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PASSIONE ITALIANA

2015

PASSIONE
ITALIANA

2015 Collection



Bloomy sofa by Moroso **Tatlin 30131/11**
cushions
Ruskin 30126/16
Fedora 30108/5
Barbarigo 30111/8
wallcovering **Barbarigo Wall 23013/3**
SantonijRubelli bag and shoes
Models Elena and Elisa



EDITORIAL

This is my love song to Italy. A land blessed with outstanding abundance and diversity, becoming a fertile ground for human creation: Art in all its forms has chosen Italy to be its dearest home.

The picture is not entirely rose-coloured, but today I will push aside the grey areas and praise our colourful culture. The Rialto fish market is our first stop in this imaginary Italian journey: Venice and its tradition is always our foundation. Next, is fine wine and food, captured in the magical grounds of Fontanafredda, Langhe, a UNESCO World Heritage site. The pure sculptures of Antonio Canova show how art can achieve timeless perfection, and how such sublime beauty can play with your mind. Italian fashion is pure seduction, blending elegance and comfort seamlessly like our textiles do; our witness to this art is Antonio Marras. Venetian architect Carlo Scarpa is the master of textures, wisely alternating contrasting surfaces in his work; with our in-depth research of fibres and weaves, this is an effect we strive to achieve in our fabrics.

I wholeheartedly thank the large and talented team who has contributed to this amazing collection and this remarkable book: I am proud of both, and I hope that you – the reader - will be captured by our Italian Passion.

Questo è il mio canto d'amore per l'Italia, terra che ha ispirato artisti di ogni genere, tanto che l'Arte in ogni sua forma l'ha eletta a sua dimora pre-diletta. Abbiamo voluto presentare la nostra collezione in contesti molto diversi, ma legati da un unico elemento: la bellezza. La bellezza della natura e del paesaggio, ma soprattutto delle molteplici creazioni artistiche nate dal genio italiano.

Il nostro viaggio attraverso il Bel Paese inizia dal mercato di Rialto, perché Venezia è sempre il nostro punto di partenza. Seguono i vini ed i cibi della tradizione, immortalati nella splendida tenuta di Fontanafredda nelle Langhe - sito UNESCO. Nella gipsoteca di Possagno, custode delle sculture del Canova, la pura perfezione atemporale dei gessi e dei marmi dialoga con l'acceso colore della seta. Come non restare sedotti dalla moda italiana, mix di creatività e perizia di esecuzione? "Nonostante Marras" ci accoglie in uno spazio che fonde magia, originalità, unicità, eleganza. Infine entriamo nelle architetture di Carlo Scarpa, maestro nell'uso sapiente di materiali spesso in contrasto, che si confrontano con i filati e gli intrecci diversi dei tessuti.

Ringrazio di cuore i molti che hanno contribuito con entusiasmo e competenza alla creazione di questa straordinaria collezione e di questo prezioso libro: ne sono estremamente orgoglioso, e mi auguro che il lettore possa cogliere la nostra Passione Italiana.

— Nicolò Favaretto Rubelli



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Catalogue



Digital version of this catalogue:
<http://r.rubelli.com/rub2015>

“Beauty will save the world!” wrote Dostoyevsky in *The Idiot*. It was easy for him: he wrote that book during a stay in Florence and that morning had opened the window to look out over Piazza della Signoria and the Arno.... beautiful. Beauty is a vision that passes through the eyes into the brain, pervades all the senses and creates a pleasurable state of mind. Beauty increases wellbeing, harmony with fellow human beings and with the world. Beauty can help us save Italy, provided we are able once again to look at it, understand, enjoy, narrate and, why not, “trade it” with the world.

“La bellezza salverà il mondo!” Così scrive Dostoevskij nell’*Idiota*. Ma è stato facile per lui: quel libro lo ha scritto mentre stava a Firenze, quella mattina aveva aperto la finestra e guardato Piazza della Signoria e l’Arno... la bellezza. La bellezza è una visione che dagli occhi entra nel cervello, pervade tutti i sensi e crea uno stato d’animo di piacere. La bellezza fa sentire meglio, mette in armonia con gli umani e con il mondo. La bellezza ci può aiutare a salvare l’Italia, a patto di tornare ad esser capaci di guardarla, capirla, gioirne, narrarla e, perché no, venderla.

— Oscar Farinetti



O Mercato di Rialto

TEXT BY MARIAGIOVANNA COSENTINO
CONCEPT AND STYLING BY ELENA CAPONI
PHOTO BY BEPPE BRANCATO

The Rialto fish market becomes a welcoming meeting place for a day with a view over the Grand Canal. Just for one day. Just for us.

Il mercato del pesce di Rialto diventa per un giorno un accogliente salotto con vista sul Canal Grande. Solo per un giorno. E solo per noi.





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Draped table **Ruskin 30126/11**
On the left page: vintage Tripolina chair **Fedora 30108/8**

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"Prossima fermata: Rialto Mercato – Next stop: Rialto Mercato".

We get off the vaporetto and we're already in the heart of the Venice market par excellence. Today we don't linger among the tempting fruit and vegetable stalls, the Erbaria, a triumph of smells and colours, but instead aim straight for the spaces which for centuries have housed the fish market.

The voices of the fishmongers and customers pursue, overlap and cancel each other out. The Venetian dialect is incomprehensible yet pleasing to the ear of the many tourists who have included a visit to this place in their *carnet de voyage*. We survey the stalls with their fine displays of fish and shellfish. Gilthead and sea bass in their silver livery, cuttlefish with their ink, restless mantis shrimps, untamed eels, pink prawns and black lobsters, clams and mussels held in coloured nylon nets.

The tuna is sold in slices, the spider crabs by number. Skilful hands cut, chop, slice, and scale with surgical precision. Scales weigh continuously. Paper parcels are tucked into shopping bags or trolleys. Back home someone may try out a new recipe, while many will rely on the traditional ones. The typical Venetian recipes.

We leave the market behind us. This is the very place where even a Venetian looks beyond. Beyond the curtains that shelter from the sun and rain, beyond the slabs that at the close of the market are to be washed to leave no trace of the fish. Like every evening the shadows and the silence take back those spaces that are so alive during the day.

Beyond is the Grand Canal with its palazzos. A few steps and we board the vaporetto again with our own paper parcel with the scent of the sea.

"Prossima fermata: Ca' d'Oro – Next stop: Ca' d'Oro".

**"The tuna is sold in slices,
the spider crabs by number.
Skilful hands cut, chop, slice,
and scale with surgical precision."**

"Il tonno si vende a tranci, le granceole a numero.
Mani abili tagliano, tranciano, affettano, squamano
con precisione chirurgica."

"Prossima fermata: Rialto Mercato – Next stop: Rialto Mercato".

Scendiamo dal vaporetto e siamo già nel cuore del mercato veneziano per eccellenza. Oggi non ci attardiamo tra gli invitanti banchi della frutta e della verdura, l'Erbaria, tripudio di profumi e colori, ma puntiamo diritti verso gli spazi che da secoli ospitano il mercato del pesce.

Le voci dei pescivendoli e dei clienti si rincorrono, si sovrappongono e si sovrastano. Il dialetto veneziano suona incomprensibile ma piacevole all'orecchio dei molti turisti che hanno inserito la visita di questo luogo nel loro *carnet de voyage*.

L'occhio passa in rassegna i banchi dove pesci e crostacei fanno bella mostra di sé. Orate e branzini nelle loro corazze argentee, seppie custodi del loro "inchiostro", cicale di mare inquiete, anguille indomite, gamberi rosa e astici neri, vongole e cozze pri-gioniere di retine di nylon colorate.

Il tonno si vende a tranci, le granceole a numero. Mani abili tagliano, tranciano, affettano, squamano con precisione chirurgica. Le bilance pesano senza sosta. I cartocci finiscono nelle borse della spesa o nei carrelli. A casa qualcuno sperimenterà forse una ricetta nuova, molti si affideranno a quelle di sempre. Quelle tipiche veneziane.

Lasciamo il mercato alle nostre spalle. È proprio qui che lo sguardo, anche di un Veneziano, va oltre. Oltre le tende che riparano dal sole e dalla pioggia, oltre i masegni che alla chiusura del mercato verranno lavati e del pesce non vi sarà più traccia. Come ogni sera la penombra e il silenzio si riapproprieranno di quegli spazi di giorno così vitali.

Oltre c'è il Canal Grande con i suoi Palazzi. Pochi passi e riprendiamo il vaporetto con il nostro cartoccio che profuma di mare.

"Prossima fermata: Ca' d'Oro – Next stop: Ca' d'Oro".

