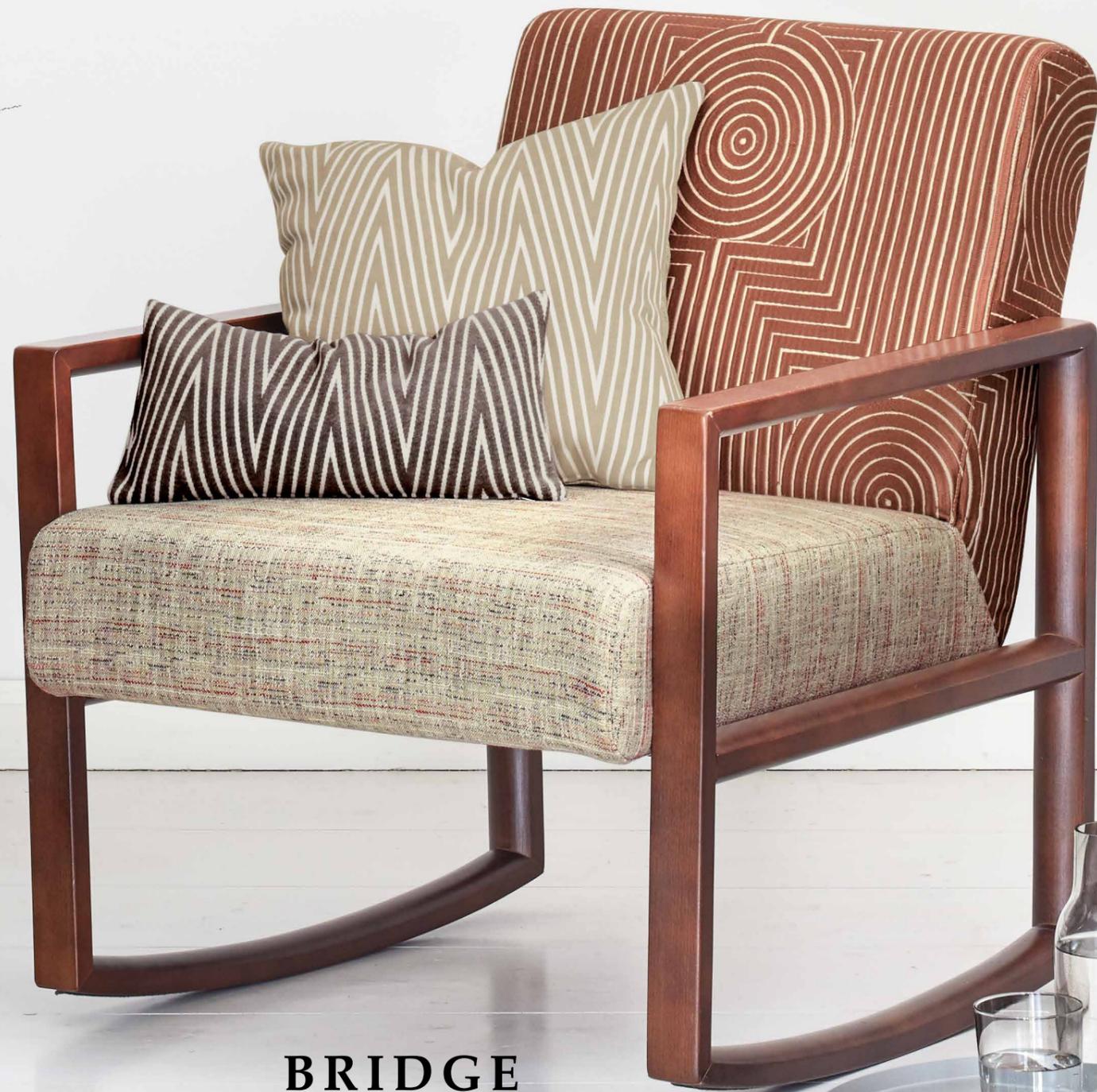


HODSOLL MCKENZIE  
LONDON



BRIDGE  
BY ZIMMER + ROHDE

## HODSOLL MCKENZIE 2019 BRIDGE

Hodsoll McKenzie has always built a bridge between ratio and temper, sophistication and a down-to-earth-attitude, Great Britain and the USA as well as British history and an international zeitgeist. With this collection we focus on these roots, the strong and seemingly contradictory characteristics of Hodsoll McKenzie.

