailers but also end clients. The showroom is open to the public on weekdays, offering a space where work and everyday living come together through sensory experience, durability, and digital innovation.

“We are starting a new journey here,” Jacob Sloth explains as he looks around. “This place is meant to be an impulse. For us, for our clients, and for the new Zimmer + Rohde. A showroom that works like a real interior.”

IN FULL BLOOM

Some brands are so deeply woven into everyday life that you only realize, in hindsight, how much they shaped a country. ADO curtains are one of those examples. They accompanied Germans through the postwar economic boom and lasted across generations. “The branded curtain with the gold edge.” With that TV commercial in the 1980s, ADO secured its place in the collective memory.

“Almost everyone from that generation remembers the ad,” says Design Director Lutz Neubert. “Many people had them at home.” To this day, ADO is especially known for functional textiles. Easy care, temperature-regulating, light-blocking, and sleep-friendly. Still, even a classic has to evolve. In 2013, Zimmer + Rohde acquired the brand, sharpened its profile, and helped it gain international relevance. Since then, ADO has continued to develop, not least thanks to Senior designers like Svenja Bernhold. “We adjusted the colors. The new Color Fields collection is lighter, happier, more carefree,” she says, pointing to floral embroideries and prints. “It has a certain summer freshness.” Despite this sensory richness, solid fabrics remain the heart of the collection. They are precise

and versatile. Think of performance textiles and functional fabrics with high lightfastness, designed for south-facing rooms and large window fronts in new buildings. Or *Moonglaze*, a blackout fabric whose satin front and back come in different colors, retaining elegance even in a turned hem. *Reflekt*, a flame-retardant batiste, plays with contrasting colors in warp and weft. “It creates a beautiful mélange,” says Lutz Neubert.

Technology is evolving alongside design. As linen has returned to fashion, finishing techniques have advanced as well. “Many synthetic fabrics are now treated with linen finishes. Even we sometimes struggle to tell the difference,” Neubert says, holding up a solid fabric made from







HAND-DRAWN

The floral motif of *Bacio* combines print and embroidery, creating a captivating interplay of color, depth, and texture.



equal parts linen and polyester. It is easy to care for, stable, and has the look and feel of a natural material. The polyester runs on the reverse side to protect the linen from fading.

Even more surprising is the curtain *Melody*, which has the look of wool cloth. It is entirely synthetic, yet brushed on both sides, as if it came straight from a traditional cloth mill. “Until recently, wool-cloth looks were limited to a width of about 55 inches. That was all the machines in women’s outerwear could handle,” explains Neubert.



the machines in women's outerwear could handle," explains Neubert. Classic white sheers remain part of the collection as well, but with a new sensibility. Burnout techniques create delicate effects without a sense of nostalgia. "It is about translating the brand's DNA into the present," says Svenja Bernhold. "With a softer hand and a feeling of lightness."

The famous gold edge from the advertising era is gone. "There is still a gold thread in the weighted tape," Neubert says. "But overall, weighted tapes are used less today. A classic hem is preferred." Especially with linen, he adds, it looks best "when the fabric naturally rests a few millimeters on the floor."



MULTIFACETED

Mesh Up FR RE is ideal as a room divider, for defining spaces, as decoration, or as a refined accent at the window.

SILVER LINING

The silver reverse of *Sunbeam FR* reflects light or heat and helps create a comfortable indoor climate. Features a strié effect, is flame-retardant, and washable.



WATCH THE VIDEOS

Let the fabrics of the *ADO Color Fields* collection unfold in motion.

Q&A

ADO GOLDKANTE | LUTZ NEUBERT

What do you associate with the color red?

L.N. Red stands for energy, passion, and warmth. In interiors, it creates lively accents, stirs emotion, and brings a welcoming, dynamic feel to a space. At the same time, it represents confidence and expressive strength. Used in the right measure, red adds character and warmth. Too much of it, however, can quickly feel restless.

How old would you like to become?