**Gianni wears
Toile de Venise 30122/2
fish on Terrazzo 30112/6**



Curtains Barbarigo 30111/14
vintage Tripolina chairs
Fedora 30108/7/8



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Moreno Mason delivers
Angelo Wing Chair by Donghia
Mirage 30109/5

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Simply red

TEXT BY ROSALBA GRAGLIA

CONCEPT AND STYLING BY CANDIDA ZANELLI

PHOTO BY ADRIANO BRUSAFFERI

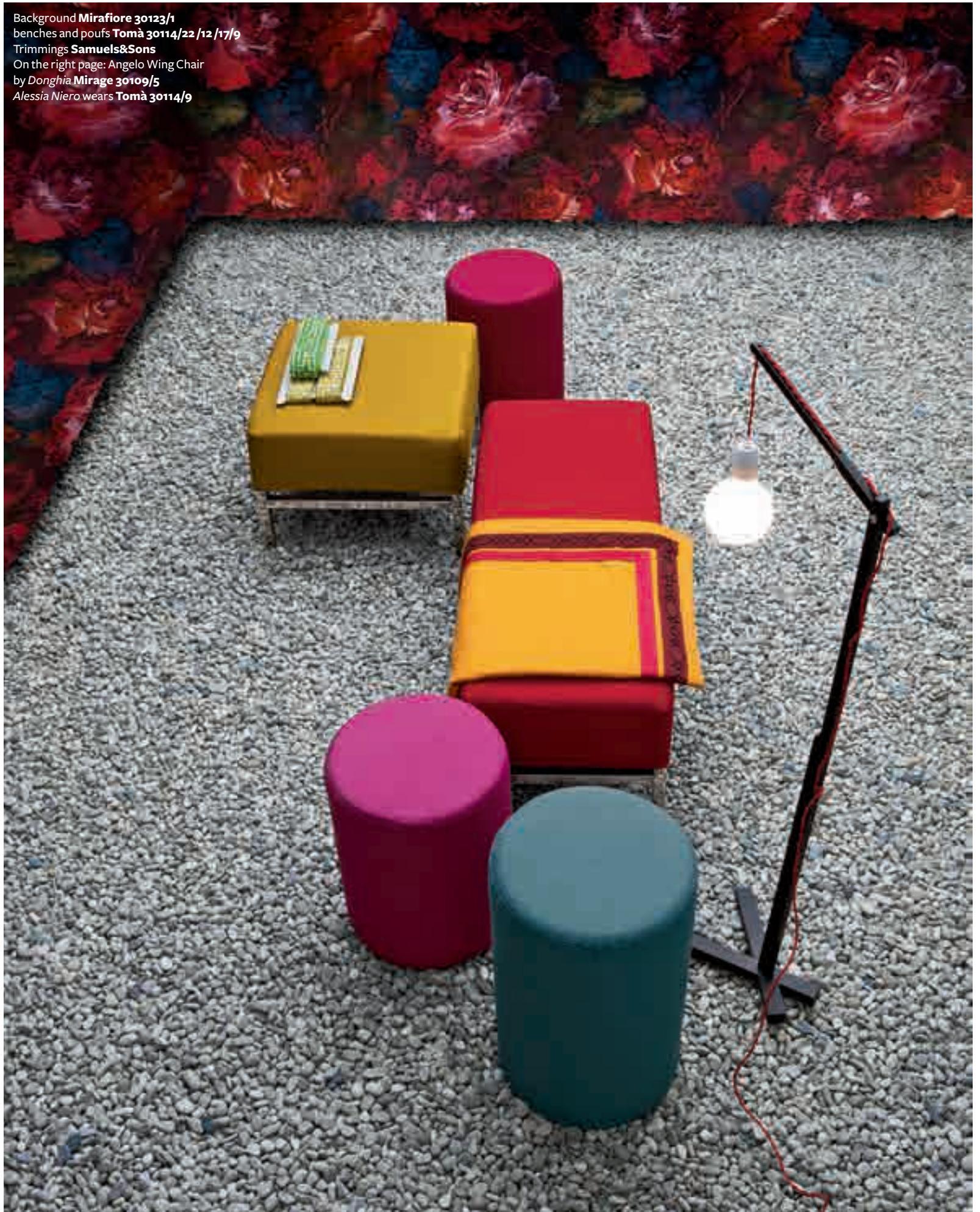
THANKS TO FONTANAFREDDA ESTATE, SERRALUNGA D'ALBA

Red is passion, energy, sacred. It is unique yet structured in endless shades of purple, crimson, carmine, scarlet. Thus Red is born, or rather our idea of red.

È la passione, l'energia, il sacro. È unico, ma si declina in infinite sfumature di porpora, cremisi, carminio, scarlatto... Nasce così il Rosso, o meglio la nostra idea di rosso.



Background **Mirafiore 30123/1**
benches and poufs **Tomà 30114/22/12/17/9**
Trimmings **Samuels&Sons**
On the right page: Angelo Wing Chair
by Donghia **Mirage 30109/5**
Alessia Niero wears **Tomà 30114/9**



Background **Olga 30121/8**
Serpentine Club Chair by Donghia
Almorò 30113/18
collar and scarf **Tomà 30114/20**
model Benedetta Canovi





Red is much more than a colour, it is an emotion, a mood, a mental code. Like a *fil rouge* it creates intriguing paths and communications, the thread identified by Goethe in *Elective Affinities* and which Freud identified with the unconscious.

Would power hold the same authority if not cloaked in red, the colour of kings, judges and cardinals? Would Little Red Riding Hood suffer the same fate if she had worn a blue riding hood? Would Antonioni's desert have been so unsettling if it weren't a *Red Desert*? In Spielberg's *Schindler's List* the little girl, who is never to grow up, wears a little red coat, and that stain of colour, the only one in the whole film, is an open wound in the soul. Just as the *zapatos rojos* of the Mexican artist Elina Chauvet remember women who were victims of violence. Scarlett in *Gone with the Wind* dresses in red, red is the uniform of *Barry Lyndon* in Kubrick's film, red are the sails of the ship in Herzog's *Nosferatu*...

The game of the *fil rouge* can continue in literature - Verga's *Rosso Malpelo*, Poe's *The Masque of the Red Death*, Stendhal's *The Red and the Black*... and naturally in art too. From the reds of prehistoric cave paintings to the red of the frescos of the Villa dei Misteri of Pompeii, and then the red of Titian, Andrea del Sarto, Gauguin, *The Red Room* of Matisse, the *Grande Rosso* of Burri...

Again that *fil rouge* becomes a thread to all effects and purposes, it creates precious fabrics, invents designs for places such as the home, a traditional café, a theatre, where spending time together is a pleasure. For centuries great dyers pursued the dream, possibly the obsession, of the "perfect red". Seeking it in the shell of the purpura, in madder plants and in an insect, the cochineal. The American Amy Butler Greenfield, the daughter of dyers, wrote the book *A Perfect Red*. The plot is like that of a detective story: French spies who at the end of the 18th century arrive in Mexico, in the legendary Oaxaca, to steal the secret of a dye more precious than gold.

It goes without saying that the most convivial red is that of wine. New colour shades are seen in the garnet red of a Barolo, the ruby red of a Barbera and the orangey red of a Barbaresco. Neruda in his *Ode to Wine* with an intriguing union of the senses describes it as "soft as lascivious velvet". In this way reds come together, intersect, merge: fabrics and wines, aromas and textures. To become a single red passion.

Il Rosso è molto più di un colore: è un'emozione cromatica, una categoria dello spirito, un codice mentale. E, come un filo rosso, crea rispondenze e percorsi intriganti, è il *fil rouge* che Goethe individua nelle *Affinità Elettive* e Freud identifica con l'inconscio.

Il potere sarebbe altrettanto autorevole se non si ammantesse di rosso, il colore dei re, dei giudici, dei cardinali? Cappuccetto Rosso avrebbe lo stesso destino se indossasse un cappuccio blu? Quanto il deserto di Antonioni sarebbe così destabilizzante se non fosse un *Deserto rosso*? In *Schindler's List* di Spielberg la bambina, che non diventerà mai una donna, indossa un cappottino rosso, e quella macchia di colore, unica in tutto il film, è una ferita aperta nell'anima. Come lo sono le *zapatos rojos* dell'artista messicana Elina Chauvet a ricordare le donne vittime di violenza. Scarlett/Rossella di *Via col Vento* veste di rosso, rossa è la divisa di *Barry Lyndon* nel film di Kubrick, rosse le vele della nave del *Nosferatu* di Herzog...

Il gioco del *fil rouge* può continuare, con la letteratura - *Rosso Malpelo* di Verga, la *Morte Rossa* di Poe, *il Rosso e il Nero* di Stendhal... e naturalmente con la pittura. Dai rossi delle pitture rupestri preistoriche al rosso degli affreschi della Villa dei Misteri di Pompei, e poi il rosso di Tiziano, di Andrea del Sarto, di Gauguin, *la Stanza Rossa* di Matisse, il *Grande Rosso* di Burri...

E ancora, quel *fil rouge* diventa filo a tutti gli effetti, crea stoffe preziose, inventa decori per luoghi - la casa, un caffè d'epoca, un teatro... - dove stare insieme è un piacere. I grandi tintori hanno insegnato per secoli il sogno, forse l'ossessione, del "rosso perfetto". Cercandolo nella conchiglia della porpora, nelle piante di robbia e in un insetto, la cocciniglia. Amy Butler Greenfield, americana e figlia di tintori, ha scritto il libro *A perfect Red*. La trama sembra quella di un giallo: spie francesi che alla fine del '700 arrivano in Messico, nella leggendaria Oaxaca, per rubare il segreto di un colorante prezioso più dell'oro.

Il rosso più conviviale, va da sé, è il rosso del vino. E sono nuove sfumature cromatiche, con il rosso granato di un Barolo, il rosso rubino di una Barbera, il rosso aranciato di un Barbaresco. Neruda nell'*Ode al Vino* con una sinestesia intrigante lo racconta "morbido come un disordinato velluto". È così che i rossi si accostano, si incrociano, si fondono: stoffe e vini, aromi e texture. E diventano un unico rosso passione.

La sindrome di Stendhal

TEXT BY IRENE FAVARETTO

CONCEPT AND STYLING BY ELISA OSSINO

PHOTO BY ADRIANO BRUSAFFERI

THANKS TO MUSEO CANOVA, POSSAGNO

The Possagno plaster cast collection retains the most immediate and genuine expression of the work of Antonio Canova.

La Gipsoteca di Possagno conserva l'espressione più immediata, più genuina dell'opera di Antonio Canova.

