


A\| Lined $\int \mathrm{D} \|$ Mitchell Gold's high-back settee spreads its wings
Combine two classics (wing chairs and stripes), pump up the volume in the proportions and the color palette, and tradition takes off. "Stripes are my favorite fabrics," says upholsterer Carl Dellatore of D \& F Workroom. "They are strong and orderly, but you can also have some fun with them. In this case, the graphic lines are

Mitchell Gold's Carter Settee; 52"w. x 35"d. x 49"h.
 the ideal counterpoint to the settee's curves." This piece works in almost any room of the house, so we tried fabrics in a variety of flat weaves and velvets, in cottons, blends, and a lightweight wool. The stripes go from men's-club formal to tropical-cabana jazzy, and run both vertically and horizontally. There's something


Manuel Canovas's Hadrien (\#4500/22) in aubergine/pompei; $100 \%$ cotton; 57 "w. No tricks were needed with this classic English drawing-room stripe-the colors give it the kick. Ivory Ultrasuede trim outlines the shape and provides a visual break from the strong hues.


Toiles du Soleil's Lulu in tomat (\#20326) through Côté France; $100 \%$ cotton; $71^{\prime \prime}$ w. The bright stripes of this classic awning pattern I go continuously from top to bottom; I the solid red stripe on the arms and I the yellow welting rein it all in.


Osborne \& Little's Nameanisha (\#F5002/06); $100 \%$ cotton; $55^{\prime \prime} \mathrm{w}$. This wild stripe, with bright colors in varying widths, inspired us to experiment. We ran the seat's stripes perpendicular to that of the frame. The big red stripe appears at the center of the back, along the arms, and on the edge of the cushion. Black denim welting sharpens the shape.


## (swatchwatch)

## Mitchell Gold's Jamboree (\#100245) in raisin; 72\% cotton, $\mathbf{2 8 \%}$ polyester; $\mathbf{5 4}^{\prime \prime}$ w. This big blowup of a man's shirting stripe was handled in simple classic style. The stripes run vertically; bias-cut



Ralph Lauren's Fisher's Island Stripe in burlap;
$\mathbf{1 0 0 \%}$ cotton; 54"w. To keep the look soft, no welting was used to trim the large-scale awning stripe. We ran the fabric vertically on the body of the settee and placed it horizontally on the arms, which accentuates the curves and further relaxes the look.


## *tips

- Stripes can be asymmetrical or symmetrical. With most fabrics it is possible to cut and refit them so that they can be centered on a piece of furniture.
- If you want to widen or soften the lines of a piece, "railroad" the fabric horizontally. If you want more height and a more classic look, "waterfall" the fabric vertically.
- Welting is normally cut on the bias, but with a stripe you can end up with a candy-cane effect, a potential disaster. You may want to think about a solidcolor welting instead.
- Save money on borders by cutting out one of the stripes and using it as a trim.


## Bergamo's Neva (\#21987-2);

 65\% cotton, 35\% modacrylic; $55^{\prime \prime}$ w. Because this asymmetrical stripe is velvet, we could not cut and re-engineer it to center the stripes. The three pale stripes along the back and the arms are spaced unevenly, but the strong pattern camouflages the variations.

