

What NedGraphics and Optitex Heard at Première Vision Paris

A post-event perspective from NedGraphics and Optitex



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NEDGRAPHICS × **OPTITEX**

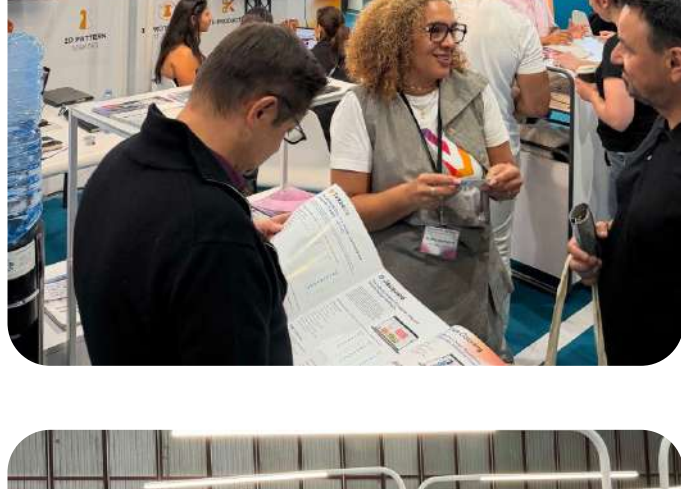
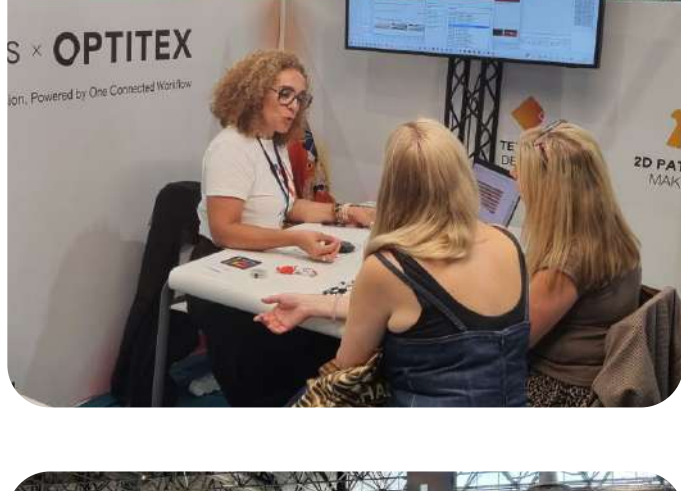
Vue in situ de l'exposition « Tisser, broder, sublimer. Les savoir-faire de la mode » © Nicolas Borel

Première Vision Paris has always been where creative ambition meets commercial reality, and this year's edition, held from September 1 to 3, 2026, was no exception. NedGraphics and Optitex met with customers, prospects, and partners from across the textile and apparel industry. The conversations were thoughtful, practical, and wide-ranging, but the real value wasn't in the number of meetings. It was in what those conversations kept circling back to.

Digital tools aren't the differentiator anymore

Almost nobody we spoke with is missing digital tools. Most design and production teams already run several. What they don't have, more often than not, is a workflow where those tools actually talk to each other. Design intent gets diluted somewhere between the concept stage and pattern development. Files get re-entered instead of carried forward. Each handoff introduces a small chance for something to go wrong, and those small chances compound.

This is why so many of our conversations in Paris didn't stay at the feature level. Prospects wanted to know how a tool would sit inside their existing systems, their approval chains, and their production constraints, not just what it could do in isolation. More than one person told us they were impressed that NedGraphics and Optitex, together, could cover the full path from concept to garment. That's not a coincidence. It's one of the points we came to Paris to make. and we heard it confirmed by people who hadn't heard us make it yet.



Putting the connected workflow into practice

The NedGraphics exhibition space gave us an opportunity to move these conversations from principle to practice. Through live demonstrations, visitors could follow the textile design process from colour development and repeat creation through to production-ready artwork, then see how those workflows can extend into digital pattern making with Optitex.