Hug Love sofa by Arflex
Gropius 30124/1





Curtains
Delaunay 30115/6
Barbarigo 30111/14



Serie 3088 armchair by Cappellini Barbarigo 30111/13
fabric installation Ruskin 30126/18
model Raissa wears Santoni|Rubelli shoes

Enjoying Canova's works by candlelight is a magical experience: plaster or marble sculptures come to life, dancing with their shadows, with their aura of mystery... The material comes alive, the surface as vibrant as silk, enriched with a thousand shades of white. Plaster means creation, the original idea of the artist that takes shape and becomes a work of art.

Through his sublime art he made dancing sing out, immortalised youth and expressed the silent pain of death. The sensuality of the bodies, the purity of the faces, the sophisticated details, the ability to express intense and unforgettable feelings made Canova one of the best loved, most researched and studied European artists of all time.

Praised by all the European courts that vied for his works, Canova put this worldly aspect to the service of art. His authoritative voice resonated when he expressed a strong opinion against the proposal to restore the Elgin marbles, which arrived in London in the early nineteenth century. "This is real flesh", he exclaimed, and the masterpieces of Phidias were left untouched.

His instructions were also followed when he took action at the Congress of Vienna in 1815, to bring back to Italy the works of art stolen by Napoleon years earlier.

The boy from Possagno, in love with art, who walked to Venice to study sculpture, the young man who in Rome found fertile ground in ancient art for completing his training, the man who enchanted Europe with his extraordinary skill and his culture of a man of the world can be found here, in this museum, this plaster model collection which represents the testimony of the work of a lifetime.

Magia è poter godere le opere di Canova a lume di candela: gessi o marmi prendono vita, danzano con le loro ombre, ti avvolgono nel loro mistero... La materia diventa viva, la superficie vibra come seta, arricchendosi di mille sfumature di bianco. Il gesso è creazione, è la prima idea dell'autore che si materializza, che si fa opera d'arte.

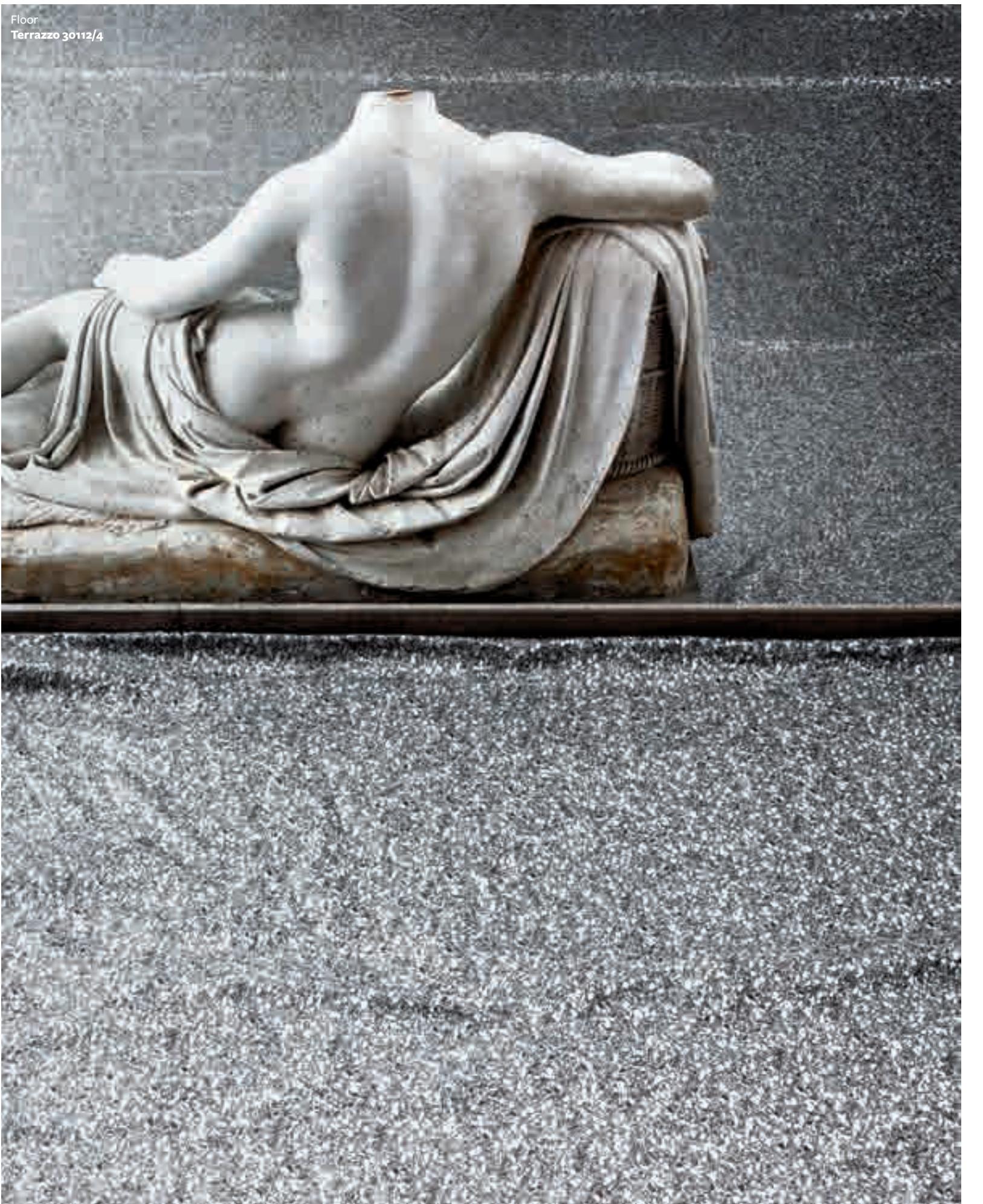
Antonio Canova attraverso la sua arte sublime ha fatto cantare la danza, ha reso immortale la giovinezza, ha saputo esprimere il dolore silenzioso della morte. La sensualità dei corpi, la purezza dei volti, la raffinatezza dei particolari, la capacità di esprimere sentimenti intensi e indimenticabili ha reso Canova uno degli artisti europei più amati, ricercati e studiati di tutti i tempi.

Richiesto e osannato da tutte le corti europee che si contendevano le sue opere, Canova ha messo questo aspetto mondano al servizio dell'arte. La sua voce autorevole venne ascoltata quando espresse un forte parere negativo alla proposta di restaurare i marmi del Partenone, giunti a Londra agli inizi dell'Ottocento. "Questa è vera carne", esclamò, e i capolavori di Fidia non vennero toccati. E le sue indicazioni vennero seguite, quando si adoperò, al Congresso di Vienna del 1815, a far ritornare in Italia le opere d'arte trafugate da Napoleone anni prima. Il giovinetto di Possagno, innamorato dell'arte, che si recava a piedi a Venezia per studiare scultura, il giovane che a Roma trovò terreno fertile nell'arte antica per completare la sua formazione, l'uomo che incantò l'Europa con la sua straordinaria maestria e la sua cultura di uomo di mondo, ecco, lo ritroviamo qui, in questo museo, in questa Gipsoteca che rappresenta la testimonianza dell'operato di tutta una vita.

"The boy from Possagno,
in love with art,
who walked to Venice
to study sculpture."

"Il giovinetto di Possagno, innamorato dell'arte,
che si recava a piedi a Venezia per studiare scultura."

Floor
Terrazzo 30112/4



30

Background
Gropius 30124/6



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Fabric installation **Terrazzo 30112/4**
On the left page:
curtain **Op Art 30117/2**



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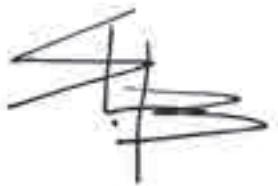
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Something beautiful! ... going each year to Milan for Design Week is an opportunity to free myself from existing circumstances by wandering from known areas to alternative zones and to regenerate my being by savouring burrata! Last April, the exhibit “Italian design beyond the crises” opened my eyes to yet another Italian dimension: assertive positioning and risk taking as strategy, adopted by design to react to social, political and cultural crises. Italy, yesterday like today, is not only able to create beauty but also able to invent a new, sustainable language for eloquent “craft/design”, born of the mastery and will of men and women, at once designers, artists, artisans and activists.

Qualcosa di meraviglioso! ... andare a Milano al Salone del Mobile mi dà ogni anno la possibilità di uscire dalla quotidianità. Mi aggirò in spazi che conosco e in altri invece alternativi per poi concedermi una gustosa burrata! Lo scorso aprile la mostra “Il design italiano oltre la crisi” mi ha però mostrato un altro aspetto dell’Italia: una decisa presa di posizione e al contempo una capacità di rischiare come risposta del design alla crisi sociale, politica e culturale. L’Italia, oggi come ieri, non solo è capace di creare bellezza, ma anche di inventare un nuovo linguaggio “sostenibile” per un’arte e un design eloquenti, frutto della competenza e della volontà di uomini e donne che sono allo stesso tempo designer, artisti, artigiani e persone attivamente “impegnate”.

— Sophie Lattes



Nonostante Marras

Text and illustration by Antonio Marras

Concept and styling by Elena Caponi

Photo by Beppe Brancato

Thanks to the fashion designer Antonio Marras and his space "Nonostante Marras", Milan

In the magical exhibition space of Antonio Marras people, art, books, clothes and... fabrics speak the same language.

Nel magico spazio espositivo di Antonio Marras persone, arte, libri, abiti e... tessuti parlano la stessa lingua.

