

20TH 13

RUBELLI

A FAMILY OF STYLE

100



left: photo Marie Taillefer fabric Tricorno 30053-003, 30053-004, right: photos Omar Awada



textures of venice

Sun, frost, salt water, consumption, time... brushing the stones of Venice - all this leaves a faint remembrance on them. There is no flat or straight surface in Venice: stones are alive, they become texture.

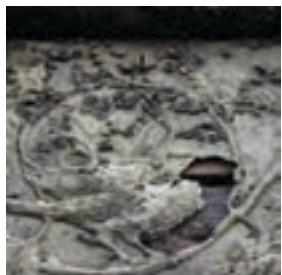
The 2013 collection takes inspiration from this endless display of surfaces, translating into weaves the aged walls, the worn out decorations, the oxidised golds, the tiles that bear the memory of the centuries. Velvets, one in a resistant technical fibre the other in the purest sensual silk, pay tribute to the reflection of the Venetian light on the water of its canals. These features gather together inside our iconic *Modern Art*, which I like to define as an abstraction of Venice, and which also represents the craft and the skills of Rubelli, as well as our antique heritage. Once more - through our fabrics - we deliver our experience of Venice.

I want to thank our design team for their wisdom in weaving threads of different nature and colour to create a family of outstanding fabrics; and thank the artists who have interpreted so well such artworks in this second issue of LR. And finally I want to thank you, readers of this magalogue and fans of Rubelli, for your precious support.

Il sole, il gelo, l'acqua salsa, l'usura, il tempo: tutto accarezza le pietre di Venezia, lasciandovi un segno. Non vi sono piani lisci e regolari a Venezia: le materie sono vive e acquistano dimensione.

La collezione 2013 prende ispirazione dalle infinite superfici veneziane, e traduce in intrecci gli intonaci scrostati, le decorazioni consunte, gli ori ossidati, le mattonelle che portano i segni dei secoli. I velluti, uno in fibra tecnica, l'altro in pura seta sensuale, rimandano i riflessi della luce sui canali di Venezia. Tutto questo si concentra nel tessuto iconico Modern Art, che amo definire un'astrazione di Venezia, e che rappresenta la manualità e la conoscenza di Rubelli, così come la sua antica tradizione. Ancora una volta attraverso i nostri tessuti vi offriamo un'esperienza di Venezia.

Voglio ringraziare il nostro ufficio stile per la sapienza nel tessere fili di natura e colore diversi, e creare una magnifica famiglia di stoffe. E ringrazio gli artisti che hanno superbamente interpretato le nostre creazioni in questo secondo numero di LR. Infine, ringrazio voi, lettori e amanti della Rubelli, per il vostro prezioso e costante supporto.





Rubelli Collection 2013

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inside cover

Marie Taillefer



how wonder full

Nothing is ordinary at Rubelli. Everything is naturally extraordinary or intrinsically extravagant, manufactured for a hedonistic lifestyle of sustainable beauty and eccentric elegance. **How wonderful!**

Standard is not in Rubelli's idiom and neither is minimalism in their DNA. A simple stripe is designed with a slight shine on heavy satin, a plain silk is animated by a subtle slub, a sober texture is in fact an amazing jacquard. **How unexpected!**

Colourings are subdued, like muted marbles, dusted honeycombs or vanishing Venetian murals, with added accents of clay and chalk, with powdery boudoir colours too. Gold and yellow continue their powerful ascent and skeleton-bone creams bring a sense of avant-gardist style. **How attractive!**

For the 2013 collection Rubelli has opted for the extreme power of design. Design on an even larger scale with ever larger repeats in enormous landscaped patterns that narrate historical vestiges, artistic materials and complex organic structures. **How divine!**

A true collection of curiosities, assembled and studied for our multiple and layered contemporary lifestyle.

Nulla e' normale per Rubelli. Tutto e' naturalmente straordinario o intrisicamente stravagante, creato per uno stile di vita edonista, fatto di bellezza sostenibile e di eccentrica eleganza. Che meraviglia!

Lo standard non fa parte del vocabolario di Rubelli e il minimal non e' nel suo dna. Anche una semplice riga e' ombreggiata su un raso pesante, anche una seta unita e' animata da ricercate irregolarita', anche un semplice intreccio e' di fatto un sorprendente jacquard. Che fantasia!

I colori sono smorzati come marmi silenziosi, nidi d'ape impolverati o evanescenti affreschi veneziani, con note di argilla e gesso e qui e la' di rosa cipriato. L'oro e il giallo continuano la loro potente ascesa mentre i bianchi ossa danno un tocco di stile avanguardista. Che follia!

Per la collezione 2013 Rubelli ha puntato sull'enorme forza del design. Disegni su scala ancora piu' ampia e con rapporti ancora piu' grandi per immensi motivi paesaggistici che raccontano vestigia storiche, le materie usate dagli artisti e complesse strutture organiche. Che fascino!

Una vera collezione di rarita', creata e studiata per essere in sintonia con i nostri molteplici stili di vita.

Lidewij Edelkoort

ateliers

Now that the customer has become creative, curator of his own universe and commissioner of his own collection, creating a space like an artist composes works of art, the world of textiles is reacting by rethinking what is beauty and what is unique. The Rubelli creative team has taken bold steps to upscale patterns, to landscape jacquards and to layer wovens until they become unique specimens that no other textile house would dare create. Bold and beautiful, these silks speak of culture and taste, of collecting and displaying, and of a love for textiles with a poetic and artistic spirit. We visited therefore seven artists and their ateliers to share the quality of their artworks and the quality of Rubelli's creative genius.

Ora che il cliente è diventato creativo, tutore del suo universo e ambasciatore della propria collezione, artefice di uno spazio proprio come l'artista che crea la sua opera d'arte, il mondo del tessile risponde ripensando al significato della bellezza e dell'esclusività.

Il team creativo di Rubelli ha osato, ingrandendo i motivi, ingigantendo i disegni degli jacquard e lavorando sugli intrecci fino a farli diventare dei modelli unici che nessun altro editore tessile avrebbe l'ardire di creare. Belle e vigorose, queste sete, con uno spirito poetico e artistico, parlano di cultura e di gusto, di collezionismo e di condivisione, di un amore per il tessuto. Abbiamo quindi incontrato sette artisti e visitato i loro atelier per apprezzare la qualità delle loro opere e quella del genio creativo di Rubelli.

photo Marie Taillefer fabric Grimani 30052-002



atelier of sculpture



A man who loves life and all things of beauty. A man who lives a hedonistic and epicurean lifestyle. A man who is working in the tradition of his family, he is the fourth generation of a family of form, specialists in molding, ornaments, plaster and

ceramics. Antonin Gasq received the Prix de Rome and travels the earth to teach governments and museums how to protect and reconstruct their patrimony. He is continuously whitewashed by his materials, giving him a devilish grayish charm reflected by

Rubelli's blurred patchwork, faded by the use of cotton and silky threads. The botanical drawings from a mysterious early 20th century document are rendered in artisanal manner, reflecting the patina of the plaster invented by Antonin Gasq, looking like marble and feeling like clay.

left: Grimani 30052-002, right: Ophelia 30062-001



RUBELLI ▶ LR 2013





Un uomo che ama la vita e il bello. Un uomo che ha uno stile di vita edonistico ed epicureo. Un uomo che ha dato seguito ad una tradizione di famiglia e rappresenta la quarta generazione di una famiglia di scultori, specialisti in modanature, in decorazioni, in ceramica e gesso.

Antonin Gasq ha ricevuto il Prix de Rome e viaggia per il mondo per insegnare a governi e a musei come tutelare e ricostruire il loro patrimonio. E' perennemente coperto di calce, il che gli dona un fascino diabolicamente grigiastro che si riflette nel patchwork di Rubelli, indistinto

e sfumato per l'utilizzo del cotone e della seta. I disegni di piante tratti da un misterioso documento del primo Novecento sono riprodotti in modo artigianale e riflettono la patina del gesso inventato da Antonin Gasq che ha l'aspetto del marmo e al tatto sembra argilla.



artist **Antonin Gasq** photos **Marie Taillefer**

assisted by **Erwan Fichou** art direction **Nelson Sepulveda**

assisted by **Gilles Baudoux** and **Pauline Sauvanet**

make up **Pierre Duchemin**

left: Ophelia 30062-001, right: Ophelia 30062-001, Sévigné Bed, Moissonnier



contemporary curiosities



photos **Thomas Straub** art direction **Gert van de Keuken**

assisted by **Ryan Moritz** and **Pauline Sauvanet**

text **Philip Fimmano**

left: Herbario 30067-001, Gypsoes 30068-001, bird Maarten Kolk, clock Kiki Van Eijk, vegetables Maaike Rozzenburg, right: Gypsoes 30068-001, chair Maarten Baas



“THE NEW INTEREST IN CURIOSITIES IS VERY MUCH RELATED TO AN INTEREST IN THINGS THAT ARE NATURAL BUT UNUSUAL - AND THERE IS A BLURRING OF THE LINE BETWEEN WHAT'S MAN-MADE AND WHAT'S NATURAL”

Federico de Vera

IN A DISPLAY OF OUR DESIRES AND OUR INTEREST IN VANITIES, BOTANICALS, MINERALS, FOSSILS AND ANTIQUES, AN OBSESSION WITH THE RARE AND THE UNIQUE HAS EMERGED.

CONSUMERS ARE BECOMING THE CURATORS OF THEIR OWN EXISTENCE, CREATING STILL LIFES IN THEIR INTERIORS AND INTIMATE TEMPLES TO VENERATE OBJECTS OF BEAUTY.

THEY COLLECT, ARRANGE AND SET OUT THEIR ARTIFACTS, BLENDING THE OLD WITH THE NEW AND MIXING HEIRLOOM PIECES WITH CONTEMPORARY DESIGN ICONS.

GATHERED TOGETHER LIKE CURIOSITY CABINETS, INSTALLED LIKE MUSEUM DISPLAYS, PLACED ON PEDESTALS AND SOMETIMES PRESENTED UNDER GLASS BELL JARS, THESE ITEMS ARE NESTLED AMONG BONES, STONES, TWIGS AND ALL OTHER KINDS OF MEMENTOS.

TEXTILES ARE INSPIRED BY THIS HEDONISTIC ACTIVITY AND BECOME EMBELLISHED, INTRICATE AND ORNATE. A SHIFT TOWARDS HISTORICAL TECHNIQUES COMES TO FULL BLOOM WITH JACQUARDS THAT ARE EMBOSSED, SCRATCHED, GUILLOCHÉD AND IN BAS-RELIEF. FLORALS, FOLIAGE AND FRESCOS, ALONG WITH SHINY FEATHERS, BIRDS, HONEY-COMB AND MARBLE, WILL ALL INSPIRE TEXTURAL INTERIOR MOTIFS. SILKS, VELVETS, COTTONS AND BLENDS WILL BE USED IN SUBTLE COLOURINGS, LIKE AGED STONE OR VANISHING VENETIAN MURALS, WITH SKELETON WHITES INSPIRED BY BONES AND SHELLS, RANGING FROM CREAMS AND LIGHT BEIGES TO THE WHITEST OF PORCELAINS.





left: Herbario 30067-001, right: cushions Pavone 30064-001, Gypsos 30068-001, organic jewellery Tzuri Gueta



“IL RINNOVATO INTERESSE PER GLI OGGETTI RARI E CURIOSI È STRETTAMENTE COLLEGATO AD UN INTERESSE PER CIÒ CHE È NATURALE, MA INSOLITO. LA LINEA CHE SEPARA CIÒ CHE È OPERA DELL’UOMO DA CIÒ CHE È NATURALE DIVENTA INDISTINTA”

Federico de Vera

NEL MANIFESTARE IL DESIDERIO E L’INTERESSE PER LE COSE EFFIMERE, LE PIANTE, I MINERALI, I FOSSILI E GLI OGGETTI ANTICHI EMERGE UN’OSSessione PER CIÒ CHE È RARO E UNICO. CHI COLTIVA QUESTA PASSIONE DIVENTA TUTORE DELLA PROPRIA ESISTENZA, CREANDO NATURE MORTE NEGLI AMBIENTI IN CUI VIVE E TEMPLI INTIMI DOVE VENERARE OGGETTI DI RARA BELLEZZA.

