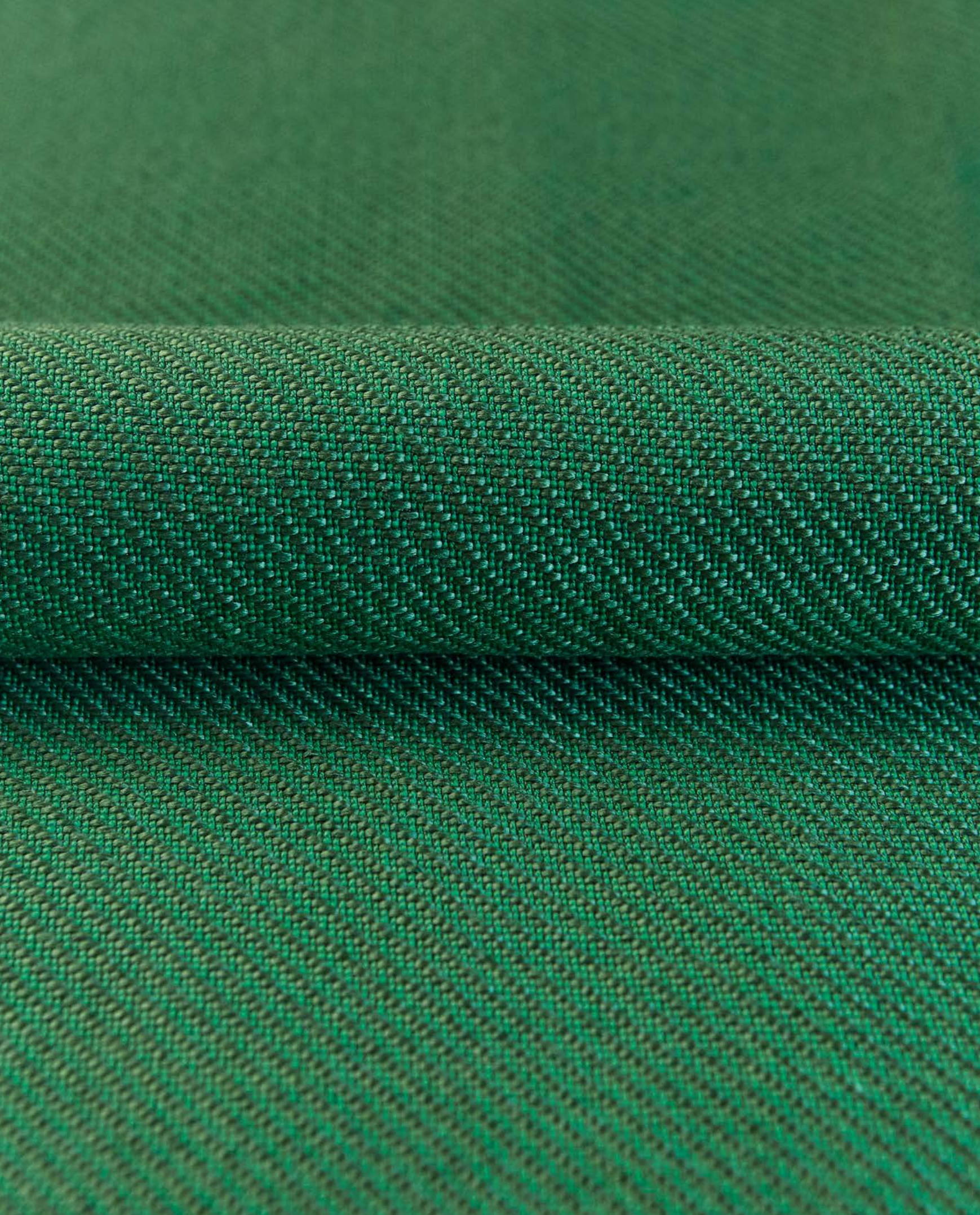


RUBELLI



Author of Design



RUBELLI

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RUBELLI 2019 MAGAZINE

Author of Design

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Rubelli Editors

Loredana Di Pascale, Alberto Pezzato

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Hangar Design Group

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p. 54-62, 64-66, 68, 72, 74, 75, 84-101

photo Omar Sartor, styling Studio Salaris

p. 69, 78, 79, 80, 82-83

photo Hangar Design Group, styling Studio Salaris

p. 6, 8, 13, 14, 18, 20, 25, 26, 29, 31, 32-33, 40, 42, 46-51, 63, 67, 73, 81

photo & styling Hangar Design Group

Texts

Hangar Design Group, Rubelli

Thanks to

Furniture

Billiani

Colè Italia

UnusDesign

Manerba

Michele Arcarese

Moroso

My home collection

Pedrali

Saba Italia

Talenti

Materials

Besana Moquettes

Giorgio Graesan

Marca Corona

Items

Giopato&Coombes

Le Morandine by Sonia Pedrazzini

Noom

Pulpo

Fashion

Alysi

Moi Multiple

Location

Tenoha Milano

Plato Chic Superfood Milano

Printing

Grafiche Antiga

"By weaving together Venetian tradition with contemporary design, Rubelli intertwines ancient savoir faire with technological research, offering innovative fabrics that keep the essential and precious nature of craft textiles intact.

We can nowadays guarantee performances that were once unthinkable – high resistance to wear, washability in water, colour fastness even outdoors and fire resistance, all this while preserving the typical features of our fabrics: attractive and elegant appearance, pleasing texture and comfort.

The use of different yarns in terms of type, thickness and colour allows us to create weaves with a strong personality and only apparent simplicity. In actual fact it takes all the experience we have gained over the centuries to “construct” fabrics of great depth and character. Rubelli means textiles."

Nicolò Favaretto Rubelli



Digital version of this magazine:
<http://r.rubelli.com/rub2019>

To browse all the Rubelli Group collections and for technical info, please visit www.rubelli.com

"Unendo in un'unica trama tradizione veneziana e design contemporaneo, Rubelli intreccia saper fare antico e ricerca tecnologica, proponendo tessuti innovativi che conservano intatti l'essenza e la preziosità di quelli artigianali. Oggi possiamo garantire prestazioni un tempo inimmaginabili: alta resistenza all'usura, lavabilità in acqua, solidità del colore anche in esterni, resistenza al fuoco, il tutto preservando le caratteristiche tipiche dei nostri tessuti: belli alla vista, eleganti nell'aspetto, piacevoli al tatto, confortevoli. L'impiego di filati diversi per qualità, spessore e colore ci consente di creare strutture dalla spiccata personalità e solo apparentemente semplici. In realtà è necessaria tutta l'esperienza che abbiamo acquisito nei secoli per "costruire" tessuti uniti di grande profondità e carattere. Rubelli è sinonimo di tessuto."

Nicolò Favaretto Rubelli

RUBELLI

The new high-performance fabrics from Rubelli are intended for contemporary designs and elegant, but at the same time informal solutions. They include technical fibres and can be used without distinction indoors and outdoors.

An exceptional depth of range, and not just in terms of colours, is joined by outstanding strength and, last but not least, flame retardant properties.

These requisites make it an ideal collection for homes, shops, hotels or yachts and cruise ships.

With their outstanding personality, they become an essential part of furnishings with a high level of performance and refinement.

—

I nuovi tessuti Rubelli ad alte prestazioni sono pensati per progetti e soluzioni lineari ed eleganti. Includono fibre tecniche e possono essere utilizzati indifferentemente indoor e outdoor. Ad una inedita profondità di gamma - non solo cromatica - affiancano una eccezionale resistenza e, non da ultimo, hanno proprietà ignifughe. Questi requisiti ne fanno una collezione ideale per residenze private, showroom, alberghi o per progetti legati al mondo della nautica.

Con la loro spiccata personalità diventano elementi imprescindibili per arredi ad alto tasso di resistenza e raffinatezza.

50

#30320



FIFTYSHADES

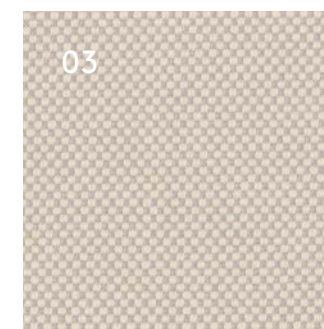
The essential texture: a yarn-dyed weave perfect for upholstery and any decoration. Fit for residential or hospitality, indoor or outdoor



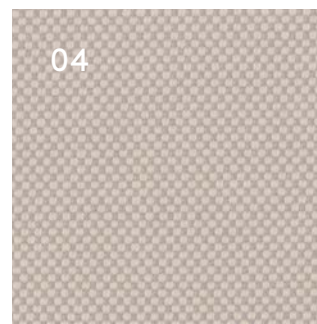
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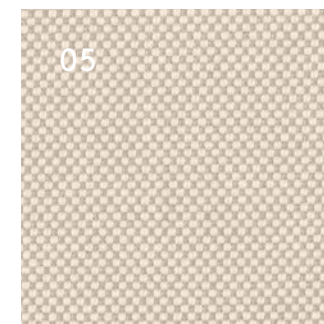
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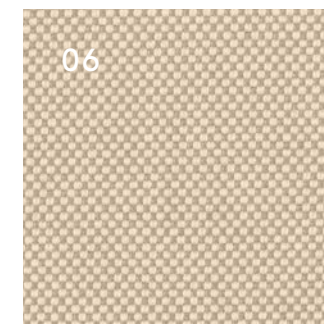
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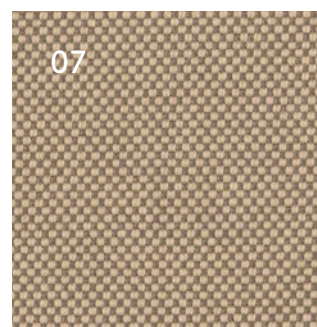
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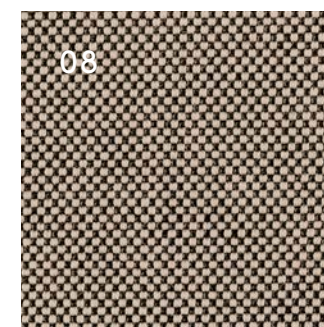
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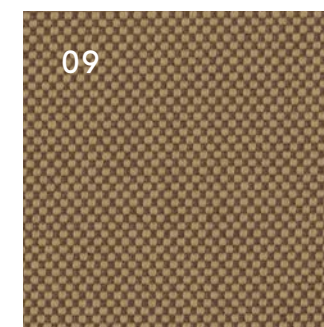
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Beige



30320-07
Visone

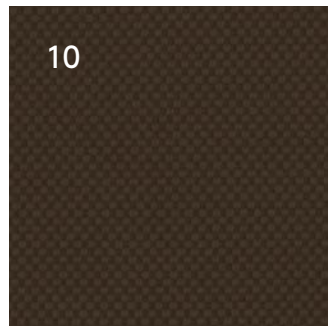


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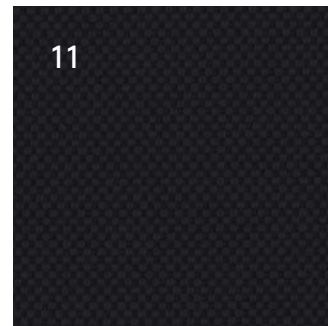


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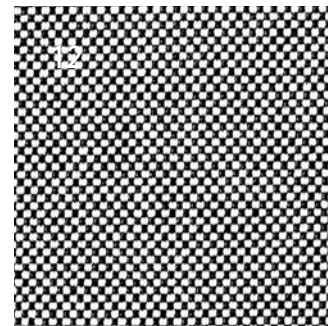
#highestdurability #indoor #outdoor #firecertifications



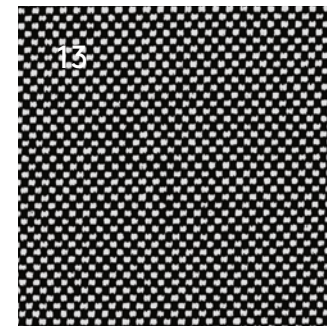
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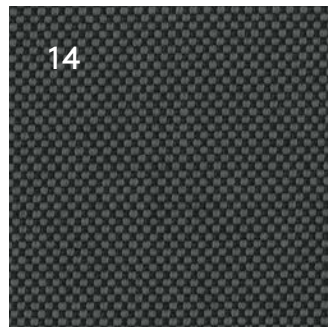
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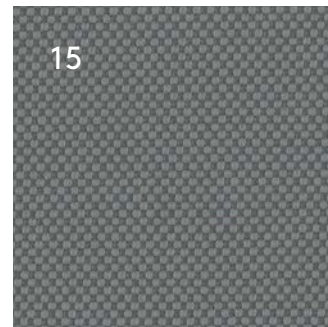
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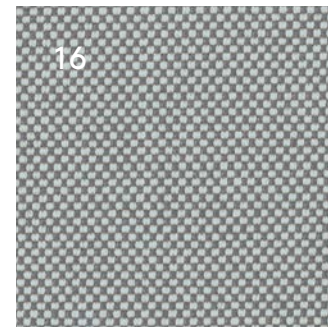
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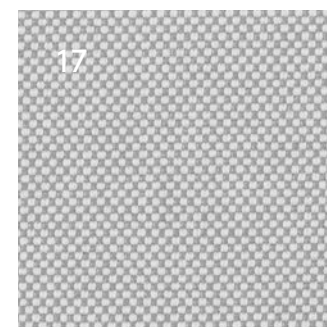
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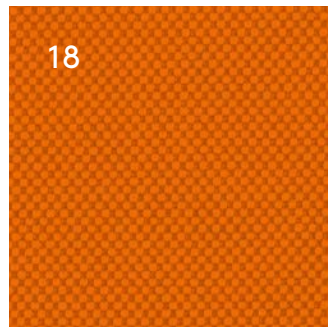
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Grigio



30320-16
Argento



30320-17
Perla



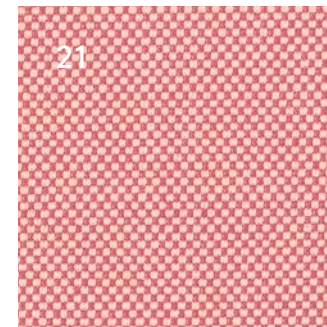
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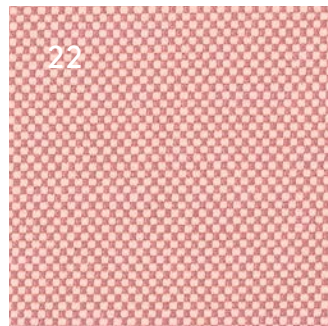
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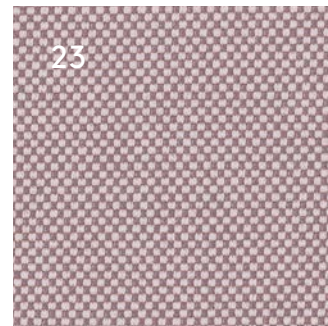
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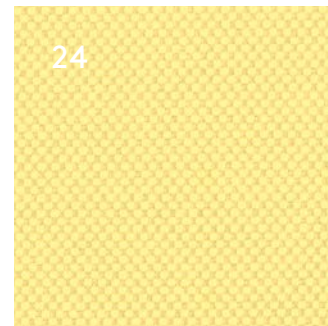
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Rosa



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Pesco



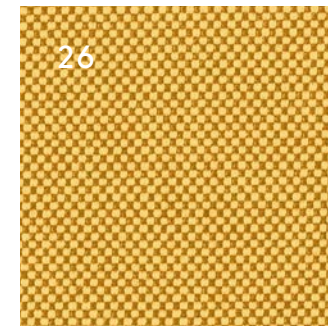
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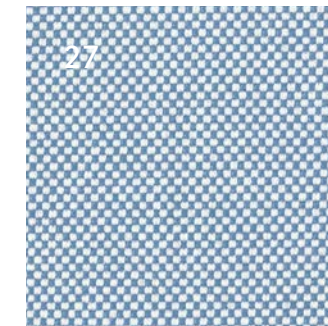
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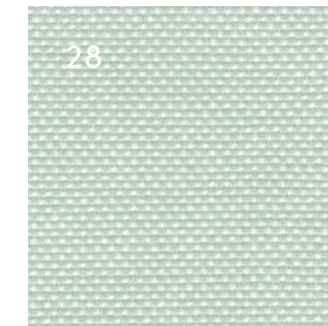
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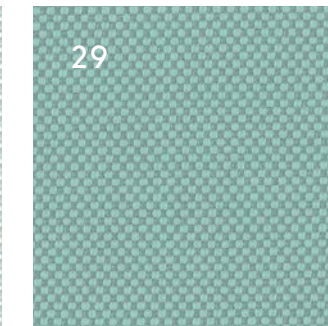
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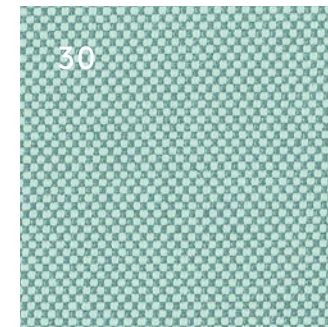
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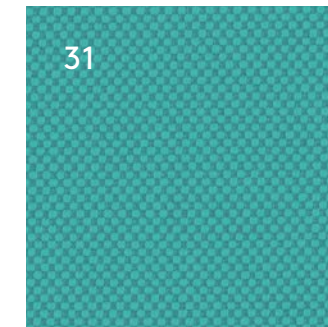
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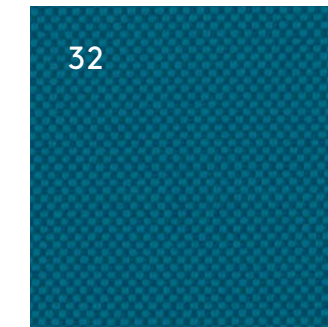
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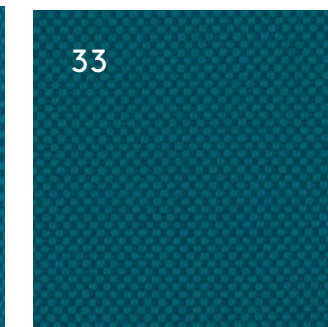
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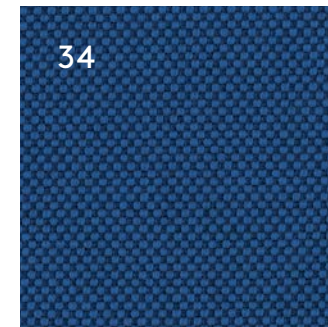
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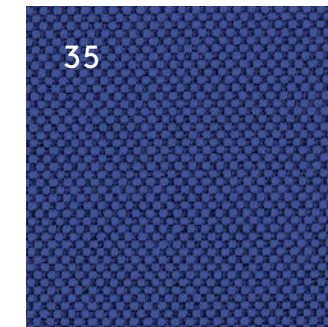
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Teal Blu



30320-33
Ottanio



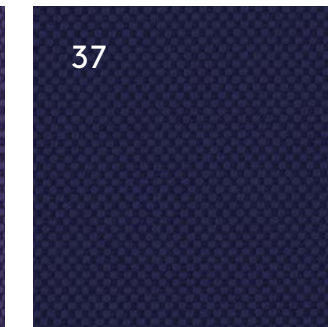
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Oltremare



