

anne|mi

Autumn/winter 2026
Wearing a landscape

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Our Autumn/Winter 2026 collection draws its inspiration from the Mols Bjerger National Park, located near our showroom, and its rolling hills and winding coastal paths.

Throughout the early design process, we returned to this landscape again and again - watching colours shift with the seasons, studying the muted browns of the terrain and the deep blues of the sea as autumn moves toward winter. The campaign was shot there, immersing the collection within the environment that shaped it.

The local landscapes were complemented by a journey to bustling Berlin, where we sourced one-of-a-kind vintage pieces. These references - tailored coats with softened shoulders, delicate blouses, and classic knit textures - became the foundation for silhouettes that balance nostalgia with contemporary lines and luxurious materials.

4 Designed for layering, the pieces form a modular wardrobe with clean shapes, tactile materials and earthbound colours.

A highlight of this collection is our collaboration with local artist Mia Kirchert. Working with cyanotype techniques and botanical fragments, Mia created a print that captures the landscape in a state of transition. The result is a poetic, analogue expression that brings a quiet emotion to selected pieces. A full conversation with Mia - on inspiration, nature, and creativity - can be found at the back of this catalogue.

This season we also introduce a new series of home styles called Skovbjerg, inspired by a hand-sewn table runner made by Kristina's grandmother, Anne-Mi. Named after the street where she lived and where Kristina spent many cherished days in her childhood, these pieces bring a nostalgic warmth to the collection.

We hope you enjoy Autumn/Winter 2026 as much as we do.

With love,
Kristina & Nicholas



Hill wool jacket | AM11061
Cloud ls shirt | AM11048
Flora pant | AM11016





Hill wool jacket | AM11061
Cloud ls shirt | AM11048





Hill wool jacket | AM11061
Cloud ls shirt | AM11048
Flora pant | AM11016



Valley knit jumper | AM11089
Irissa ls oversize shirt | AM11030
Hazy straight pant | AM11059



Valley knit jumper | AM11089
Irissa ls oversize shirt | AM11030







Ea ls knit jumper | AM11084
Ridge ls shirt | AM11038
Flora barrel pant | AM11017
Ea bag | AM11086







Thyme short wool coat | AM11055
Thyme wool scarf | AM11056
Heather ls knit jumper | AM11074
Ridge ls shirt dress | AM11040







Cloud ls shirt | AM11048
Ea ls dress | AM11083





Meadow balaclava | AM11068
Bay short jacket | AM11009

Meadow shoulder scarf | AM11066
Bay short jacket | AM11009
Meadow ls cardigan | AM11065
Creek balloon pant | AM11052







Hill waistcoat | AM11063
Mols scarf | AM11045
Irissa ls oversize shirt | AM11029
Flora straight pant | AM11020



Thyme long wool coat | AM11054
Heather ls knit cardigan | AM11072
Cloud ls shirt | AM11049
Valley fingerless gloves | AM11094
Faun straight pant | AM11019





Meadow triangle scarf | AM11067
Bay long trenchcoat | AM11008
Meadow ls cardigan | AM11065





Meadow triangle scarf | AM11067
Bay long trenchcoat | AM11008
Meadow ls cardigan | AM11065
Irissa long skirt | AM11036





Mols scarf | AM11045
Mols quilt jacket | AM11047
Heather ls knit cardigan | AM11073
Dew ls shirt dress | AM11003







Mols quilt waistcoat | AM11046
Valley knit jumper | AM11088
Flora barrel pant | AM11018





Aya knit balaclava AM11079
Aya knit scarf AM11078
Bay long trenchcoat AM11007
Aya ls knit jumper AM11076
Valley fingerless gloves AM11095
Irissa balloon pant AM11034







Valley neck warmer | AM11091
Bay long trenchcoat | AM11007

Size guide

You deserve to feel comfortable.

That's why we don't make clothes which is slim fitted or feels tight to your body.

Anne-Mi only designs comfortable fitted items with details as elastic and strings to highlight your beautiful curves.

We want you to feel free to move and live without any restrictions from your clothes. For a more fitted look, you can choose a smaller size.

Clothes should fit you - not the other way around.

