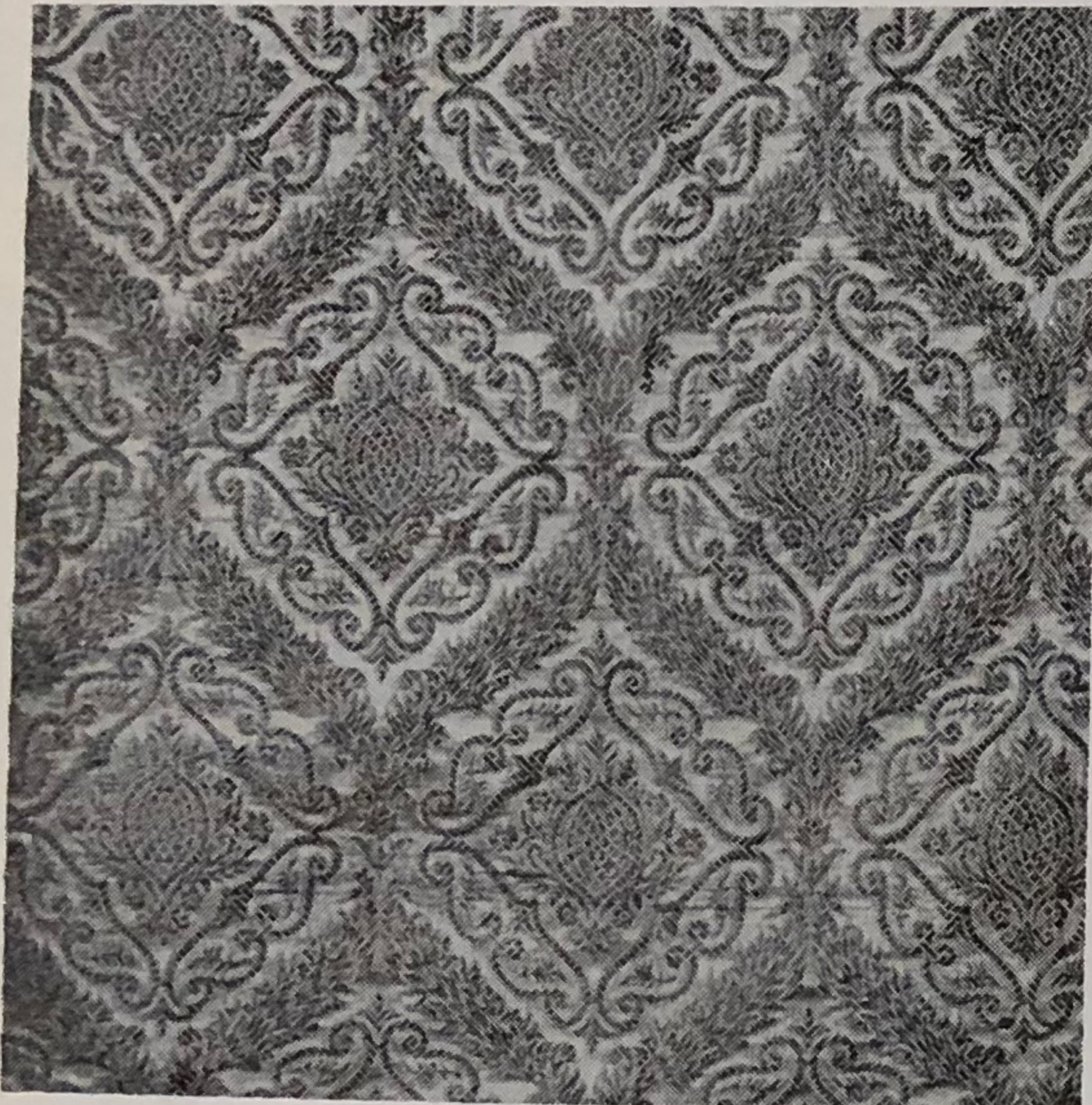