L.N. Age matters less to me than quality of life. As long as I stay healthy and happy, I would be glad to grow very old.

If we visited you at home, what would you hide from us?

L.N. I would genuinely enjoy the visit. We like having guests. I am not a fan of putting up façades. When people come over, I want them to experience me as I am. There is not much to hide, really. At most, I might put away the drying rack full of laundry that somehow never quite makes it to the utility room.

When was the last time you tried something new?

L.N. This summer, I planned and built a garden shed entirely on my own. From the design to sourcing the materials to the final construction. As is often the case when trying something new, it took quite a bit longer than expected.

What role do fabrics play in an interior?

L.N. Fabrics are the soul of an interior. They play a central role because they do more than shape a space. They make it tangible. Textiles bring movement, depth, and emotion. They create comfort, improve acoustics, influence how light is perceived, and help regulate room temperature. Beyond that, they express personality and style, whether minimalist, luxurious, or cozy. Through color, texture, and material, fabrics set moods that define the character of a room.

What are you reading at the moment?

L.N. I read across the board. Nonfiction, novels, crime stories. Anything that catches my interest. I especially enjoy the humor and style of Rita Falk. Right now, I am reading her crime novel Apfelstrudel-Alibi and laughing all over again.

Which part of your home is most in need of a makeover?

L.N. Probably the children's rooms. Our boys have moved out, yet the spaces still look much the same as they did back then. We use the rooms differently now, but the spirit of the old children's rooms remains. That may be exactly why we have not yet dared to make a major change.

In general, do you like how people are living today?

L.N. Honestly, no. Many interiors are still stuck in the eighties or nineties, or they are furnished straight off the shelf. Professional expertise, or even personal imagination about how to turn spaces into places of well-being, often goes unused. For many people, interior design simply is not a priority. We work every day with great passion to help change that through our products.

How do you personally create atmosphere at home?

L.N. Primarily through textiles, and also through color. Different light sources are essential for me when it comes to shaping the mood of a room. I also love combining older pieces that carry a story with new furniture or design classics. That mix gives a home personality and character.

What is your favorite piece in the current collection?

L.N. That is a tough one. I have many favorites. I am particularly drawn to Melody in its wool-cloth look. It is an easy-care performance fabric, 300 centimeters wide, brushed on both sides, with strong thermal properties. It truly feels new. The collection is full of highlights. There is something for everyone.



THE WORLD AS A CABINET OF WONDERS

FABIAN FREYTAG



Fabian Freytag moves through a cosmopolitan world where ideas and ornament run deep. His interiors always speak with a distinct point of view. For the debut of his design suite created with Zimmer + Rohde fabrics, the architect shared his vision: “I want to bring back that *Jetset Reloaded* feeling for today — the world Willy Rizzo captured in the '70s, when everything still had a hint of magic.”



GLAM-UP

A sofa wrapped in *Splendid Mohair* and armchairs in *Cherry Blossom*, both by Zimmer + Rohde, set the tone. Behind them, *Andalusia* by Ardecora adds a soft, graphic backdrop.



PERFECTLY PAIRED

The jacquard velvet *Sevilla* from Ardecora plays effortlessly with *Glade* from Zimmer + Rohde's collection. Seventeen natural hues create a palette that feels both refined and modern.

“Spaces need more fabric than you think, especially in places where you wouldn’t expect it. I’m drawn to rooms that feel like a tent. The boundary between indoors and outdoors becomes almost weightless, yet the atmosphere inside always feels richer.”

Fabian Freytag, Interiordesigner



BAR BACKDROP

Ardecora's raffia textile *Andalusia* lends itself beautifully to both upholstery and decorative accents. The line offers ten colors with a warm, organic tactility.

ROOM DIVIDER

Midsummer, from Zimmer + Rohde's *Blooming Hills* collection, brings delicate embroidery to a cotton-satin ground. It works as an elegant soft partition that adds visual depth without closing a space.