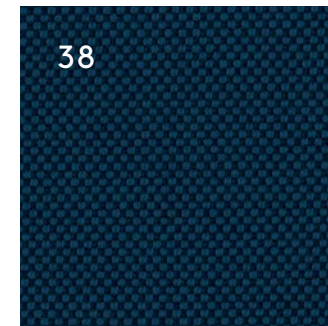
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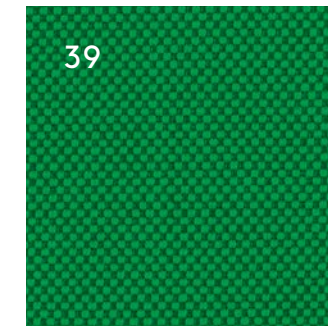
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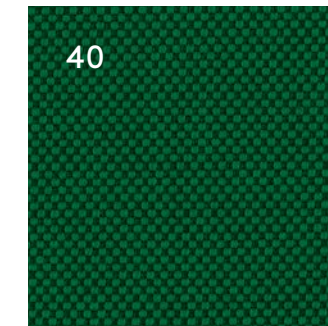
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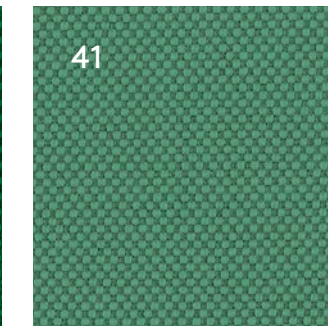
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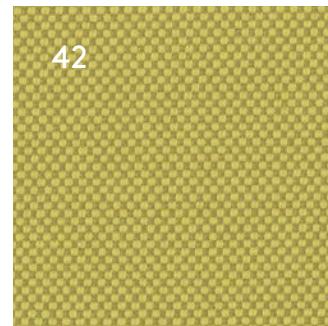
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Smeraldo



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Biliardo

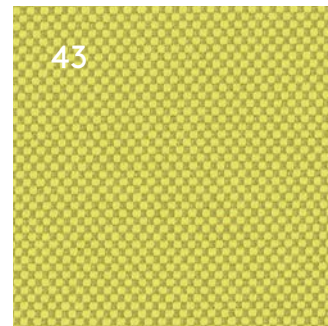


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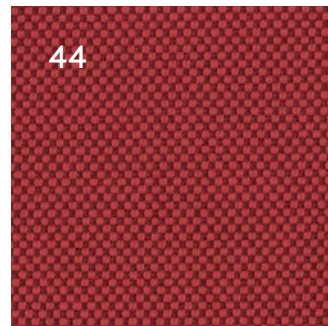
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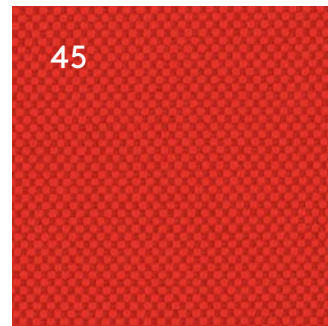
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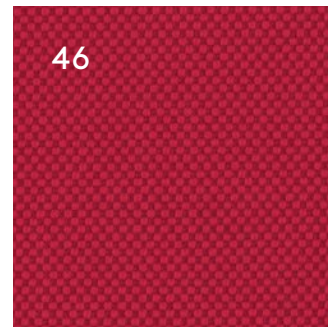
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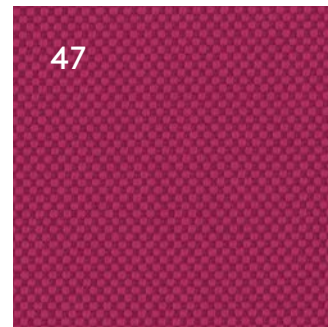
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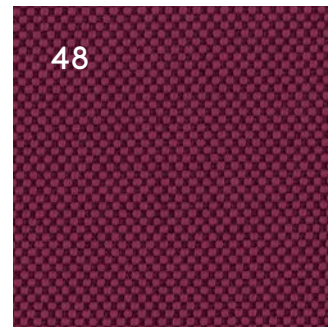
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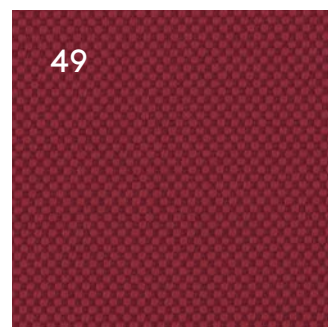
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Fuxia



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Ametista



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30320-49
Rubino



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Bordeaux



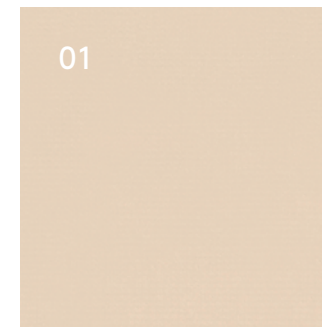
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#30321



VELVETFORTY

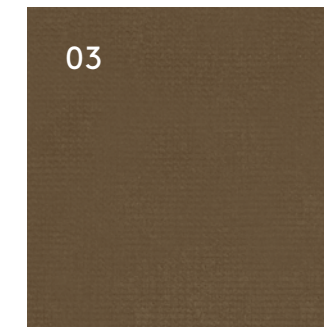
Beyond velvet. Excellent performance for this new technical fabric suitable for every possible project: really indestructible



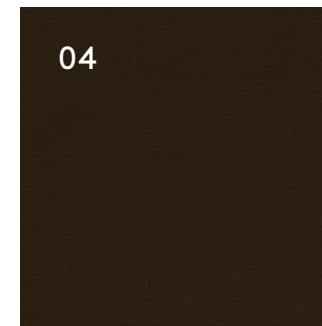
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Avorio



30321-02
Sabbia



30321-03
Visone



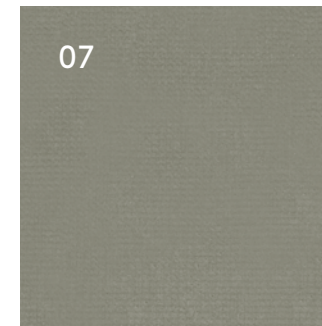
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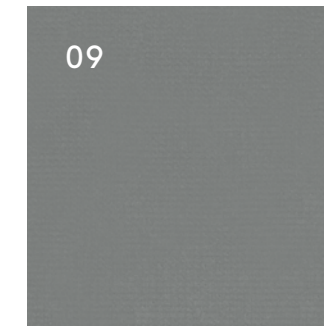
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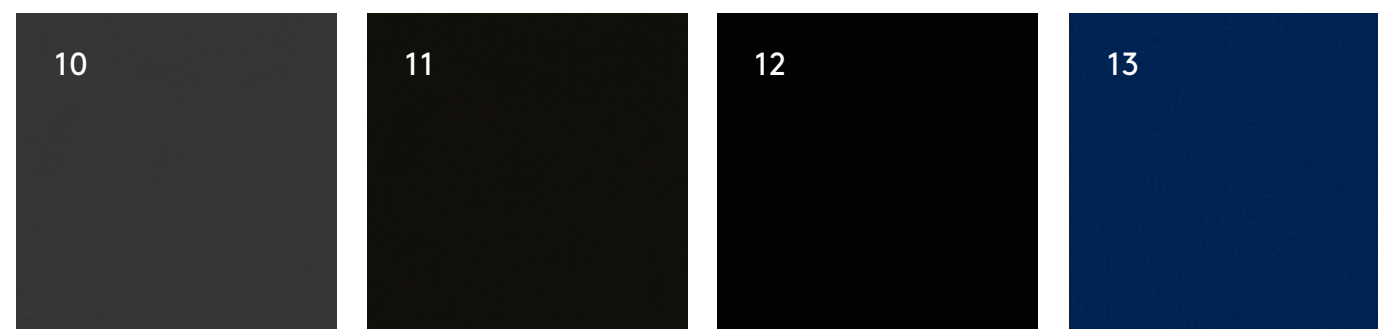


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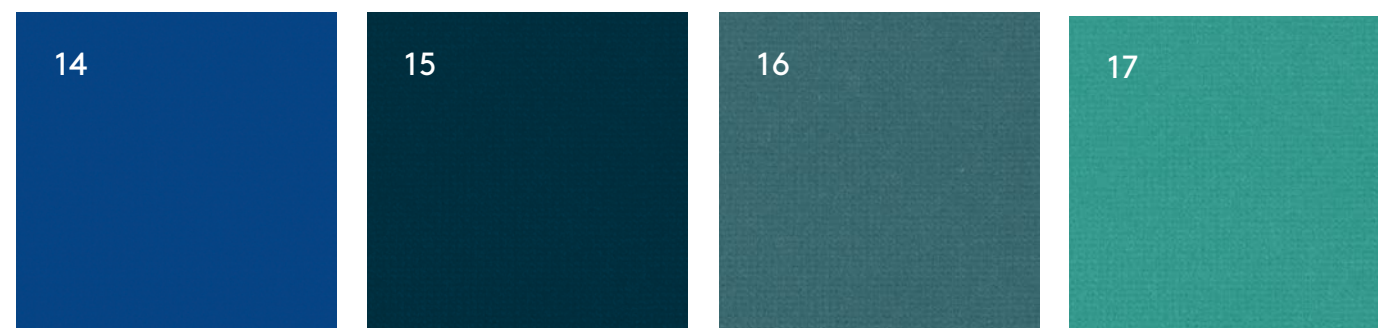


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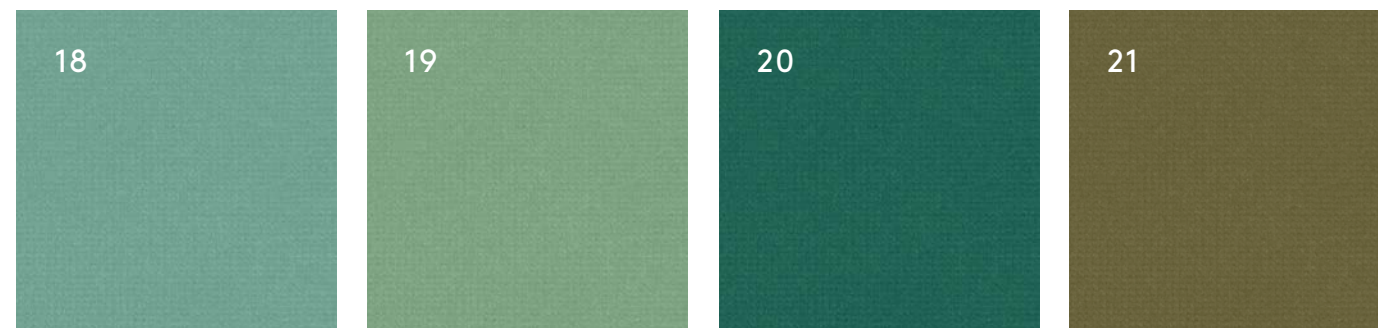
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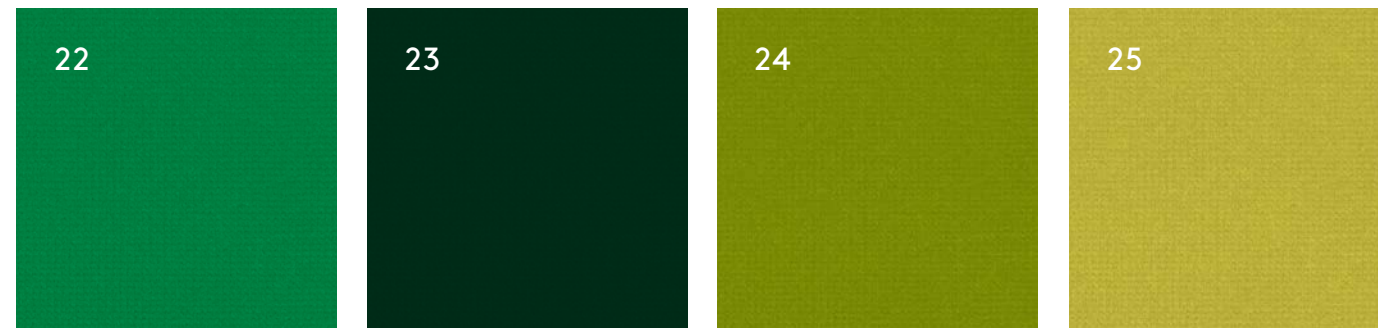
30321-10 Grigio Scuro
30321-11 Ardesia
30321-12 Antracite
30321-13 Blu



30321-14 Indaco
30321-15 Ottanio
30321-16 Acqua
30321-17 Tiffany



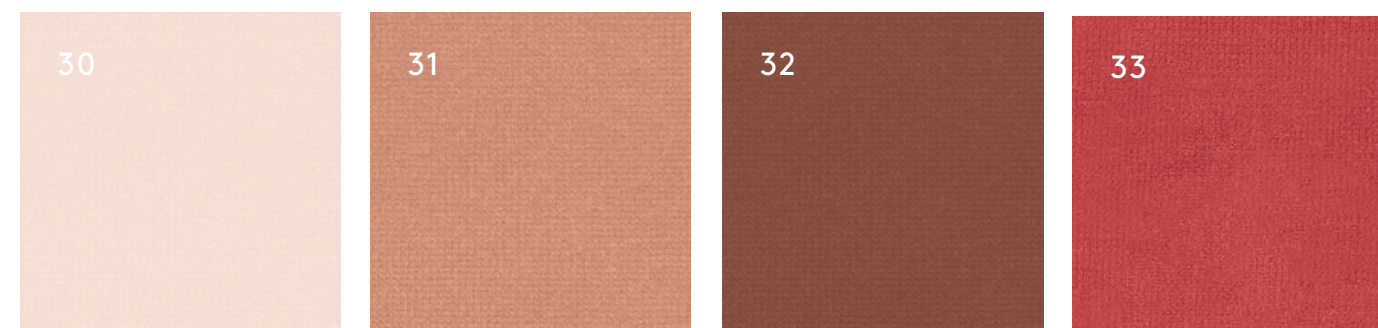
30321-18 Acquamarina
30321-19 Giada
30321-20 Laguna
30321-21 Lichene



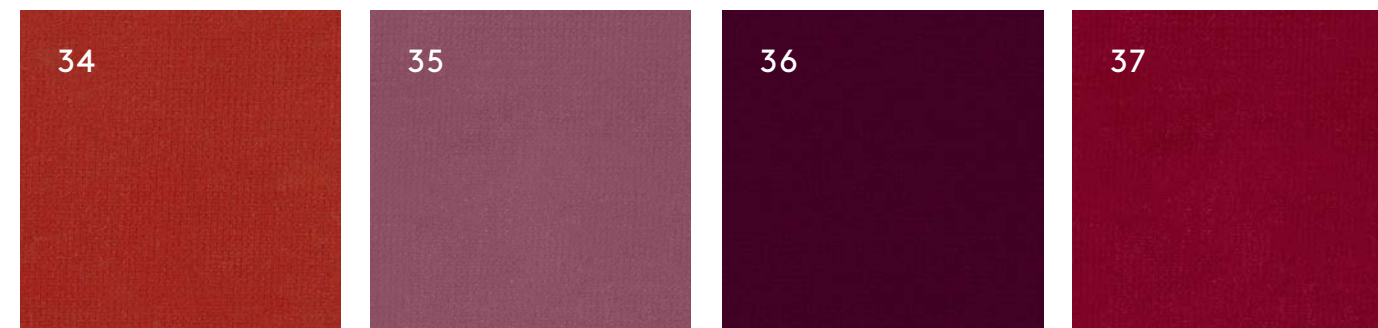
30321-22 Menta
30321-23 Smeraldo
30321-24 Erba
30321-25 Chartreuse



30321-26 Glicine
30321-27 Giallo
30321-28 Ruggine
30321-29 Arancio



30321-30 Cipria
30321-31 Pesco
30321-32 Rosa Antico
30321-33 Rosa



30321-34 Corallo
30321-35 Malva
30321-36 Porpora
30321-37 Rosso



30321-38 Bordeaux
30321-39 Rubino
30321-40 Granata

30

#30319

FABTHIRTY

A contemporary and durable tweed with a soft and natural look. Unexpected colour combinations make it even more sophisticated



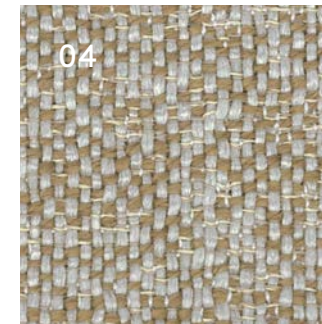
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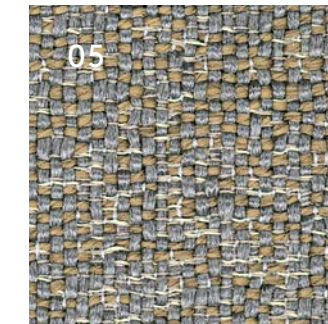
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Avorio



30319-03
Sabbia



30319-04
Pietra



30319-05
Argilla



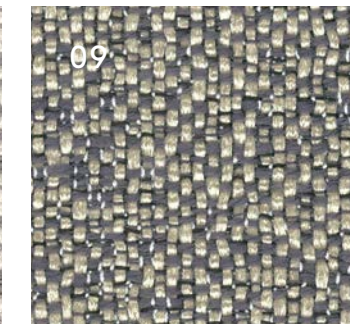
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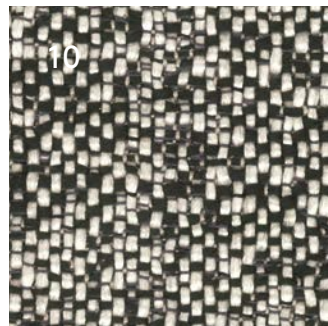


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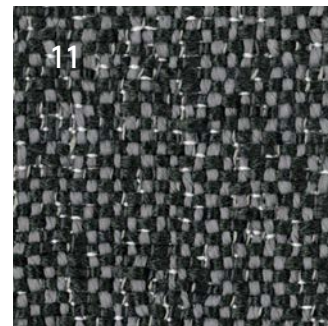


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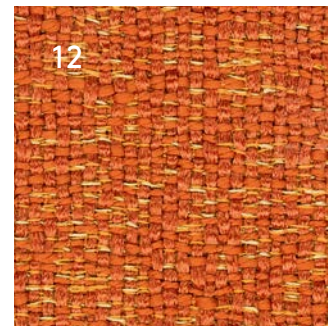
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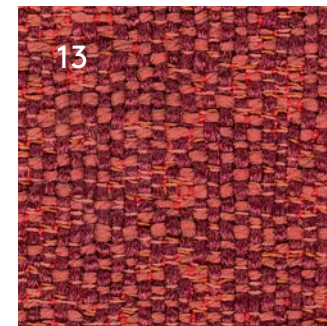
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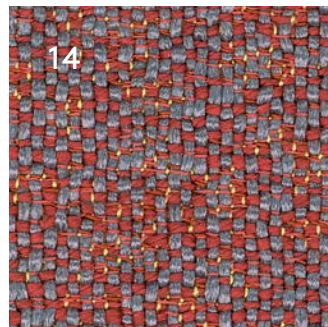
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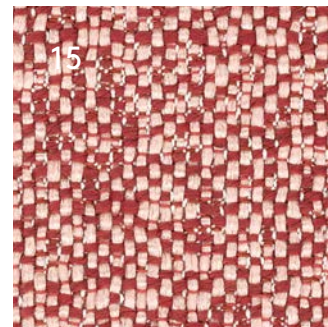
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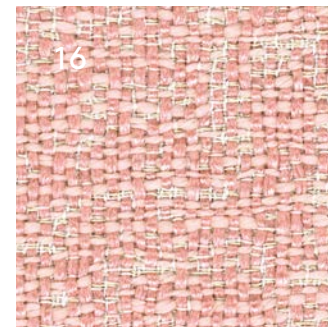
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Ruggine



30319-14
Corniola



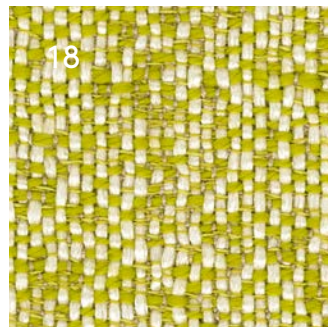
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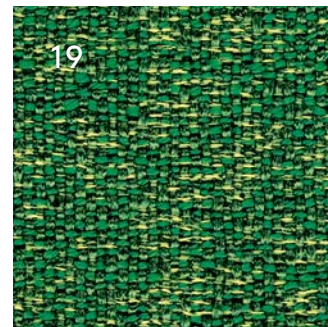
30319-16
Pesco