COLLEZIONA, ORDINA ED ESPONE I PROPRI MANUFATTI, MESCOLANDO IL VECCHIO CON IL NUOVO, CIMELI DI FAMIGLIA CON OGGETTI ICONA DI DESIGN CONTEMPORANEO. RACCOLTI IN UNA SORTA DI SCRIGNO DELLE RARITÀ, ESPOSTI COME NEI MUSEI, MESSI SU PIEDISTALLI E TALVOLTA TENUTI SOTTO CAMPANE DI VETRO, QUESTI OGGETTI SI CONFONDONO FRA OSSA, PIETRE, CONCHIGLIE E OGNI POSSIBILE SOUVENIR.

NASCE DA QUESTO EDONISMO L’ISPIRAZIONE PER LA CREAZIONE DEI NUOVI TESSUTI RUBelli CHE DIVENTANO PIÙ SEDUCENTI, ELABORATI E RICCHI. UNA PROPENSIONE PER TECNICHE ANTICHE ESPLODE NEGLI JACQUARD GOFFRATI, GRAFIati, CESELLATI E IN RILIEVO. FIORI, FOGLIAME E AFFRESCHI, ASSIEME A PIUME LUCIDE, UCCELLI, NIDI D’APE, MARMO, DIVENTANO LA FONTE D’ISPIRAZIONE PER I TESSUTI D’ARREDAMENTO.

SETE, VELLUTI, COTONI E FIBRE MISTE SONO USATI NELLE TONALITÀ NEUTRE - COME QUELLE DELLE PIETRE ANTICHE E DEGLI SBIADITI AFFRESCHI VENEZIANI - CON BIANCHI CHE, ISPIRATI AD OSSA E CONCHIGLIE, VANNO DAI TONI CREMA E BEIGE CHIARI AI BIANCHI INSUPERABILI DELLE PORCELLANE.



zoom the fine art of the close up

a close look at the new
collection from
Armani/Casa Exclusive
Textiles by Rubelli

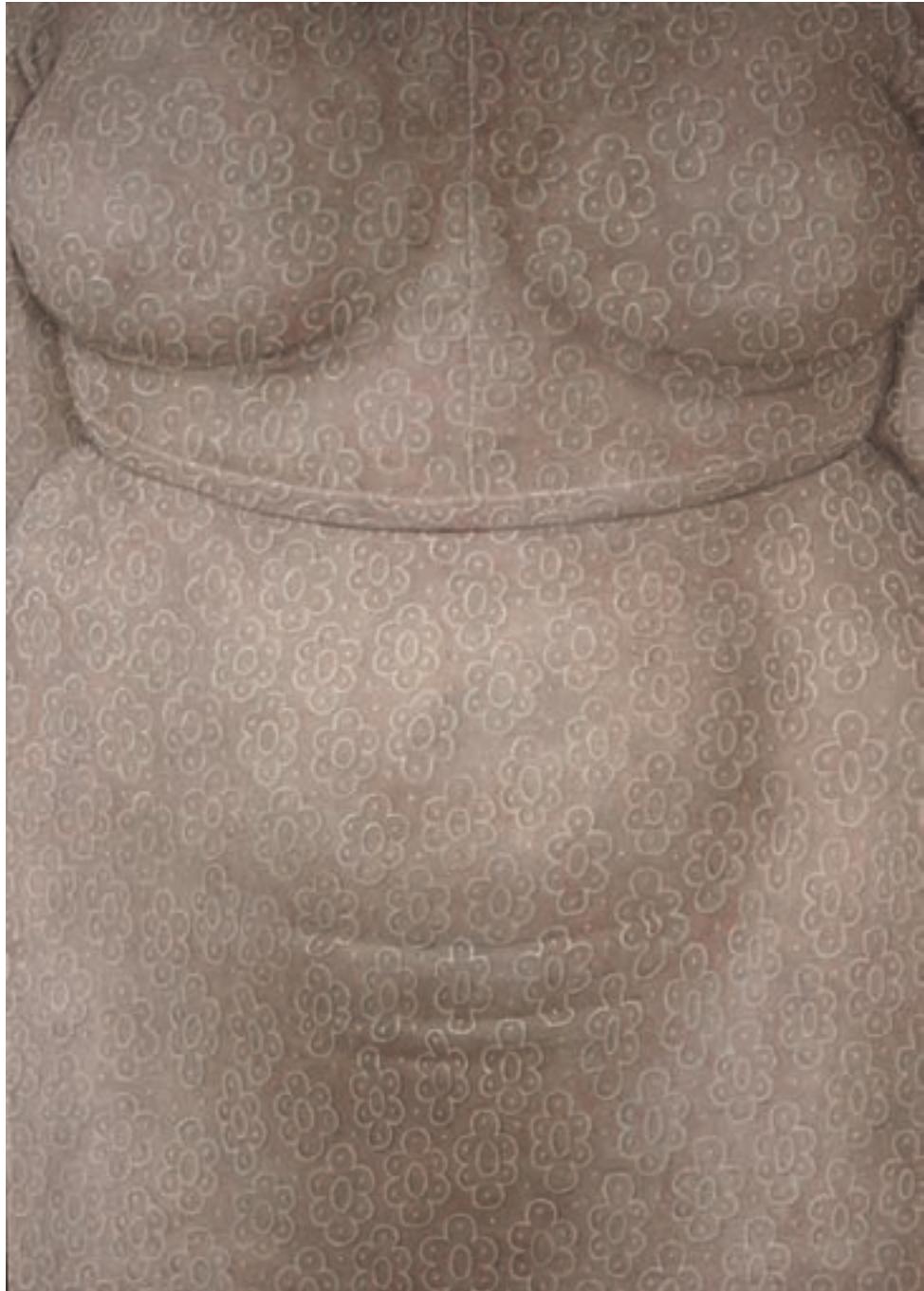
Domenico Gnoli is a master of detail, the telling fragment. His paintings are made from a blend of sand and acrylic but have all the sharp focus of a magnifying lens. The enlarged closeness of a single button, a textile, or his canvas illustrating neatly braided hair, are the work of a brilliant draftsman.

Domenico Gnoli was an Italian artist whose works were overlooked for more than forty years since he died in New York in 1970 at the age of 36. A meticulous and fantastical illustrator, he drew for magazines including *Sports Illustrated* and *Fortune* and designed sets for the Old Vic and other London theatres.

Born in Rome, his father was an art historian and his mother an artist. In 1963 he married the sculptor Annick Vu and they lived at times in Majorca, Rome and finally New York, where his acclaimed exhibition was held at the Sidney Janis Gallery in 1969, just a few months before his tragic death.







His paintings have often been compared to those of the artists of the Renaissance, where the literal and accurate representation of dress, jewels and elaborately arranged tresses were a tribute to their genius and skill. More credible seems his declared influence of Giorgio Morandi – the gentle painter of the quiet observation of everyday objects. Both Gnoli and Morandi beguile us with the exquisiteness of the ordinary.

Gnoli's canvases draw us into the fibrous aspect of the material world, where every hair is painstakingly rendered and the weave of a textile is almost floodlit in its penetrating clarity. It is as if he were weaving with paint, where the verticals and horizontals of his lines create a three-dimensional illusion of microscopic reality. Our eyes follow the parallel patterns made by tightly combed hair, the herringbone lines of a brick wall corner, the wayward directions of a corduroy-covered chair and the gentle ripples of a bed cover. His textile sensibility plays the same rhythmic optical tunes as the fabrics of Giorgio Armani, whose designs insist on close visual and tactile contact.

Makers of fine weaves are visionaries too; thousands of infinitesimal fibres are blended together to invent an ordered form from a mass of chaotic yarns. The subtlety of a fabric from Armani/Casa Exclusive Textiles by Rubelli is calming and geometrically seductive.

An artist on canvas and an artist in textile, Gnoli and Armani are creators of works that are essentially and sub-consciously Italian, coolly cerebral and silently beautiful.



left: Armani/Casa Exclusive Textiles by Rubelli | Frisco TE017-580, right: painting Domenico Gnoli Corner, 1968, @ ADAGP



*Uno sguardo
ravvicinato su
Armani/Casa Exclusive
Textiles by Rubelli*

Domenico Gnoli è maestro del dettaglio, del frammento rivelatore. I suoi dipinti, fatti mescolando sabbia e acrilico, hanno l'acuta precisione della lente d'ingrandimento. La straordinaria grandezza di un singolo bottone, di un tessuto, le tele in cui ricrea i capelli intrecciati con cura, sono tutte l'opera di un disegnatore eccezionale.

Domenico Gnoli è un artista italiano, morto nel 1970 a New York all'età di 36 anni. I suoi lavori restano ancora, a oltre quarant'anni dalla sua scomparsa, un punto di riferimento. Illustratore meticoloso e fantasioso, ha lavorato per molte riviste tra cui Sports Illustrated e Fortune e curato le scenografie per l'Old Vic e altri teatri di Londra.

Nato a Roma da padre storico dell'arte e da madre artista, sposa nel 1963 la scultrice Yannick Vu, con cui vive tra Maiorca, Roma e, infine, New York. Qui, nel 1969, a pochi mesi dalla tragica fine, tiene una mostra acclamata alla Sidney Janis Gallery.

I suoi quadri sono stati spesso paragonati a quelli degli artisti del Rinascimento, in cui la rappresentazione fedele e minuziosa di abiti, gioielli e di elaborate trecce sono un tributo al genio e alla perizia dell'artista. E' evidente, come lui stesso dichiarava, l'influenza di Giorgio Morandi – la cui elegante pittura nasceva dalla quiete osservazione di oggetti quotidiani. Sia Gnoli che Morandi ci affascinano, mostrandoci la raffinatezza dell'ordinario.





artworks **Domenico Gnoli**

textiles **Armani/Casa Exclusive Textiles by Rubelli**

text **Susannah Handley**

Le tele di Gnoli trascinano nella fibrosità del mondo dei tessuti: in esse ogni capello è reso con estrema precisione, l'intreccio di un tessuto diventa una sorta di faro grazie alla sua penetrante chiarezza. E' come se Gnoli usasse la pittura per tessere dando un'illusione tridimensionale alla realtà microscopica, con i tratti verticali e orizzontali delle linee. I nostri occhi seguono le trame parallele dei capelli ben pettinati, le geometrie a spina di pesce dell'angolo di un muro in mattoni, le imprevedibili direzioni del velluto a coste che riveste le sedie, le onde aggraziate di un copriletto. La sua sensibilità verso i tessuti genera le stesse armonie ottiche e di ritmo delle stoffe di Giorgio Armani, il cui design insiste sul dettaglio per dare vita a un contatto visivo e tattile.

Anche chi crea pregiate trame sottili è un visionario che mescola migliaia di fibre infinitesimali per creare dal caos di un groviglio di fili delle forme ordinate. La delicatezza di un tessuto Armani/Casa Exclusive Textiles by Rubelli suggerisce la calma e seduce con le sue geometrie. L'uno artista della tela e l'altro artista del tessuto, Gnoli e Armani sono creatori di opere italiane nella loro essenza più evidente e in quella più profonda, opere genialmente cerebrali e di una bellezza silenziosa.