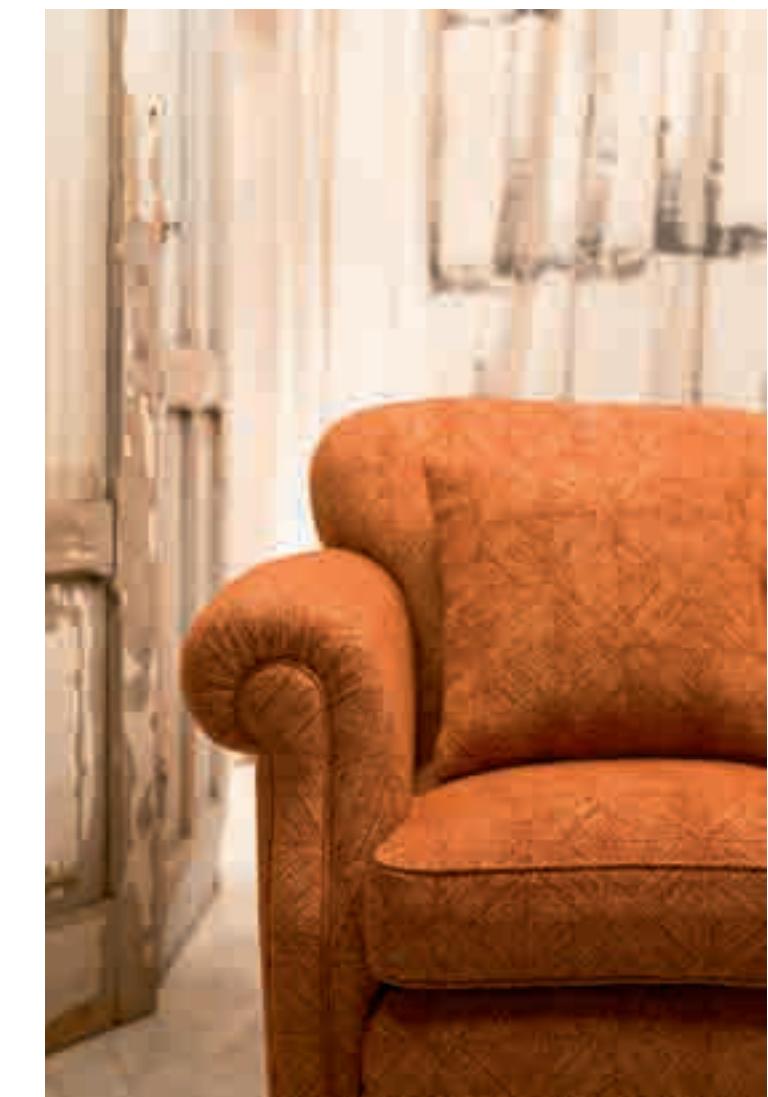




Victoire Club Sofa by Donghia
Fedorà 30108/5, Amorò 30113/11
cushions **Olga 30121/3, Bogie 30119/4**



Draped table
Mirage 30109/8
wallcovering
Lady Hamilton Wall 23012/5



Sofas, rugs, cushions, walls covered with drawings, paintings and books everywhere. Voices, noise and laughter. So near, so far from the city centre. The entrance is through a gate - into another world. Nonostante Marras is an open space for meeting, chatting, discussing and exchanging ideas.

Meetings that are born of a common view of the horizon and from dialogues with poets, writers, artists and designers. An exhibition space where people, art, books, clothes and accessories speak the same language. Clothes as a key to interpreting the world, a metaphor of life and a mirror to conflicting reality. Hanging from the ceiling are the Orfanelle, bicycle rims stitched to the base of large fabric cones, taken from old and very long petticoats, to project fanciful shadows.

A great work-room, with large windows, lit up by the sun. A tower of drawers in the centre holds books, newspapers, magazines. A host of memories, objects with signs of wear, from all parts of the world, some from the nearby Navigli market. All set and jammed together as in the organised chaos of a second-hand shop.

Divani, tappeti, cuscini, pareti piene di disegni, quadri e libri ovunque. Voci, rumore e risate.

Così vicino, così lontano dal centro abitato. Si entra in un cancello e si varca un universo. Nonostante Marras, uno spazio aperto in cui incontrarsi, conversare, discutere, scambiare idee. Incontri che nascono da un orizzonte comune e da dialoghi con poeti, scrittori, artisti, designers.

Uno spazio espositivo dove persone, arte, libri, abiti e accessori parlano la stessa lingua. Gli abiti come chiave di lettura del mondo, metafora dell'essere e specchio della realtà contraddittoria.

Appese al soffitto, le Orfanelle, cerchioni di bicicletta cuciti alla base di grandi coni di stoffa, ricavati da vecchie sottovesti lunghissime, proiettano ombre fantastiche.

Una grande stanza da lavoro, con grandi vetrate, illuminata dal sole. Una torre di cassetti al centro custodisce libri, giornali, riviste. Una folla di memorie, oggetti segnati dall'uso, approdati da ogni parte del mondo, a volte arrivati dal vicino mercatino dei Navigli. Tutto incastonato, incastrato come nel composto disordine di un rigattiere.

**Sir armchair by Arflex
Ingrid 30120/5
cushion Bogie 30119/7
Alberto's vintage armchair
Olga 30121/5**



Wallcovering **Gritti Wall 23011/5**
collar **Antonio Marras**



Tattoo Story

TEXT BY MARIAGIOVANNA COSENTINO
CONCEPT AND STYLING BY ELENA CAPONI
PHOTO BY BEPPE BRANCATO
ILLUSTRATION BY PIETRO SEDDA

THANKS TO THE TATTOOIST PIETRO SEDDA
AND THE SAINT MARINER / PIETRO SEDDA, MILAN

How many tattoos have you got? Perhaps you don't know how the story of odd numbers of tattoos came into being ...

Quanti tatuaggi avete? Forse non sapete come è nata la storia dei tatuaggi dispari...



Cushions
Ruskin 30126/16
Fedora 30108/5
Tomà 30114/9
On the right page:
Toile de Venise 30122/3



The story goes that Dutch sailors, after their voyages to Polynesia, introduced tattoos in the nineteenth century, those permanent drawings which the Polynesians called "tatau", which means to tap or brand.

It is told that the sailors used to get a first tattoo, as a lucky charm, in the homeland before going aboard, another one in the port of arrival and then a third one once they returned home.

Having an even number of tattoos meant no longer returning home after a voyage and therefore signified bad luck or in any case being far from loved ones. Hence the custom of an odd number of tattoos.

Seafaring superstition? Cliché? Anecdote? Belief? Each one of us is free to believe it or not. And possibly take a quick count of their tattoos...

Viene riportato che furono i marinai olandesi, in seguito ai loro viaggi in Polinesia, a introdurre nell'Ottocento i tatuaggi, ossia quei disegni permanenti che i polinesiani indicavano col termine "tatau", che significa battere o marchiare.

Si dice che i marinai fossero soliti farsi, quale portafortuna, un primo tatuaggio in patria prima di imbarcarsi, un altro nel porto di arrivo, per poi farne un terzo una volta rientrati a casa. Avere un numero di tatuaggi pari equivaleva a non aver più fatto ritorno a casa dopo un viaggio e quindi era indice di cattiva sorte o comunque di lontananza dagli affetti. Da qui la consuetudine dei tatuaggi dispari. Superstizione dell'ambiente marinaresco? Luogo comune? Aneddoto? Credenza?

Ciascuno è libero di crederci o meno. Ed eventualmente di fare su di sé un rapido conteggio...

«It is told that the sailors used to get a first tattoo, as a lucky charm, in the homeland before going aboard.»

«Si dice che i marinai fossero soliti farsi, quale portafortuna, un tatuaggio in patria prima di imbarcarsi.»



Dorian Gray 30110/6

Guido's kitchen

TEXT BY UGO ALCIATI / CONCEPT AND STYLING BY CANDIDA ZANELLI / PHOTO BY ADRIANO BRUSAFFERI
ILLUSTRATION BY ANNALISA BOLLINI / THANKS TO THE CHEF UGO ALCIATI AND GUIDO RISTORANTE AT THE ROYAL VILLA

To experience is to understand, i.e. take in.
The union of body and spirit, the discovery of smell,
colours and shapes.

Gustare è comprendere, ovvero prendere dentro di sé,
è unione di corpo e di spirito, è scoperta di odori,
colori e forme.





Elettra chairs by Arflex
Tomà 30114/14
Tablecloth **Delaunay 30115/9**
napkins **Almorò 30113/3**
floor **Aspern 30130/10**



Tablecloth
Fedora 30108/8



Background **Almorò 30113/14**
Fjord chair by Moroso **Aspern 30130/6**
on the table
Dorian Gray 30110/6, Almorò 30113/3/9
Giorgia Franzosi likes pizza,
dress *Simonetta*
On the right page:
Aspern 30130/10





Curtains **Ruskin 30126/14**
Fjord chairs by Moroso **Aspern 30130/5/6/11**



Tablecloth **Almorò 30113/20**
napkin **Ruskin 30126/14**



FETTUCCINE WITH CHRISTMAS EVE SAUCE

Serves 6. For the pasta / 200g flour / 4 egg yolks / 3 - 5 dl cold water
For the sauce / 1 garlic clove / 80g salted anchovies / 400g tomato sauce / 35g butter

Preparation for the pasta: make a well on the pastry board with the flour, add the egg yolks in the middle and, while mixing, pour in the cold water to obtain a compact, smooth and supple dough. Cover and leave to rest for about twenty minutes then prepare the fettuccine. Roll out the dough very thinly with the rolling pin, then roll it up and cut it into 1/2 cm wide strips which you will then stretch out on the lightly floured pastry board. A pasta machine, where available, can be used to obtain a similar result. For the sauce: fry in 25g of butter the whole garlic clove and the anchovies, filleted and washed in cold running water. Bring to a moderate heat and leave them to break up slowly. Then add the tomato sauce and cook for about twenty minutes. Boil the fettuccine in boiling salted water for 2 minutes, then drain and add to the sauce and mix with the remaining butter. Decorate the plate with a rolled-up anchovy fillet.