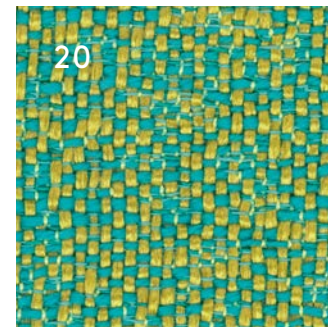
30319-17
Giallo



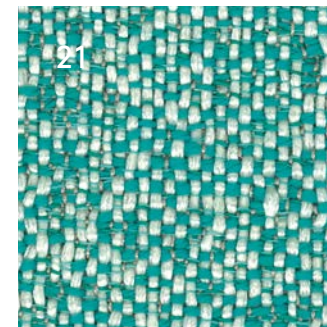
30319-18
Alga



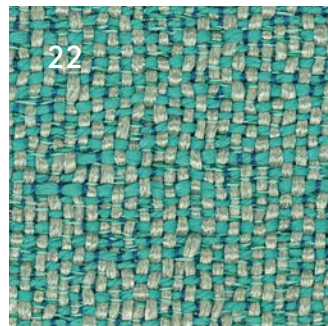
30319-19
Verde



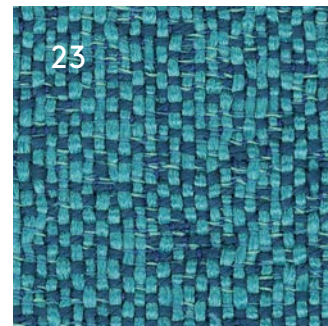
30319-20
Prato



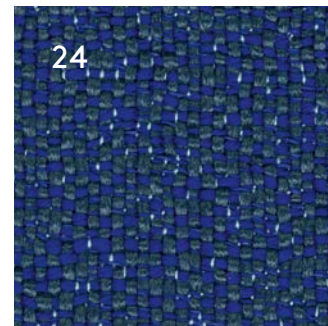
30319-21
Tiffany



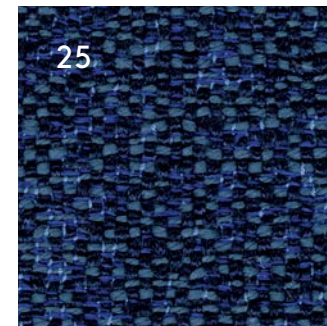
30319-22
Acqua



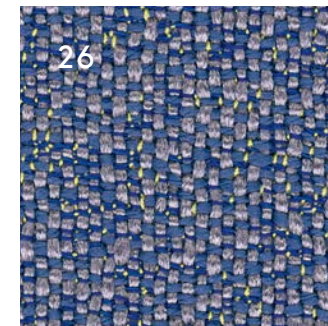
30319-23
Teal Blu



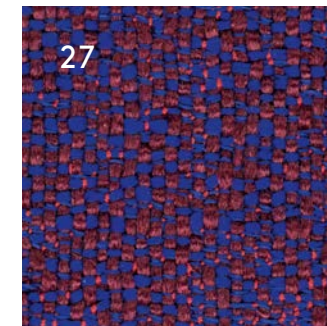
30319-24
Blu



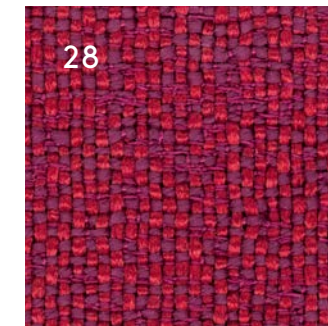
30319-25
Notte



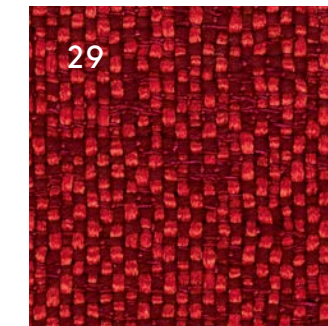
30319-26
Glicine



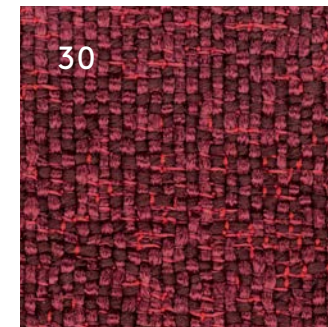
30319-27
Genoa



30319-28
Petunia



30319-29
Rosso



30319-30
Bordeaux



#30318

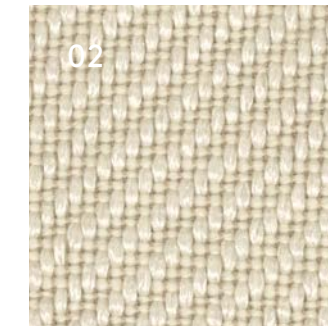
20

TWILL TWENTY

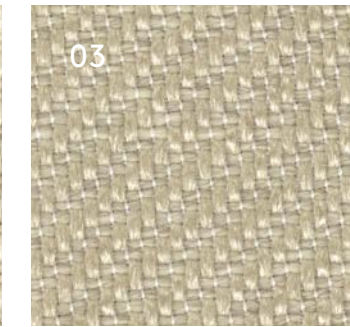
A classic twill. A particularly thick thread highlights the “Z” diagonal motif which makes the fabric more dynamic. The shiny and matt threads enhance the effect of the light on the surface



30318-01
Bianco



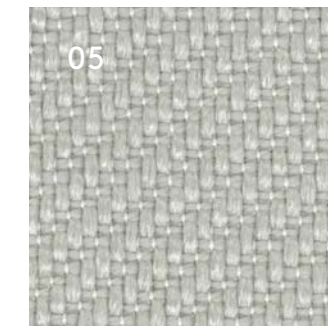
30318-02
Beige



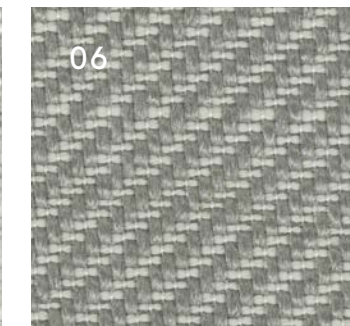
30318-03
Corda



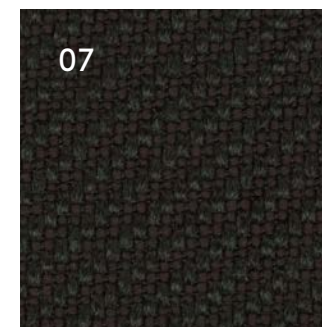
30318-04
Cipria



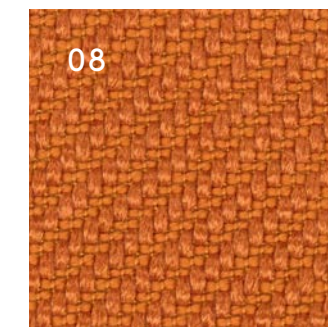
30318-05
Argento



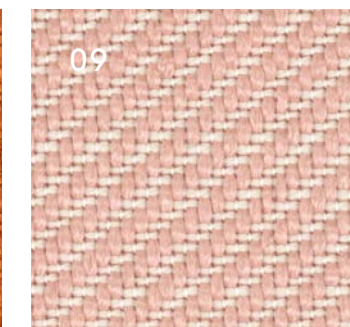
30318-06
Grigio



30318-07
Nero

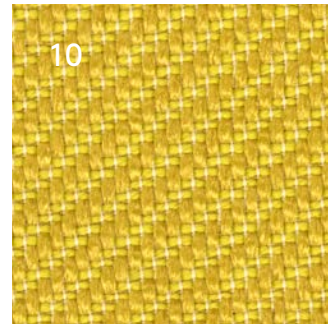


30318-08
Arancio

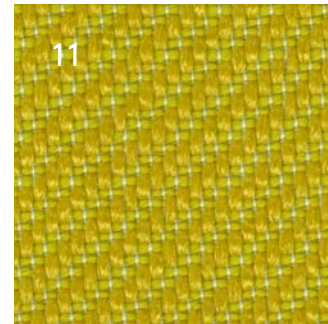


30318-09
Pesco

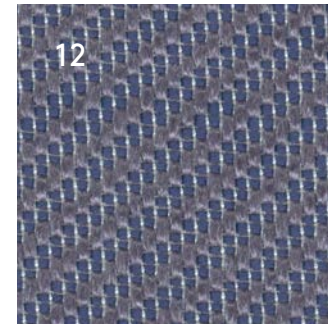
#highestdurabilty #indoor #outdoor #firecertifications



30318-10
Giallo



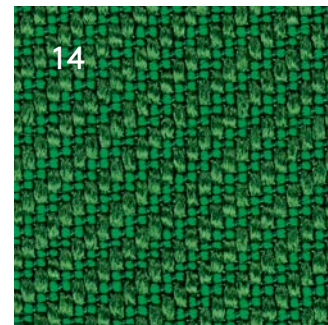
30318-11
Alga



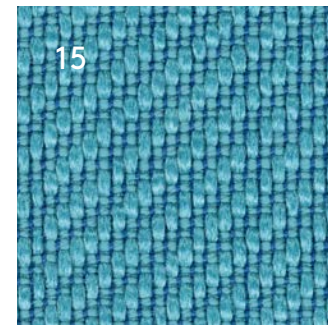
30318-12
Pervinca



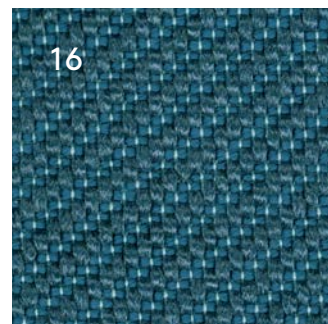
30318-13
Acqua



30318-14
Verde



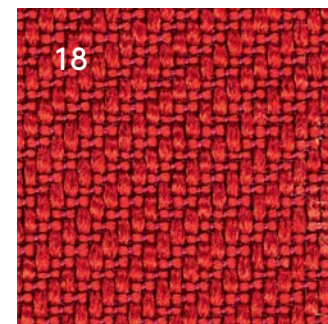
30318-15
Laguna



30318-16
Teal Blu



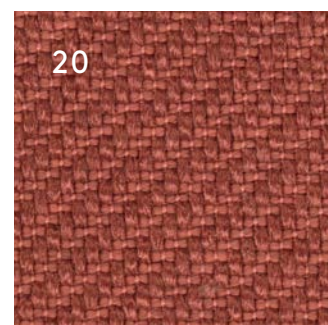
30318-17
Blu



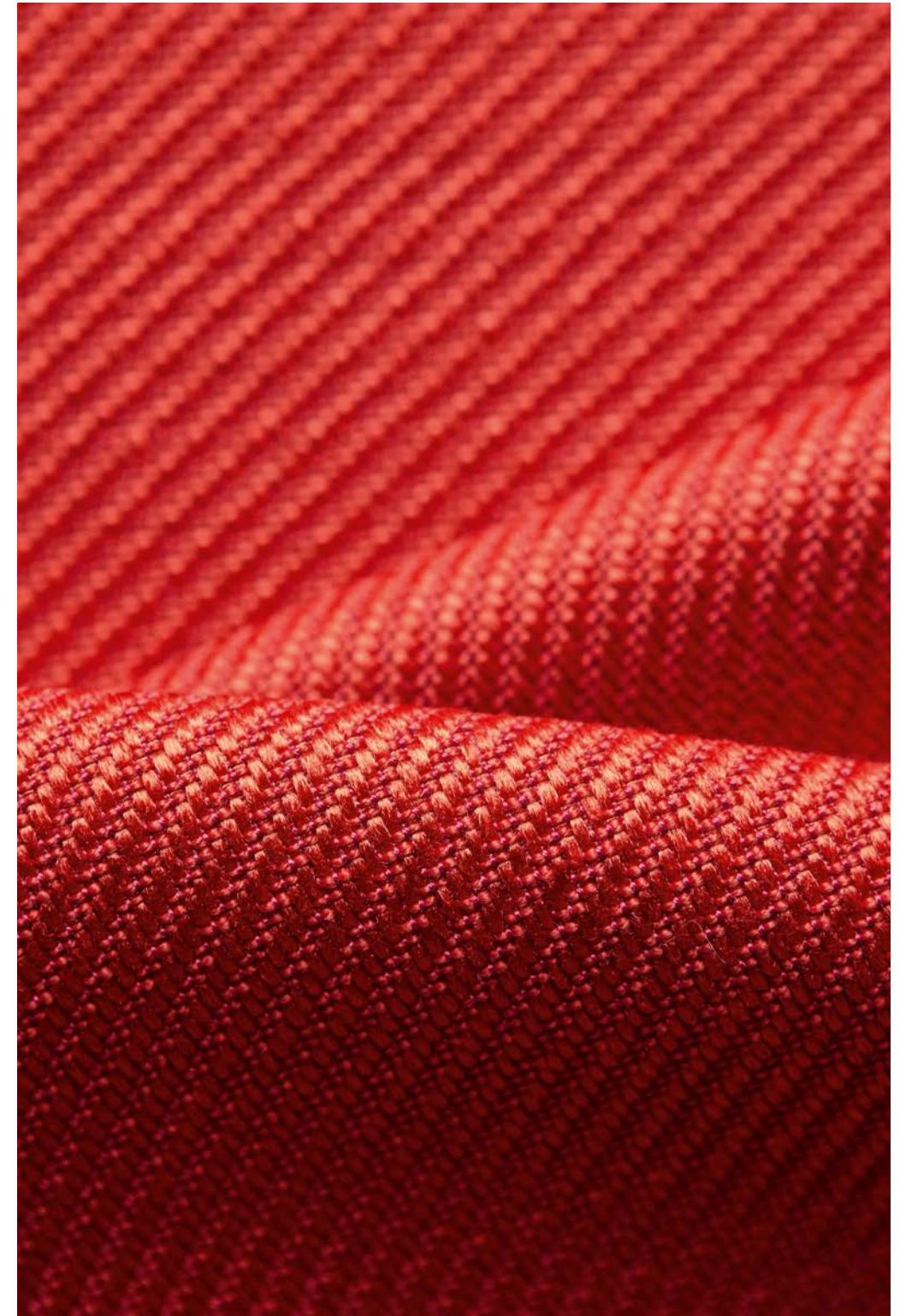
30318-18
Rosso



30318-19
Bordeaux



30318-20
Ruggine



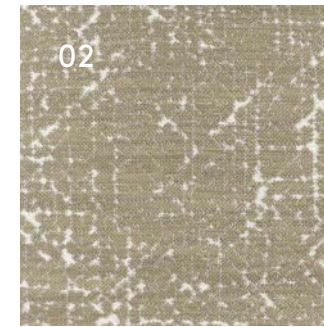


DIECIELODE

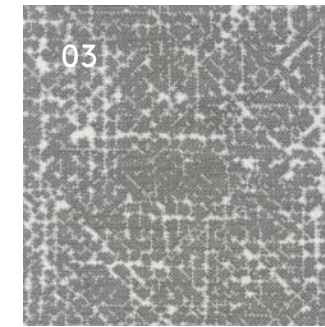
A macro texture becomes a decoration element with an ethnic taste.
The clear ground in all colour versions enhances the pattern



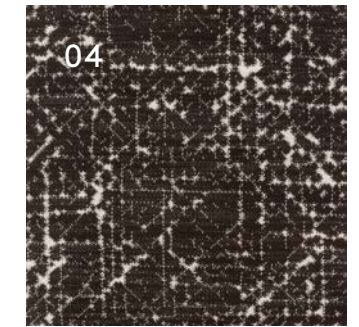
30316-01 *
Avorio



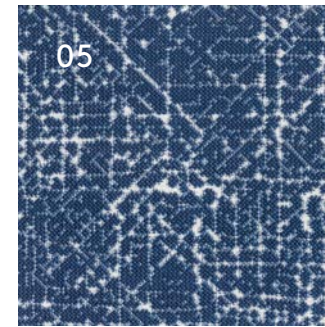
30316-02 *
Corda



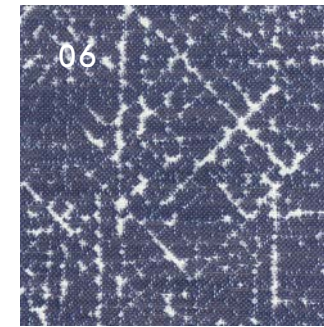
30316-03 *
Grigio



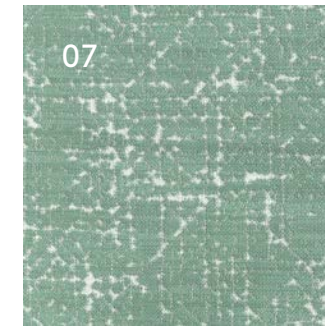
30316-04 *
Nero



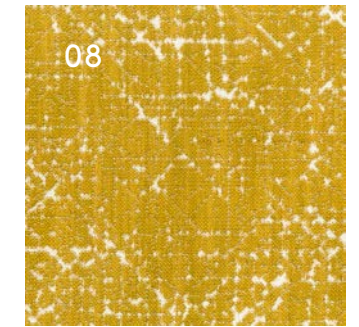
30316-05 *
Blu



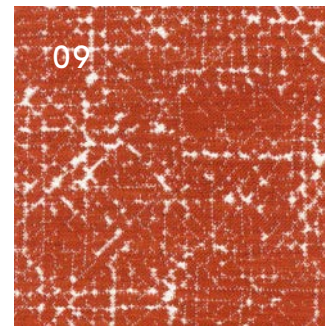
30316-06 *
Pervinca



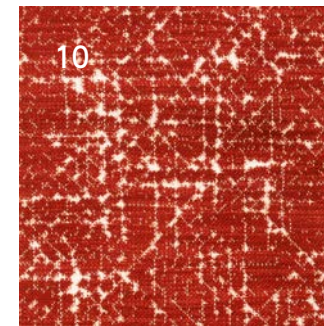
30316-07 *
Acqua



30316-08 *
Giallo



30316-09 *
Corallo



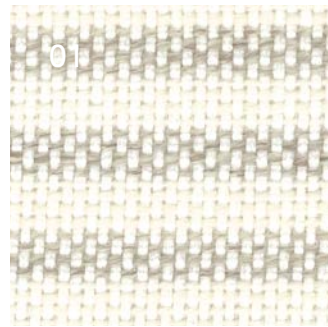
30316-10 *
Rosso

highperformance #indoor #outdoor #firecertifications

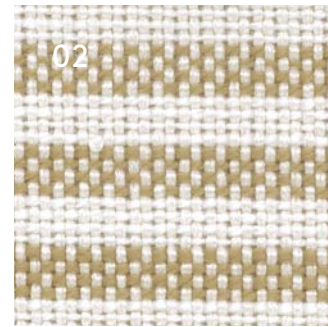
* This image shows a 20cm (8") cut of the product.