'Bridge' harks back to Great Britain in the 1930s when artists and designers had been driven by the pervasive impact of industrialization which had radically changed means, aesthetics and possibilities, but also has threatened delicate handmade processes. A new simplicity had arisen, function was no longer just a bothering obligation but a source of beauty. This era was full of contradiction: serial production versus manufacturing, rediscovering nature while urbanizing and an appreciation for tradition whilst seeking for innovation. All is about decoration against pureness and hard materials combined with soft ones. Using gentle colors and forms to create cosiness in the straight interiors of that time. A style that is more up-to-date than ever and builds the common base of contemporary taste and meaningful design of a new century.

Drawing inspiration from times when artists such as 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 colors.

Bridge updates this field of tension between tradition and innovation in today's interior lifestyle. The colors of the collection remain true to the classic Hodsoll McKenzie palette – soft and light watery tones, with blue hues and elegant earthy, neutral tones. This is then accentuated by bold and warm colors 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.

This is why this collection bridges the gap between yesterday and tomorrow in every respect and between cosy British country houses and the sophisticated living spaces of today's metropolises. Adorable but quiet, not on stage but creating the set of it, the collection provides a confidence of style and refinement.







## THE LOCATION

When we came across this beautiful mansion „Haus Steinfunder“ built in the 16th century in the Western countryside of Germany, we immediately knew that this could be a great location for our first photoshoot for Hodsoll McKenzie under new direction – not only because it looks so beautifully British.

The half-timbered mansion with a stepped gable is fortified with a water moat in which two swans live. The well kept box tree garden leads to the nearby wood and whispers stories about love, heartache, bravery and dynasties.

However, it was the vibrant mixture of the opulence of the building and a pure, nearly monastic, interior that convinced us to locate the shoot here, because it creates both a cosiness as well as a aristocratic coolness. These only seemingly contradictory moods are exactly what Hodsoll McKenzie stand for.

*Blind and drapery at the window: FALLINGWATER  
Cover on fridge: KINGSWOOD*



## BETWEEN YESTERDAY AND TOMORROW LIES CONTEMPORARY

The foundation of Hodsoll McKenzie lies in British design history and as such it is our task to anticipate what British style will stand for in the future. It is a permanent seek for the perfect mixture of tradition and innovation, of craft and simplicity, reasonable goods and storytelling alongside elegance and soundness. Thus in BRIDGE high performing and favorable upholsteries such as VERMONT and BERNICE are as integral as handwoven originals such as HOLLYHOCK. The way they perfectly sit alongside each other, as in this image, proves this combination of matters right.

*Curtain: HOLLYHOCK, Sofa: BERNICE  
Pillows from left to right: FALLINGWATER,  
NEUTRA, HOLLYHOCK, BERNICE,  
ANDRESWEALD, SEAGRAM*