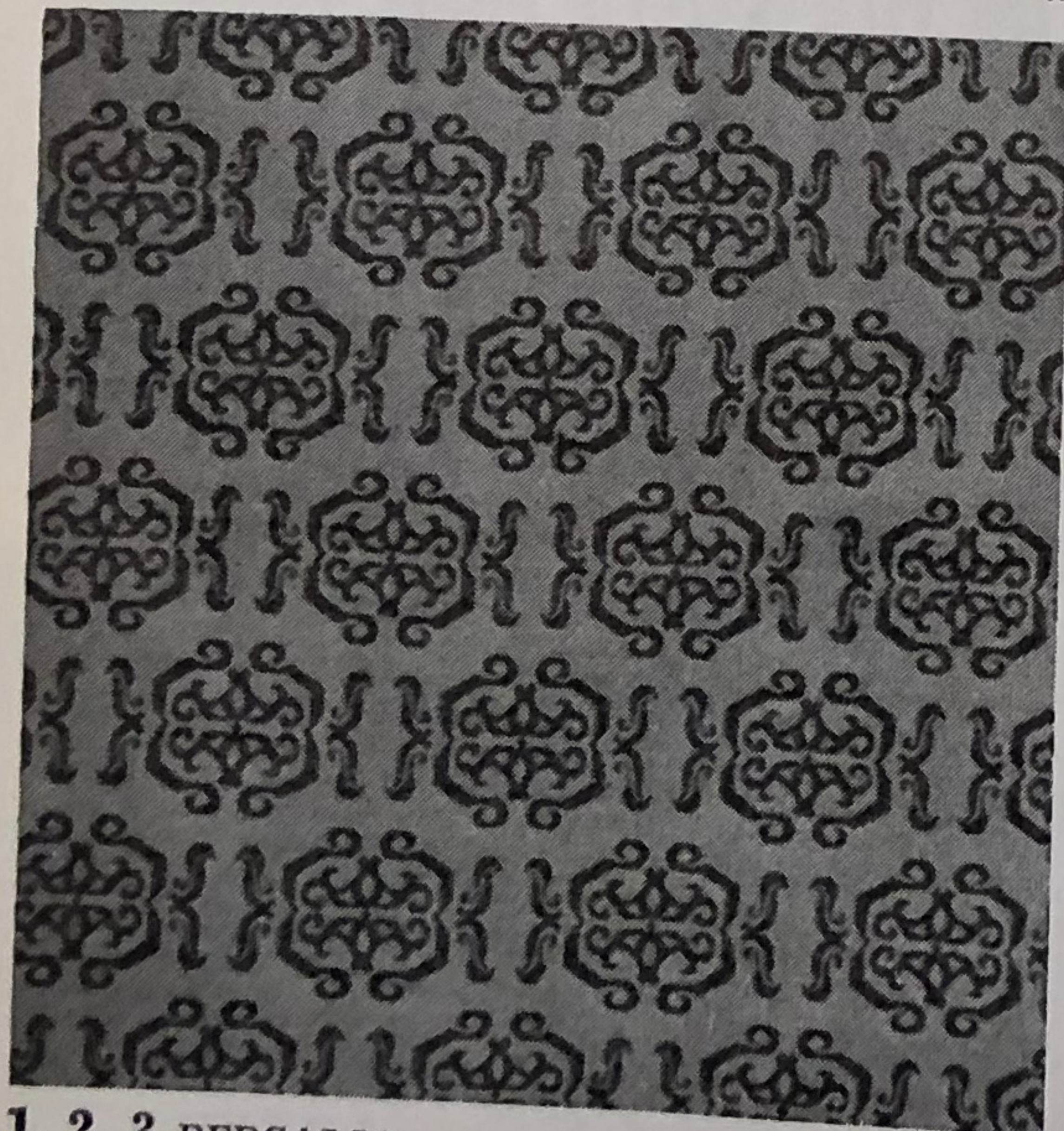