TEN STRIPE

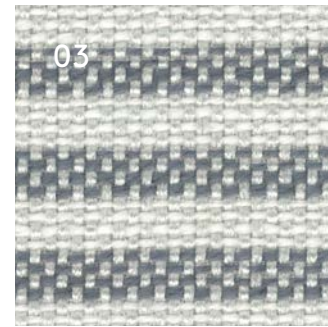
A casual stripe to be used both in vertical and in horizontal.
A simple rhythm for a young and fashion stripe, studied in its proportions and showing just an irregular touch created by the slubby yarns



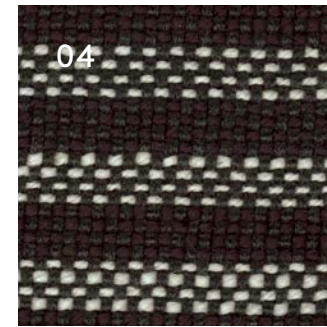
30317-01
Avorio



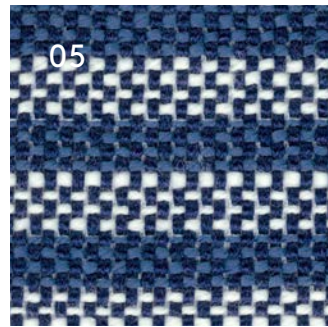
30317-02
Beige



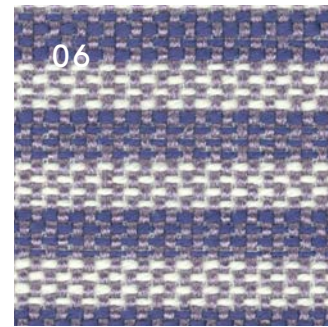
30317-03
Grigio



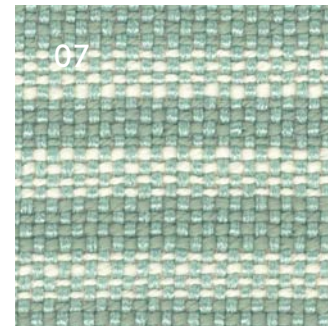
30317-04
Nero



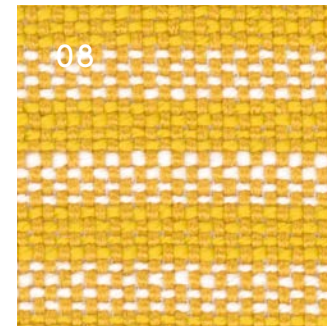
30317-05
Blu



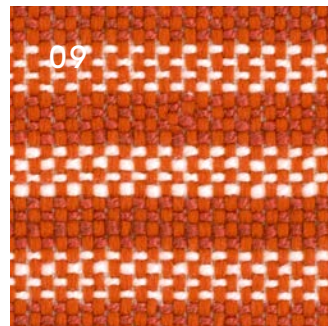
30317-06
Pervenca



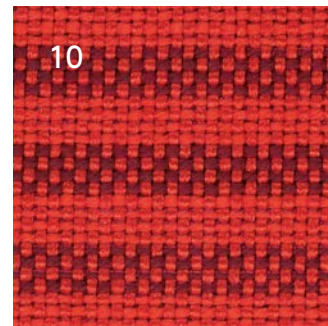
30317-07
Acqua



30317-08
Giallo

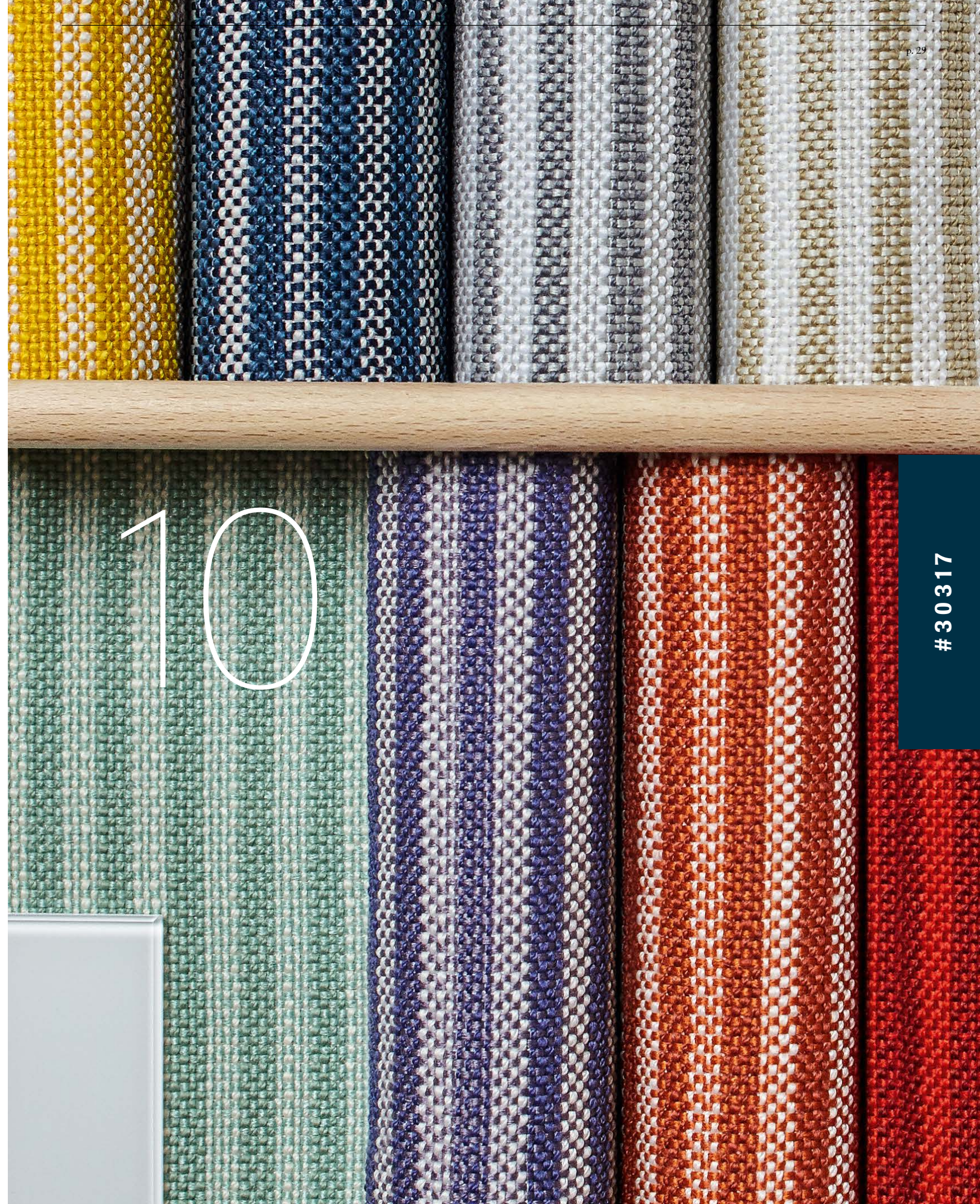


30317-09
Arancio



30317-10
Rosso

#highperformance #indoor #outdoor #firecertifications



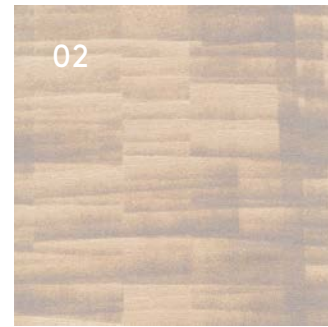
#30317

SWING STREET

A decorative jacquard inspired by a hand-made drawing recalling the Art Deco style.
Its interesting chiaroscuro surface depicts an elegant, unusual geometry,
created by a series of overlapping rectangles



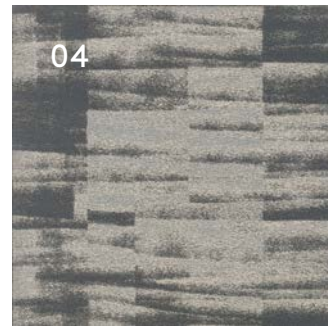
01
30315-01 *
Avorio



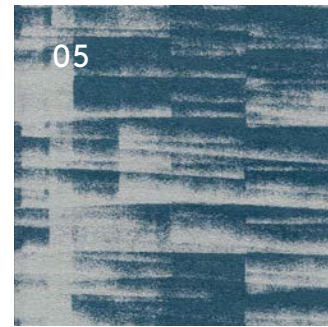
02
30315-02 *
Cipria



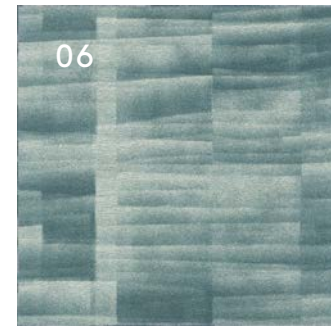
03
30315-03 *
French Gray



04
30315-04 *
Antracite



05
30315-05 *
Ortensia



06
30315-06 *
Acqua



#30315

* This image shows a 20cm (8") cut of the product.

#30307

#30308

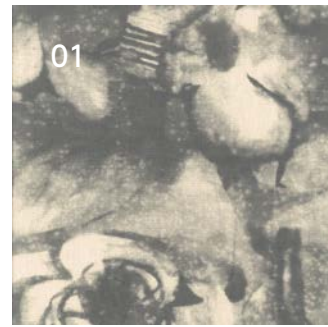
#30310

#30311



PETUNIA

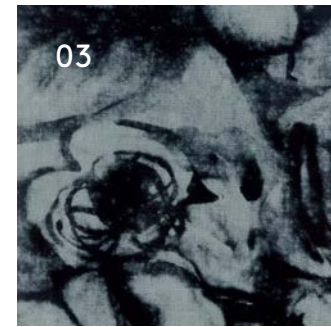
A flock printing on pure linen. Slightly stylized large-scale petunias stand out on the linen ground. The flock print creates an elegant velvety surface in relief. Small irregularities on the ground guarantee the highest quality of the natural yarns



01
30307-01 *
Argento



02
30307-02 *
Nero



03
30307-03 *
Acqua



04
30307-04 *
Pesco

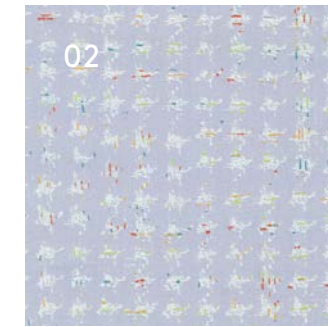
* This image shows a 20cm (8") cut of the product.

BABA JAGA

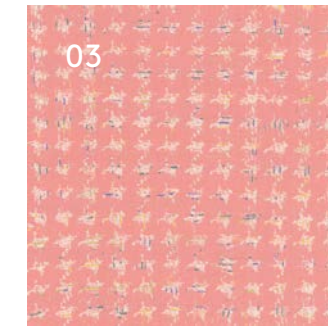
A very original jacquard named after a witch of the Slavic and Russian mythology. A new version of the classic pied-de-poule. The abstract hounds-tooth motif is livened up by vivid touches of colour



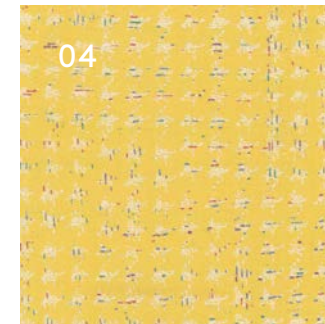
01
30308-01 **
Tiffany



02
30308-02 **
Glicine



03
30308-03 **
Rosa



04
30308-04 **
Limone



05
30308-05 **
Avorio

** This image shows a 10cm (4") cut of the product.

DICK TRACY

A cotton texture with an exclusive bouclé yarn: its uneven surface makes it similar to a shantung fabric. Contrasting light and dark tones are created as a result of a varied and irregular weaving



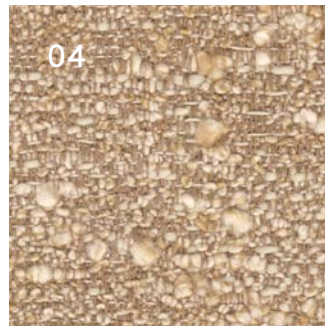
30310-01
Avorio



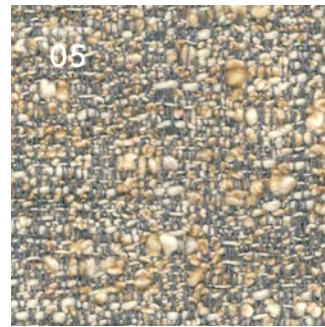
30310-02
Pietra



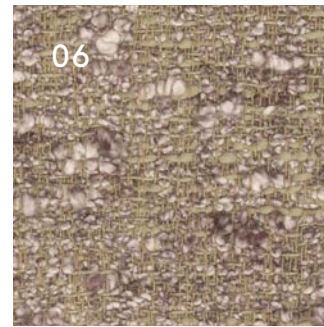
30310-03
Sabbia



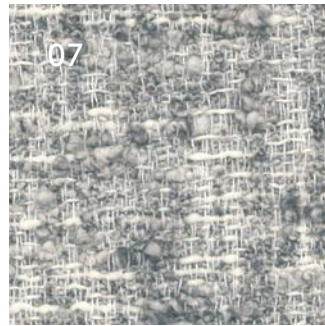
30310-04
Miele



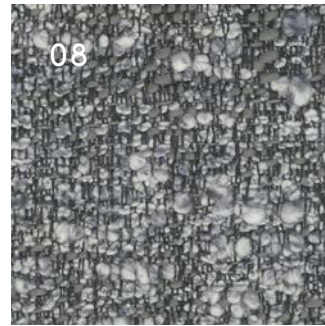
30310-05
Legno



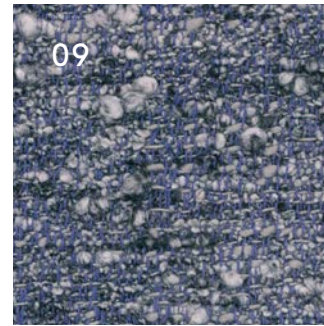
30310-06
Tabacco



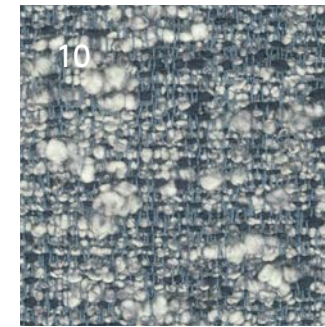
30310-07
Grigio



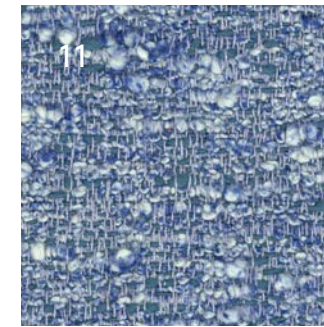
30310-08
Antracite



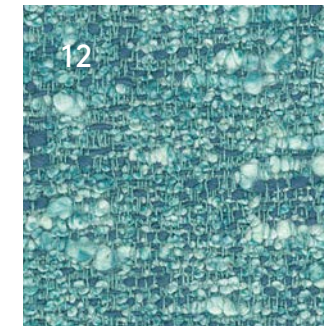
30310-09
Blu



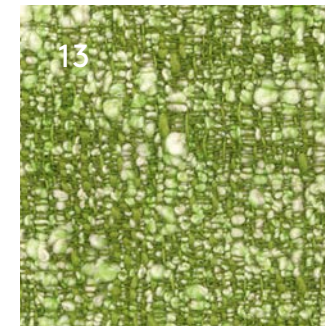
30310-10
Indigo



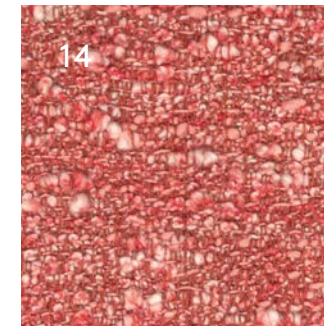
30310-11
Iris



30310-12
Tiffany



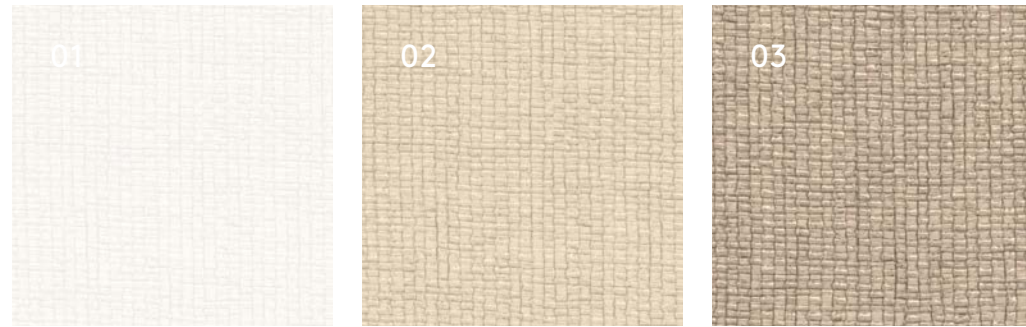
30310-13
Erba



30310-14
Corallo

RALPH

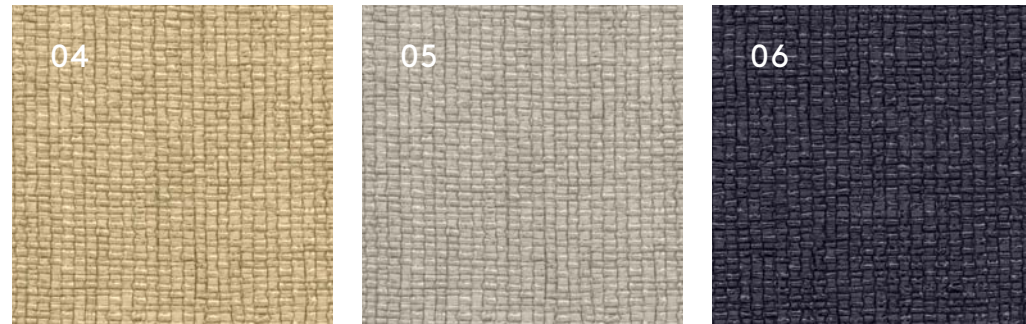
A technical raffia, seemingly indistinguishable from a natural raffia. Extremely resistant despite its light feel, allowing its use for furniture or walls, as well as for drapery and any decoration



30311-01
Bianco

30311-02
Sabbia

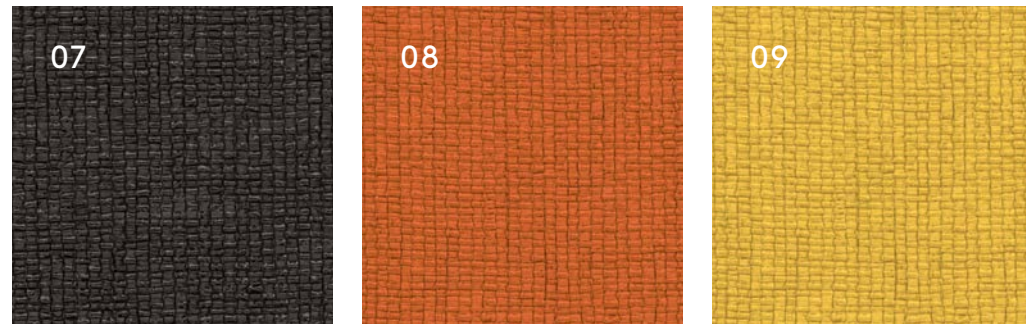
30311-03
Pietra



30311-04
Paglia

30311-05
Argento

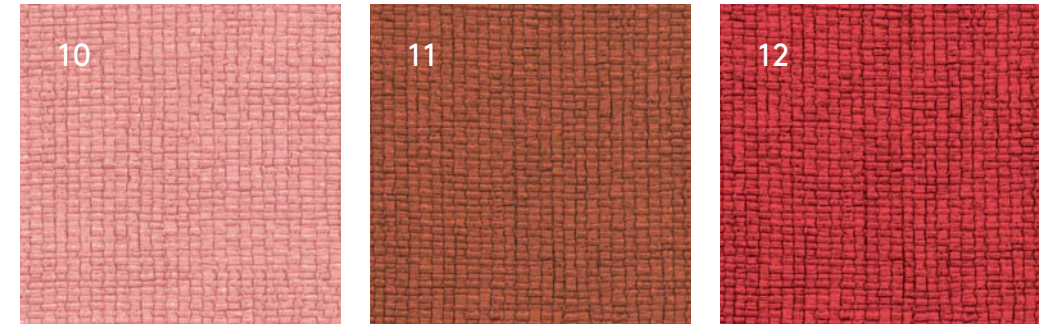
30311-06
Antracite



30311-07
Nero

30311-08
Arancio

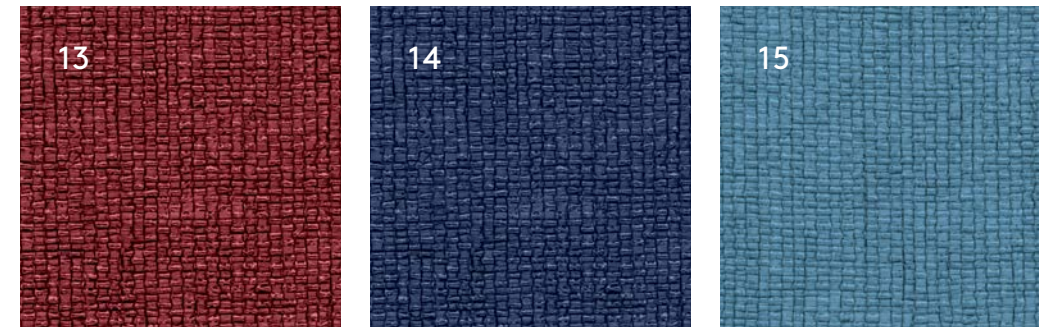
30311-09
Giallo



30311-10
Rosa

30311-11
Ruggine

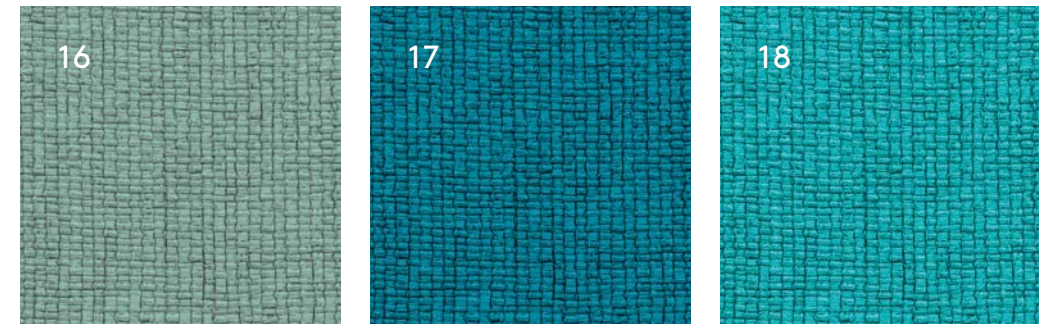
30311-12
Rosso



30311-13
Rubino

30311-14
Blu

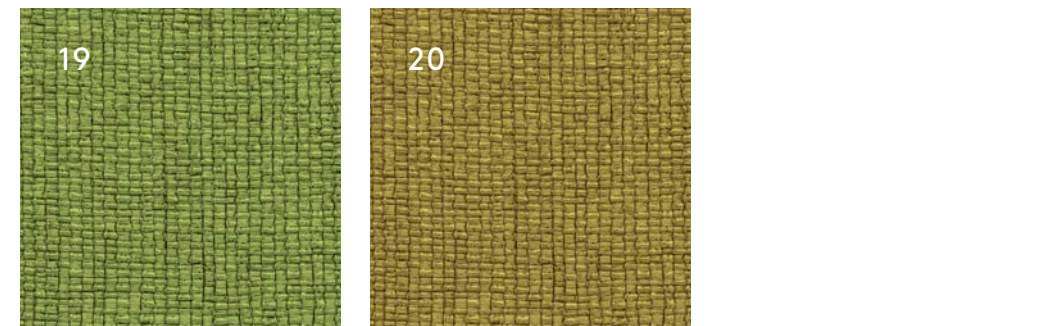
30311-15
Ortensia



30311-16
Acqua

30311-17
Teal Blu

30311-18
Tiffany



30311-19
Erba

30311-20
Alga

30322



DUKE

An elegant, patterned texture which recreates the appearance of handwoven silk.
The lustrous weaves bring movement and iridescence to its surface.
Double width fabric, ideal for decorative drapes and bed covers