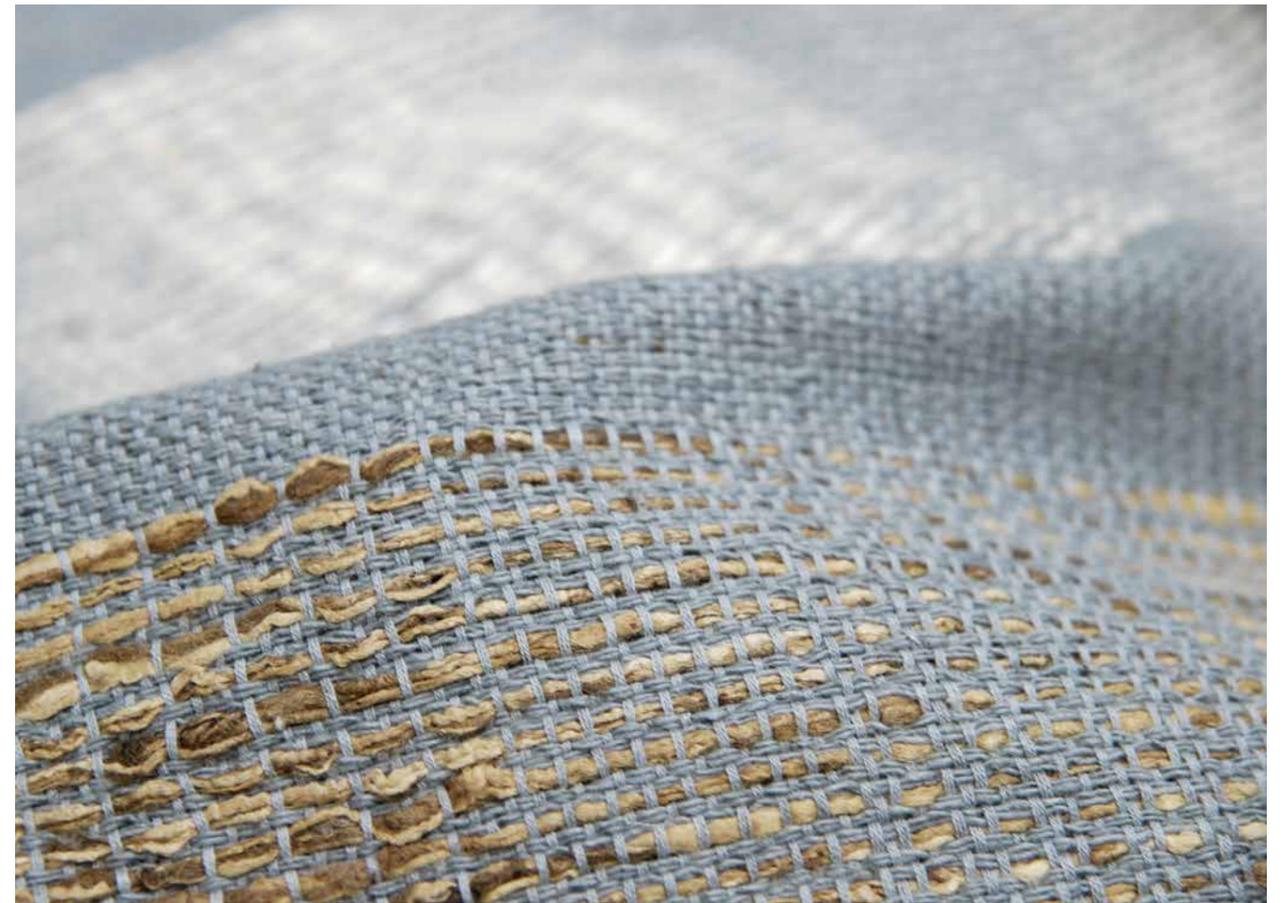
*Pillows from left to right: NEUTRA, LEAFLAND, FALLINGWATER, NEUTRA, ANDRESWEALD, VERMONT, NEUTRA, LEAFLAND, Seating Surface: VERMONT*



## STRAIGHT DESIGN WITH A CRAFTY SOUL MAKES THE ALLROUNDER

It can be a sophisticated tapestry like in the image above. It can be a decorative cushion. It may be a confident curtain or even enhancing upholstery. Though VAN ALEN is an all-over embroidery on a cotton ground, it is very soft and cosy. The geometrical design reminds us of the monumental yet playful Art Deco architectures of the first skyscrapers built in the US, such as the famous Chrysler Building opened in 1930 and built by William Van Alen.

*Pillows from left to right: HOLLYHOCK, NEUTRA, VERMONT, VERMONT, HOLLYHOCK, ANDRESWEALD, TORCELLO, NEUTRA, ANDRESWEALD, Seating Surface: MILTON*



HOLLYHOCK is a handwoven using raw silk yarns which are hand dyed and all made in India. The fabric is woven using manual cards on handlooms on which one can put a warp of about 25 to 30 mtrs only. The vibrant structure of the fabric, its dry touch and the silky smell tells the ancient story of Indian textile tradition while the look of HOLLYHOCK, with its bold vertical stripes and modern watery and neutral ground colors has an intense momentum of the here and now.