41

4 SIZES	0 (XS/S)		1 (S/M)		2 (M/L)		3 (L/XL)	
	cm	inch	cm	inch	cm	inch	cm	inch
Breast	82	32	88	35	94	37	100	39
Empire	69	27	75	30	81	31	87	34
Waist	66	26	72	28	78	30	84	33
Hips	91	36	97	38	103	40	109	42



Home





Skovbjerg table cloth | AM11098







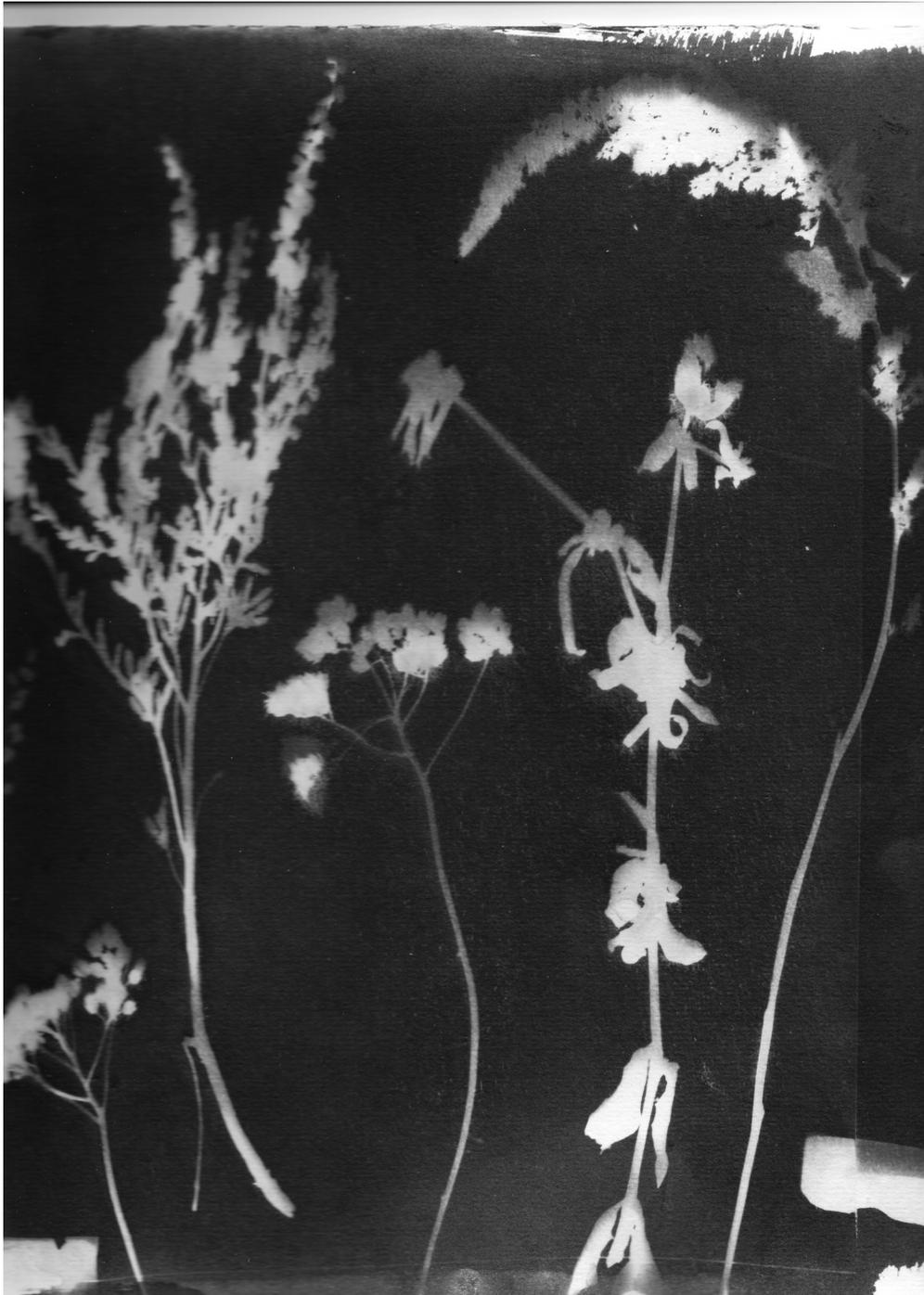




Introducing the Mols print

- Our AW26 artist collaboration

50



When you arrive at Mia Kirchert's home in the heart of the Mols Bjerge National Park, you can slip through the garden and walk straight into her studio.