Left: painting Domenico Gnoli Braid (detail), 1966, ©ADAGP; right: Armani/Casa Exclusive Textiles by Rubelli Faver TC080-573



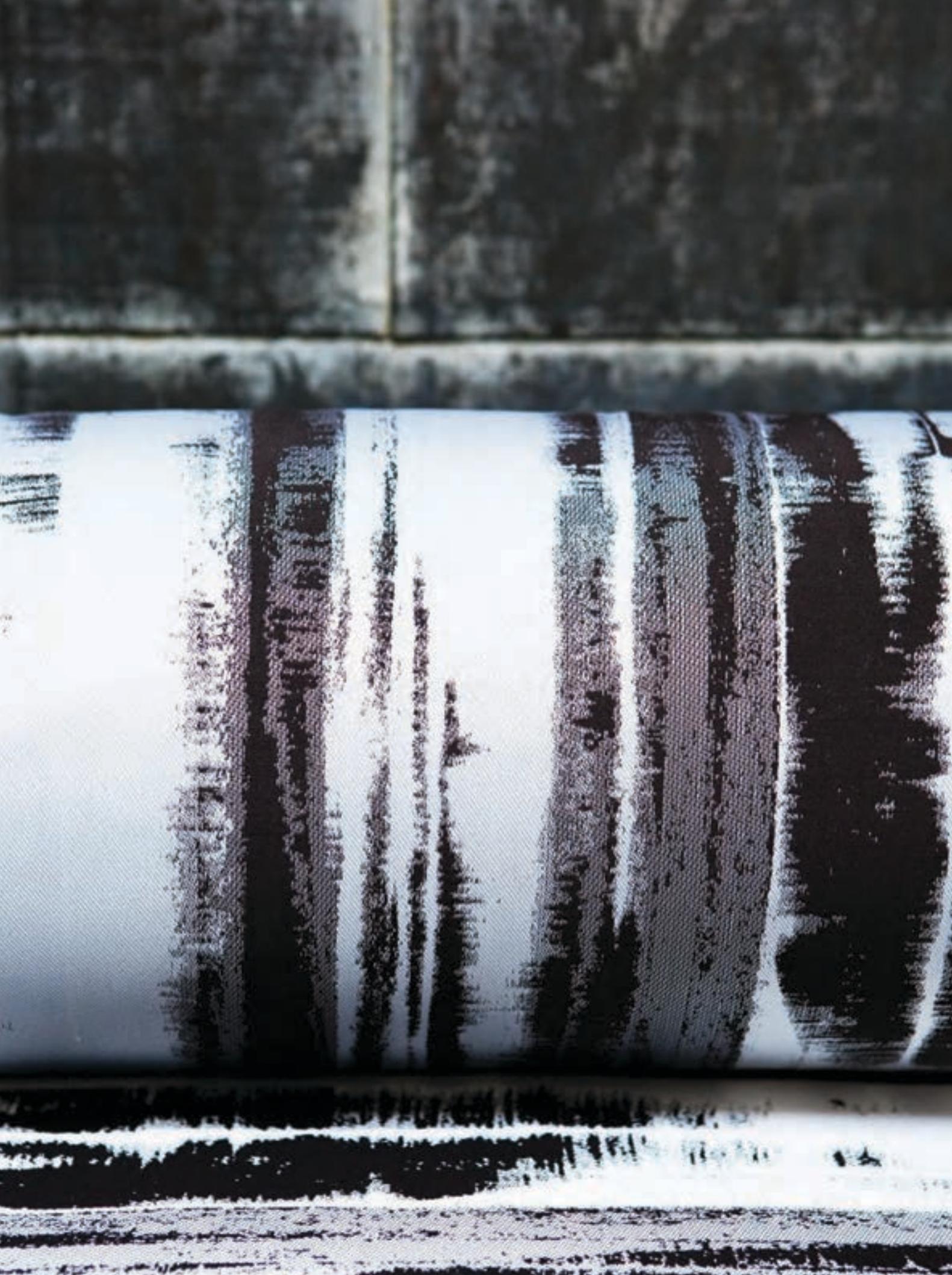
artist Louisélio photos Marie Taillefer assisted by Erwan Fichou
art direction Nelson Sepulveda assisted by Pauline Sauvanet
make up Pierre Duchemin

atelier of ceramics



pages 28-33 Gypsoz 30068-004, stoneware Louisélio louiselio@free.fr





Texture is her mantra as she keeps on studying the surface of her ceramics with insistence and perseverance. She is headstrong and dedicated to her art with an introvert abstract vision. Véronique Garem will revisit the same pattern several times, indulging in the small variations created by heat and glazing of her stoneware. The warm and organic shapes contrast with the stark beauty of the material and somehow seem to become androgynous, incorporating male and female values at once. Her contrasted and graphic materials perfectly echo this development by Rubelli for the hotel of the future; no longer minimal and no longer decorative, this abstract jacquard will suit at once female and male nomads.



La texture è il suo mantra perché continua a studiare la superficie delle sue ceramiche con insistenza e perseveranza. È testarda e dedica alla propria arte con una visione astratta ed introversa. Véronique Ganem riprende lo stesso modello svariate volte, concedendosi quelle piccole modifiche create dal calore e dallo smalto. Le forme calde e naturali dei vassellame contrastano con la dura bellezza del materiale e in qualche modo sembrano diventare androgine, in una compresenza di maschile e femminile. Le sue texture grafiche contrastate echeeggiano perfettamente il tessuto di Rubelli, progettato per l'albergo del futuro: non più minimal e non più decorativo, questo jacquard astratto è perfetto per tutti i nomadi, senza distinzione di sesso.









photos

Paul Lepreux

gallery

Anne-Sophie Duval

art direction

Sophie Lattes

assisted by

Pauline Sauvanet

text

Isabella Campagnol

art deco revisited

RUBELLI
35
LR 2013

In the years to come the current mood for arts and crafts will develop stronger and stricter rules with repetition and abstracting of the figurative subject matter, introducing an echo of the art deco period that reigned supreme in the beginning of last century. Now that the machine becomes able to imitate the hand-made there is reason to believe that this century will see a similar mood to determine its linear and forceful aesthetics. Always on the cutting edge of trends, the Rubelli creative team has plundered the archives, on search for the amazing to contemplate and the impossible to realize. Two daring and historical art deco patterns are revisited for the future.

In the 1928 edition of the Biennale Internazionale d'Arte, Rubelli introduced an intriguing damask created by Venetian painter and designer Guido Cadorin. Characterized by





a diamond pattern, it was decorated by an alternate sequence of stylized masks inspired by the disguises used in classical tragedy and comedy; one mask sulking the other one smiling. A convincing theme since it was probably designed for the foyer of a building in Rome, that later became the Teatro dell'Opera.

A few years later Rubelli presented another artist endeavour, a very complex silk velvet designed by artist and designer Alfredo Carnelutti in 1934. Its horizontal pattern of billowing velvet bands on a bare background of smallish squares recalls and intrinsically synthesizes Venetian themes: the quiet

greenish waves of the lagoon rippling on the countless, precious golden tiles of mosaics. As if the ever present danger of the water engulfing the sinking city has forever been captured in a precious velvet.*

* the textile is very hard to reproduce. It is still also woven by hand on the old looms of the family mill. Take a closer look at page no. 62/63, magic in the making!

atelier of painting



She is timid and fragile, very feminine and precious. Yet Claire Basler has a hidden sense of humor that one can read deep in her secret, playful eyes. She is absorbed by her paintings and, in an almost autistic way, is locked up with her flowers and paint that she manipulates

with strength. Seemingly random and blotted on the canvas, her renderings actually evoking dancing and moving figurative flowers and trees. Large-scale florals are landscaping screens that will dominate a room, conveying the feeling of living in nature. Her murals will dedicate a space

to a romantic vision of flowers and plants; a room with graceful power. Her love of the botanical world is reflected in the hand-painted, watercolor patterns on modern, irregular moving satin, developed by Rubelli for the new season. A new and contemporary floral signature.



artist

Claire Basler

photos

Marie Taillefer

assisted by

Erwan Fichou

art direction

Nelson Sepulveda

assisted by

Gilles Baudoux

make up

Pierre Duchemin



E' timida e fragile, molto femminile e amata. Tuttavia Claire Basler ha un senso dell'umorismo nascosto che si può intravedere nel profondo dei suoi occhi vivaci. E' presa dai suoi quadri e in modo quasi autistico si astrae, manipolando vigorosamente fiori e colori. I suoi dipinti sem-

brano macchie casuali sulle tele, ma in realtà evocano fiori e alberi stilizzati che danzano e si muovono. I disegni floreali a grande scala sono paraventi che faranno della stanza una sorta di spazio immerso nella natura. I murales dedicheranno spazio ad una visione romantica dei fiori

e delle piante, creando una stanza dalla forza gentile. Il suo amore per il mondo botanico si riflette nei motivi dipinti a mano di un acquerello riprodotto su di un moderno raso irregolare messo a punto da Rubelli per la nuova collezione. Un floreale nuovo e contemporaneo.



left and right: Pardes 30065-002, artworks Claire Basler www.clairebasler.com



At a time when textile heritage is at a crossroads, and centuries of tradition and knowledge are on the verge of being compromised, the need arises to protect our endangered species in the same way we have come to defend our more familiar friends in the natural world. The heart of the matter is a serious one, and this matter is the Asian textile trades; massive production giants jeopardizing the Italian and French fabric industries and many of our former textile partners in Morocco, Turkey and Portugal. I have gone on a personal crusade to fight the current movement. Sure enough, the other players have the right to develop, produce and trade, and they do this very well. Yet by losing our textile knowledge, we will surely go on to just create basics and basic prints for the rest of our lives... quite a depressing thought for a textile collector like me. As fashion and interior textiles yearn for touch and structure which is more complex or intricate, as is increasingly the case today, the reliable and special design-driven talents of Italy, Japan and France will soon enough cease to answer our requests if we are not careful. In reaction to the increasingly digital landscape of our lives, a craving for tactility and dimension has lead designers to reconsider the role of fabrics. The near future will see the

overwhelming revival of textiles in our interiors, covering floors, walls and furniture in an expansive and personal manner. These textiles will speak loud and clear and become the fabrics of life, narrating stories, designing pattern and reviving the act of creativity in weaving. Therefore we have to be prepared for this comeback, harnessing forces on the way.

endangered textiles

I believe it is time to redefine and redivide the cake on a global scale, where all partners should excel in what they know how to do best. While creating new markets we develop new possibilities; however each country and region should be allowed to excel in their own specialty.

If we fail in this latest cultural pandemic, the extraordinary examples of textile beauty in these pages will be all that remains. It is thanks to traditional textile houses like Rubelli that the region of Como and Venezia still maintains the amazing archives to speak to us, endearing snippets of lost techniques and gained knowledge, of decayed and romantic, almost bucolic beauty. We can only hope they will continue to inspire us for the centuries to come.

Lidewij Edelkoort

**if we fail in this latest
cultural pandemic,
the extraordinary
examples of textile
beauty in these pages
will be all that remains.**

*Se non contrastiamo l'attuale
pandemia culturale, gli straordinari
esemplari di bellezza tessile che
vedete in queste pagine saranno
tutto ciò che resta.*





Donghia's art director and head designer Chuck Chewning, speaks to Philip Fimmano about how magical hotel interiors can become when they are created with personal experiences in mind.

Over the past two years, Chewning has been busy reviving Venice's Gritti Palace interiors, delving into Rubelli's textile archives to uncover period designs and striving to rekindle hand-finished qualities to crafted furniture. The Gritti Palace will reopen its doors during carnevale, before welcoming visitors and art lovers flocking to the city this summer.

unveiling a new gritti palace

In contrast to the digital scope of interior design today, you decided to go back to a process driven by the hand when working on the new Palazzo Gritti. What was the starting point for this journey, and how did this process affect the final results?