30322-01
Avorio



30322-02
Sabbia



30322-03
Madreperla



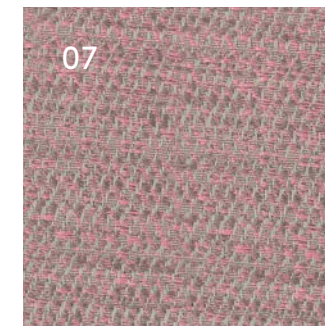
30322-04
Legno



30322-05
Argilla



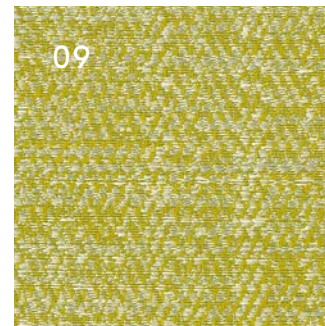
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Senape



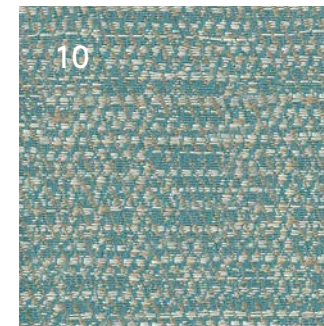
30322-07
Malva



30322-08
Pesco



30322-09
Salice



30322-10
Acqua

30323

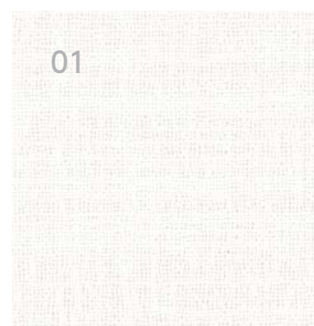
30326

30324

30325

BEBOP

Expression of a timeless beauty, this sheer is reminiscent of a wool khadi, i.e. the typical Indian hand-woven and hand spun fabrics. Ideal for drapery, it's fit for both residential and hospitality



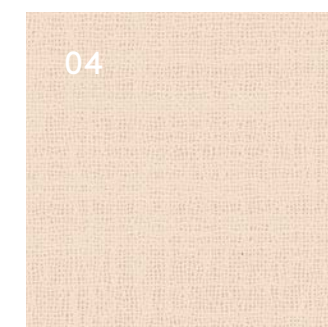
30323-01
Bianco



30323-02
Avorio



30323-03
Sabbia



30323-04
Cipria

CALLOWAY

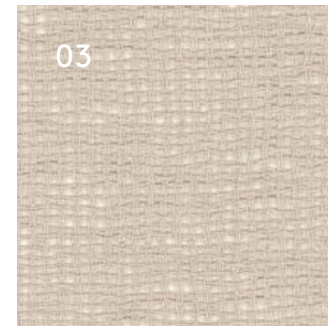
A very light sheer, not too transparent nor too opaque: the perfect “filter” between inside and out. Its gauze aspect makes it suitable for contemporary interiors



30324-01
Bianco



30324-02
Avorio



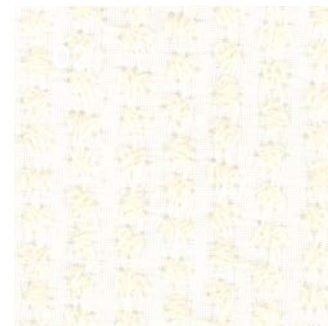
30324-03
Pietra

BETTY BOOP

As seductive and fanciful as the cartoon heroine Betty Boop. This sheer is characterized by a precious and elegant embroidery made of very small “polka dots” in relief on a very light ground



30325-01
Bianco



30325-02
Avorio



30325-03
Sabbia

RAGTIME

A glamorous sheer reminding a silk organdie. Its sophisticated shine makes it suitable for refined and elegant interiors. An alternate visible and invisible pattern of crossed threads creates an enchanting watermark effect



30326-01
Bianco



30326-02
Avorio



30326-03
Paglia



30326-04
Sabbia



30326-05
Tortora



30326-06
Argento



Colour Design

The wide and varied range of colours produced with different techniques and surfaces is the result of lengthy and thorough research by the Rubelli creative team. The ongoing search for innovative solutions has produced exclusive colour formulas which enhance the brightness and colour variety of the fabrics, ensuring at the same time their durability and fastness to light to the extent of making them suitable in most cases for both indoor and outdoor use.

La variegata ed ampia gamma di colori realizzata in diverse tecniche e superfici è il risultato di un lungo ed accurato studio sviluppato dal team creativo Rubelli. Dalla continua ricerca di soluzioni innovative emergono ricette di colori esclusivi che valorizzano la luminosità e la varietà cromatica dei tessuti, garantendone al tempo stesso la durevolezza e la solidità alla luce tanto da renderli adatti nella maggior parte dei casi sia all'uso indoor che outdoor.



The names of the fabrics are often a play on the number of colour versions available - Fiftyshades, Velvetforty, Fabthirty, Twilltwenty, Dieciode, Tenstripe.

I nomi dei tessuti giocano spesso con il numero delle varianti colore proposte : Fiftyshades, Velvet Forty, Fabthirty, Twilltwenty, Dieciode, Tenstripe.

Dieciode 30316/8

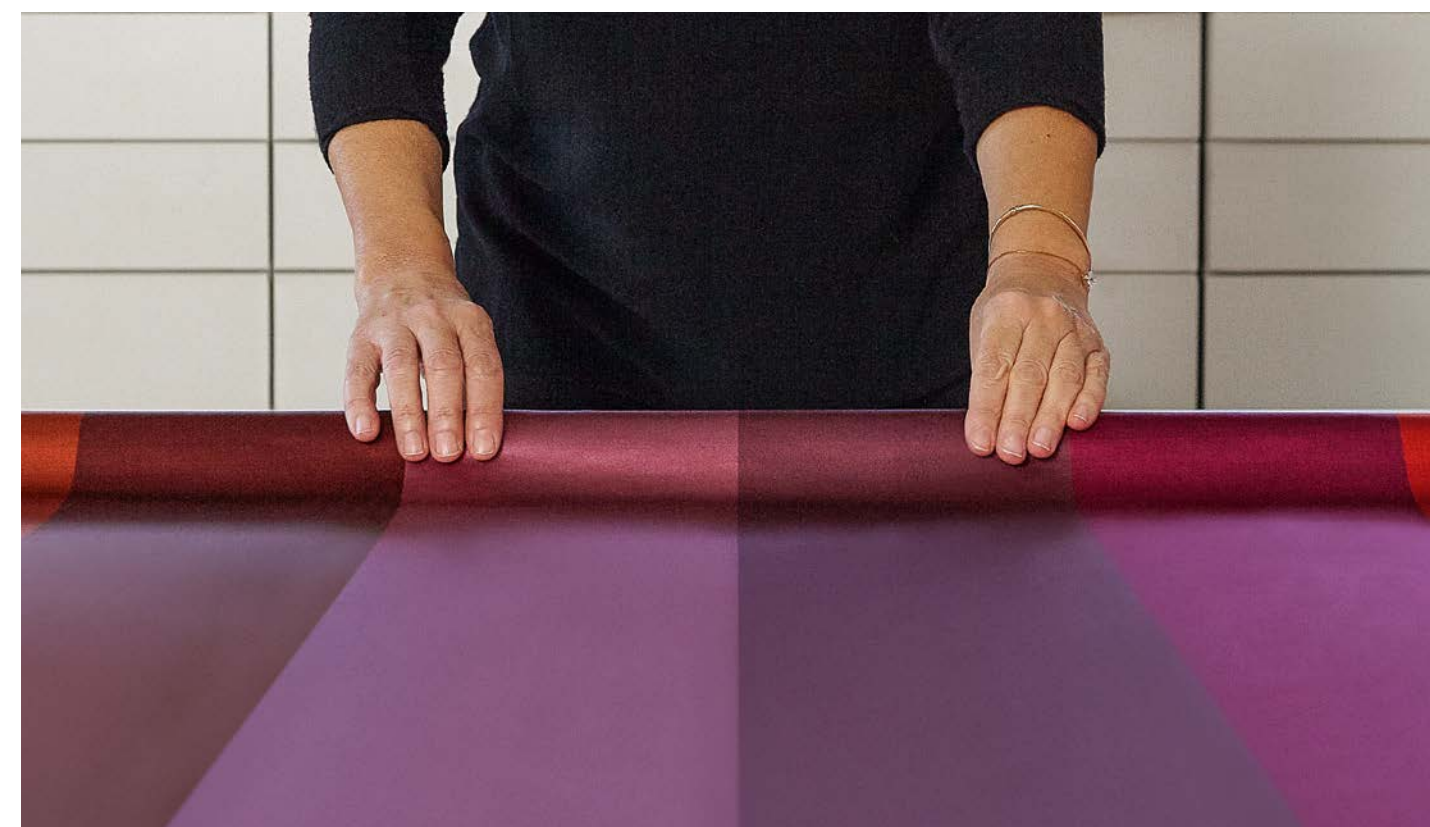


From Designers to Designers

Rubelli fabrics go beyond the ordinary in the variety of shades, weaves, decorations and finishing processes. From the simplest canvas to velvet, from the micro-texture to the macro jacquard, from the simple two-tone stripe to the diagonal pattern, the shared feature of all the fabrics is a natural appearance.

Contemporary, suitable for residential and contract use, for indoors and outdoors, they are created by designers for designers.

I tessuti Rubelli sfuggono ai canoni dell'ordinario non solo per la varietà delle nuances ma anche per gli intrecci, i decori, i finissaggi. Dal più semplice canvas al velluto, dalla texture materica al macro jacquard, dalla semplice riga bicolore al disegno diagonale, tutti i tessuti sono accomunati da un aspetto naturale. Contemporanei, adatti ad un uso sia residenziale che contract, indoor e outdoor, sono creati da designers per designers.



On the left from the top:
Fiftyshades 30320/37/36/23/27

RU L'élément textile, dans son extrême variété de textures et de couleurs, peut devenir non seulement décoratif mais aussi un véritable élément architectural capable de modifier la perception de l'espace. Comment interprétez-vous cette vocation dans votre vision d'architecte d'intérieur?

PYR L'élément textile est un choix très important dans un projet d'Architecture ou de Décoration.

Il peut accompagner le projet par sa simplicité. Il peut accompagner un exercice de Style par son choix correspondant à ce style.

Il peut créer et accompagner une ambiance. Il peut être la "Star" du projet par son choix très présent.

La mise en œuvre est multiple.

En tenture murale et rideaux, ou dans le mobilier tel canapé ou fauteuil...

Le choix d'un tissu peut déterminer une mise en œuvre de ce tissu et sa façon de le traiter. L'élément textile par sa diversité, dessin, matière, couleur, est une source inépuisable au service de l'Architecture et de la Décoration.

RU Les hôtels sont des lieux où il est important de se sentir chez soi, à l'aise. Quel rôle joue la couleur?

PYR Les hôtels sont des lieux où il est important de se sentir chez soi.

En effet nous essayons dans nos projets hôteliers de créer une atmosphère résidentielle.

La couleur joue un rôle déterminant.

Si l'on veut créer une ambiance de bord de mer les couleurs seront claires et dans les gammes de bleus.

Si l'on veut créer une ambiance à la montagne les tons blancs, crèmes, ou beiges... Si l'on veut créer une ambiance à la campagne les tons de verts, de jaunes, de rouges... Si l'on veut créer une ambiance du soir ou de la nuit les tons foncés bleu marine, prune, rouge, marron ou noir...

La couleur peut-être appropriée à un style décoratif en général.

En effet certaines couleurs ne sont utilisées que dans les Décorations Classiques, elles seront différentes dans le Style Contemporain.

RU Comment devrait être la palette de tissus d'ameublement idéale?

PYR La palette des tissus

d'ameublement devrait être idéalement très diversifiée, si cela est possible.

En effet aujourd'hui la créativité me semble sélective en fonction de la mode, de ce fait certains tissus et matières disparaissent.

Moins de beaux dessins, moins des belles matières et de couleurs.

RU Existe-t-il une gamme de couleurs textiles qui ne manque jamais dans vos créations?

PYR Une gamme de couleurs textiles qui signe mes créations? Cela n'existe pas vraiment, en effet toutes les couleurs, toutes les matières, tous les dessins m'intéressent.

RU Quel projet considérez-vous le plus représentatif dans ce sens?

PYR Tous mes projets sont différents et sont en équation avec un lieu, une Architecture, un programme, une Histoire.

C'est pour cela que la diversité des tissus doit être proposée pour permettre aux Architectes et Décorateurs d'exprimer leur Créativité.

M. Pierre-Yves Rochon,
President and Artistic Director
at Pierre-Yves Rochon Agency
in Paris and Chicago.



THE INTERVIEW

PIERRE-YVES ROCHON "TEXTILE AND COLOURS" #rubellitalks

RU The textile element, in its vast variety of textures and colours can be not only decorative, but also a key architectural element that can change the perception of a space. How do you interpret this in your vision as an interior designer?

PYR The textile element is a very important choice in any project of Architecture or Decoration.

It can complement the project by its simplicity; it can complement a stylistic composition by its choice relevant to the style; it can create and complement an ambience; it can be the 'Star' of the project by its very contemporary nature.

There are many ways to achieve this.

Either as a wall covering and curtains, or on furniture, such as sofas or armchairs, the choice of a fabric can determine its best use and the way to treat it.

Because of its diversity, its patterns, its materials and colours, the textile element is an unlimited source in serving Architecture and Decoration.

RU Hotels are places where it is important to feel at home, at ease. What role does colour play in this?

PYR Hotels are places where it is important to feel at home.

In our hotel projects we try to create a homely atmosphere. Colour then plays a deciding role.

If we want to create a seaside atmosphere, the colours will be clear and in shades of blue. To create a mountain atmosphere, then the tones will be white, creams, or beiges...

To create a countryside atmosphere, the tones will be green, yellow, red...

To create an evening or night ambience, we would use dark shades of navy blue, plum, red, brown or black...

The colour may be appropriate for a decorative style in general. Indeed, certain colours are only used in Classic Decorations, whereas they would be different for a Contemporary Style.

RU How do you create the ideal fabric palette for furniture?

PYR The fabric palette for furniture should be ideally very diverse, if at all possible. Nowadays creativity in my opinion seems to be selectively fashionable, with the result that some fabrics and materials disappear. Resulting in less beautiful designs, less beautiful materials and colours...

RU Is there a colour range that is never missing in your projects?

PYR Which textile colours form my signature style? Actually this is not the case. Indeed, all colours, all materials, all drawings are of interest to me.

RU Which project do you consider the most representative in this way?

PYR What project? All my projects are different and are in harmony with a location, an architectural building, a programme, a story.

It is for this reason, that a diversity of fabrics must be suggested, in order to allow Architects and Decorators to express their creativity.



Background
Ralph 30311/19/18
Triennale Sofa 2 by Rubelli Casa
Fabthirty 30319/20/22





Baba chair by My Home Collection
Fabthirty 30319/19
Velvetforty 30321/36



Set installation
Ralph 30311/19/18
Duke 30322/8
Diecielode 30316/7



Petunia 30307/1
Veleveforty 30321/29



From the left:
Island pouf by Saba
large **Fabthirty** 30319/26
medium **Tenstripe** 30317/6
small **Fiftyshades** 30320/37
Cup pouf by Manerba Baba Jaga 30308/2,
Fabthirty 30319/26, **Diecielode** 30316/6/5



Petunia 30307/3

Sheer
Betty Boop 30325/3
Background
Duke 30322/8

On the right:
Diecielode 30316/7



Highly versatile, perfectly practical and durable without foregoing that discreet and timely elegance that is the distinctive feature of the Rubelli style.

Estremamente versatili, perfettamente funzionali e durevoli senza rinunciare a quell'eleganza discreta e senza tempo che costituisce la vera cifra stilistica di Rubelli.



The new Rubelli fabrics guarantee high technical performances. Flame retardant, durable and washable, they are easy to use and fit for a wide variety of interiors.

I nuovi tessuti Rubelli garantiscono alte prestazioni tecniche. Ignifughi, resistenti, lavabili, sono facili da utilizzare e da inserire in un'ampia varietà di progetti d'arredo.



Kazimir screen by Colè
Petunia 30307/1
Veleveforty 30321/29

On the right:
Diecielode 30316/4
Fabthirty 30319/28/4

Natural Looking Textures

The deliberate irregularity is obtained from the intricate play on weaves and mixes of yarns which is a feature of the jacquards of the new Rubelli line. There is a clear aim to come as close as possible to natural fibres, mirroring their appearance and softness to create welcoming and comfortable textiles.

La voluta irregolarità è ottenuta dal complesso gioco di

intrecci e mélange dei filati che caratterizza gli jacquard della collezione. Evidente è il desiderio di avvicinarsi il più possibile alle fibre naturali, rievocandone aspetto e morbidezza per creare spazi accoglienti e confortevoli.



THE INTERVIEW

FRANCESCA RENAI "OUTDOOR COMFORT" #rubellitalks

RU Your work spans architecture and furnishing accessories. Can the textile element represent continuity between these two areas?

