

HODSOLL MCKENZIE

LONDON



Bridge | Collection 2019

Hodsoll McKenzie has always acted as a bridge between the mind and the senses, sophistication and a down-to-earth-attitude, Great Britain and the USA as well as British history and an international Zeitgeist of style. With this collection we have focused on these roots and the strong and contradictory characteristics of Hodsoll McKenzie.

“Bridge“ harks back to the Britain of the 1930s when artists and designers were driven by the pervasive impact of industrialization. This shift radically changed means, esthetics and possibilities, but also threatened the slower handicraft processes. Although a new simplicity has arisen, function is no longer just a bothering obligation but a source of beauty. The present day is full of contradictions: serial production versus manufacturing, rediscovering nature whilst urbanizing, appreciating tradition and seeking for innovation. All is about decoration against pureness and hard materials combined with soft ones. Using gentle colours and forms to create coziness in the straight interiors of the time. A style that is more up-to-date than ever, one that built the common base of contemporary taste and meaningful design of the new century. Similar to when artists like British sculptor Barbara Hepworth and graphic designer Marion Dorn created one-of-a-kind textile designs for Edinburgh Weavers and Warner. In addition US artists such as Milton Avery, who has been called the American Matisse, as well as artist Mark Rothko have evolved a radically new understanding of colours.

Bridge transfers this field of tension between tradition and innovation in today's interior lifestyle. In light of this SEAGRAM has been created with a particular sense of handcraft and natural materials and made in a up-to-date colour palette, from bold to descent. For TRIPLET and KINGSWOOD historical prints from the 1920s have been re-worked to today's interior design standards. Drapery HEPWORTH with its elegant Fil Coupé picks up the cubistic design of gifted sculptural artist Barbara Hepworth and VERMONT shows a freshly distressed classic herringbone. Plain FALLINGWATER and sheer PAINTED DESERT specifically unveil their linen structure, while HOLLYHOCK and TORCELLO are very much handcrafted. The colours of the collection remain true to the classic Hodsoll McKenzie palette – soft and light watery tones, blue hues and elegant earthy neutral tones. These are accentuated by bold and warm colours such as mustard, terracotta and a bright agave green – all inspired by the landscape paintings of Milton Avery and the urban field painting of Mark Rothko. Hence why this collection bridges the gap between yesteryear and tomorrow and in every respect between cosy country houses and the sophisticated living spaces of today's cosmopolitans. Adorable yet refined, a collection that sets a scene the while providing confidence and refinement in style.

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Neutra | 21242

4 Colourways
76% CO, 20% PAN, 4% PE
Width: 150 cm
Usable Width: 139 cm
Martindale: 20.000
☒ ☒ ☒ ☒ ☒



NEUTRA is the result of an experiment. An Italian weaver was looking for a way of giving a robust, low-maintenance cotton fabric the look and feel of wool. This, in combination with its unique zigzag stripe pattern, makes NEUTRA – which was named after the unconventional architect Richard Neutra – a very special upholstery fabric.

Hollyhock | 21243

4 Colourways
55% CO, 45% SE
Width: 139 cm
Usable Width: 129 cm
☒ ☒ ☒ ☒ ☒



HOLLYHOCK is an ode to the art of hand weaving and the poetry of natural materials. The cotton-silk mix is brought to life by its invigorating handcrafted fabric, which is enhanced by rustic stripes made from untwisted yarn. This contrast gives rise to an incredibly modern pattern.

Seagram | 21244

8 Colourways
40% CO, 36% CV, 24% LI
Width: 145 cm
☒ ☒ ☒ ☒ ☒



SEAGRAM is the work of an Italian textile artist, who pushes the boundaries of what is technically possible in industrial weaving through his creations. Its finishing technique gives the different yarns intertwined in a loose weave an aesthetically coherent look. Eight colours – ranging from subtle, to fresh, right through to bold – give a fascinating insight into the collection's colour palette.

Leafland | 21245

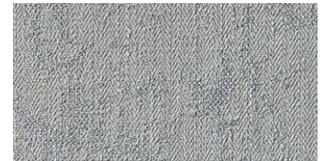
3 Colourways
68% CV, 32% LI
Width: 147 cm
☒ ☒ ☒ ☒ ☒



The flowing item LEAFLAND perfectly complements many of the dry fabric qualities in the collection with its elegant shimmer. Its subtle Jacquard striped pattern evokes leaf veins, and is enhanced by an interplay of colours created in an elaborate coating process.

Vermont | 21246

11 Colourways
49% CV, 26% LI, 17% CO,
8% PES
Width: 140 cm
Martindale: 90.000
☒ ☒ ☒ ☒ ☒ ☒



VERMONT is the top performer of this collection – it is highly durable, rich in colour and is very easily processed and combined. At the same time, this Jacquard pattern with its broken-up fishbone motif makes quite an impression while also allowing plenty of space for creative interpretation.