Because the Gritti is such a historic icon of Venice, I thought the best way to honour it in the design process was to take an artisanal and artistic approach. At Donghia,

Masaru Suzuki had always created very beautiful watercolour interiors – he did them for Angelo Donghia and he did them for me – and that spoke to the story of the Gritti.

As we were designing the furniture, we started by sketching everything and even made miniature models; so the handmade found its way into the 3 dimensional presentation we made to the Starwood Group in the Palazzo Corner Spinelli, Rubelli's Venice headquarters. We had the watercolours, two-metre lengths of fabrics and even pieces pulled out of archives that were Venetian documents. It was a very dramatic presentation but it emphasized that the creative process was truly artistic and sensitive to the special fabric of the Gritti itself; setting the tone for the whole project and creating a benchmark in the production process.



an artisanal and artistic approach



defining a sense of place

The furniture we added was all handmade by artisans in Veneto, fabrics were re-edited from Rubelli's archives, and even the terrazzo flooring and Venetian stuccos were made by hand. It tells a unique story to the clients of the hotel. From the beginning of the project, Starwood was very interested in co-branding the new interior's identity by using both Rubelli and Donghia products.

During this transformation, how were the hotel spaces reconsidered?

We redesigned the guest rooms and suites and created ten signature suites based on inspirations such as Peggy Guggenheim and Ernest Hemingway, who actually lived at the property, as well as Venetian suites such as the Punta della Dogana, Pisani - which is the family that originally owned the palazzo - and La Fenice in homage to its special presence in Venice and the fact that Rubelli took part to its recent restoration. Starwood then asked us to do a Donghia Suite in the theme and flavour of Angelo Donghia from the 1970s - which is very New York in its glamour.

What are your favourite details about the new Gritti's public areas?

The public areas are very residential because of their size, and the Bar Longhi retains its etched mirrors and authentic Pietro Longhi paintings. The restaurant has a beautifully-painted ceiling from the 16th century, and the Sala Tiziano includes a mix of original furniture and new designs inspired by Venetian antiques. We studied the existing furniture and retained everything that had aesthetic value, including 20th century pieces that were restored, before

discreetly blending in the newly-designed pieces. Some people who walk into the new hotel may remark that nothing has changed!

Having redesigned so many hotels over the years, what would you say are the most important elements when creating a special hotel?

A hotel should have a sense of place and speak to where it's located. I love a hotel to have a collected look to it. Even if it's contemporary, I like it to have interesting art collections and accessories, and even beyond the furnishings and fabrics themselves, the architectural materials have to have some kind of relationship with their location. I think that's very important and as you put it together – you get these layers upon layers – which all leads up to defining that sense of place.

For the Gritti, our aim was to create a residence rather than a hotel, being sensitive to the operational aspects, but really treating it as if one was designing the interiors of a home. The word "hotel" has been removed from the address: it's now simply known as The Gritti Palace. Generic identifications such as "guest rooms" and "executive suites" have also been removed; now lots of rooms are only identified by name. This is also important for the staff since it influences their behaviour and approach.

I once heard someone say that "great memories are made in great hotels". What would you say is the most magical hotel experience?

Some of my most magical experiences have been in very small boutique properties. Some are just unique, like La Locanda dell'Amorosa in Tuscany. Or the Eremo delle Grazie, a converted convent in the foothills of Spoleto. The rooms are actually in the monks' cells, the chapel is original and the library houses the convent's collection and paintings. What's most amazing is that guests are just free to roam; freedom means that you have a true experience, mixed with discovery, and that all of the senses are stimulated. I'm most drawn to the unexpected encounters, the ones you don't know about or the ones that come as a surprise.

What is the most important part of a hotel room for you?

I don't necessarily feel that you have to have a desk and a lounge chair; for me, the bed is the most important element because it's the dominant feature in the room. It's about convenience, especially the way people travel today with technology: you want easy access to plugs, wifi, a comfortable bed and nice sheets. It really comes down to functionality because you can stay in the most beautiful room but if it doesn't function, it's not comfortable.

And the most crucial mini bar ingredient?

A really good hotel will have several bottles of water around the room and replenish them each time they are used. That's all I need. Luxury properties are moving away from the

idea of the mini bar, the idea now is actually to have a small refrigerator for waters and things that you actually consume, preferring proper sized bottles of wine, liquor and alcohol, with a real ice bucket and ice – everything just as you would do at home.

What do you think the service experience for Gritti guests should entail?

I think the service will be personalised and very sensitive to the guests' profiles; they know their likes and dislikes and can customise their experience. Simple things, like adapting to when you don't want to eat in the restaurant or the freedom to say where you want to take your coffee. In a luxury property, these kinds of requests shouldn't even be questioned – staff should immediately set up a napkin for you. That's what sets those qualities apart. The Gritti staff is trained as such, since theirs is a repeat clientele which only stays there when in Venice.

What do you think Angelo Donghia would think about the new Gritti?

I think he would be elated, and most pleased by the fact that they wanted a Donghia Suite in honour of his design legacy. I think the fact that they really wanted it to reflect his aesthetic is amazing. We're now actually talking to Starwood about exclusively offering Donghia Suites in their other luxury properties.



a residence rather than a hotel

left: background Madama Butterfly 30050-010, scarf Madama Butterfly 30050-007, right: Donghai Origami Table, Donghai chair Grand Eaton fabric Tulban 30063-009



atelier of perfume



left: Madama Butterfly 30050-007, flowers Marianne Robic, thanks to Jean-Luc for the 18th century bell jar, right: Donghia chair Grand Eaton fabric Madama Butterfly 30050-007 pages 56-57, left: Donghia Forma Table, Donghia chair Grand Eaton fabric Tulban 30063-009, right: background Madama Butterfly 30050-010, scarf Madama Butterfly 30050-007



Being beautiful inside out is what qualifies Barnabe Fillion. He is so generous, and loving for all those he encounters, that one cannot help but fall in love with him. Not only is he beautiful yet also he is drawn to beauty and creating beautiful scents in his atelier of perfume where he is dedicating himself to the art of constructing and designing fragrances

with a vengeance. He has set out to be a great but strange nose that will rearrange existing ingredients to blend them into new hybrids that dazzle his friends and clients. His attitude is to research new routes to amazing scents yet not known to man. Therefore he travels the world from Tanger to Mexico via Paris: a visual and olfactory escape from our western world.

His taste is eclectic and romantic, as envisioned by the emancipation of pink by the creative Rubelli team. The mix of silk patterns blending bold stripes and florals are like his botanical resources which will blend coriander with mimosa, pine needles and licorice all into one juice and create romantic wandering waters to be sprinkled on our bodies or to be lighted for our souls.





artist

Barnabé Fillion

photos

Marie Taillefer

assisted by

Erwan Fichou

art direction

Nelson Sepulveda

assisted by

Pauline Sauvanet

make up

Pierre Duchemin

Bello dentro e fuori, questo è Barnabe Fillion. E' così generoso e amorevole con chi incontra che non si può non innamorarsene. Non è soltanto bello, ma è anche incline al bello: crea meravigliosi profumi nel suo atelier dove si occupa senza sosta della creazione di fragranze. E' un grande ma inusuale naso che combina ingredienti

già esistenti per creare nuovi ibridi che sconcertano amici e clienti. Il suo intento è cercare nuove vie per ottenere profumi straordinari, ancora sconosciuti. Quindi viaggia per il mondo, da Tangeri al Messico passando per Parigi: una fuga dall'occidente visiva e olfattiva. Il suo gusto è eclettico e romantico come il colore rosa scelto dall'uf-

ficio creativo di Rubelli. Il mix di motivi in seta, che combinano righe audaci e disegni floreali, rispecchia le sue risorse botaniche che mescolano il coriandolo alla mimosa, gli aghi di pino alla liquirizia: tutti concentrati in un profumo da cospargere sui nostri corpi o da accendere per il nostro spirito.







the fabric of family

Closely woven as if it were a complex armoured brocade, the Rubelli family is shielding itself from an ever growing, competitive world. Protected by the carapace of the weave and the flexibility of the yarn, two generations of master-minds have drawn up strategies for their global attack; textiles have to be saved and industrial crafts preserved, international hotels must be decorated and antique heirloom textiles need to be repaired and recreated. Theatres are expecting to be rescued and stages demand new, yet historical curtains, young designers are impatient to create new patterns and vintage fragments are waiting to be reincarnated. There is pressure!



19th : SING 30060-018

In a world where mergers are necessary to grow on a global scale, the single-minded group has cultivated a select family of tastes in textiles that strangely resembles the dna of the clan; from the basic canvas that serves as a humble backdrop, to the restrained opulence of the monotone jacquard, from the oversized exuberance of glamorous patterns, to the luxury of shadowed splendour. The Rubelli family of brands has embraced the restraint of Armani, the candour of Dominique Kieffer, the guts of the American company Donghia and the silent, yet opulent, chic

of Rubelli Venezia, adding on top of this family of brands their own, inimitable collection of couture textiles for the interior, dressing our lives with tactile beauty.

The fabric of this family is complex and sometimes bewildering; between the straight and linear warp of a strict and intelligent commercial strategy and the playful weft of inspired and intuitive creation, the forces at work are as multiple as an ikat pattern. A weave and a mentality that are seemingly graphic, yet obviously blurred, rather outspoken, yet almost hidden, deeply historical yet cool and

contemporary, distinctly foreign, but also recognizable, even local. With an innate intuition for blending references and styles, the core of the Rubelli collection is one of eccentric taste and extreme knowledge, which gives the textile creations their immense timeless beauty.

The father of the tribe is strict and almost stiff at first glance, his serious and austere office has never changed over his almost sixty years in duty, decorated in dark medieval textiles with commanding Medici chairs, and an imposing table in a rigorous, almost religious setting. He is clearly in command and will







overrule all decisions he cannot endorse. He was the man, after all, who changed the company forever when he decided to become a house of editing and diffusion instead of simply being a manufacturer of fabrics. Suddenly, one discovers his impish frame; with his face trying to contain a mischievous smile, hiding a terrific sense of humour. Somehow he knows life from within and understands the human *commedia della moda*.

He grasps the theatrical suffering of his creative force and has empathy for his team, yet doesn't endorse the fear factor governing

some marketing strategies. Constantly flexible and questioning the status quo, he has the situation in hand and deals with the pleasurable part of the business, exploiting his diplomatic skills, with a soft sense of persuasion... until the painful moment of truth arrives and then he delegates one of his sons to finalize the deal and make the kill: daddy is listening with twinkling eyes.

He is himself as fearless as a metallic double weave, a sharp knife that cuts at both ends; voicing headstrong opinions nobody will be able to transform. With more than half a century of experience in the

field of textiles he understands as no other the melodrama of creation and distribution and how a simple length of fabric can transform a destiny, influence a love affair or modify a scenario for a Hollywood movie; today perhaps even a Bollywood movie.

"Avvocato", as he is called in every day life, was a promising young lawyer who was thrown into the Rubelli business to rescue it by completely turning it around. He ultimately started to love the process so much, appreciating the silk trade for its true artistic value, that he did everything to adapt to



left: Sing 30060-13, right: the warp of Tulban 30063-011

his new life and function, including taking on the Rubelli name, which happened to be his mother's name.