FETTUCCINE AL SUGO DELLA VIGILIA

Dosi per 6 persone. Ingredienti: per la pasta 200 g di farina / 4 tuorli / 3-5 dl di acqua fredda. Per il sugo 1 spicchio di aglio / 80 g di acciughe sotto sale / 400 g di passata di pomodoro / 35 g di burro

Preparazione della pasta: sulla spianatoia formate la fontana con la farina, fate cadere nell'incavo i tuorli e, mentre impastate, versate l'acqua fredda per ottenere un composto compatto, liscio ed elastico. Lasciate riposare, coperto, per una ventina di minuti, quindi preparate le fettuccine. Tirate la pasta molto sottilmente con il matterello, arrotolate la e tagliatela a strisce larghe 1/2 cm che allargherete sulla spianatoia leggermente infarinata. Se si dispone della macchina per fare la pasta, la si può usare ottenendo un risultato analogo. Per il sugo: soffriggete in 25 g di burro l'aglio intero e le acciughe precedentemente diliscate e lavate in acqua corrente fredda, portate a fiamma moderata e lasciate che queste si sciolgano lentamente. Aggiungete poi la passata di pomodoro e cuocete per una ventina di minuti. Lessate le fettuccine in acqua bollente salata per 2 minuti, scolatele, versatele nel sugo e mantecatele con il burro rimasto. Decorate il piatto con un filetto di acciuga arrotolato.



Ugo Alciati wears **Fedora 30108/3** and **Ruskin 30126/12**, on the table **Ruskin 30126/14-15**
On the left page: tablecloth **30126/15 Ruskin**, napkin **Aspern 30130/14**



Does a specifically Italian design exist? There is no doubt that design exists that expresses an innate design sensibility and continuity between past and present. Looking to the past in Italy, why not consider Leonardo da Vinci a designer ante litteram? Icon of Italian creativity and genius, Leonardo, through design, gave shape to ideas as artist and scientist. To me it's exciting and important to recognise in the shapes of the oldest objects, the skill and intelligence of our predecessors. For our part, by recovering the personal skills and know-how of master craftsmen and using technologies of our time, we cultivate and consolidate that continuity with history which leads us to create the new "classics".

Esiste un design italiano? Esiste senza dubbio un design che è espressione di una innata sensibilità progettuale e di una continuità tra passato e presente. E, guardando al nostro passato, perché non pensare a Leonardo da Vinci come ad un designer ante litteram? Emblema della genialità e creatività italiana, Leonardo, attraverso il disegno, ha dato forma alle sue idee di artista e scienziato. Trovo bello ed emozionante riconoscere nelle forme degli oggetti più antichi la capacità e l'intelligenza dei nostri predecessori. Da parte nostra, recuperando conoscenze e abilità proprie dei maestri artigiani e avvalendoci delle tecnologie del nostro tempo, coltiviamo e consolidiamo quella continuità con la storia che ci porta a distillare nuovi "classici".

— Alberto Pezzato

In the mood for flowers

TEXT BY MARIAGIOVANNA COSENTINO / CONCEPT AND STYLING BY ELISA OSSINO / PHOTO BY FEDERICO CEDRONE / THANKS: VILLA ARCONATI, BOLLADE

“If the gardening methods I’ve sought to describe to a certain extent in my books have been useful in some way to others, it is because every line of what I’ve written is the result of real work and experience... My interest and my devotion to fine arts have always been the source of my deepest joys, together with a love for nature, its beauties and wonders”.

Gertrude Jekyll

Why not associate the creation of a floral fabric with the design of a garden?

“Se i modi di fare giardinaggio dei quali ho cercato di dare qualche idea nei miei libri sono stati di qualche utilità anche agli altri, è perché ogni rigo di quanto ho scritto è frutto di vero lavoro ed esperienza... Il mio interesse e la mia devozione per le Belle Arti è stata sempre fonte delle mie gioie più profonde, insieme all’amore per la Natura, per le sue bellezze e meraviglie”.

Gertrude Jekyll

Perchè non associare la creazione di un tessuto floreale alla progettazione di un giardino?



Wall and screen
Lady Roxana Wall 23015/1
on the floor
Lady Roxana Wall 23015/2

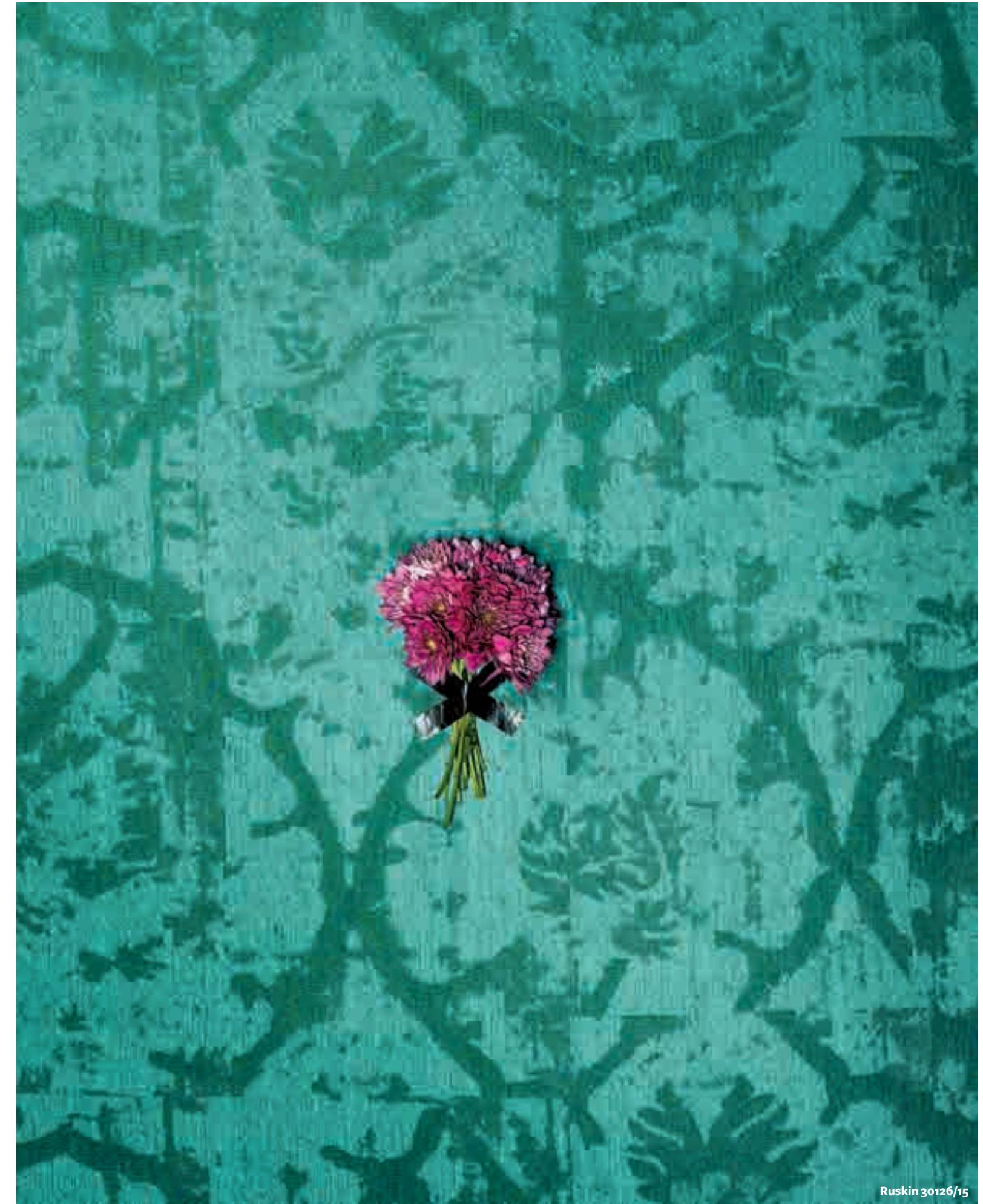
Gimme Shelter sofa by Moroso
Mirafiore 30123/2
screen Tatlin 30131/10, Mirage 30109/4



Vintage chairs by Robertaebasta
Dorian Gray 30110/7



68



69

Ruskin 30126/15

L'occhio di Scarpa

TEXT BY MARIGUSTA LAZZARI / CONCEPT AND STYLING BY ELENA CAPONI / PHOTO BY BEPPE BRANCATO
THANKS TO FAI / NEGOZIO OLIVETTI AND FONDATION QUERINI STAMPALIA, VENICE

That of Carlo Scarpa is a cultured and refined architecture. It stands out through the elegance and mastering of the most widely differing materials, used by playing on alternating colour shades and the combination of the tactile features of the surfaces. Juxtaposition and contraposition of stone and metal, smooth and rough, light and shade: these are the primary signs of his art, a balance of contrasts and pure emotion.

Quella di Carlo Scarpa è un'architettura colta, raffinata. Si distingue per l'eleganza e il dominio dei più diversi materiali, utilizzati giocando sull'alternanza di sfumature cromatiche e la giustapposizione delle proprietà tattili delle superfici. Accostamento e contrapposizione di pietra e metallo, di liscio e ruvido, di luce e ombra: sono questi i segni primari del suo fare, un equilibrio di contrasti, un'emozione pura.