Andresweald | 21247

4 Colourways
100% LI
Width: 142 cm
Usable Width: 131 cm
☒ ☒ ☒ ☒ ☒



The ancient forests of Britain, with their legends, colours and textures, form an important pillar of Anglo-Saxon culture. The shabby-chic, flowing linen base fabric of ANDRESWEALD imitates foliage – sometimes this pattern is clearly defined, while at other times it is faded. It produces a modern abstract pattern when viewed in its full length.

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Van Alen | 21248

3 Colourways
60% LI, 40% CO
Embroidery: 100% PES
Width: 130 cm

Usable Width: 125 cm



Despite its bold all-over embroidery and sturdy cotton base fabric, VAN ALEN is a soft and snuggly material. Available in a captivating shade of black, a modern rust tone and an elegant beige hue, this fabric opens up a world of creative freedom. Its design evokes the monumental architecture of the first skyscrapers in 1920s America, such as the Chrysler Building designed by William Van Alen.

Torcello | 21249

3 Colourways
45% LI, 35% CO
Embroidery: 100% CV
Width: 137 cm

Usable Width: 120 cm



This fabric blends traditional handweaving methods from India with modern embroidery techniques. This makes the cotton-linen fabric TORCELLO – which is available in three light, neutral tones – look both rustic and modern.

Painted Desert | 21250

6 Colourways
100% LI
Width: 296 cm



The yarn used is what truly makes this fabric's design. The same flamé yarn was used for the warp and weft of this semi-transparent linen decorative fabric, which gives rise to a mesh aesthetic that seems both homogenous and extraordinary.

PAINTED DESERT looks natural, strong and unconventional in six colours ranging from neutral to bold. It can seem dreamy and romantic or smoky and masculine at different turns.

Lovell Stripe | 21251

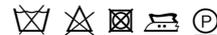
3 Colourways
63% CO, 37% LI
Width: 150 cm



The provincial-looking, cotton-linen mix forms a contrast to its pastel-coloured, horizontal stripes. With its woolly, soft feel, LOVELL STRIPE doesn't just look good hanging on a window or used as a cushion cover, but also draped across furniture as a throw or bedspread.

Fallingwater | 21252

8 Colourways
70% CO, 30% LI
Width: 140 cm



Just like the famous house designed by Frank Lloyd Wright – to which this single-colour item owes its name – FALLING-WATER boasts a structure that looks both geometrical and organic at the same time. The plain weave of the cotton-linen fabric is broken up to achieve this effect, resulting in a hand-crafted, vintage aesthetic.

Milton | 21253

4 Colourways
45% LI, 34% CO, 21% CV
Width: 140 cm #
Martindale: 30.000



MILTON's balanced mix of different yarns gives rise to its natural look, soft feel and diverse range of uses. Its lively structure is tempered by a homogenous colour scheme, meaning this upholstery fabric brings out the lustre of furniture in particular.

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Bernice | 21254

10 Colourways
46% CV, 43% CO, 11% LI
Width: 140 cm
Martindale: 43.000



This fabric is as versatile as its namesake, Ray-Bernice Eames. Whether it is placed in a British country house or an urban city apartment, this item's design – with its faint stripes and understated colour play on a robust yet cosy fabric – sets the perfect stage for virtually any piece of furniture.

Hepworth | 21255

3 Colourways
50% LI, 50% CO
Width: 152 cm
Usable Width: 146 cm



This item, with an elaborate repeat that embellishes its entire width, is a homage to the superb textile work carried out by British artist Barbara Hepworth in the 1920s. We have interpreted her characteristic geometrical style by juxtaposing rectangular striped panels on a semi-transparent base fabric by means of a Scherli process.

Triplet | 21256

4 Colourways
90% CO, 10% LI
Width: 146 cm
Usable Width: 140 cm



The lineage of TRIPLET, a digital print on a structured cotton-linen base fabric, can be traced back to a British textile design from 1917 that has been reduced to its basic structure with virtually three-dimensional leaves and branches. Flowers, fruits and all sorts of animals have been removed from the pattern to create this effect. These three little birds, who were simply too charming to take out, now form the central motif.

Kingswood | 21257

4 Colourways
100% CO
Width: 146 cm
Usable Width: 136 cm



This digital print on a light, opaque cotton base fabric depicts a typical British hunting scene from the 19th century. It is an adaptation of a discovery found in an archive from Northern England. The original's colours and contrasts have been removed, while new outlines have been drawn around the horses and riders and recoloured in a brushed look, so that two complementary colours of the collection's palette always come into contact.