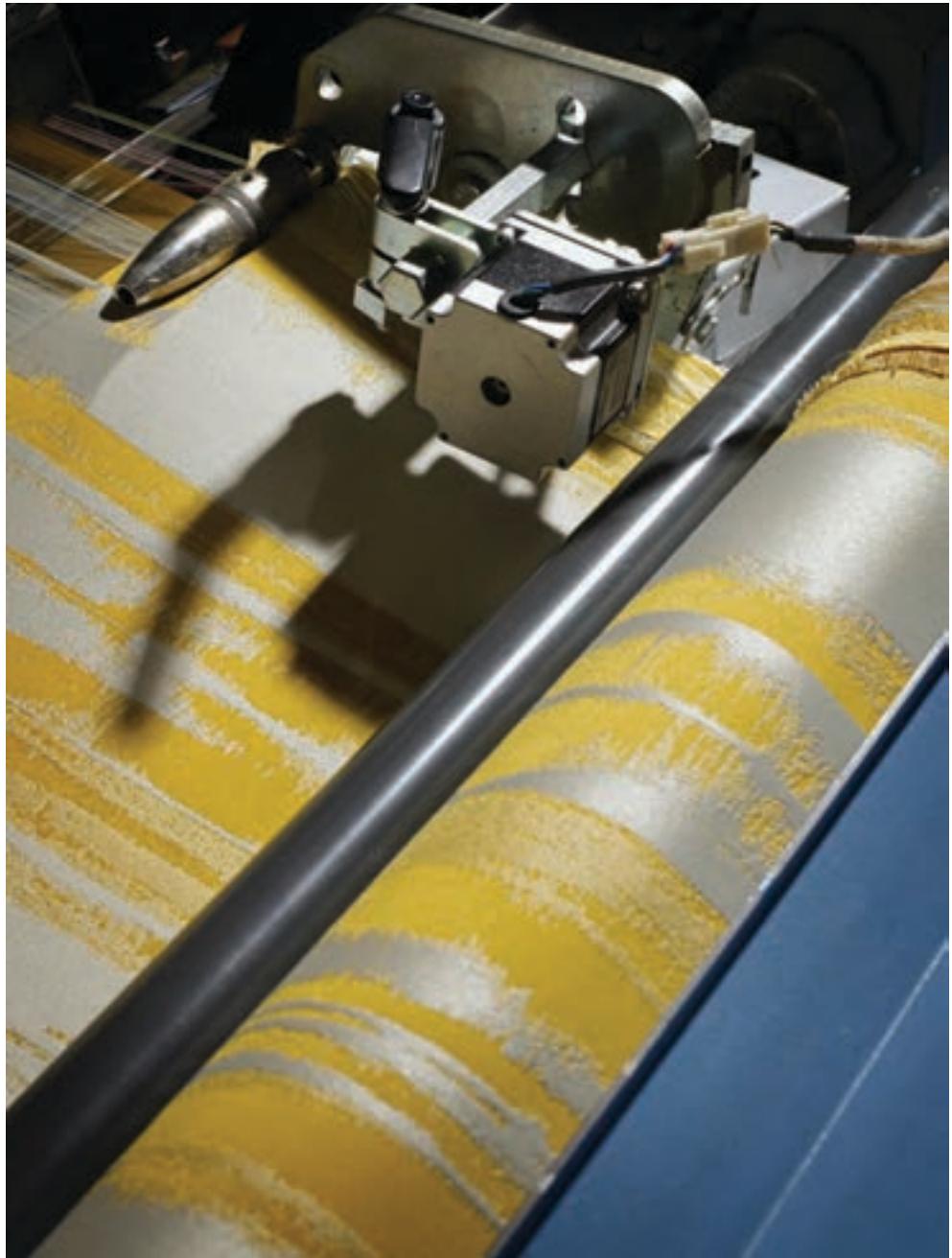
To add glamour and to be seen as the couturier of decoration fabrics, he adopted a strategy of lodging the collections in prestigious and well placed palaces and landmark buildings in various cities: cosmopolitan in Milan, intellectual in Paris and historical in Venice, where the splendid Palazzo Corner Spinelli rapidly became the Palazzo Rubelli in the eyes of the adoring clients and affluent neighbours. Avvocato knew *avant la lettre* how to build a brand.

He is as wise as his own velvets reflecting the world in the tarnished way of a Venetian mirror. He understands the duplicity of the velvet construction, the double character of the fabric which is at once sturdy and pragmatic yet on the other side opulent and lustrous like medieval pewter; pretty much the picture of his own elastic and schizophrenic frame of mind.

With a caravan of colours and forever travelling on the silk road, on a quest for inspiration and documentation, the family has been collecting and archiving their amazing museum on the Grand Canal. A journey that

leads them to the 5th-century Egypt of the Copts, the 16th-century Istanbul of the Ottomans, the 12th-century Mongolia of Genghis Khan and the 14th-century of China's dynasties. A dense historical collection that explores all the beauty and pigments as well as the techniques developed to bring silk to the world of political power and elegant demands. Today the silk road is still at the core of the family values, with new challenging markets developing in China, India and Arabia; demanding collections reflecting centuries of Venetian savoir-faire at the service of *savoir-vivre*.





Whether being as eclectic, wired and super social as Lorenzo, flamboyant, handsome and determined as Andrea or as eccentric, artistic and iridescent as Nicolò, the Rubelli collection of children resembles the textile collection of the venerated house, as if the genetic dice of the parents have equally distributed their talents amongst their siblings. Take little big sister Matilde, for example, the first born

and much loved sister. Like her own mother, she has decided to dedicate her existence to her two children. Her taste in and talent for colour and keen interest in restoration might see her come back to the company one day...

And then there is aunt Irene, we cannot complete the family picture without her, as the only sister of the Avvocato. She has never married and has dedicated her life to

her brother as well as managing the company from her very own perspective. As a retired professor of archaeology she seems to be the conscience of the brand in terms of artistic and historical values, while through her active social life she spreads rumours about the family's adventures, continuously providing gossip – the best promotion a brand can get.

photos **Thomas Straub** art direction and text **Lidewij Edelkoort**
assisted by **Gabriella Licci**

Left: Donghia Villa Occasional Chair fabric Dominique Kieffer Incroyable 17197-005, curtain Dominique Kieffer Subtil 17200-006,
right: Dominique Kieffer Subtil 17200-006, Bucolique 17198-007, Incroyable 17197-005, Désinvoûte 17199-011



the grace of
the Dominique Kieffer
collection

a moment suspended in time

The Dominique Kieffer collection
– a tactile philosophy defending
a way of life that encompasses
the abundance of time.

A story narrated by fabrics,
the architecture of which is
as clear as a working drawing.

A working drawing like
a rediscovered moment,
simply to grasp the present.

And to enjoy the instant.

•
A moment to celebrate
the elegance of nuance and
to test sensitivity.

To make the ordinary
extraordinary.

A moment that escapes time,
placing a spiritual dimension
in the heart of daily life.

A concentrate of chosen textures,
in which real motifs and mock
solids are blended in freshness
and determination.

•
Weavings that tell us simply
of incredible materials,
with a subtle vocabulary
capable of serenity.

A tender coming and going
of light and colour, told in
moments akin to jubilation.

A refined mood, in keeping with
the spirit of the times.

Left: Donghia Villa Occasional Chair, fabric Dominique Kieffer **Bucolique** 17198-007, bedspread Dominique Kieffer **Tendre** 17201-002, cushions Dominique Kieffer **Bucolique** 17198-007,
Dominique Kieffer **Incrovable** 17197-005, **Désinvoit** 17199-011, right: Dominique Kieffer, **Incrovable** 17197-005

*La collezione Dominique Kieffer –
una filosofia del tatto che difende
un modo di vivere, che include
l'abbondanza del tempo.*

*Una storia raccontata dai tessuti,
la cui struttura è tanto chiara
quanto un disegno in corso d'opera.*

*Un disegno in corso d'opera come
un momento riscoperto, sempli-
cemente per afferrare il presente.*

E per godersi l'attimo.

•
*Un momento per festeggiare
l'eleganza delle nuance e
per sperimentare la sensibilità.*

*Per rendere l'ordinario
straordinario.*

*Un momento che sfugge al
tempo, introducendo una dimen-
sione spirituale nel cuore
della vita di tutti i giorni.*

*Un concentrato di textures sele-
zionate, in cui il mix di motivi presi
dalla realtà e di falsi uniti è sinonimo
di freschezza e determinazione.*

•
*La tessitura ci racconta in modo
semplice materiali incredibili,
con un vocabolario ricercato
in grado di infondere serenità.*

*Un dolce andirivieni di luce
e colore, raccontato in momenti
simili all'esultanza.*

*Un animo raffinato, nel rispetto
dello spirito dei tempi.*



photos

Thomas Straub

art direction and text

Sophie Lattes



atelier of drawing

artist **Nathalie Lété** photos **Marie Taillefer**

assisted by **Erwan Fichou** art direction **Nelson Sepulveda**

assisted by **Pauline Sauvanet** make up **Pierre Duchemin**

left: Turandot 30061-003, Grimaní 30052-004, right: Turandot 30061-004, 30061-003, artworks Nathalie Lété





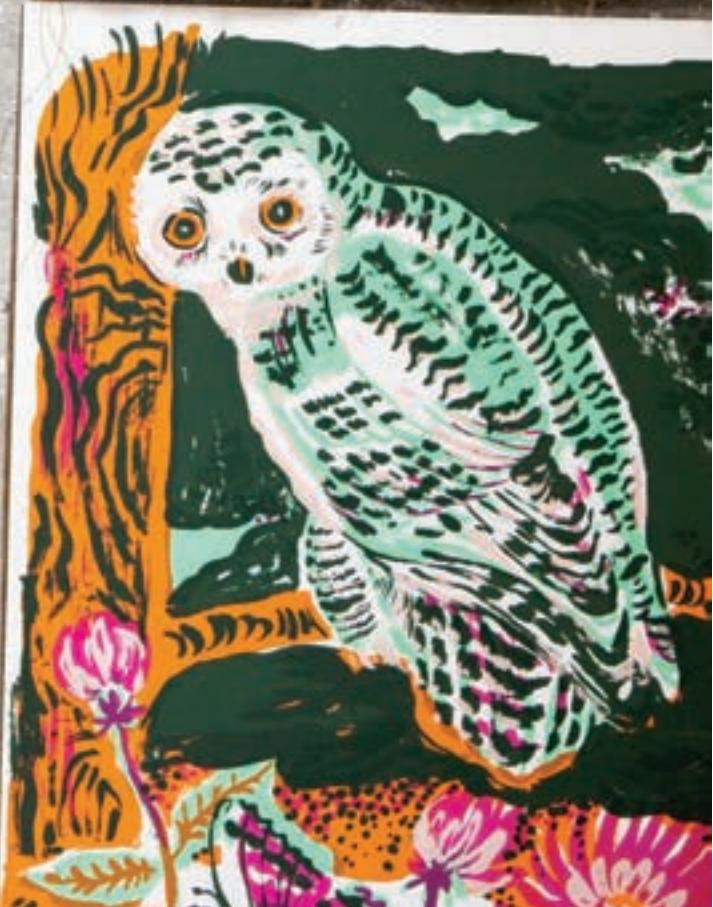
She is mysterious and hybrid, child of a Chinese father and Eastern European mother and she mixes references of both origins into a very personal idiom of drawings and illustrations. From childhood she has had an insatiable curiosity for objects and fetishes, collecting them to be inspired to create her art

Nathalie Lété loves to draw and paint on paper and sometimes works on textile that she stitches into artworks that are highly personal. The illustrations are as elegant as she is, an elegance with a certain artistic quality of neglect, a bohemian attitude to life. Her works of art are travelling the world

and have a great resonance in Japan. Her favorite subject matter are birds and she is therefore photographed with the Chinese singing bird, an eighteenth century textile that looks like an embroidery yet obtained on the jacquard looms of the ancient Rubelli mill.

left: Turandot 30061-003, right: Turandot 30061-004, 30061-003, artworks Nathalie Lété







E' misteriosa e meticcia, di padre di origine cinese e di madre dell'Est Europa. Nei disegni e nelle illustrazioni mescola tradizioni di entrambe le culture con uno stile molto personale. Fin dall'infanzia ha avuto una curiosità insaziabile per oggetti e feticci, collezionandoli per

trarne ispirazione per la sua arte. Nathalie Lété ama disegnare e dipingere su carta. Talvolta lavora sui tessuti che cuce per creare opere molto personali. Le illustrazioni sono eleganti quanto lei: un'eleganza con un tocco di negligenza, un modo di vivere bohémien. Le sue opere girano

il mondo ed hanno avuto particolare successo in Giappone. Il suo soggetto preferito sono gli uccelli e per questo motivo è stata ritratta con uccelli cinesi che cantano: un tessuto del Settecento che sembra un ricamo, ma che è stato prodotto sui telai jacquard della storica tessitura Rubelli.