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1, 2, 3 BERGAMO

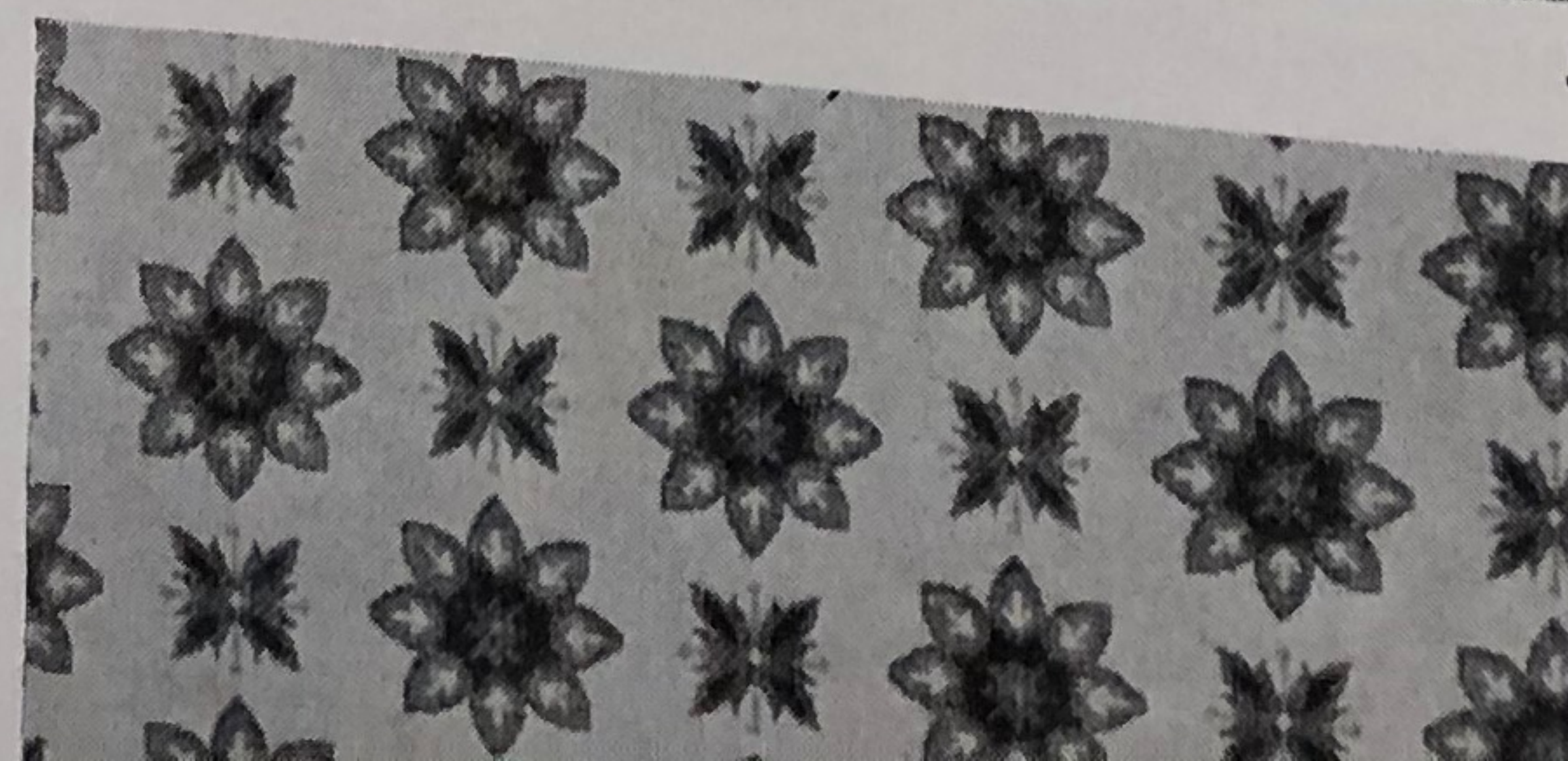
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Elegant Italian fabrics at Bergamo

BERGAMO FABRICS, INC., 16 East 52nd Street, New York, stresses Old World elegance in its most recent array of sumptuous silks and blends imported from Italy. As a supplement to its stock designs and colors, Bergamo will weave any design in custom colors, even in small quantities, perpetuating the European tradition of a custom atelier. Contrasting with the sprightly florals (one example, photo 1) and intricate Spanish motifs which dominate the collection is a swirling symphony of bass-clef forms that curl up inside themselves like snails—this design by George Tscherny. "Spiral," as the design is named, is printed on a saran/nylon/dacron textile that is resistant to fire, sunfading, shrinking, moisture, and mildew.

A dark-eyed Mediterranean senorita smiling flirtatiously beneath a lace mantilla has become a hallmark of Spain. Abandoning the senorita but capitalizing on the mantilla, Bergamo has reiterated its lacy labyrinth of wreaths, grilles, diamonds, and incised almond-like forms in a lush 100% silk satin fabric called "Granada" (2). There are nine stock colors, all on off-white ground: tawny beige, black, bronze green, pastel citron, antique gold, blue mist, hyacinth, Bristol blue, and Empire green. "Escutcheon" (3), a silk and cotton blend with curling heraldic

(Continued on Page 194)

Hexter patterns of many origins

S. M. HEXTER COMPANY, 2810 Superior Avenue, Cleveland, takes a middle-of-the-road attitude toward traditional versus contemporary this season. This does not mean that Hexter's output is dull—quite the contrary. The weaves and prints are a sophisticated series of ideas and treatments subtle in design but brilliant in color heavily influenced by Middle and Far East countries. Some of the patterns are colored with bronzy overtones. Many of them are stripes. A new technique...

"Fantasia," a medley of bold rose faces, swirling like angry vortexes, on a mottled spun cotton ground of innumerable shades. "Chesilton" is a traditional treatment of cherry branches laden with fruits so round and ripe that the temptation to pluck them is almost irresistible.

The Art Nouveau patterns are colored in three different ways: first, in bold contemporary hues; second, in monochromatic tones; and third, in original Art Nouveau pastels. "Patience" (photo 4, page 152) has the dancing, almost frenzied quality of flowers and leaves being swept by the fury of a tornado; it was originally commissioned by Liberty of London in the 1860's from William Morris.