FR Textiles can definitely be the element that brings about interaction of the space with the objects in it. Choosing a textile covering helps in fact to characterise a product, and also to give an identity to the entire room, seamlessly tying everything together. We try to think of textiles as a "skin" which becomes an extremely important feature, the outer casing placed over the product and also, why not, something to cover surfaces.

In recent years the high performances obtained thanks to ongoing industrial research have allowed designers and architects to try out new uses and applications. At Studio Urquiola we adopt a "feminine" standpoint which makes our mark unique. We often make actual one-off items for our products, and design, art and flexible production are merged so as to underscore the identity of the project.

RU We can see among current trends an increasingly marked contamination between outdoors and indoors: the living area moves out into the open air while the garden comes into the home. This interaction also demands a reflection on materials. How does the approach to the world of textiles change?

FR The byword nowadays is "mixing". It's no surprise therefore that what had been designed for outdoor use is also proposed for indoors. Innovative upholstered furniture using unusual weaves, vibrant colours and micro-macro patterns makes fabric an important element in interior design, and for the outdoors too.

Ongoing research by companies in the industry has allowed the comfort of fabrics for interiors to be taken outside the four walls of the home. The new outdoor fabrics (and even more so the indoor/outdoor ones) have a hand which can compete with those in natural fibres, unthinkable until a short time ago for articles for outdoors.

RU What developments do you see in the future of outdoor furnishings? How will the materials of this type of furniture change?

FR As I said, giant steps forwards have been made in the area of research into new products, particularly in the area of outdoor furnishings. I believe however that there is still a lot to do.

Until a few years ago the outdoor sector was limited to a few product types, whereas today it has become without doubt one of the most advanced and the ranges of finishes and coverings have been expanded.

There are however still some challenges to be overcome. Waterproof fabrics have to become more pleasant to the touch; they're still too stiff and with a synthetic feel. Combining the technical features of a fabric for outdoors together with those of the contract world is another challenge, as also is the adoption of a more eco-sustainable and intelligent production.

RU Your design mark can often be distinguished by a distinct focus on the artisanal imprint of the products. How do you integrate this aspect in the choice of fabrics for outdoors which must necessarily have very specific technical features?

FR We're always seeking out fabrics with material textures and colour shades in line with our products and their use. Then there are the contaminations, which spring from the strong influence in our field of art and fashion. Let's say from "what's in the air".....

I consider myself very lucky to be here in Italy, where we are surrounded by multiple industrial firms ready to experiment and then share with us designers their know-how. The challenge is to cover our products innovatively thanks to the use of high-performance materials without ever overlooking the tactile and aesthetic component.

We favour the use of fabrics with a pleasant touch and in natural colours, although we have fun combining also different surfaces which

find an overall balance. Experimentation is the key to our day-to-day work.

RU Comfort is a decisive factor in outdoor furniture too. Which textures do you prefer to use?

FR It depends on the products. Obviously sofas are close to the material textures of faux uni and weaves and interweaving are a part of our daily exploration. Then there are products such as rugs which have opened up a new world in the outdoor sector.

The textures can also be 3D and therefore able to bring greater comfort to the product. My design type is the textile and decor designer, so my designs always have a strong colour and decorative connotation.

RU Which features are a necessary part of a textile collection for outdoor use?

FR Faux uni and micro patterns. Micro and macro textures for a stepped effect. Fabrics in unusual colours.

Personally I love greens and blues, but I consider all those colours that reference the natural world to be necessary – earthy brown, terracotta and ochre. Colour is present in the outdoor world and strong in all its shades, yet has always to tone in with the context in which it is placed.



Francesca Renai, Senior Designer at the Patricia Urquiola Studio in Milan.

RU Il vostro lavoro spazia dall'architettura all'accessorio d'arredo. L'elemento tessile può segnare una continuità fra questi due mondi?

FR Il tessuto può essere certamente l'elemento che fa dialogare lo spazio con gli oggetti che lo abitano. Scegliere un rivestimento tessile aiuta infatti a caratterizzare un prodotto, ma anche a dare un'identità ad un intero ambiente, facendo convivere il tutto in armonia. Proviamo a pensare al tessuto come a una "pelle" che diventa un elemento importantissimo, l'involucro esterno che veste il prodotto, ma anche, perché no, un rivestimento di superfici.

In questi ultimi anni le elevate performance ottenute grazie ad una continua ricerca industriale hanno permesso a designer e architetti di sperimentare nuovi usi e applicazioni. Allo studio Urquiola adottiamo un punto di vista "femminile" che rende unico il nostro segno. Spesso realizziamo veri e propri pezzi unici per i nostri progetti: design, arte e flessibilità produttiva si fondono per sottolineare l'identità del progetto.

RU Tra le tendenze attuali rileviamo una sempre più marcata contaminazione fra outdoor e indoor: il salotto si sposta all'aperto, il giardino entra in casa. Questa interazione impone una riflessione anche sui materiali. Come cambia l'approccio al mondo tessuti?

FR Oggi la parola d'ordine è "mixare". Non stupisce quindi che molto spesso ciò che era stato pensato per un uso esterno venga proposto anche per gli interni. Vestire imbottiti in maniera innovativa - grazie all'uso di trame inconsuete, toni vibranti e motivi micro-macro - rende il tessuto un elemento importante nella progettazione d'interni, così come per l'outdoor. La continua ricerca da parte delle aziende di settore ha permesso di portare il comfort dei tessuti per interni anche fuori dalle mura domestiche. I nuovi tessuti outdoor (e, a maggior ragione, quelli indoor/outdoor) hanno una mano che nulla ha da invidiare a quelli in fibra naturale. Cosa fino a qualche tempo fa impensabile per gli articoli per esterni.

RU Quali evoluzioni intravede nel futuro dell'outdoor? Come cambieranno i materiali di questa tipologia di arredi?

FR Come ho detto, sono stati fatti passi da gigante nel campo della ricerca di nuovi prodotti, in modo particolare nel settore dell'outdoor. Credo comunque ci sia ancora molto da fare. Fino a qualche anno fa l'outdoor era un settore limitato a poche tipologie di prodotti, mentre oggi è diventato senza dubbio uno dei più avanzati e le gamme di finiture e di rivestimenti si sono ampliate.

Rimangono però ancora alcune sfide da vincere. I tessuti waterproof devono diventare più piacevoli

al tatto, sono ancora troppo rigidi e dall'effetto spalmato. Combinare le caratteristiche tecniche di un tessuto per outdoor insieme a quelle del mondo contract è un'altra sfida, come pure mettere in atto una produzione più ecosostenibile ed intelligente.

RU Il vostro segno progettuale si riconosce spesso da una marcata attenzione per l'impronta artigianale dei prodotti. Come integrate questo aspetto nella scelta dei tessuti per l'outdoor che per necessità devono avere caratteristiche tecniche ben precise?

FR Siamo sempre alla ricerca di tessuti che abbiano texture materiche e nuance cromatiche coerenti con i nostri prodotti e con il loro utilizzo. Poi ci sono le contaminazioni, che nascono dalla forte influenza nel nostro campo dell'Arte e della Moda. Diciamo da quello che "si respira nell'aria"...

Mi reputo molto fortunata di essere qui, in Italia, dove si è circondati da una moltitudine di realtà industriali pronte a sperimentare e poi a condividere con noi designer il loro knowhow. La sfida è vestire i nostri prodotti in maniera innovativa grazie all'uso di materiali performanti senza trascurare mai la componente tattile ed estetica. Prediligiamo l'uso di tessuti piacevoli al tatto e dai colori naturali, ma ci divertiamo anche ad accostare superfici diverse che trovino un complessivo bilanciamento. La sperimentazione è la chiave del nostro lavoro quotidiano.

RU Il comfort è un elemento decisivo anche nell'outdoor. Quali texture preferite utilizzare?

FR Dipende dai prodotti. Certo, i divani sono più vicini alle texture materiche dei falsiuniti, trame e intrecci fanno parte della nostra ricerca quotidiana. Poi ci sono prodotti come i tappeti che hanno aperto un mondo nuovo nel settore dell'outdoor. Le texture posso essere anche tridimensionali e quindi in grado di conferire al prodotto un comfort maggiore. La mia natura di progettista è quella di textile and decor designer, per cui i miei progetti hanno sempre una forte connotazione cromatica e decorativa.

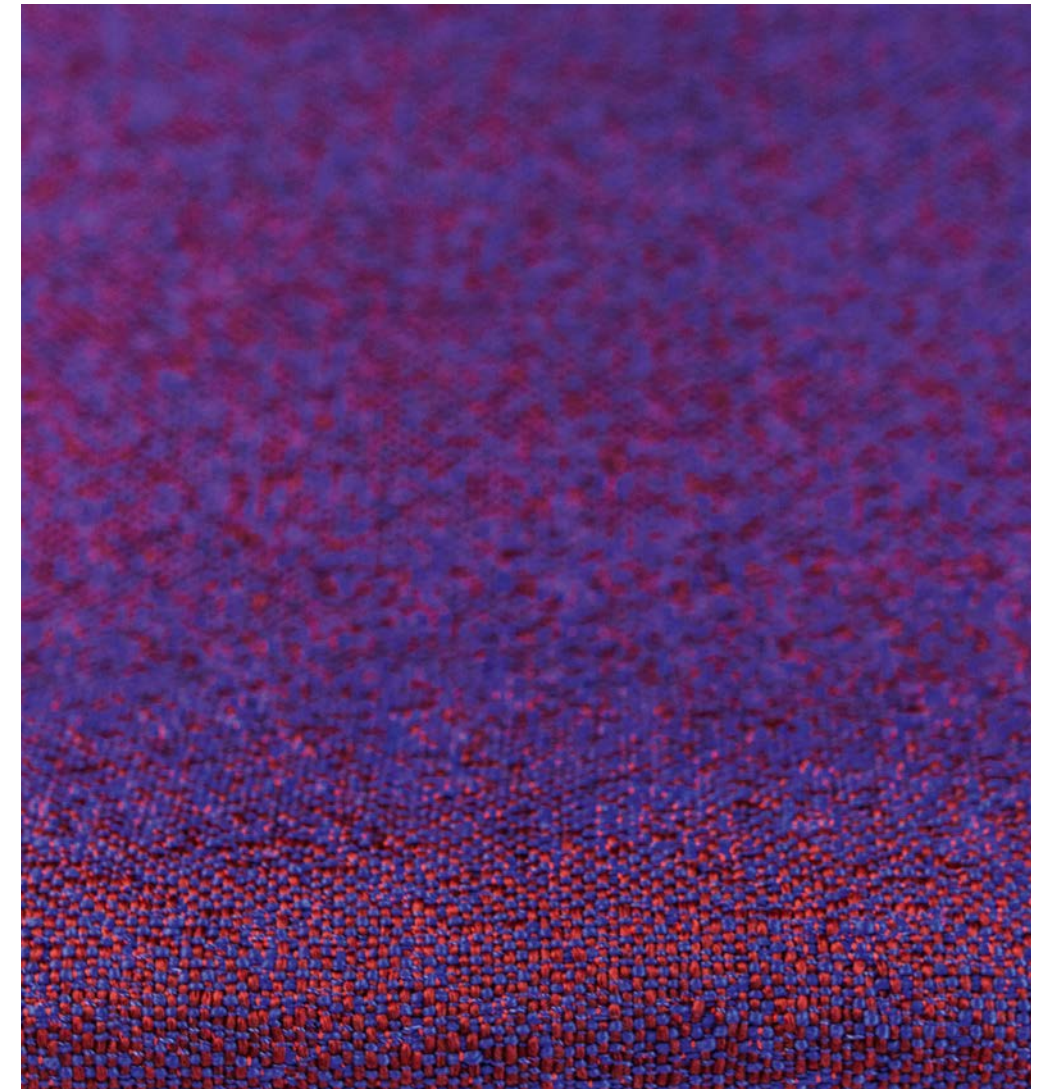
RU Quali pezzi non possono mancare per una collezione tessile destinata all'outdoor?

FR Falsi uniti e micro disegni. Texture micro e macro per un gioco di scale. Tessuti dalle tonalità inedite.

Personalmente amo i verdi e i blu, ma ritengo necessari tutti quei toni che si rifanno ad un mondo naturale: fango, terracotta e ocra. Il colore nell'outdoor è presente e forte in tutte le sue nuance, ma deve essere sempre in armonia con l'ambiente in cui viene inserito.



Swing chair by Talenti
Fabthirty 30319/14



Fabthirty 30319/27

Olympia chaise-loungue by Michele Arcarese for UnusDesign
Tenstripe 30317/7/8 Fiftyshades 30320/29/26



Outdoor
Flame retardant, durable and washable, most fabrics in the new Rubelli collection are suitable for outdoor use thanks to their high fastness to light.

Ignifughi, resistenti, lavabili, i tessuti della collezione Rubelli sono per la maggior parte adatti ad uso outdoor grazie ad un'elevata solidità alla luce.

THE INTERVIEW

SASKIA SIMON

"FABRIC IN SPACES"

#rubellitalks

RU Fabric is a material that has evolved from a technological point of view and today lends itself to different uses in interior design, not only as a furniture covering but as versatile, high-performance design element. What do you think it is most suitable for?

SS Besides the indispensable presence in any interior thanks to its richness in structure and tactility, the effect of fabric on the acoustics in a space is not to be ignored. Fabric brings balance to the collection of materials that compose a space.

RU Although it is an ancient material, today fabric has been reinvented in its performance thanks to technological research and is therefore a source of endless inspiration. What are the drivers that lead you to choose a material for the interior of contemporary architecture?

SS I'm not sure the process of materialisation has changed significantly: we still seek the best possible translation of a conceptual design into actual materials. Different nowadays than before is the unlimited access we have to information about a range of products from all over the world, the expansion of possibilities of customisation and a growing demand for durable materials.

RU Fabric is matter, colour, texture; the sensorial richness that a fabric offers to a shared space – whether it be retail, hospitality or a public place – also influences its use and emotional perception. How do you select the appropriate fabric?

SS The selection starts with the way the fabric feels and looks. If it meets the technical requirements, the colour is confirmed (or custom made).

RU The range of fabrics for interior design is always growing both in terms of performance and aesthetics. How does the customisation of projects change?

SS As customisation grows, catalogues seem to disappear (they will never disappear entirely for fabrics). As we've always assumed anything is possible, we've gone as far as weaving fabrics ourselves or adjusting fabric structures to meet our demands. This would not have been possible 15 years ago and an increasing amount of companies set up 'ateliers' within their production facilities to encourage customisation. It's very exciting and helps to understand the materials and their manufacturing process.

RU The hybridisation of shared spaces – working spaces, home offices, restaurant and sales areas, etc. – and the increased functionality of materials introduced the use of textiles even in places where it was not widely used, for example in offices. How is the work of designers influenced?

SS The access to an extremely wide scope of material finishes is the consequence of well documented online material libraries. The shared use of spaces for multiple functions brings new challenges to designers, as well as broader scopes and possibilities. Key remains to create an aesthetical as well as a technical and durable composition.

RU The identity of a space is often defined by the meeting of a characterizing architecture and an interior design that interprets its possibilities. How far does the architect's pencil go and where does the company's know-how come into play in the search for tailor-made solutions?

SS Firstly there is a conceptual design, then its further development leads to a set of material choices and finding out whether these exist or not: if we cannot find a product to

match the design, a custom-made solution is found – it is the way architecture 'works'. The latter is then developed in close cooperation with an executive party, which is always a very exciting period as all parties involved gain new insights when faced with new challenges. Particular knowledge acquired on one project may lead to a solution for a next project; there is quite a lot of exchange of such information within our office.

RU Is there a singular project that is particularly close to your heart where fabric played an important role?

SS In the Hof House restaurant in Den Haag (NL) the design consists of a series of 'food stalls' and a large bar all clad in resin in various colours. For the enormous benches with planters containing the tall palm trees we sought an upholstery completing this composition that needed to be soft and luxurious. Although velvet can be associated with more classical environments, the thick, dark green velvet by Rubelli combined perfectly with its context.



Saskia Simon, Senior Architect
at the OMA Architects Studio
in Rotterdam.

Tessuto e Progetto

RU Il tessuto è un materiale che si è molto evoluto anche dal punto di vista tecnologico e si presta oggi a utilizzi diversi nel design di interni, non solo come rivestimento di arredi ma come elemento progettuale performante e versatile. Per quali utilizzi lo ritiene più adatto?

SS Del tessuto, presenza imprescindibile in ogni tipo di interno, non può essere ignorato l'effetto fonoassorbente. Il tessuto porta equilibrio nel contesto dei materiali presenti in uno spazio.

RU Il tessuto, materiale antichissimo e oggi reinventato nelle sue performance grazie alla ricerca tecnologica, fornisce infiniti spunti di ispirazione. Quali sono i driver che la portano alla scelta di un materiale per l'interno di un'architettura contemporanea?

SS Non sono convinta che il processo di lavorazione dei materiali sia cambiato in modo significativo: tuttora siamo alla ricerca di materiali che siano in grado di tradurre concretamente e al meglio concetti di design. Quello che c'è di diverso oggi rispetto a ieri è l'opportunità di avere un accesso illimitato a informazioni su tutta una serie di prodotti provenienti da tutto il mondo, così come l'ampliamento delle possibilità di customizzazione e una domanda crescente di materiali duraturi.

RU Tessuto è materia, colore, texture; la ricchezza sensoriale che un tessuto conferisce allo spazio condiviso - che si tratti di retail, hospitality o di un luogo pubblico - influisce anche sul suo utilizzo e sulla sua percezione emotiva. Come avviene la scelta del tessuto appropriato?

SS La selezione ha inizio dal modo in cui si presenta il tessuto, sia da un punto di vista tattile che visivo. Se soddisfa i requisiti tecnici, viene confermato il colore in cui è disponibile (oppure viene realizzato custom).

RU La gamma di tessuti per il design di interni va sempre crescendo sia in termini di performance che di estetica. Come cambia la customizzazione dei progetti?

SS Via via che la customizzazione aumenta, i cataloghi sembrano scomparire (per i tessuti non spariranno mai completamente). Poiché abbiamo dato per scontato che qualunque cosa sia possibile, siamo arrivati a mettere a punto noi stessi le strutture per soddisfare le nostre esigenze. Questo non sarebbe stato possibile 15 anni fa. Un numero sempre maggiore di aziende ha aperto "laboratori" all'interno delle proprie strutture produttive per favorire la customizzazione. È molto emozionante e aiuta a capire i materiali e il loro processo di lavorazione.

RU L'ibridazione di spazi condivisi – working spaces, home offices, spazi di ristorazione e di vendita, ecc. – e l'accresciuta funzionalità dei materiali hanno introdotto l'utilizzo dell'elemento tessile anche in luoghi dove era poco utilizzato, per esempio negli uffici. Come ne viene influenzato il lavoro del progettista?

SS L'accesso ad una vastissima gamma di finiture nasce dall'aver a disposizione biblioteche online molto ben documentate sui materiali. La condivisione di spazi destinati a molteplici funzioni genera nuove sfide per i designer, ampliandone al contempo le possibilità e il raggio d'azione. Il punto centrale resta quello di creare "composizioni" durature da un punto di vista sia estetico che tecnico.

RU L'identità di uno spazio è spesso definita dall'incontro tra un'architettura caratterizzante e un interior design che ne interpreta le possibilità. Fino a dove si spinge la matita dell'architetto e dove entra in campo il know-how dell'azienda nella ricerca di soluzioni tailored made?