Quintessential



left: Marmor 30069-001, right: Perlage 30073-002

photos **Lili Roze** styling **Vanessa Batut**
and **Sophie Lattes** assisted by **Nicolas Jeanpierre**
text **Lidewij Edelkoort**





New hyper nomads are roaming the earth travelling and working within the big metropolises of our century. Their lives are organised from airport to airport, from hotel to hotel. As all frequent travellers know, it is important to return to the same hotel, the same room, the same food to prevent ourselves from loosing our sanity. Like cats we want to come back to the same place, the same rituals to keep a form of rhythm and rigor to stabilize this crazy life on the road. Therefore the hotel

rooms that we nomads prefer are the ones that are cosy and rather abstract, in a neutral colour card able to let us be.

It is in the textures and textiles as well as the quality of the room service that we recognize the best hotels in the world. The crispiness of the clubsandwich reflects the dryness of the newest dobbies and surface effects in textile. The infusion of delicate jasmine tea is reflected in the transparency of the drapes: the golden reflections of mock

solids reflect the splendor of a vintage champagne. The rebounding quality of the generous burrata mirrors the shabby marbled cushions; the ivory velvet mimics the best of soups, a cream of mushrooms to die for. To cuddle our tastebuds just before sleeping a generous chocolate cake will look stunning on the geometric dark brown throw. All these ingredients make us feel loved and cared for, able to relax in our own world far away from home.





I super-nomadi di oggi vagano sulla Terra viaggiando e lavorando nelle grandi metropoli del nostro tempo. Le loro vite sono pianificate da aeroporto ad aeroporto, da hotel a hotel. Come sa chi viaggia frequentemente, è importante tornare nello stesso hotel, nella stessa stanza, mangiare lo stesso cibo per non perdere il proprio equilibrio. Come i gatti, si desidera ritornare nello stesso luogo, perpetuare gli stessi rituali per mantenere un ritmo e un rigore al fine di stabilizzare la vita

frenetica fuoricasa. Quindi le stanze d'hotel che il nomade di oggi preferisce sono quelle confortevoli e quasi astratte, con colori neutri in grado di trasmettere tranquillità.

E' nei tessuti e nelle tappezzerie, così come nella qualità del servizio, che si riconoscono i migliori alberghi del mondo. La fragranza del club sandwich riflette l'essenzialità delle nuove hall e gli effetti di superficie nei tessuti. L'infuso di un delicato tè al gelsomino si rivela nella trasparenza delle tende; i riflessi dorati dei falsi uniti

rispecchiano il perlage di uno champagne d'annata. L'opulenza della burrata rimanda ai cuscini marmorizzati, elegantemente decorati; i velluti color avorio ammiccano alla migliore delle zuppe, una crema di funghi da sogno. Per coccolare i nostri palati poco prima di dormire, una generosa fetta di torta al cioccolato sarà ottima sul plaid a oblò marrone scuro. Tutti questi ingredienti fanno sentire amati e viziati, e sono in grado di trasmettere la sensazione di essere a casa anche quando si è lontani.



left: background Tricorno 30053-004, mantle Diaspro 30071-015, right: Tricorno 30053-004, piano Maarten Baas, pages 86-87 Tricorno 30053-002, 30053-003, 30053-004



atelier of couture

artist **Franck Sorbier** photos **Marie Taillefer**

assisted by **Erwan Fichou** art direction **Nelson Sepulveda**

assisted by **Pauline Sauvanet** make up **Pierre Duchemin**

He is unique even in the haute sphere of Haute Couture. Frank Sorbier goes it alone in a most romantic way, a wandering loner that traces his destiny with broad dark brushstrokes. His surrealistic sense of setting the stage has made him famous for the conceptual approach to fashion shows. He uses theatre, circus, film and

virtual tools to reach his audiences. As a result he was recently given the title 'maître d'art' by the French minister of culture. His first love is textile and it is this knowledge and love for amazing materials, embroideries, jacquards and beadings that sets him apart from other couturiers. He works from textile, designs in textile, molds and

drapes in textile with eccentric results. His signature creations are mirrored by the most elaborate textile of the Rubelli collection which is woven to the image of antique patchworks that would recuperate random pieces of beauty in lampasses and damasks and stitch them together to become an amazing new textile.





**woven to the image of antique
patchworks, lampasses and
damasks stitched together would
become an amazing new textile.**



left: Tricornio 30053-004, 30053-002, right: Tricornio 30053-003



E' unico persino fra le alte sfere della Haute Couture. Frank Sorbier corre da solo nella maniera più romantica, un solitario errante che segna il suo destino con ampie pennellate scure. La sua impostazione surrealista del palcoscenico l'ha reso famoso per l'approccio concettuale nelle sfilate di moda. Per raggiungere il suo pubblico

utilizza il teatro, il circo, i film e i mezzi virtuali. Proprio per questo il Ministro della Cultura francese l'ha insignito del titolo "maître d'art". Il suo primo amore è il tessuto. La sua conoscenza e la sua passione per materiali particolari, ricami, jacquard e decorazioni con perle lo distinguono dagli altri couturier. Trae ispirazione dal tessile, crea nel

tessile, plasma e drappeggia nel tessile con risultati eccentrici. Le sue creazioni firmate si rispecchiano nella stoffa più elaborata della collezione Rubelli che si richiama a quei patchwork antichi, quando si recuperavano pezzi di lampassi e damasci e li si ricucivano assieme per farne un nuovo straordinario tessuto.





left: on the table Semper Augustus 30054-004, cushions Madama Butterfly 30050-006, Tulban 30063-012, Madama Butterfly 30050-006, duvet Semper Augustus 30054-008,
right: cushions Tulban 30063-012, Madama Butterfly 30050-006, duvet Semper Augustus 30054-008,



photos

Thomas Straub

art direction

Nelson Sepulveda

assisted by

**Gilles Baudoux and
Pauline Sauvanet**

text

**Susannah
Handley**

**the opiate
of luxury**



Who would not want to sink into the jacquard embrace of a Rubelli-covered daybed and to wake from a gilded dream of a lost empire of luxury? Rubelli's shimmering fibres, vivid pigments and romantic patterns make a simple country interior feel like a sumptuous private dacha.

Dating from the reign of Peter the Great, the dacha (or rural retreat) remains still a Russian heart's desire. Originally, a reward from the Tsar, the archaic word for these escapist havens

means 'something given'. Little utopias, the scattering of these modest cottage homes over the vastness of Russia tie an historic knot – even the Tsars knew and sometimes, yearned for a little simplicity.

The legendary magnificence and luxury of the Russian Court are an enchantment that returns to inspire and which is perfectly reflected in Rubelli's reverie-inducing jacquards. Like visual opiates they flicker in the firelight, inducing a sleep walk through the lavish

treasures of the Tsar's Winter Palace, where a dining table seated one thousand guests and the state rooms held ten thousand people. As *the Magnificence of the Tsars* exhibition at London's Victoria & Albert Museum illustrated, even the footmen were dressed like Princes. Court textiles were embroidered with threads of silver or gold and embellished with countless precious gems, only equalled by the fabrics of Renaissance Venice.

Left: cushions Tulban 30063-6, 30063-7, 30063-12, on the table Tricorno 30053-004, duvet Pavone 30064-002,
right: cushions Tulban 30063-007, 30063-011, fur coat Tricorno 30053-004, Sarouel Tulban 30063-008, mattresses Tulban 30063-006, Song 30066-034





Chi non vorrebbe sprofondare nell'abbraccio di una dormeuse rivestita con uno jacquard Rubelli e sognare di un impero di lusso perduto? Le fibre lucenti di Rubelli, i vividi pigmenti e i motivi romantici fanno degli interni di una casa di campagna una sontuosa dacia privata.

Dai tempi di Pietro il Grande, la dacia (o ritiro di campagna) è ancora il desiderio inespresso del popolo russo. Originariamente un premio dello zar, la parola arcaica per questi luoghi di

evasione significa ‘qualcosa di donato’. Piccole utopie, questi modesti cottage sparsi negli spazi immensi della Russia rappresentano uno stretto legame storico - persino gli zar lo sapevano e qualche volta bramavano un po’ di semplicità.

La leggendaria magnificenza e il lusso della corte russa sono una delizia che è ancora fonte di ispirazione e descrive perfettamente gli jacquard da sogno di Rubelli. Con il loro effetto inequivocabile, le stoffe tremolano alla luce del focolare,

conducendoci come dei sonnambuli fra i tesori sfarzosi del Palazzo d’Inverno, dove alla tavola da pranzo sedevano mille ospiti e le stanze potevano accogliere diecimila persone. Come presentato nella mostra Magnificence of the Tsars al Victoria & Albert Museum, persino i lacché erano vestiti come principi. I tessuti di corte erano ricamati con fili d’argento o di oro ed erano abbelliti con innumerevoli gemme preziose. Solo nel Rinascimento veneziano si era visto tanto sfarzo.

left: cushion Tulban 30063-012, cover Ducale 30056-002,
right: duvet Semper Augustus 30054-008, cushions Tulban 30063-005, 30063-010, 30063-011, 30063-012, 30063-014, mattresses Tulban 30063-006, Pavone 30064-002