Op Art 30117/4



Hug chair by Arflex
Terrazzo 30112/7
D270 chair by Molteni
Aspern 30130/5



Cushions from the bottom
Perù 30128/1
Almorò 30113/1
Gropius 30124/2
Dorian Gray 30110/1
Aspern 30130/3



Screen
Gropius 30124/2, Oskar 30129/2

“Having seen the design of the loggias, halls and rooms, something should be said about their floors and ceilings. The floors are usually made of terrazzo, as in Venice, or tiles, or marble. This terrazzo is excellent, made of crushed terracotta, and fine gravel, and mortar from river shingle, i.e. Padovana, and is well beaten. They should be built in spring or summer so that they can dry out thoroughly.”

Andrea Palladio, *The Four Books of Architecture*, Venice, 1570

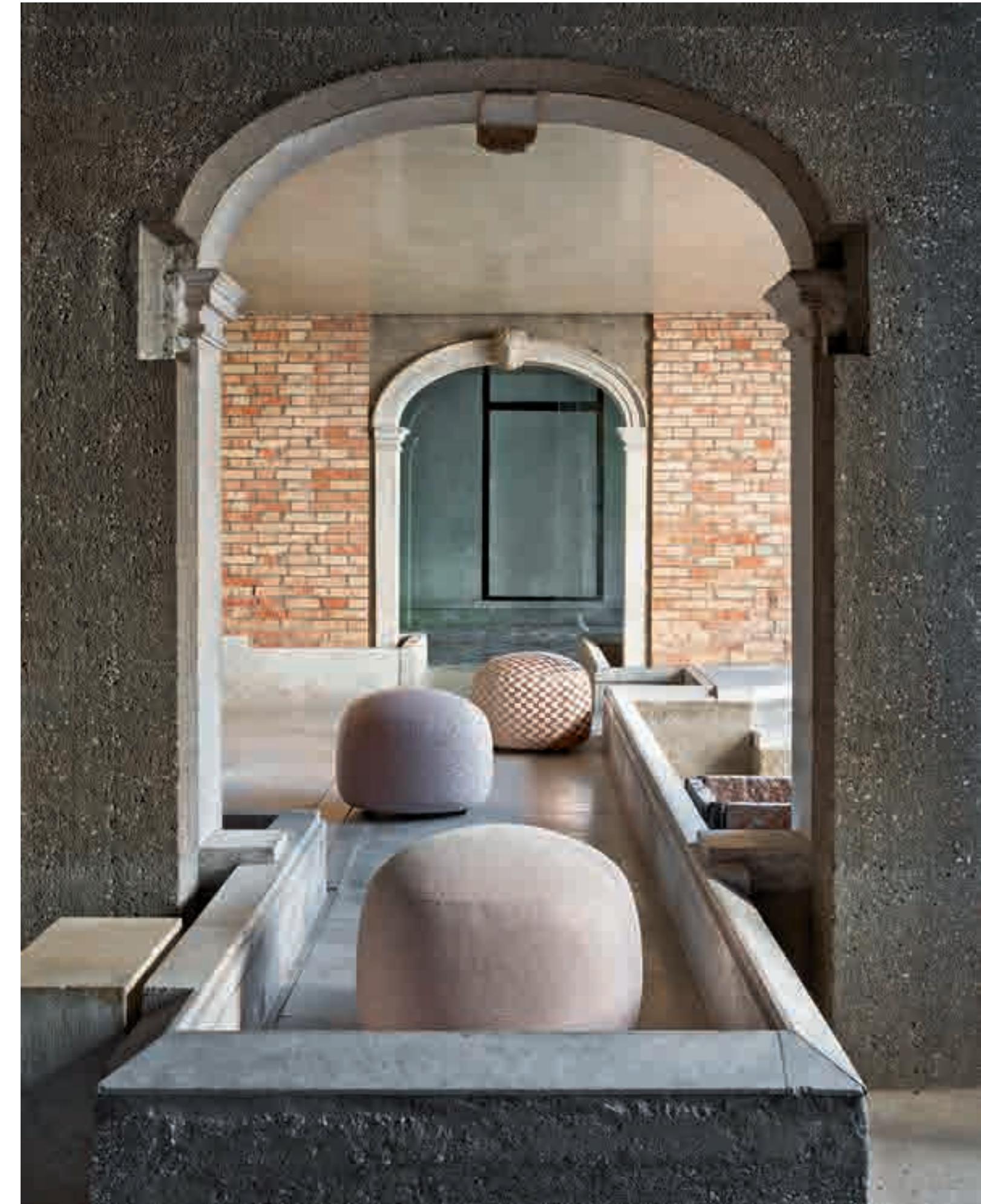
“Havendo veduto le forme delle Loggie, delle Sale, e delle Stanze; e conveniente cosa che si dica de’ pavimenti, e de’ soffittati loro. I Pavimenti si sogliono fare ò di terrazzo, come si usa in Venetia, ò di pietre cotte, overo di pietre vive. Quei terrazzi sono eccellenti, che si fanno di coppo pesto, e di ghiara minuta, e di calcina di cuocoli di fiume, over Padovana, e sono ben battuti: e devonsi fare nella Primavera, ò nell’Estate, accioche si possano ben seccare.”

Andrea Palladio, *I quattro libri dell’architettura*, Venezia, 1570



Kipu poufs by Lapalma
from left:

Op Art 30117/3
Aspern 30130/8
Almorò 30113/6



Cushions from
the bottom:
Barbarigo 30111/6
Gropius 30124/3
Tomà 30114/14
Terrazzo 30112/8
Almorò 30113/9



Sacco armchair by Zanotta
Perù 30128/3



Camouflage

TEXT BY MARIAGIOVANNA COSENTINO / CONCEPT AND STYLING BY ELISA OSSINO / PHOTO BY FEDERICO CEDRONE

A play on manifest absences and unutterable presences.

The super-fine Venetian views of *Voile de Venise*, a lightweight printed curtain, take shape in the *Toile de Venise* jacquard. All this is dominated by *Gran Canal*, to re-create suspended time on the wall.

Being, appearing, blending, hiding, vanishing.

“Without moving, I contemplate my interior dimension in suspended time. My slight body appears strong in its dream of perfection, while I embrace the landscape which is inside me.”

Acqua d'fonte

Un gioco di palesi assenze e ineffabili presenze. Le impalpabili vedute veneziane di Voile de Venise, tenda leggera stampata, prendono corpo nello jacquard Toile de Venise. E su tutto domina Gran Canal, per ricreare a parte un tempo sospeso. Essere, apparire, confondersi, nascondersi, svanire.

“Immobile contemplo in un tempo sospeso la mia dimensione interiore. E il mio corpo esile appare forte nel suo sogno di perfezione, mentre abbraccio il paesaggio che è in me.”

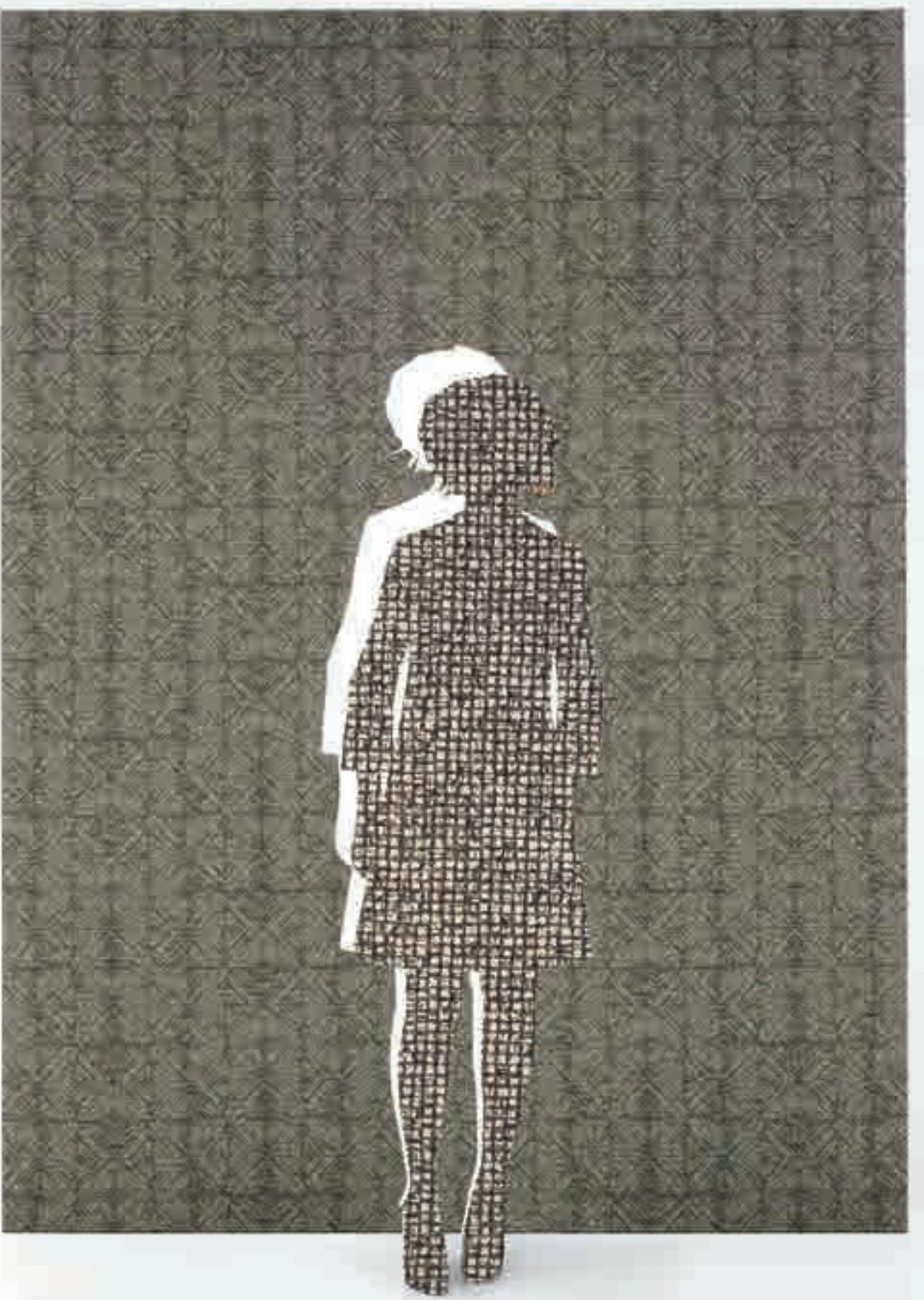
Acqua d'fonte

Sheer *Voile de Venise* 30132/5
model Tatiana Carpignano





Track bench by Living Divani
Toile de Venise 30122/3
wallcovering
Grancanal Wall 23014/1