That same idea shaped a speaker session presented by James McDermott, Sales Director Europe at NedGraphics and Optitex, in the Smart Creation Pitch Area. Titled Breaking Down Silos: From Textile Design Through Pattern Development to Production, the session explored how connected digital workflows can help address some of the industry's most pressing challenges: controlling costs across product development and production, shortening time-to-market, and supporting sustainability targets through more efficient processes and reduced waste.

Together, the demonstrations and session made the broader argument tangible. A connected workflow is not simply about placing more capabilities within reach. It is about preserving information and creative intent as a product moves between disciplines, allowing each team to build on the decisions made before it.

Precision earlier saves more than time

The further a product moves toward production, the more expensive its mistakes become. An imprecise pattern or an unresolved print detail is a minor annoyance in development. Once sampling and materials are committed, that same issue turns into a real cost.

That's the case we heard for Optitex PDS and its 2D-to-3D capabilities, which let teams see how a two-dimensional pattern decision plays out on a three-dimensional garment before a single sample is cut, and for NedGraphics Print Design and our Adobe plug-ins, which keep colour and repeat work precise without boxing designers into a rigid process. The attendees who pushed us hardest on this weren't chasing novelty. They wanted fewer wasted samples, fewer rounds of rework, and a clearer read on a design before it became a financial commitment.

Sustainability, in practice, is a series of small decisions

Recycled materials and alternative fibres were highly visible in Paris this year, and we saw some genuinely unexpected examples: fabrics developed from recycled plastic, textile waste, and even mango fruit byproducts.

Novelty attracts attention, but practical value determines whether an innovation becomes part of the workflow. A useful application should address a defined need, work within the realities of the business, and improve the quality or speed of a decision without compromising control. This is particularly important in creative environments, where technology should support professional judgement rather than obscure or replace it.

For new materials, practical value means considering whether they perform, hold their price point, and scale reliably in production. For digital tools, it means helping teams make stronger decisions while creative and technical changes can still be made efficiently.

Sustainability, in other words, isn't a separate initiative bolted onto production. It's the accumulated effect of reducing unnecessary samples, using materials efficiently, and allowing information to move cleanly from design to the production floor.

But waste deserves a harder look than that. It isn't simply lost material; it's a record of everywhere the process failed to connect, the residue left behind by every handoff that let information slip instead of carrying it forward. Seen that way, reducing waste and building a connected workflow aren't two separate accomplishments. They're the same accomplishment, described from two different vantage points.

And there's something worth sitting with in that. An industry that has spent centuries learning how to turn raw material into product is now, in the same conversations, learning how to turn what it once discarded into product as well. Mango peels, plastic waste, and textile offcuts, once treated as the unavoidable cost of making things, are becoming part of what gets made. That isn't a footnote to the story of connection. It may be its clearest proof.

Why the combination matters

Textile and apparel development runs through a lot of hands: designers, pattern makers, technical teams, suppliers, manufacturers, and the commercial side that has to sell the result. Each group works with different information, and the product only comes out right if that information stays aligned across every handoff.

That's the case for pairing NedGraphics and Optitex rather than treating them as separate toolkits. Across textile design, pattern development, visualization, and production preparation, the combined portfolio is built to keep that information intact as it moves. We noticed something else worth mentioning while we were there: a visibly larger presence of smaller, independent brands on the floor. If that trend holds, connected workflows won't just matter to large manufacturers. They'll matter just as much to a small team that doesn't have the headcount to catch translation errors between systems by hand.

The future isn't more digital. It's more connected.

Nobody we spoke with in Paris needs convincing that digital tools matter. What they need is a workflow where those tools reinforce each other instead of working in parallel. NedGraphics and Optitex aren't interested in adding technology for its own sake. We're interested in finding where friction actually lives in a team's process and helping to close it.

If there is one idea worth carrying forward from three days in Paris, it is that progress will not be measured by how many tools a business adopts. It will be measured by how well creative intent survives the journey from concept to production.

When designers, technical teams, and manufacturers can work from a more connected foundation, technology becomes what it should be: a way to protect the idea, strengthen the decisions around it, and bring it into the world with greater accuracy and less waste.