## WHAT WOULD FLOWERS BE WITHOUT LEAFS?

In order to interpret the heritage of Hodsoll McKenzie in a fresh and cosmopolitan way the traditional flower print had to be rethought. Should we create bigger motives, smaller ones, more colorful or boldly black and white? Or perhaps we should not think about flowers at all but about botanicals in general and its broader meaning to British culture?

Hence all print motives in this collection are dedicated to the flora and fauna that reside in Great Britain. ANDRESWEALD for instances is named after one of the oldest forests in UK, nearby Sussex, and shows a lush foliage fading away like on a vintage print. in full size, such as at a window, the motive becomes more and more abstract and the emphasis lies on the organic play of colour.

On a soft and cosy 100 % linen ground the drapery is suitable for a wide variety of application such as curtains, pillows, wall covering but also table linen.

*Curtain: ANDRESWEALD, Pillow on the Floor: VERMONT, Big Pillow on Chair: TORCELLO Small Pillow on chair: NEUTRA*

## HODSOLL MCKENZIE STANDS FOR NATURAL MATERIALS AND TEXTILE TRADITION

The use of natural materials is an integral element of the Hodsoll McKenzie's DNA and we include little in the way of synthetic exceptions, as for example to make our upholsteries more durable or in the form of viscose (even though the ingredients are natural it is a synthetic material for us) to realize particular designs we fell in love with. But even in those rare exceptions the share of natural materials of each quality must be the greatest and the touch has to be that of Linen, Cotton, Wool or Silk.

PAINTED DESERT is such a crafty 100 % linen quality that is typical for Hodsoll McKenzie. Loosely weaved it generates its beautiful structure by using the same flax yarn for the warp and the weft. Especially in this neutral tone one can almost feel the wind that is whirling up the flax fields and smell the grassy scent of sketched linen. This item is as individual as nature is and at the window it will do what it wants. But it will always look beautiful, elegant and cosy.





*Curtain: KINGSWOOD, Pillows: BERNICE, VERMONT*



## A BRIEF HISTORY OF THE HUNTING SCENE

Since prehistoric times hunting is part of British culture and as such subject of British art, literature and textile handicrafts.

As an exclusive sport reserved to royalty and the aristocracy, hunting was embedded in a number of strict rituals including the choice and the keeping of horses and hunting dogs as well as fashion and, of course, the procedure itself. So it was both a social event to show the prowess of the participants, observed and reviewed by the folks, as well as a distracting way of yielding noble food. Thankfully nowadays hunting becomes more and more unlawful.

But ever after the traditional hunting rituals offer a broad variety of symbols referring to a British lifestyle with its high society etiquette – noble and in close touch with nature. As such

hunting was a common subject in Medieval and Renaissance art and still in the 19th century British painters like Heywood Hardy and Henry Thomas Alken eternalized their patrons on a horse. While in poetry and literature, as well as in today's movies, hunting is used as a metaphor for love and desire.

So when we found this above piece of fabric in the archive of a Northern English printing house, we were thrilled by the idea of adjusting this picture of British culture to today's interior design standards by reducing the colors and contrasts and just adding a tiny flush of accent color to the jackets of the horsemen. Printed on a flat but soft cotton cloth **KINGSWOOD** is very versatile and the bold motive is astonishingly subtle when draped.



*Curtain: PRAINTED DESERT, Armchair Seating Surface: BERNICE, Armchair Back Rest: VAN ALEN Pillows: NEUTRA*

## INCREDIBLE INDIA

Textile handicraft culture is an integral part of India's history, be it as memento of the ancient times, as commodity of their colonial rulers or in form of the spinning wheel as symbol for their independence from Great Britain in 1947.

And it is exciting to witness how Indian manufacturers nowadays combine their traditional techniques with new technologies. TORCELLO for example is weaved on a traditional handloom and then embroidered and finished using modern machines. The result is a vibrant textile testimony of today's India.





Curtain: PAINTED DESERT TRIPLET, Screen: TRIPLET, Bed Headboard: BERNICE



## BRIDGE BETWEEN YESTERDAY AND TOMORROW



This beautiful design from 1919 was one of hundreds in the archive of the traditional printing house in North England we work with for the 2019 collection.