Sheer Voile de Venise 30132/5



Background **Fedora 30108/1**
Extra Soft sofa by **Living Divani**
from left: **Panama 30127/6**
Aspern 30130/10
Oskar 30129/5
Toile de Venise 30122/1

Save Venice



Engraving from the book
“Le fabbriche e vedute di Venetia disegnate, poste in prospettiva et intagliate da Luca Carlevaris”, Venezia 1701

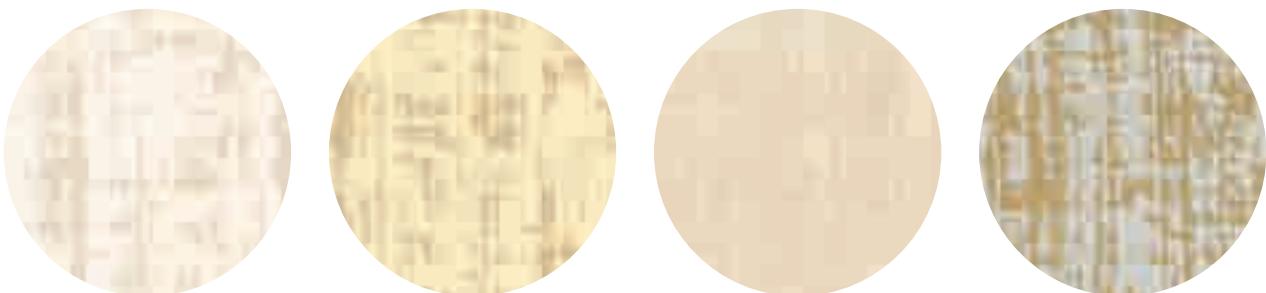
As a designer I have long been a fan of Rubelli textiles, and not only because those glorious fabrics are born in my favorite city – Venice. I also happen to be Chairman of Save Venice, an American organization that restores art and monuments in Venice. So it is thrilling to announce that these two institutions have joined forces in a small but wonderful way. Fabrics and wall panels created by Rubelli and inspired by Venezia are being offered with a percentage of sales going toward Save Venice restorations. In other words, you may bring a bit of Venice into your interior design and restore a bit of Venice while doing so. How perfect is that?

Come designer sono da molto tempo un ammiratore di Rubelli. E non solo perché i suoi magnifici tessuti sono nati a Venezia, la mia città preferita. Sono anche Presidente di Save Venice, un’associazione americana che si occupa del restauro delle opere d’arte e dei monumenti di Venezia. Suscita una certa emozione il fatto che Rubelli e Save Venice abbiano oggi unito le loro forze per una iniziativa piccola ma a suo modo eccezionale: una percentuale delle vendite dei nuovi tessuti e carte da parati Rubelli ispirati a Venezia sarà infatti donata a Save Venice. In altre parole, potrete portare negli interni delle vostre case un pezzetto di Venezia e al contempo contribuire al restauro di un pezzetto di Venezia. Non è fantastico?

Matthew White – Chairman, Save Venice Inc.