photos Paul Lepreux

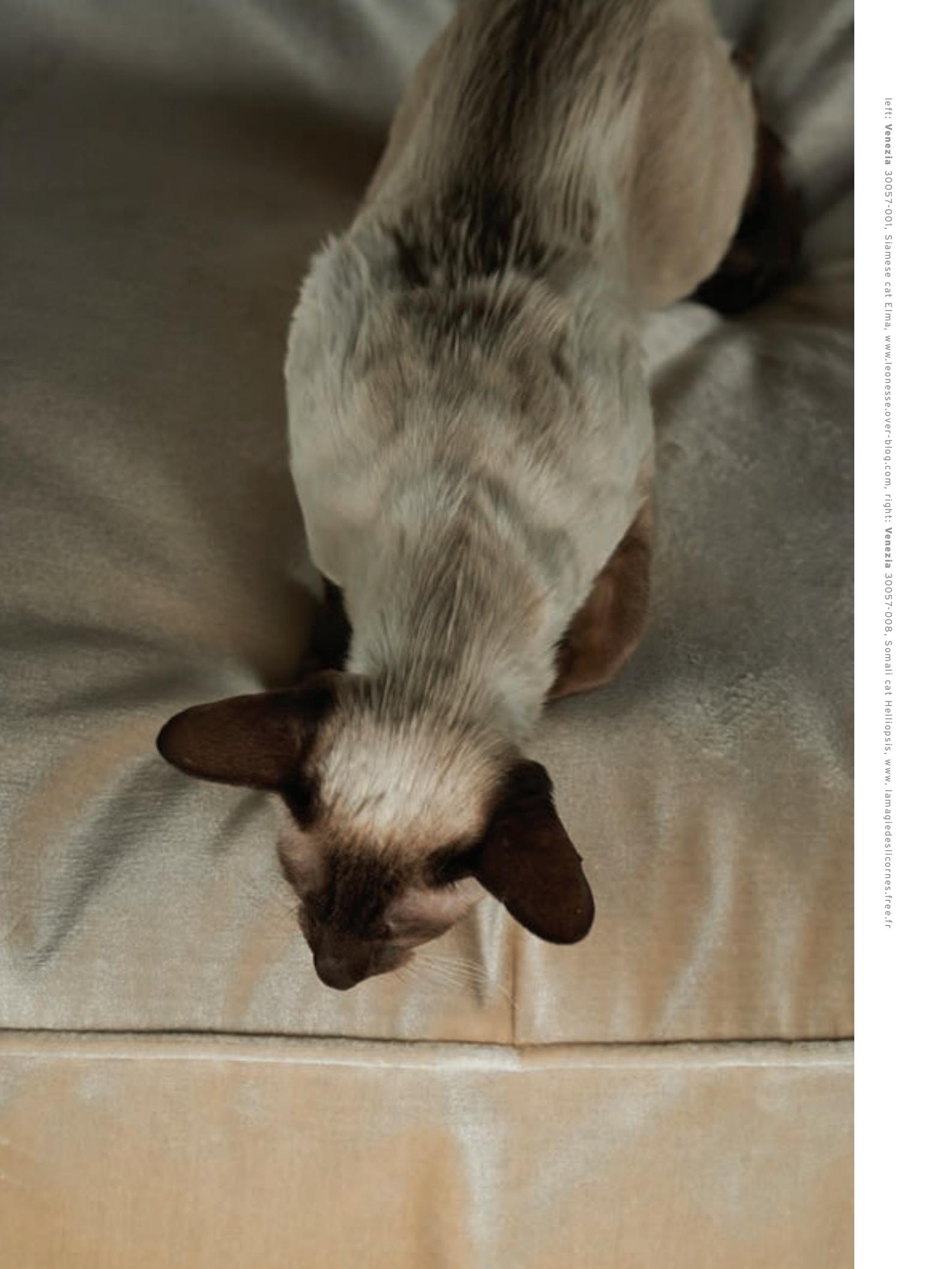
styling Vanessa Batut assisted by Pauline Sauvanet

text Sophie Lattes



pattes de velours





left: Venezia 30057-001, Siamese cat Elma, www.leonesse-over-blog.com, right: Venezia 30057-008, Somali cat Heliopsis, www.lamagiedeslicornes.free.fr

Domesticated couches and other-world ottomans littered with sumptuous cushions will sit still in our interiors, as if arrested in motion. At first glance they look almost like a group of noble animals with their different neutral velvet skins.

Stretching their limbs, rounding their backs and cleaning up their coats, a family of cats will take possession of these pieces of furniture, choosing a throne fit for each personality. They will make these velvets their own, shaping their personal colourings that are reflected in the upholstery.

The Rubelli velvets have been dompted by expert spinners, weavers and master dyers, able to give these magnificent textiles a brand name, and a family name also. They are aristocratic and rather unique; not many high-end textile houses can afford to produce this level of luxury today.

When velvets are made of the finest lustrous silk yarns, they take on an animalistic quality, able to equally seduce the eye and the fingers. These animated textiles behave like the most amazing feline personalities with the grace of their svelte sculptural frames. Soft yet firm, cuddling yet resistant, dense but delicate, the velvets' qualities imitate the cat's coat to perfection; they are proud and haughty like the noblest of domestic cats. These velvets seem to take on a character of their own.





Divani addomesticati e pouf celestiali ricoperti di cuscini sfarzosi resteranno immobili nelle nostre case, come immortalati in una sorta di photofinish. A prima vista sembreranno una piccola schiera di nobili animali con le loro diverse pellicce vellutate.

Allungando gli arti, incurvando la schiena, pulendosi il pelo, una famiglia di gatti s'impossessera' di questi mobili, scegliendosi ciascuno il trono piu' adatto in base alla sua indole. Faranno propri questi tessuti, creando una palette personale che si riflette nella tappezzeria.

I velluti Rubelli sono stati domati da esperti filatori, tessitori e tintori. Grazie a loro questi magnifici tessuti sono contraddistinti da un marchio che e' anche un nome di famiglia. Sono aristocratici, quasi unici. Non sono molte le aziende tessili in grado oggi di produrre questo livello di lusso.

Quando i velluti sono fatti con i filati di seta piu' pregiati e luminosi, assumono quella qualita' tipica dei gatti, capaci di sedurre sia alla vista che al tatto. Con la grazia dei loro profili slanciati e scultorei queste stoffe animate si comportano come le piu' straordinarie personalita' feline. Morbidi ma risoluti, docili ma resistenti, densi ma delicati, i velluti imitano alla perfezione il manto dei gatti. Orgogliosi e alteri come il piu' nobile dei felini, questi velluti sembrano assumere essi stessi un proprio carattere.

left: Venezia 30057-020, Black cat Baguerra, right: Venezia 30057-004, British Shorthair cat Don Quichotte, www.chatterie-de-timelie.fr







atelier of photography

artist and photos **Marie Taillefer** assisted by **Erwan Fichou**

art direction **Nelson Sepulveda** assisted by **Pauline Sauvanet**

make up **Pierre Duchemin**





A born nomad and amazing talent, Marie Taillefer develops her work on the road, encountering artists in Mexico, developing collaborations in India or portraying friends in Morocco. Therefore her atelier in Paris is a treasure trove of favorite polaroids, found

objects and endearing textiles, accumulated all over the globe. And her cameras of course, silent witnesses of her obsessions. She captures instinctively the essence of a character or the soul of a textile, all matter is vibrant and alive. The golden stream of a 16th century archival lampas

gets a daguerreotype beauty from her vision. Thanks to her artistic, almost paint approach to photography and her innate sensitivity to textiles, Rubelli chose Marie Taillefer for this pictorial essay on the talents of art and craft and textiles.



Nomade nata e talento straordinario, Marie Taillefer svolge il suo lavoro nel mondo, incontrando artisti in Messico, dando inizio a collaborazioni in India e ritraendo amici in Marocco. Il suo atelier a Parigi è quindi un tesoro ritrovato, fatto delle migliori polaroid, di oggetti scoperti per caso e di

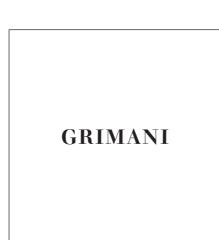
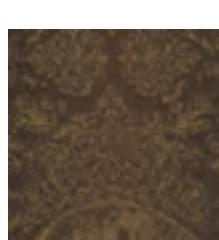
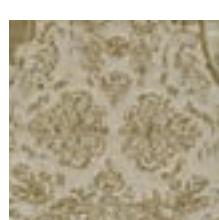
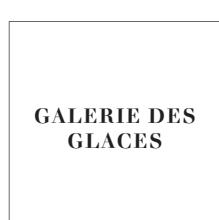
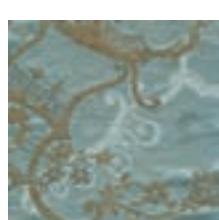
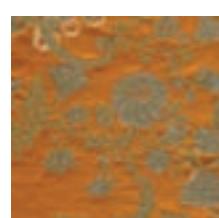
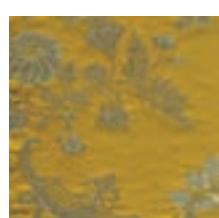
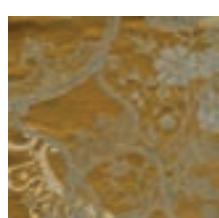
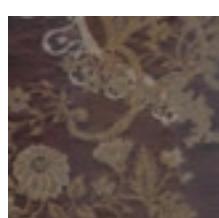
tessuti incantevoli, provenienti da tutto il mondo. E, ovviamente, di macchine fotografiche, testimoni silenziose delle sue ossessioni. Marie Taillefer coglie istintivamente l'essenza di un carattere o l'anima di un tessuto. Tutto è vibrante e vivo. Secondo la sua interpretazione la profusione di

trame d'oro, tipica dei lampassi del XVI secolo, ha la stessa bellezza di un dagherrotipo. Il suo approccio artistico - quasi pittorico - alla fotografia e la sua sensibilità innata per i tessuti hanno fatto sì che Rubelli la scegliesse per questo saggio pittorico su vari talenti delle arti e mestieri e del tessuto.



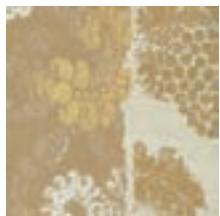
rubelli venezia

collection 2013



index fabrics

TRICORNO



30053-001



30053-002



30053-003



30053-004

**SEMPER
AUGUSTUS**



30054-001



30054-002



30054-003



30054-004



30054-005



30054-006



30054-007



30054-008



30054-009

CEM SULTAN



30055-001



30055-002



30055-003



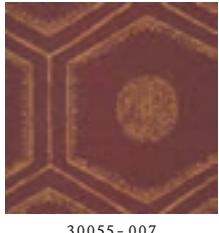
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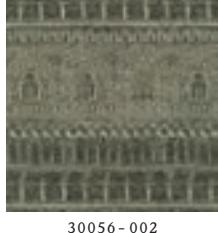


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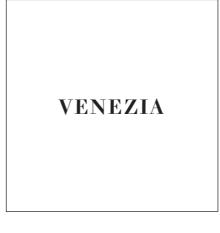
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30056-002



30057-001



30057-002



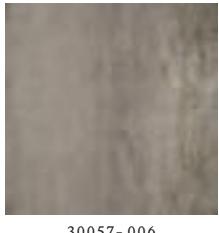
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30057-006



30057-007



30057-008



30057- 009



30057- 010



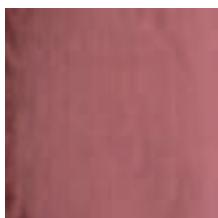
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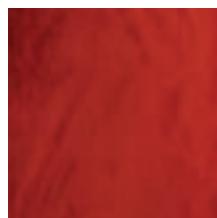
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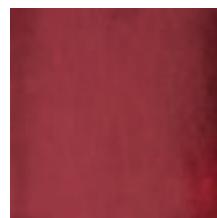
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30057- 015



30057- 016



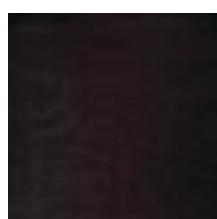
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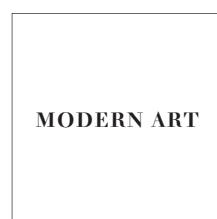
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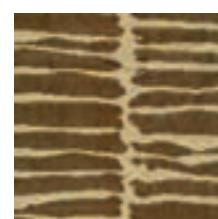
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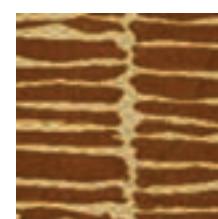
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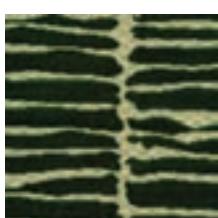
MODERN ART