Bathed in natural light, it holds paintings in progress on the walls and easel, and a vintage desk scattered with materials, paints, and fragments of nature.

The space feels like a seamless continuation of the landscape around it - its colours, textures, and quiet poetry mirrored in her work.

For our Autumn/Winter 2026 collection, our moodboard was rooted in Mols Bjerge - its earthy tones, shifting light, and tactile textures.

As we shaped the collection's direction, we naturally found a match in local artist Mia Kirchert, whose creative universe is deeply connected to this very landscape.

Together, we developed a bespoke print that reflects the surroundings that shape her daily life and artistic practice.

Our aim was to capture the raw, tactile quality of the terrain and bring an analogue sensibility to the collection, aligning with our natural materials and effortless silhouettes.

Read on as Mia shares insights into her creative process and the story behind our new print, *Mols*.



What does Mols Bjerge mean to you - both as your home and as a source of artistic inspiration?

Mols Bjerge is both my home and my most important creative space.

It's where my children grow up in calm surroundings, and where I find presence and inspiration in everyday life.

The landscape reminds me to slow down, and that grounding flows directly into my work.

The nature here is raw, poetic, and ever-changing - a constant inspiration of form, colour, and storytelling.

Can you describe what it is about the landscape, the light, or the atmosphere that inspired the print?

The print is inspired by the particular atmosphere that emerges in the transitional seasons - when autumn slips into winter. There is a muted golden light where the colours almost blend into one another, creating a soft, harmonious tone that I love.

Beauty appears in the decay - curled red leaves, brittle botanicals, light flickering through sparse treetops, shadows on the forest floor.

All of this creates a quiet intensity, which I tried to capture. It's nature seen up close - traces, imprints, decay, and beauty all at once.

Beauty appears in the decay - curled red leaves, brittle botanicals, light flickering through sparse treetops, shadows on the forest floor.

How did you begin working on the print - what was your first step?

I always start with nature. When a botanical brief arrives, ideas come quickly.

In the early phase I work very intuitively, feeling my way through moods and impressions. On one of my walks I collected a basket of dried grasses, leaves, and flowers, and brought them into the studio.

There I spread them out, sketched, composed, and created small studies.

Through those explorations, the idea gradually took shape.

When you work creatively, do you mostly follow intuition, or do you have a clear idea from the beginning?

53

For me, it's a blend of both. I often begin with a mood - something sensory and tactile - and let the materials and nature's shapes guide me.

The interesting moments often come unexpectedly, and I follow them rather than controlling too much.

The digital phase is where I become more structured, working with colour, composition, and building a pattern that repeats elegantly without feeling generic.

What materials, techniques, or methods did you use to create the print?

To capture the shift from autumn into winter, I worked with cyanotype - an old photographic technique where images develop through a chemical emulsion and sunlight.

I created various compositions and gradually moved closer to how the structures could be translated into a textile expression.

Digitally, I refined the colours and layered the details to keep both the tactile contours and the unpredictability of nature's forms.

*Handmade prints bring presence
and authenticity.*

54

*They hold traces of hands, of time,
of history - small irregularities
that give a design soul.*

At a time when many prints are created entirely digitally, what do you think handmade prints can contribute to the fashion industry?

Handmade prints bring presence and authenticity. They hold traces of hands, of time, of history - small irregularities that give a design soul.

In a fast industry where expressions can become generic, the handmade offers a poetic counterbalance. It reconnects nature, material, and maker.

For me, storytelling is essential - especially now, when mass production and AI dominate - because it speaks to something instinctive in us, some we carry inherently in our DNA.

What do you hope people feel when they see or wear the print?

I hope they feel the calm and depth that the Mols Bjerge national park gives me - a sense of wearing an atmosphere.

Not loud or dramatic, but a quiet story of a season in transition. If it brings a sense of grounding and closeness to nature, then I've achieved what I hoped for.