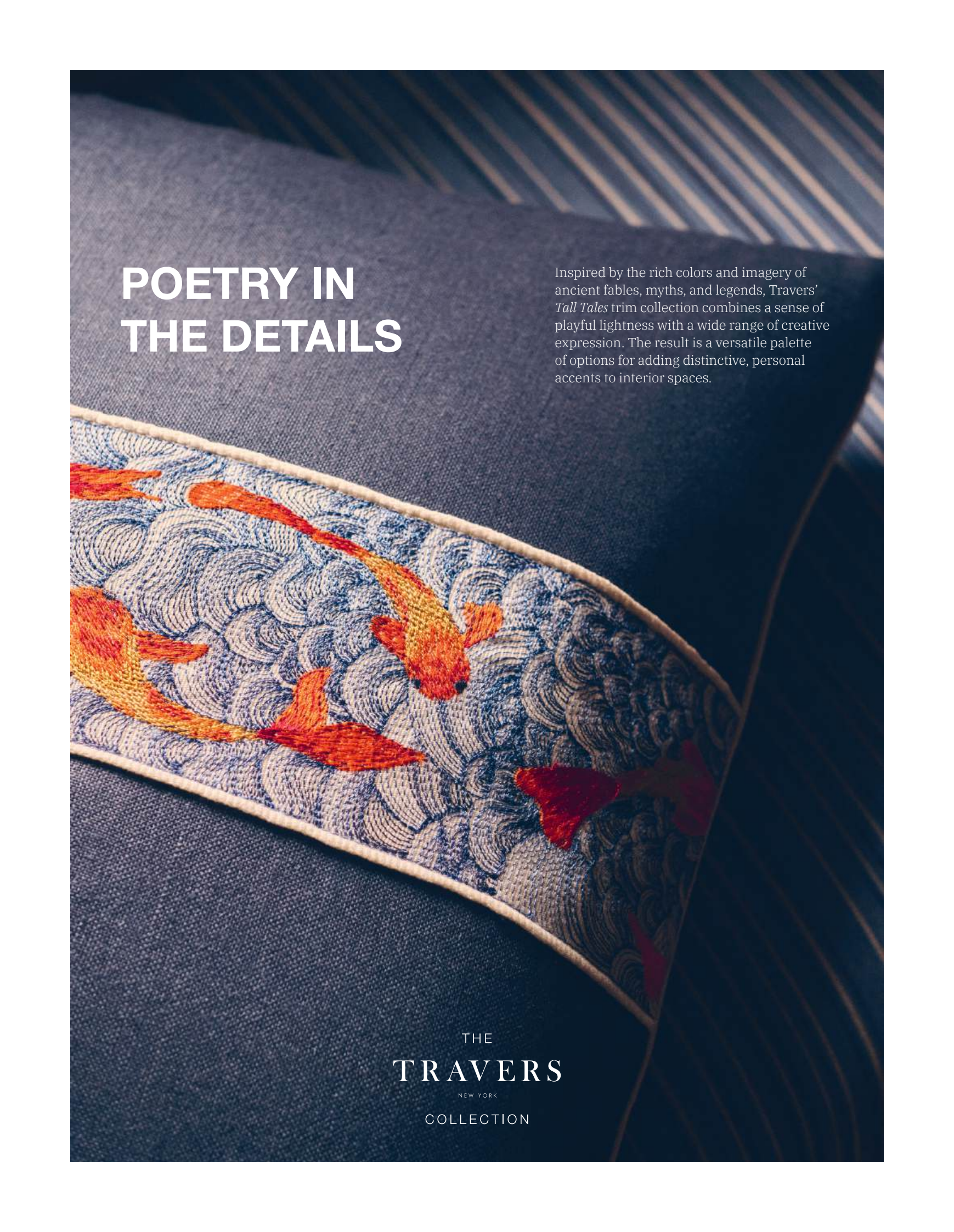
*“Textiles are transformative.
They can take the place of
walls or ceilings, reveal
stories or keep them con-
cealed, build depth or let a
room dissolve into softness.”*

Fabian Freytag, Interiordesigner



MOODBOARD

The curation highlights fabrics that speak the same visual language, showing the interplay of colors and patterns of different fabrics.