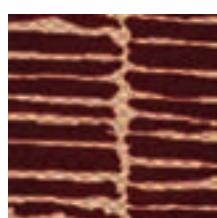
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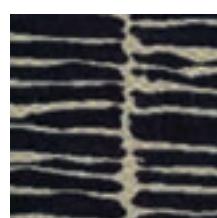
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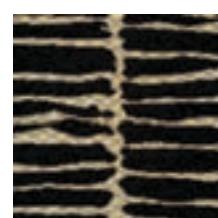
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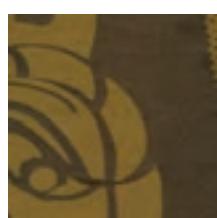
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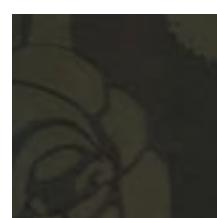
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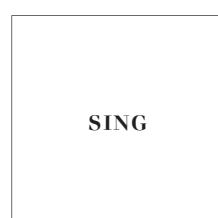
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30059- 002



30059- 003



SING



30060- 001



30060- 002



30060- 003



30060- 004



30060- 005



30060- 006



30060- 007



30060- 008



30060- 009



30060- 010



30060- 011

index fabrics



30060-012



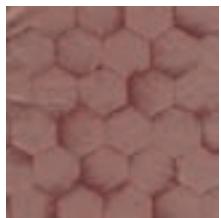
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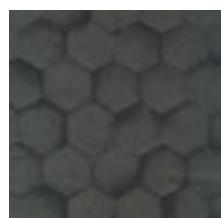
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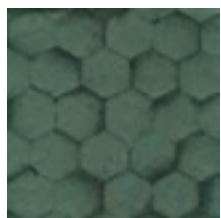
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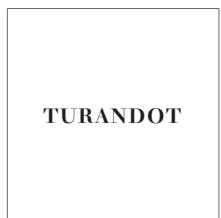
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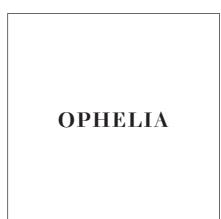
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30061-003



30061-004



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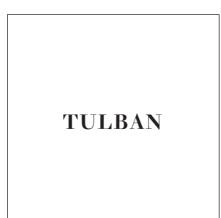
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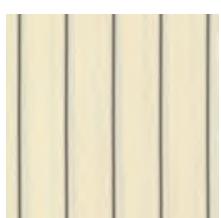
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TULBAN



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30063-002



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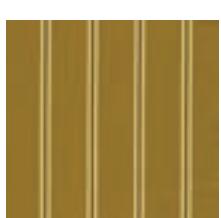
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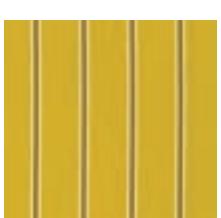
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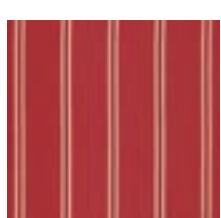
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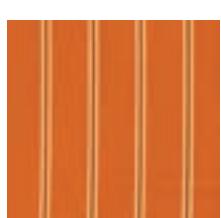
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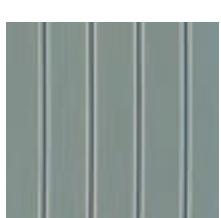
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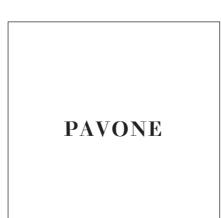
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30063-014



PAVONE



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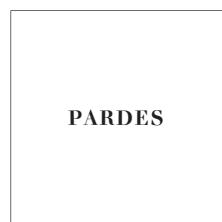
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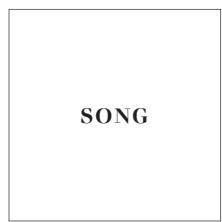
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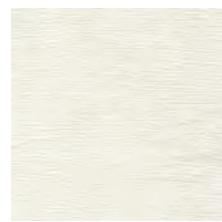
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30066-002



30066-003



30066-004



30066-005



30066-006



30066-007



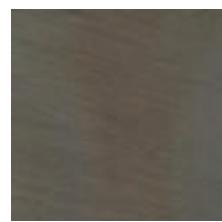
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30066-019



30066-020



30066-021



30066-022



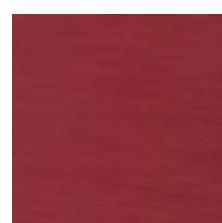
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30066-025



30066-026



30066-027

index fabrics



30066-028



30066-029



30066-030



30066-031



30066-032



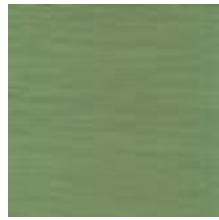
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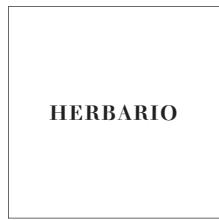
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30066-039



30066-040



HERBARIO



30067-001



30067-002



30067-003



30067-004



30067-005



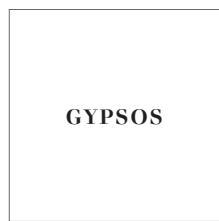
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30067-007



30067-008



GYPOSOS



30068-001



30068-002



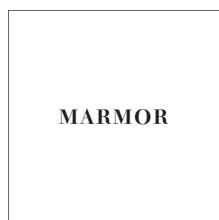
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30068-005



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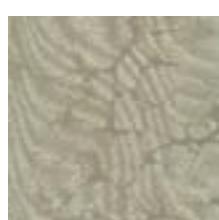
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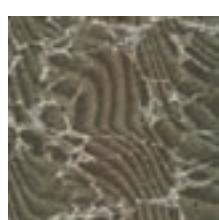
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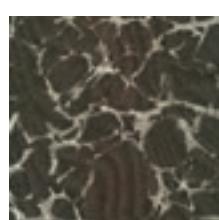
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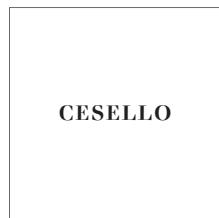
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30069-007



30069-008



CESELLO



30070-001



30070-002



30070-003



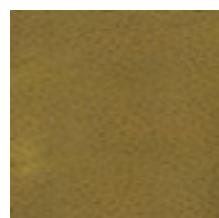
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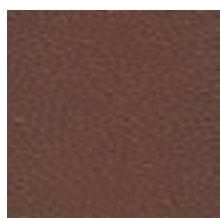
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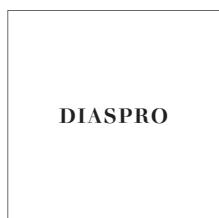
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DIASPRO



30071-001



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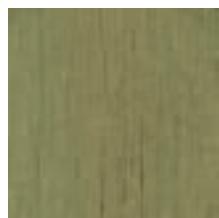
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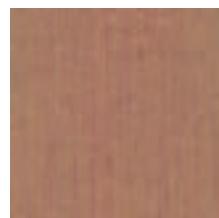
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30071-011



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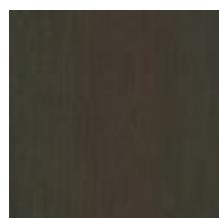
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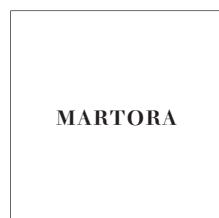
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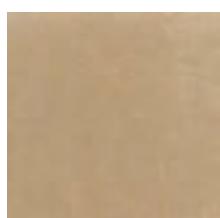


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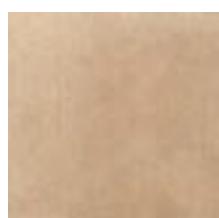


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30072-002



30072-003



30072-004

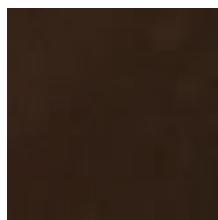


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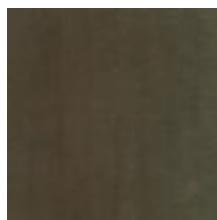


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index fabrics



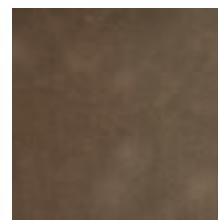
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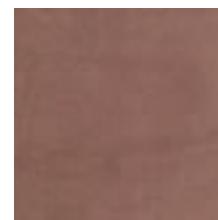
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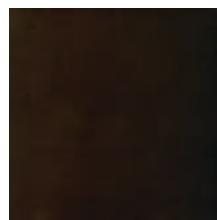
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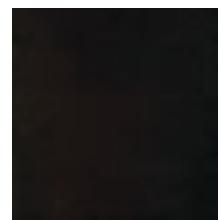
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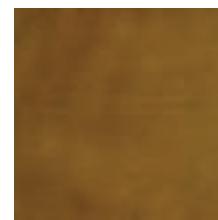
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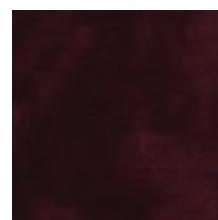
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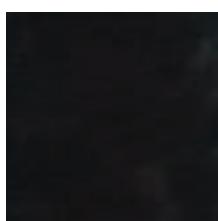
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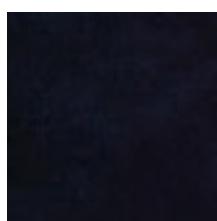
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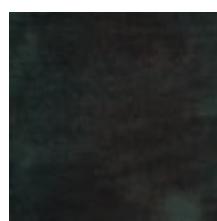
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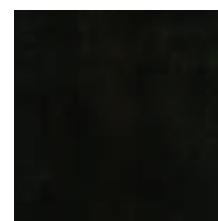
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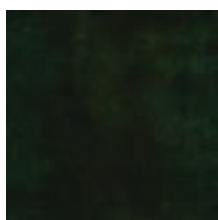
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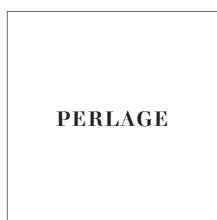
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30072-026



30072-027



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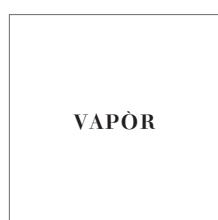
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30073-002



30073-003



VAPOR



30074-001



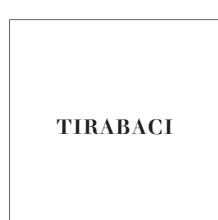
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30074-003



30074-004



TIRABACI



30075-001



30075-002



30075-003



30075-004



FILIGRANA



30076-001



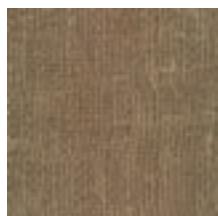
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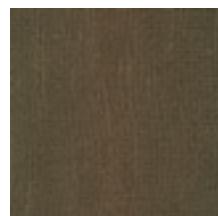
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30076-004



30076-005



30076-006



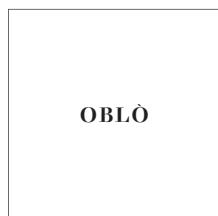
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30076-009



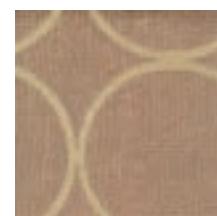
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ECLISSI



30078-001



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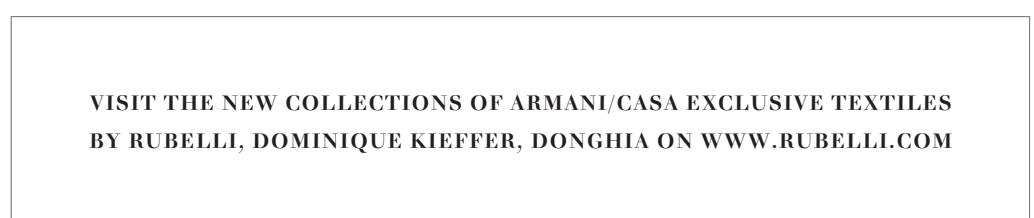
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