We were looking for leaf prints since we decided to replace the typical flower design in order to open up new perspectives on Hodsoll McKenzie. And these leaves, some bright and some more of a shade, seemed to be exactly what we had in mind. Only all the other elements of the design created an overwhelming behind-the-times opulence. So we decided to take them all off. By doing so we got caught by the sweet three little birds chatting with each other and we fell in love with them. So we left them in and now they are the significant element of the item and name giver: TRIPLET.

So we created four modern and airy colorways, from light green to blue and neutral, and applied the birds in complementary hues as a sort of connector to the further color worlds of the collection. A structured 100 % linen ground provides a great natural space situation.

## THE WOOLEN TOUCH AND THE COTTON PERFORMANCE

The upholstery NEUTRA was born thanks to the idea of reproducing the effects and the typical softness of wool on a cotton fabric: more resistant, more comfortable and less delicate when used for upholstery.

To reach this our North-Italian weaver has used a pure combed cotton for the warp to highlight the brilliance of the colors and the silkiness of the touch. The weft consists of a yarn entirely made of recycled fabrics. Italy is a pioneer in creating highly sophisticated recycling qualities that shows up the same performance as new yarns but are, obviously, much more sustainable.

The finishing is made with the same method as for woolen cloth using a technology that allows high performances of the fabric by keeping a soft touch and drape.

With its decent zig-zag stripe and contrasting colorways, NEUTRA is the boldest upholstery fabric in the collection that, thanks to its wooly touch, also goes perfectly for cushions and even throws.





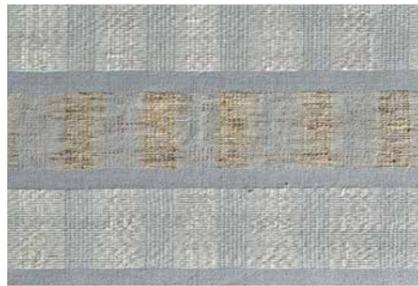
Curtain: HEPWORTH, Bed Headboard: MILTON, Cover: LOVELL STRIPE  
Cushions: ANDRESWEALD, NEUTRA, TORCELLO

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BRIDGE



**Neutra | 21242**  
4 Colourways  
76 % CO, 20 % PAN, 4 % PE



**Hollyhock | 21243**  
4 Colourways  
55 % CO, 45 % SE



**Seagram | 21244**  
8 Colourways  
40 % CO, 36 % CV, 24 % LI



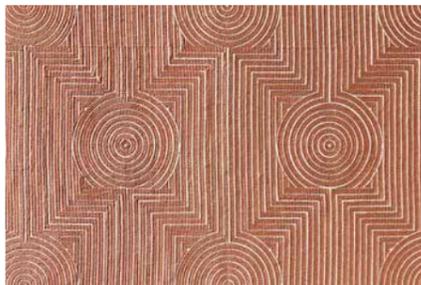
**Leafland | 21245**  
3 Colourways  
68 % CV, 32 % LI



**Vermont | 21246**  
11 Colourways  
49 % CV, 26 % LI, 17 % CO,  
8 % PES



**Andresweald | 21247**  
4 Colourways  
100 % LI



**Van Alen | 21248**  
3 Colourways  
60 % LI, 40 % CO  
Embroidery: 100 % PES



**Torcello | 21249**  
3 Colourways  
45 % LI, 35 % CO  
Embroidery: 100 % CV



**Painted Desert | 21250**  
6 Colourways  
100 % LI



**Lovell Stripe | 21251**  
3 Colourways  
63 % CO, 37 % LI



**Fallingwater | 21252**  
8 Colourways  
70 % CO, 30 % LI



**Milton | 21253**  
4 Colourways  
45 % LI, 34 % CO, 21 % CV



**Bernice | 21254**  
10 Colourways  
46 % CV, 43 % CO, 11 % LI



**Hepworth | 21255**  
3 Colourways  
50 % LI, 50 % CO



**Triplet | 21256**  
4 Colourways  
90 % CO, 10 % LI



**Kingswood | 21257**  
4 Colourways  
100 % CO



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