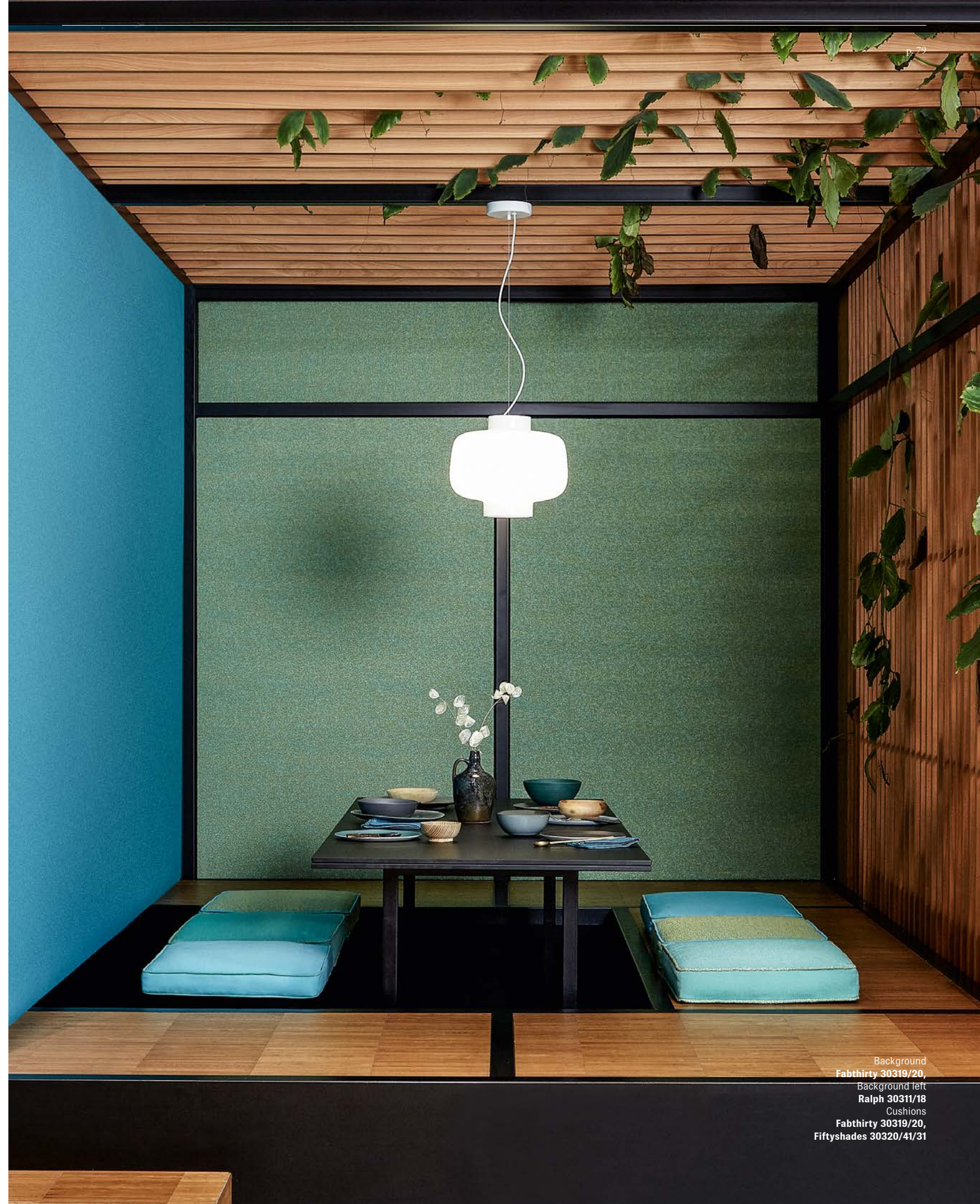
SS Si parte da un progetto concettuale, per passare poi alla scelta di materiali dei quali deve essere valutata la disponibilità: se non riusciamo a trovare un prodotto in linea col progetto, si trova una soluzione custom. Così "lavora" l'architetto. Il prodotto viene quindi sviluppato in stretta collaborazione con l'esecutore: questa è sempre la fase più entusiasmante, perché le parti coinvolte, trovandosi di fronte a sfide sempre nuove, acquisiscono nuove conoscenze. E una specifica conoscenza acquisita nell'ambito di un progetto può rivelarsi la soluzione in un progetto successivo. In questo senso c'è un grosso scambio di informazioni all'interno del nostro ufficio.

RU C'è un progetto specifico che le sta particolarmente a cuore dove il tessuto ha giocato un ruolo importante?

SS Il progetto per il ristorante Hof House da L'Aja, in Olanda, consiste in una serie di "bancarelle" dedicate al cibo e in un grande bancone interamente rivestito con una resina di vari colori. Per le enormi panche, dove sono stati posizionati vasi con all'interno grandi palme, eravamo alla ricerca di un rivestimento che fosse morbido e ricco. Sebbene il velluto venga associato ad ambienti più classici, il velluto verde scuro di Rubelli si inseriva perfettamente in quel contesto.



Cushions
Fabthirty 30319/20,
Fiftyshades 30320/41



Background
Fabthirty 30319/20,
Background Teal
Ralph 30311/18
Cushions
Fabthirty 30319/20,
Fiftyshades 30320/41/31



THE WIDEST
COLOUR CHOICE



On the left:
Background
Fabthirty 30319/19,
Bench cushion
Twiltwenty 30318/14,
Cushions on the bench
Velvetforty 30321/33, **Twiltwenty 30318/14**,
Velvetforty 30321/22,
Cushions on the chairs
Velvetforty 30321/22, **30321/33/22**



Cushions
Fabthirty 30319/21, Velvetforty 30321/20, Twilltwenty 30318/9,
Fabthirty 30319/12/21, Tenstripe 30317/7, Diecielode 30316/7, Tenstripe 30317/9,
Fabthirty 30319/12, Diecielode 30316/7, Tenstripe 30317/7, Fabthirty 30319/21,
Diecielode 30316/7, Twilltwenty 30318/9, Velvetforty 30321/20, Fabthirty 30319/16,
Diecielode 30316/7, Velvetforty 30321/20, Fabthirty 30319/21, Tenstripe 30317/7,
Twilltwenty 30318/9/8, Velvetforty 30321/34/20, Fabthirty 30319/21, Fiftyshades 30320/41

30310/10



30311/16



30318/16



30315/5



30320/25



30310/10



30317/5



30316/8



30320/26



30316/8



30318/17



30320/27



30311/15



30311/16

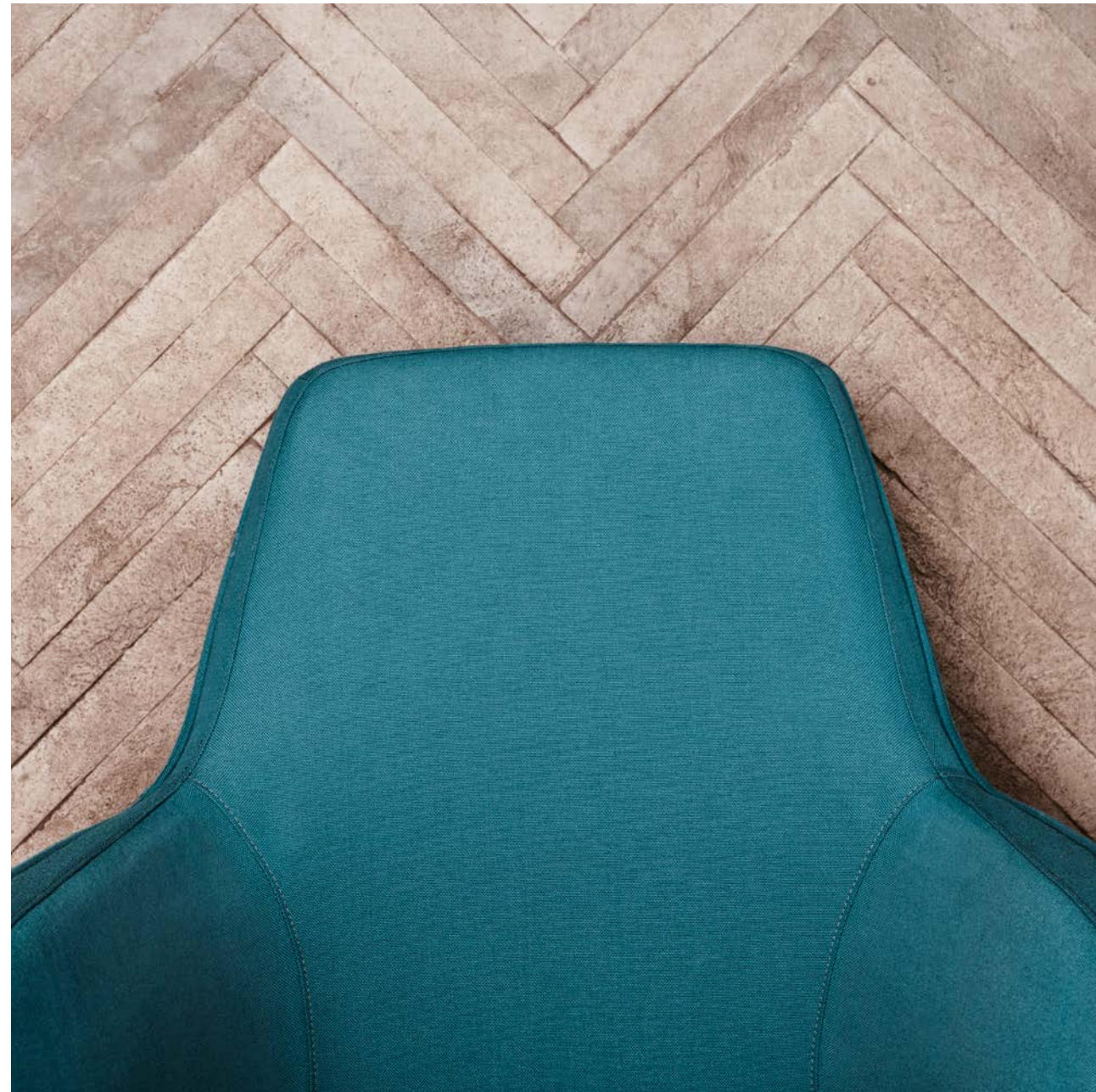


30317/5





Anita Arm Chairs by Rubelli Casa
Fiftyshades 30320/33
On the left:
Spy chairs by Billiani
Velvetforty 30321/33/34
Curtain
Fabthirty 30319/24



Fiftyshades 30320/33



Velvetforty 30321/33



Undecided chairs by Manerba
Fiftyshades 30320/20/44/45



On the left:
Curtain
Duke 30322/8
Geo pouf by Saba
Velvetforty 30321/34
Diecielode 30316/9

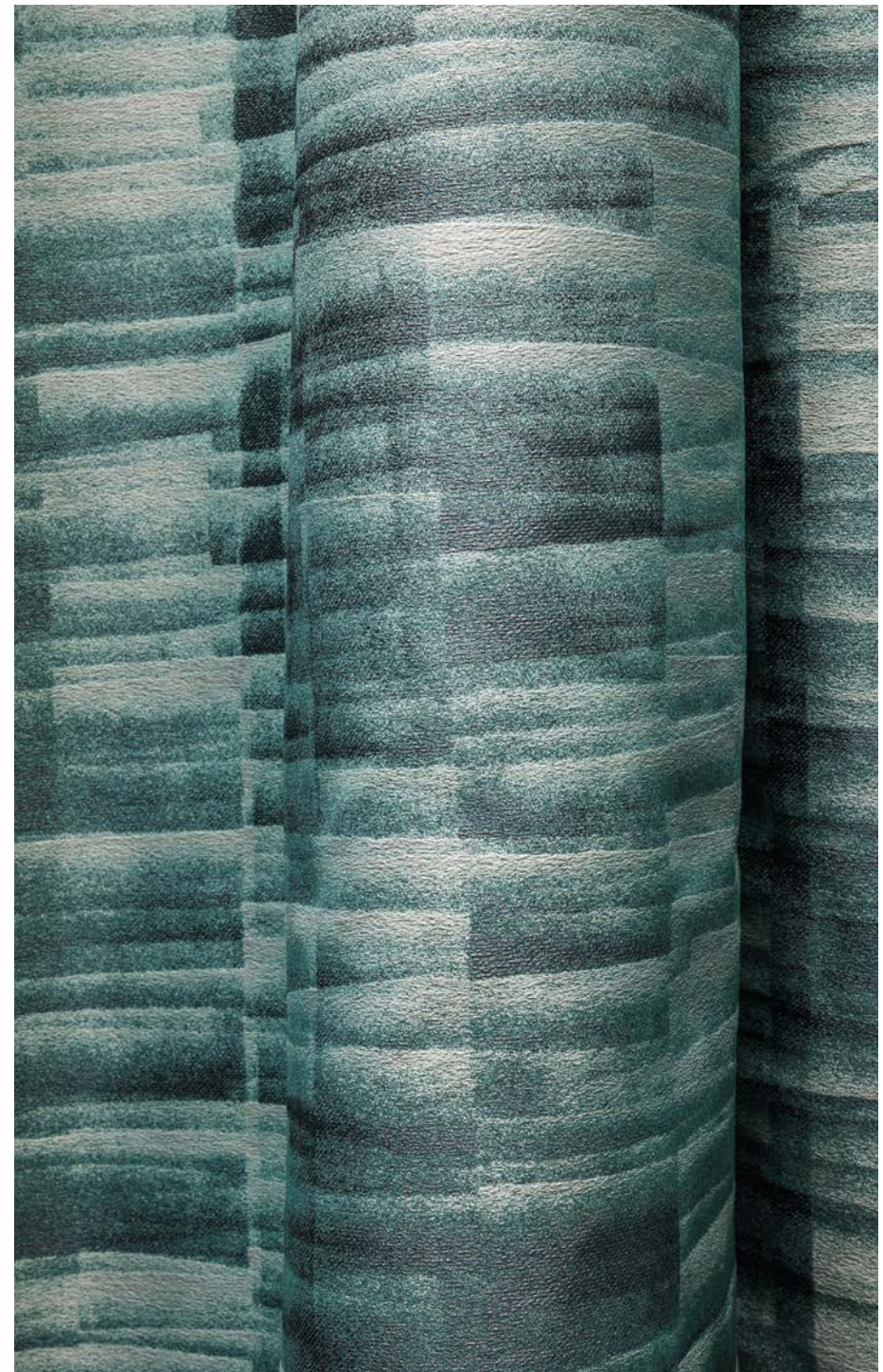




#30321/18

Curtain
Swing Street 30315/6
Bulé pouf by My Home Collection
Velvetforty 30321/18

On the right:
Swing Street 30315/6

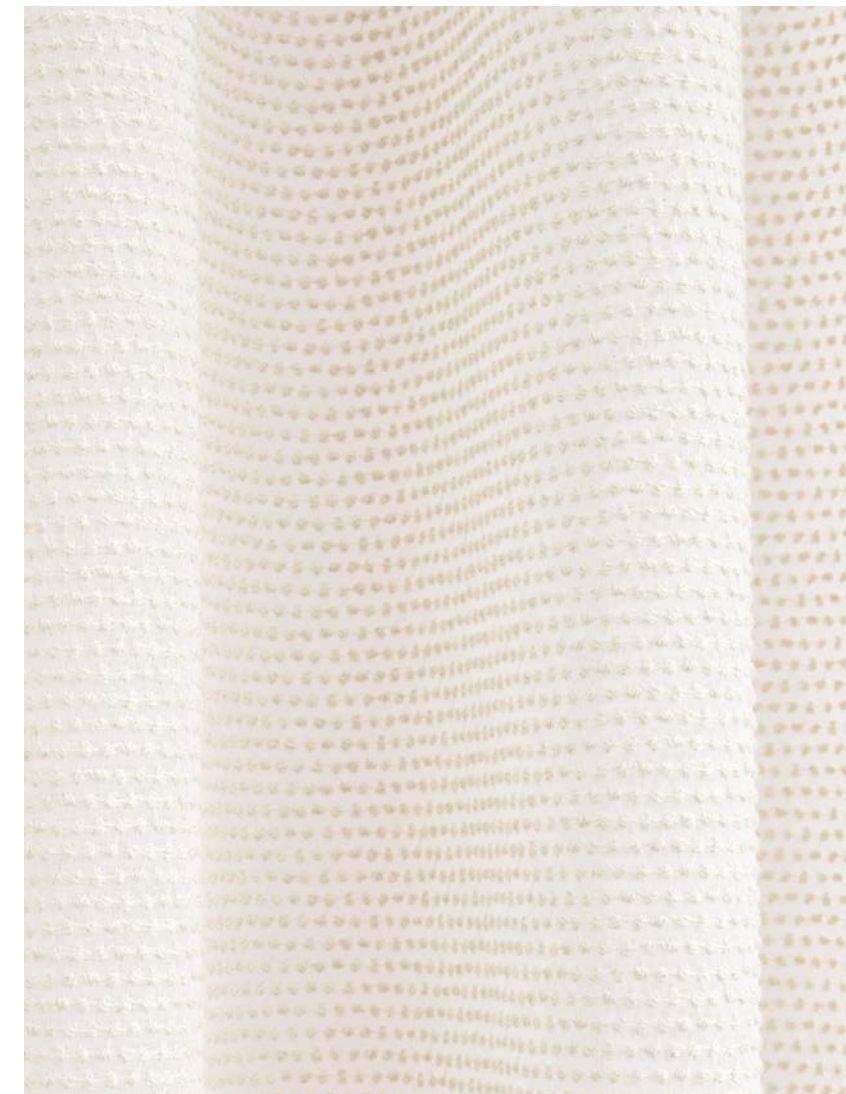




Anita Arm Chairs by Rubelli Casa
Velvetforty 30321/20/27

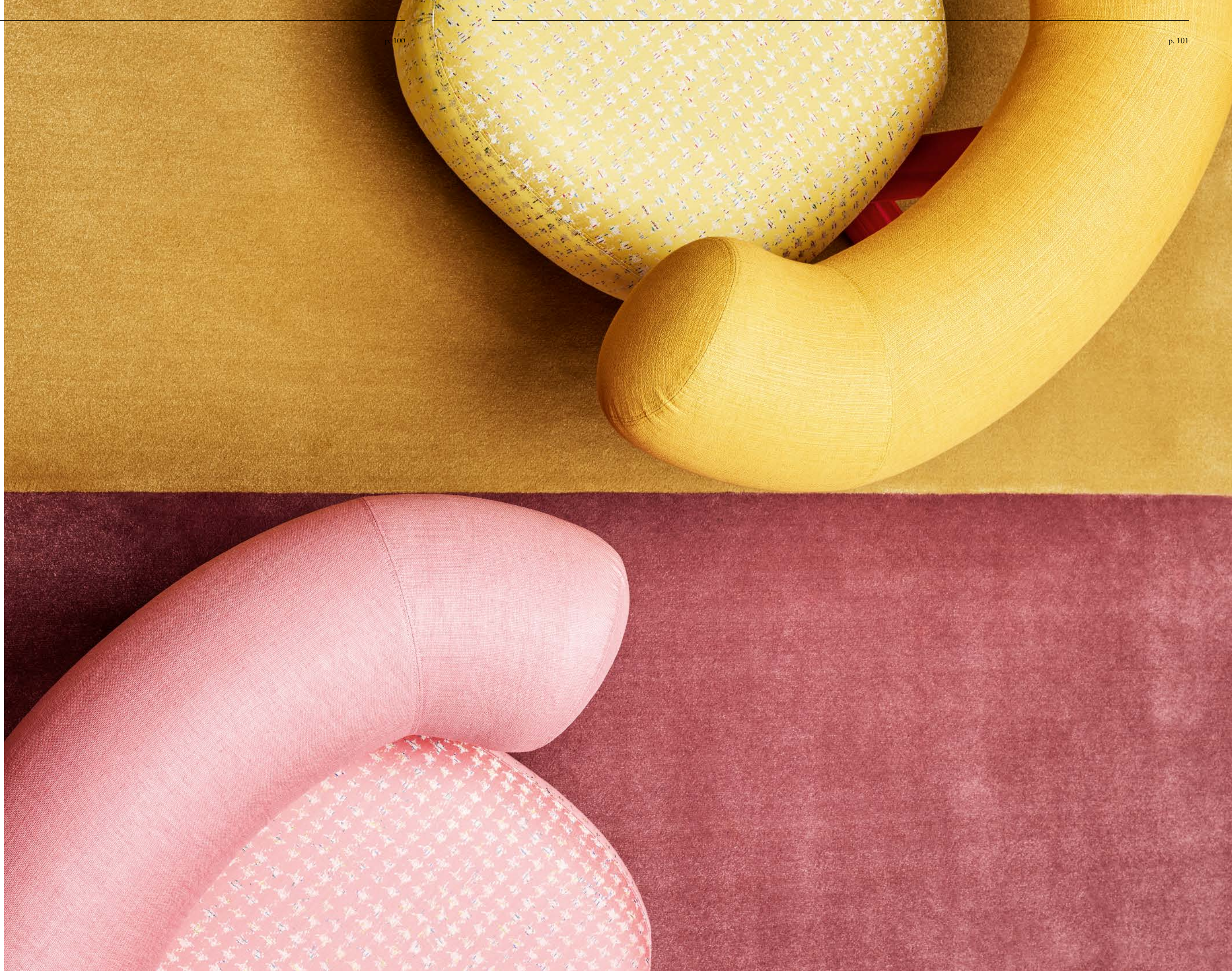


Ula chair by My Home Collection
Dick Tracy 30310/3, Velvetforty 30321/1
Bebop 30323/3/4, Swing Street 30315/2,
30325/3, Betty Boop 30325/3, Calloway
30324/3, Ragtime 30326/6, Duke 30322/5



Betty Boop 30325/3

Pipe chairs by Moroso
/Yellow
Baba Jaga 30308/4
Ralph 30311/9
/Pink
Baba Jaga 30308/3
Ralph 30311/10



RUBELLI

VENEZIA



Author of Exceptional



RUBELLI
VENEZIA

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Author of Exceptional

"In 1781 Giovanni Paolo Rubelli, who could boast four looms as well as the San Marco shop, was admitted to the guild of silk merchants. From that time onwards, my family became firmly linked to the noble art of Venetian Silk.