In the main, the Italian print collection, designed by Ken Scott, comprises floral designs but there are also a few novelties, printed on cotton, cotton blends, sailcloth, silk, or sheer cotton, and some waxed fabrics with small scale traditional stylized motifs. "Festa di Fiori" on a linen and cotton blend is a bold interplay of color splashes which take the form of greatly magnified pansies and carnations, each with a diameter of at least seven and a half inches. Roses in brilliant, brilliant colors interlacing through a trellis are realistically etched, true to scale, in "Malmaison," a cotton and hemp blend. "Damasco," also on a hemp and cotton combination, is an intricate metal grille design that is so realistic it appears three dimensional.

Elegant Italian fabrics at Bergamo

(Continued from Page 154)

motifs (2½" repeat), was inspired by an antique ceramic tile design discovered in Madrid. Color combinations are peony pink on royal purple, raspberry on white, bronze green on antique gold, and absinthe green on delphinium blue.

Flowers come to life in "Murano" and "Brindisi," both

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focusing on delicate roses reveling in the fecund plumpness of full bloom. The former, on silk and Novafil Rayon lampas, displays multi-colored roses on a climbing vine, flanked by stylized festoons; the latter, long-stemmed American beauties on a luxurious silk and Novafil Rayon brocade. The ragged beauty of the chrysanthemum is exaggerated in "Chrysanthemum" by transforming its petals into a frenzy of flame-like tongues. Woven in a reversible satin weave, the silk flowers show up either in color on an off-white or silver background or in white on a colored background. A tiptoe through the tulips is suggested by "Bolzano" on a sturdy hemp fabric which alternates ¾" red, blue, green, or gold stripes with 1¾" stripes of natural hemp color. On the hemp stripes are brocaded multi-colored tulips of Novafil Rayon.

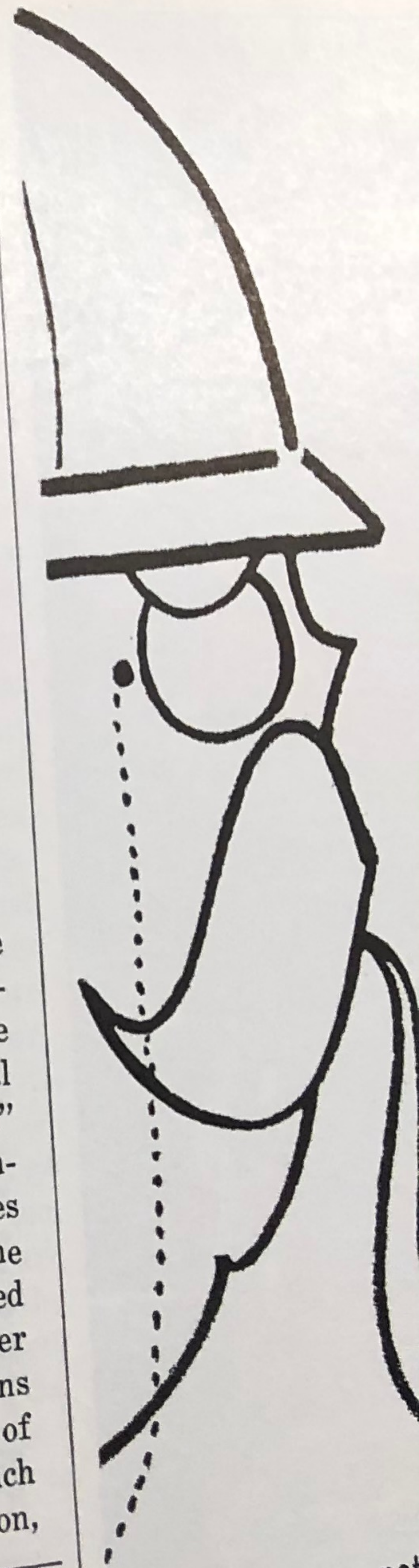
75th anniversary papers at Strahan

(Continued from Page 156)

100% imported linen, and silk/fortisan-rayon sheer. Two of the Colonial portfolio documentary florals are "Dorcas" and "Canfield." The perky floral nosegays surrounded by diamonds of wispy feathers that characterize "Dorcas" were adapted from "band-boxes" that Colonial women used to carry to picnics and socials. "Canfield," taken from an antique printed cotton, is a captivating conglomeration of fruit in baskets and free-floating bunches of pears, peaches, cherries, et al. Favorite motifs of the Federal era are assembled in "Columbia," a widely-spaced composite of eagles, stars, and laurel wreaths. "Primer Tales" (photo 3, page 156) is reminiscent of illustrations typical of a colonial child's primer with the addition of diamond-shaped floral garlands. Borrowed from a French toile that hung in the home of Reverend William Emerson,

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