POETRY IN THE DETAILS

Inspired by the rich colors and imagery of ancient fables, myths, and legends, Travers' *Tall Tales* trim collection combines a sense of playful lightness with a wide range of creative expression. The result is a versatile palette of options for adding distinctive, personal accents to interior spaces.

THE
TRAVERS
NEW YORK
COLLECTION

THE GRACE OF THE ALHAMBRA

ARDECORA





Every Ardecora collection begins with an emotion. Something that resonates and draws you in. “It might be an exhibition, the interplay of light and shadow, or a small architectural detail,” says Design Director Katharina Schmitter, describing her starting point. In doing so, she captures the essence of the brand. Elegance grows out of observation. Craftsmanship is born from dedication.





The latest collection, *Incanto*, is a textile tribute to the refined ornamentation and architecture of the Alhambra. Designed by Katharina Schmitter, the fabrics combine delicate patterns, Mediterranean color palettes, and premium materials into a carefully balanced composition of light, structure, and depth. Embroideries, jacquards, and intricately woven textures reinterpret motifs of Moorish architecture in a contemporary way. The result is an atmosphere of modern elegance with a timeless sensibility.

“It’s not about literal references,” explains the Design Director. “It’s about distilling the essence of ornamentation. We abstract it, deconstruct it, and reorganize it rhythmically.”

RICH IN DETAIL

Alhambra takes its inspiration from the famous palace complex in Granada. Printed linen with fine hand embroidery in raffia, 55 inches wide, one colorway





“Fabrics are about more than appearance. They create atmosphere and evoke emotion. Especially in the home, a relationship with a fabric develops through touch.”

Katharina Schmitter, Design Director

QUIET ELEGANCE

Arabesco linen satin reveals a subtle stripe pattern with cord embroidery, 59 inches wide, available in four colorways.

BOLD EXPRESSION

The embroidered cotton satin *Moresco* offers a contemporary interpretation of Andalusian ornamentation, available in seven colorways.



A GRAND STATEMENT

Digitally printed warp threads on a shimmering taffeta ground give *Alcazar* an impressive sense of depth.

DECORATIVE AND DEEPLY MOVING

HODSOLL MCKENZIE



The *Nomad* Collection by Hodsoll McKenzie opens up an extraordinary spectrum of textures, materials and scales. Its fabrics can live just as comfortably in a Mid-Century apartment as in a contemporary loft or a historic home. “They bring warmth, a quiet sense of elegance and an emotional resonance that outlasts trends,” explains Design Director Rose Evans.

“The Nomad Collection moves with ease between cultures and landscapes. It reflects the poetry of travel. This woven constellation of fabrics invites reflection and connection, enriching our traditionally rooted sensibilities through a modern, craft-driven perspective.”

Rose Evans, Design Director Hodsoll McKenzie





HEAVENLY

Siro SE, a curtain fabric in 100% European linen, charms with its soft check pattern. The bolster pillows are covered in the printed textile *Luli*.



“The art of layering textures and colors brings warmth and comfort to a space while allowing us to weave our own stories into it. Fabrics reveal who we are and the journeys that have shaped us.”

Rose Evans, Design Director Hodsoll McKenzie



TEXTURE PLAY

Ruffled silk trim made from *Kanso* adds refinement to the robust upholstery fabric *Serra RE*, which offers a Martindale rating of 100,000.

STRIPES MEET CHECKS

Noren draws inspiration from traditional Japanese fabric door dividers. The sofa is dressed in *Banjara RE*, a jacquard with diamond stripes available in twelve colors.

ARTISANAL TOUCH

Midori Indienne RE brings 18th-century hand-carved blocks to life through its expressive floral patterning.



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Munken Lynx, Arctic Volume white

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