A century later, in 1889, Lorenzo Rubelli bought an exclusive mill, one of the few that had survived the fall of the Serenissima Venice Republic.

Today, after three generations, our passion for the art of silk continues to flourish. Our guiding mission is to keep alive the original Venetian tradition which inspires our creations, transforming fabrics into works of art.

This is Rubelli Venezia."

Nicolò Favaretto Rubelli

"Nel 1781 Giovanni Paolo Rubelli veniva ammesso al Corpo dei Mercanti di Seta: oltre al negozio a San Marco poteva vantare quattro telai. Da quel momento la mia famiglia divenne saldamente legata alla nobile Arte della Seta veneziana.

Un secolo dopo, nel 1889, Lorenzo Rubelli acquisiva un'antica tessitura, tra le poche sopravvissute alla caduta della Serenissima Repubblica di Venezia. Oggi, a tre generazioni di distanza, la nostra passione per l'arte della seta continua a fiorire: la missione che ci guida è mantenere viva l'originaria tradizione veneziana che ispira le nostre creazioni, trasformando i tessuti in opere d'arte."

Questo è Rubelli Venezia.

Nicolò Favaretto Rubelli

#30300

Vivienne

A precious iridescent silk satin that creates sumptuous and elegant decoration.
Silk is the most noble of all fibers, reflecting the light like no other surface



30300-01
Bianco



30300-002
Madreperla



30300-03
Nuvola



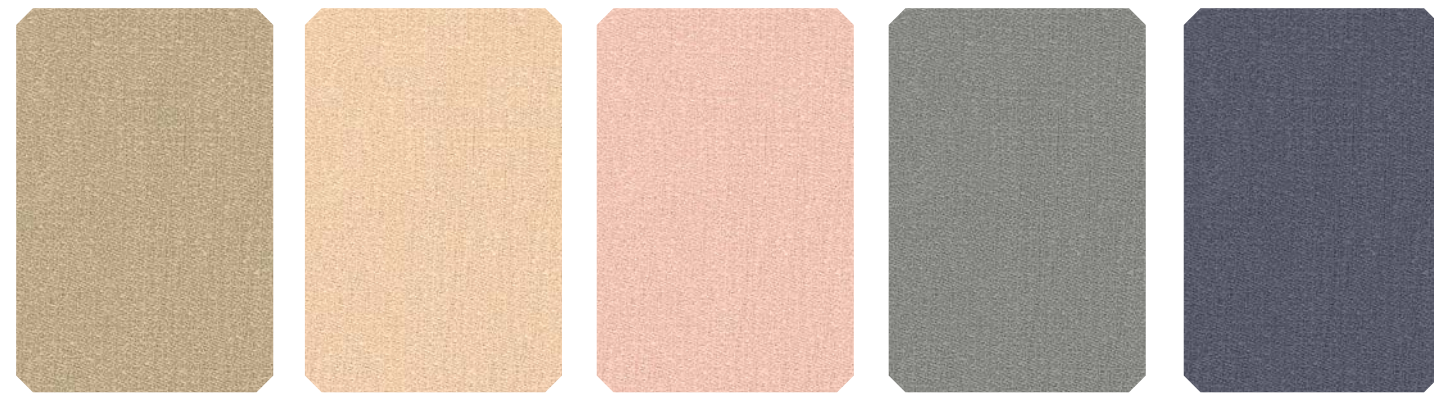
30300-04
Pietra



30300-05
Avorio



30300-06
Argilla



30300-07
Sabbia

30300-08
Cipria

30300-09
Pesco

30300-10
Grigio

30300-11
Ardesia



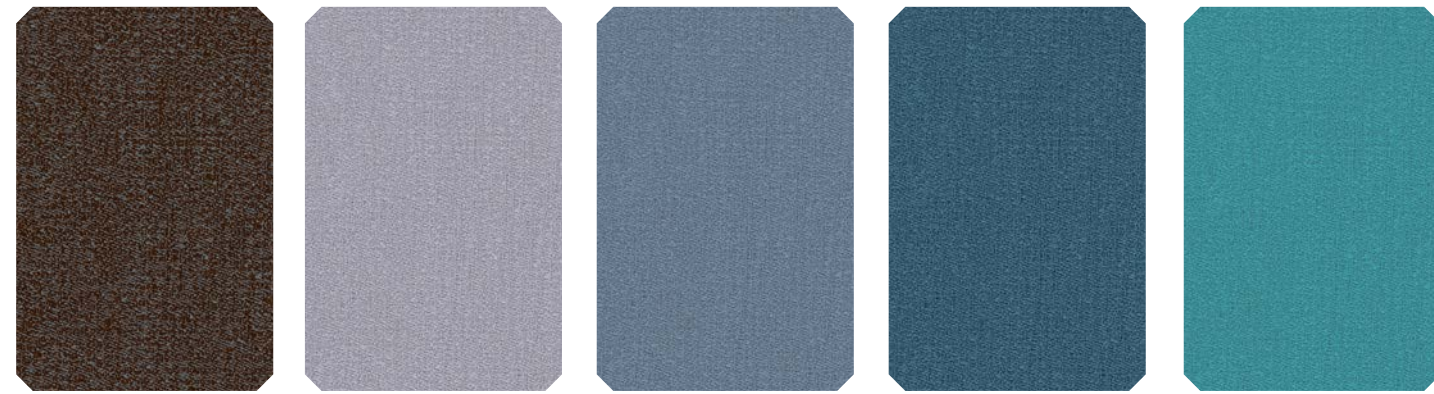
30300-17
Acqua

30300-18
Germoglio

30300-19
Erba

30300-20
Limone

30300-21
Ruggine



30300-12
Ebano

30300-13
Glicine

30300-14
Ortensia

30300-15
Ottanio

30300-16
Teal Blu

Margaret's Bouquet

Inspired from a XVIII century English design.
This silk brocade shows flowers embraced by a romantic lace. The vibrance of the design is skillfully created by an appealing and competent use of yarns

#30301



30301-01*
Avorio



30301-02*
French Gray



30301-03*
Cipria



30301-04*
Pesco



30301-05*
Copiativo



30301-06*
Limone



30301-07*
Acqua



30301-08*
Teal Blue

RUBELLI
VENEZIA

Caterina De' Medici

A sophisticated and refined brocade from a XVI century fragment preserved in the Rubelli museum. Metallic yarns reproduce stylised traditional decorations on a silk ground, an expression of the unique and unmistakable Rubelli style



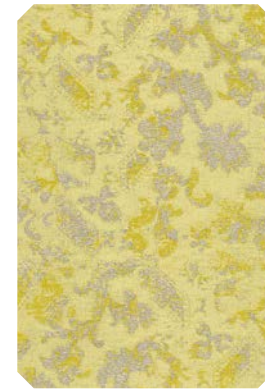
30302-01*
Avorio



30302-02*
Nuvola



30302-03*
Pesco



30302-04*
Limone



30302-05*
Pavone



30302-06*
Acqua



30302-07*
Cipria

RUBELLI
VENEZIA

* This image shows a 15x20cm (6"x8") cut of the product.





#30303

Eleonora

A brilliant reinterpretation of a handwoven silk velvet belonging to the Rubelli museum. The original pattern is repeated twice and overlapped, giving an unexpected modern twist to this ancient motif



30303-01*
Avorio



30303-02*
French Gray



30303-03*
Cipria



30303-04*
Acqua



30303-05*
Oro



30303-06*
Rosso

RUBELLI
VENEZIA

* This image shows a 15x20cm (6"x8") cut of the product.

Daisy

A precious and decorative silk stripe. Rhythm and dynamism characterise the multicolour stripes, highlighted by the alternation of two different satin weaves: those of Victoria and Vivienne



30305-01*
Beige



30305-02*
Cipria



30305-03*
Grigio-Giallo



30305-04*
Rosso-Fuxia



30305-05*
Acqua

RUBELLI
VENEZIA

* This image shows a 15x20cm (6"x8") cut of the product.



#30305

#30314

Margot

An elegant double-faced jacquard. Margot's decoration is taken from the sumptuous inlaid marbles in the baroque church of the Gesuiti in Venice. Suitable for both home interiors and hospitality because of its technical yarns



30314-01*
Avorio/Reversible



30314-02*
Sabbial/Reversible



30314-03*
Argento/Reversible



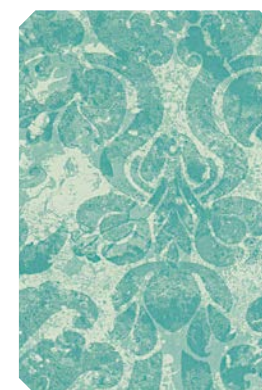
30314-04*
Cipria/Reversible



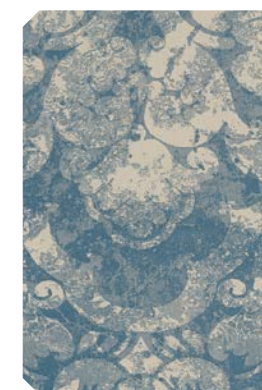
30314-05*
Erba/Reversible



30314-06*
Acqua/Reversible



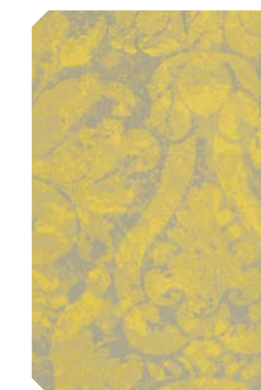
30314-07*
Tiffany/Reversible



30314-08*
Ottanio/Reversible



30314-09*
Rubino/Reversible



30314-10*
Giallo/Reversible

RUBELLI
VENEZIA

The precious material that is silk,
the age-old art of weaving
and a magical place, Venice - these
three elements combine to bring you
the new Rubelli Venezia collection

Un materiale prezioso: la seta.
Un'arte secolare: la tessitura. E un luogo magico,
Venezia. Dall'intreccio di questi
tre elementi nasce la nuova collezione
Rubelli Venezia







Curtain
Margot 30314/7
Sophia Pouf by Rubelli Casa
Vivienne 30300/9

On the right:
Curtain
Margot 30314/7
Skirt
Ombra 30253/528

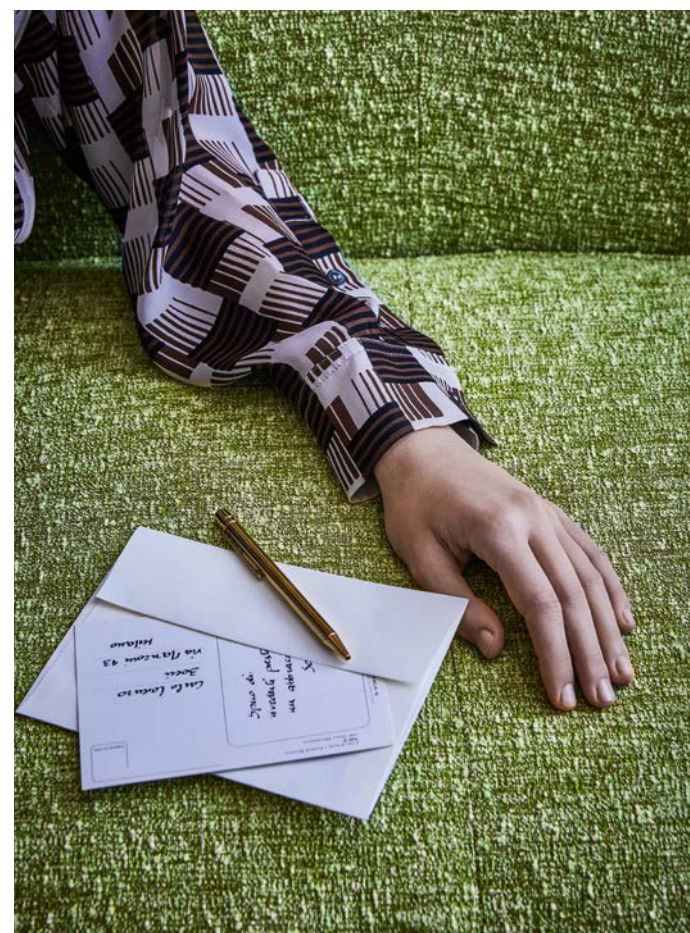




Palazzo Sofa by Rubelli Casa
Dick Tracy 30310/13
Dress
Vivienne 30300/19

On the right:
Dick Tracy 30310/13

Textured surfaces with
surprising colour shades
for a rethink on tradition



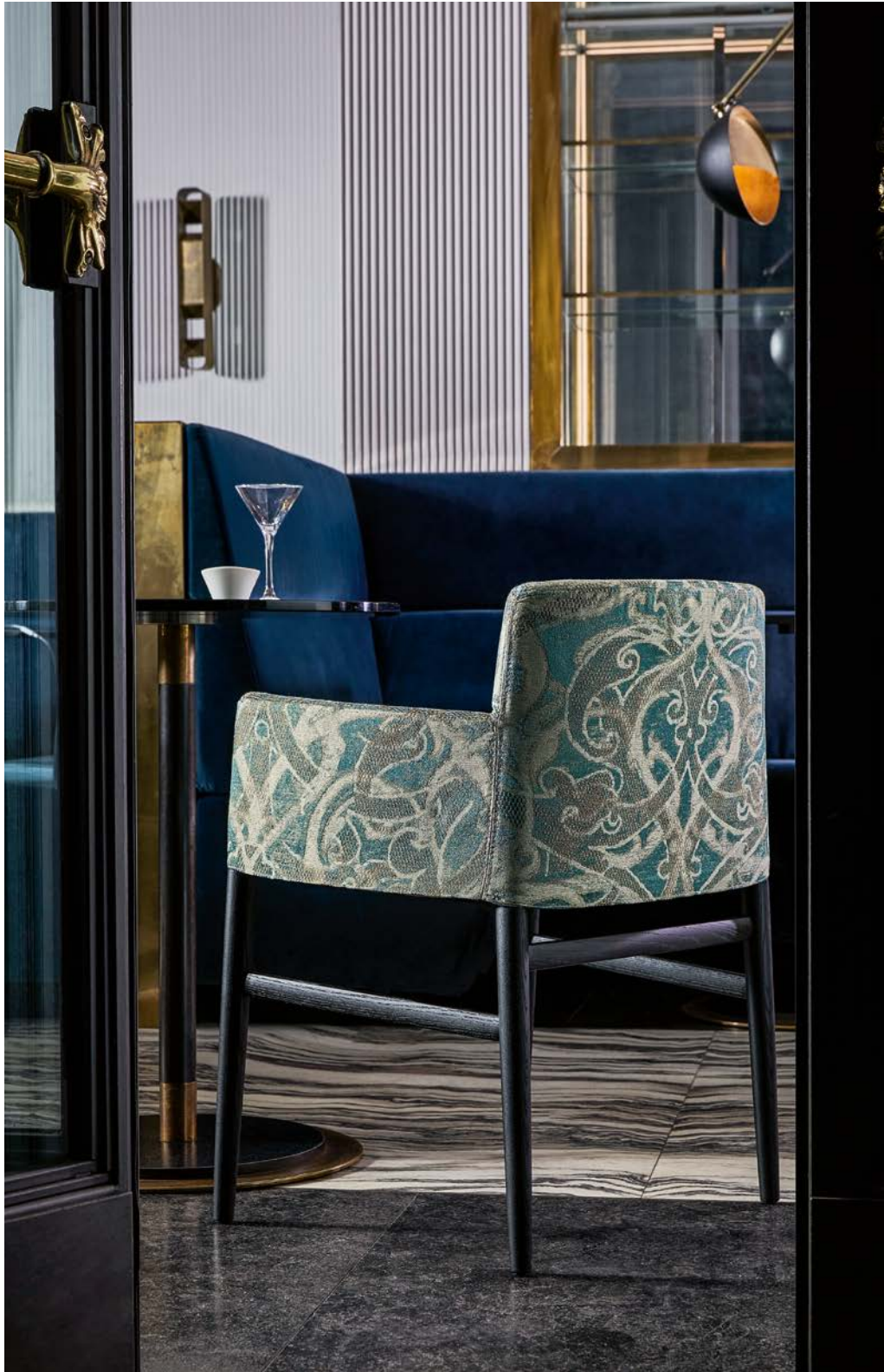
Superfici mosse giocano con
nuance sorprendenti
e rinnovano la tradizione



Cushions
Vivienne 30300/17-19
Caterina De' Medici 30302/3-4-6-7
Dick Tracy 30310/13

On the left:
Margot 30314/5





Frank chairs by Porro
Eleonora 30303/5
 Runner
Ralph 30311/5
 On the wall
Margaret's Bouquet 30301/1
 Curtain
Vivienne 30300/4

On the left:
 Pioggia chair by Porro
Eleonora 30303/4
 Sofa
Velvetforty 30321/13



A versatile and
well-balanced collection,
designed to adapt to classic
or contemporary interiors

Una collezione versatile
e armoniosa, pensata per
adattarsi ad interni classici o
contemporanei



Curtain
Baba Jaga 30308/4
Chemisa chair by Living Divani
Velvetforty 30321/34



Margaret's Bouquet 30301/6/7

On the right:
Margaret's Bouquet 30301/6



Ascarì Side Chair by Rubelli Casa
Eleonora 30303/2

On the left:
Sophia Pouf by Rubelli Casa
Margot 30314/9
Vivienne 30300/9/11



Lavinia screen by Nobe
Eleonora 30303/6
Pouf
Ralph 30311/12

On the right:
Eleonora 30303/6
Ralph 30311/12





Curtain
Margot 30314/8
Tablecloth
Vivienne 30300/16

On the right:
Tablecloth
Vivienne 30300/16
Chair
Vivienne 30300/16





Sophie chairs by Poliform
Ralph 30311/16
Cushions
Caterina de' Medici 30302/6
Margaret's Bouquet 30301/7
Vivienne 30300/19
Sofa
Velvetforty 30321/13



On the wall
Margaret's Bouquet 30301/7
Nina Bar chair by Living Design
Ralph 30311/16



Sophie chair by Poliform
Margaret's Bouquet 30301/3
On the wall
Margaret's Bouquet 30301/8



Floral patterns map out
the space in an intriguing play
on light and shade

Motivi floreali disegnano lo
spazio in un suggestivo gioco
di luci ed ombre

Sophie chair by Poliform
Ralph 30311/16
Cushions
Caterina De' Medici 30302/3/5/2
Ralph 30311/10
Caterina De' Medici 30302/4/7



Triennale Lounge Chair by Rubelli Casa
Dick Tracy 30310/14

On the right:
Triennale Lounge Chair by Rubelli Casa
Dick Tracy 30310/14
Curtain and dress
Margaret's Bouquet 30301/4