WALLCOVERING AND TEXTILES INDEX

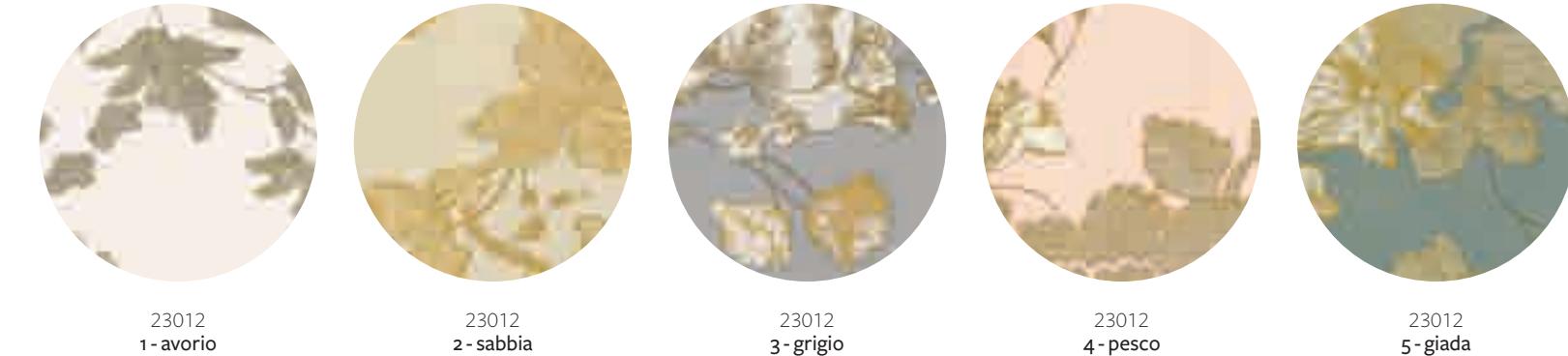
VENIER WALL

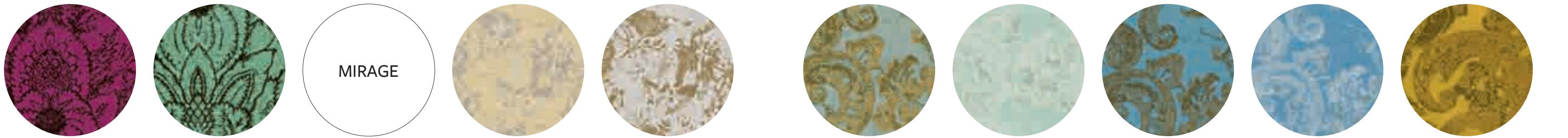


GRITTI WALL



LADY HAMILTON WALL





30108
7 - fuxia

30108
8 - giada

MIRAGE

30109
1 - beige

30109
2 - sabbia

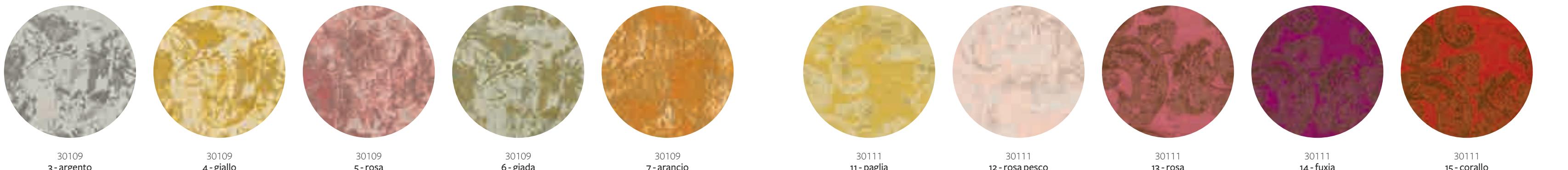
30111
6 - acqua

30111
7 - acquamarina

30111
8 - blu madonna

30111
9 - celeste

30111
10 - giallo



30109
3 - argento

30109
4 - giallo

30109
5 - rosa

30109
6 - giada

30109
7 - arancio

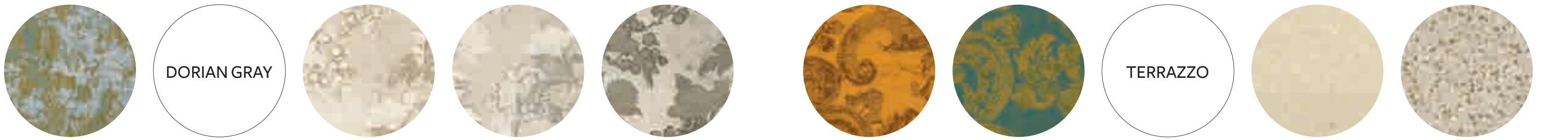
30111
11 - paglia

30111
12 - rosa pesco

30111
13 - rosa

30111
14 - fuxia

30111
15 - corallo



30109
8 - acqua

30110
1 - avorio

30110
2 - madreperla

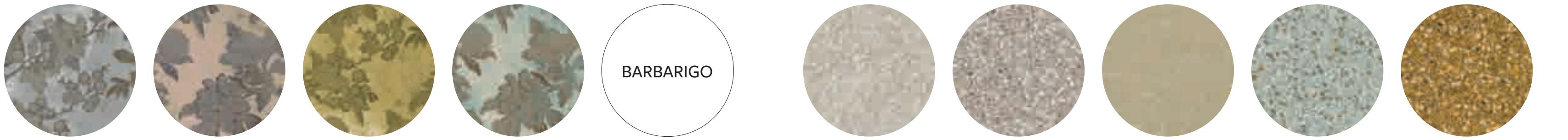
30110
3 - pietra

30111
16 - arancio

30111
17 - giada

30112
1 - avorio

30112
2 - pietra



30110
4 - argento

30110
5 - quarzo rosa

30110
6 - topazio

30110
7 - acquamarina

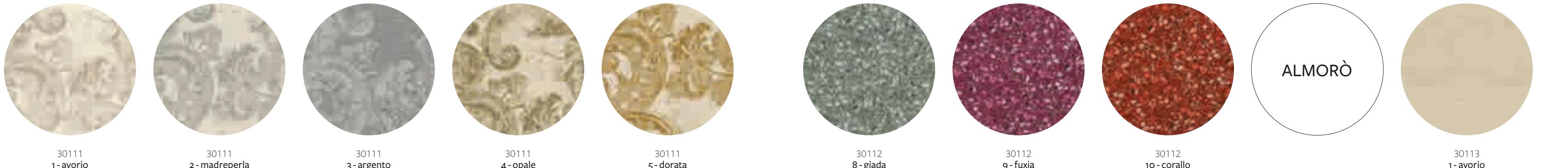
30112
3 - argento

30112
4 - argilla

30112
5 - sabbia

30112
6 - acqua

30112
7 - ocre



30111
1 - avorio

30111
2 - madreperla

30111
3 - argento

30111
4 - opale

30111
5 - dorata

30112
8 - giada

30112
9 - fuxia

30112
10 - corallo

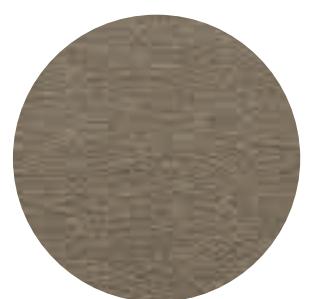
30113
1 - avorio



30113
2 - sabbia



30113
3 - argento



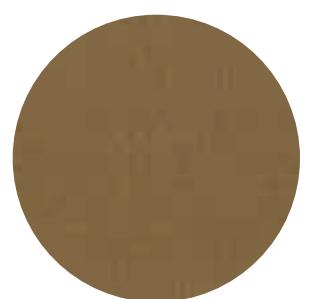
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4 - spago



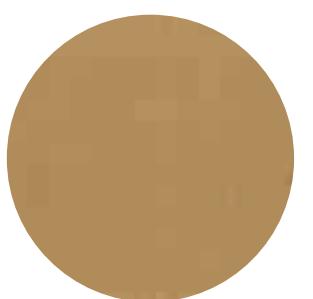
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5 - piombo



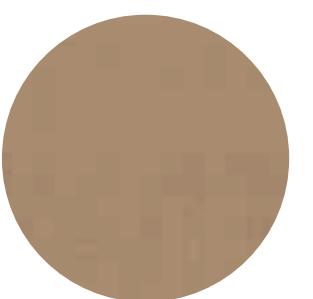
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6 - cipria



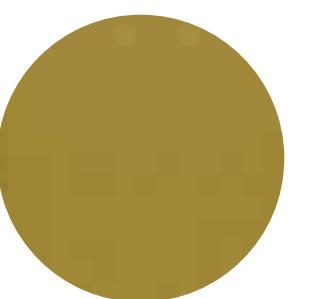
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6 - tabacco



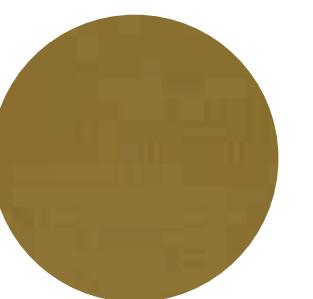
30114
7 - paglia



30114
8 - cipria



30114
9 - alga



30114
10 - ossido



30113
7 - paglia



30113
8 - acquamarina



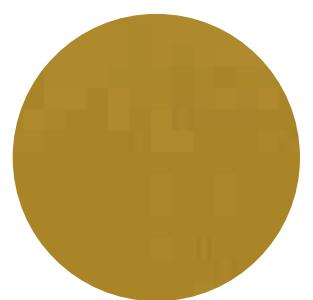
30113
9 - acqua



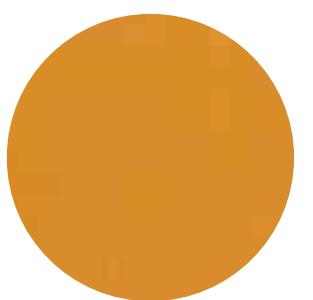
30113
10 - azzurro



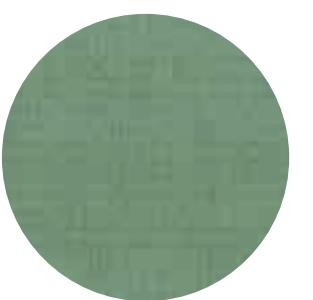
30113
11 - lago



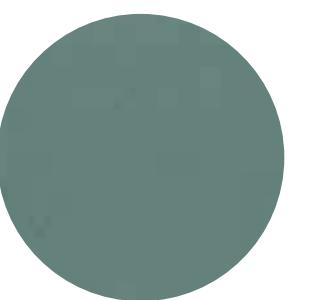
30114
11 - giallo



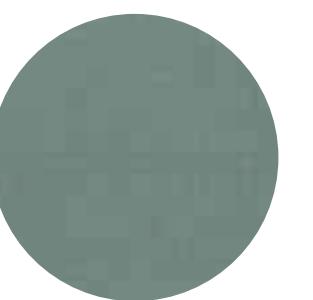
30114
12 - arancio



30114
13 - caraibi



30114
14 - lago



30114
15 - acqua



30113
12 - verde



30113
13 - lichene



30113
14 - giallo



30113
15 - zafferano



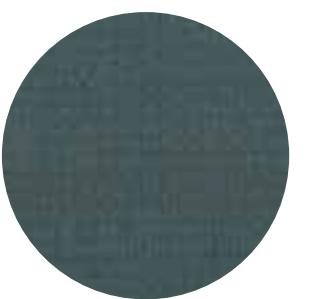
30113
16 - mattone



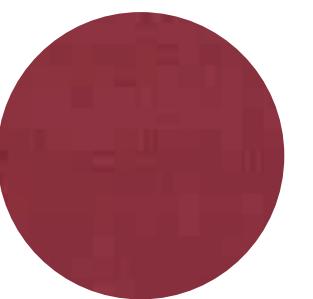
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16 - azzurro



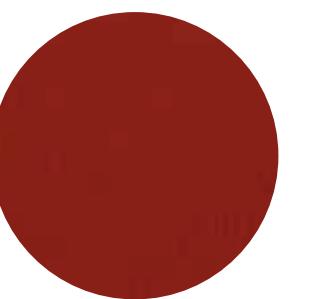
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17 - torba



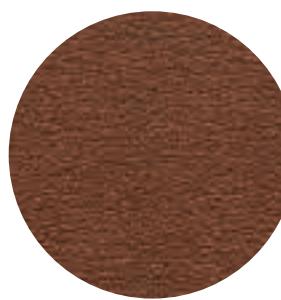
30114
18 - temporale



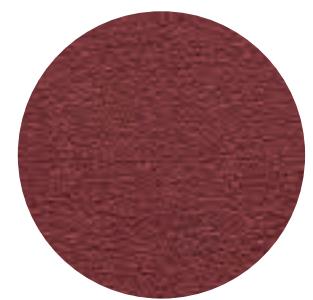
30114
19 - geraneo



30114
20 - corallo



30113
17 - legno di rosa



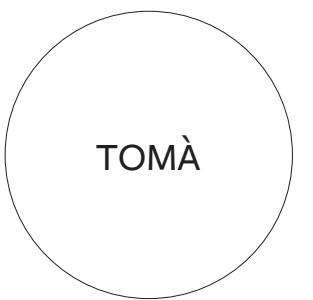
30113
18 - geraneo



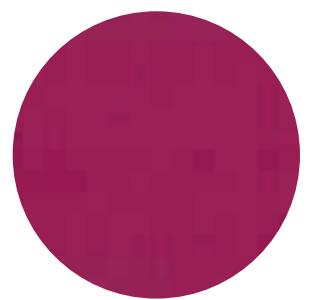
30113
19 - fuxia



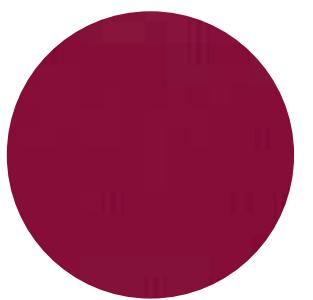
30113
20 - corallo



TOMÀ



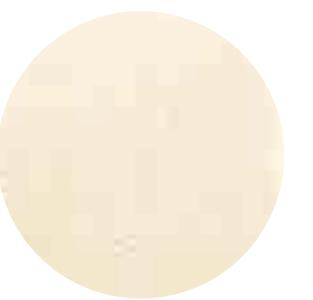
30114
21 - fuxia



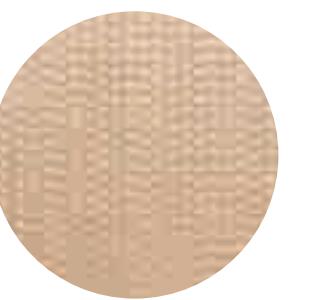
30114
22 - cardinale



DELAUNAY



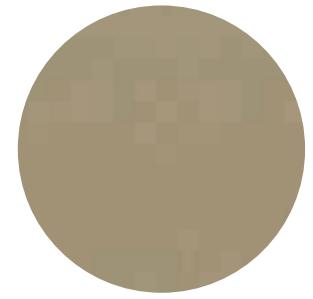
30115
1 - avorio



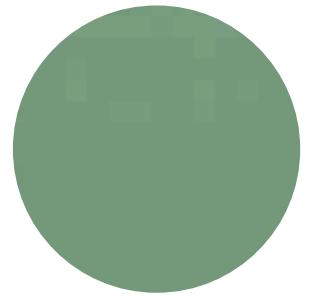
30115
2 - sabbia



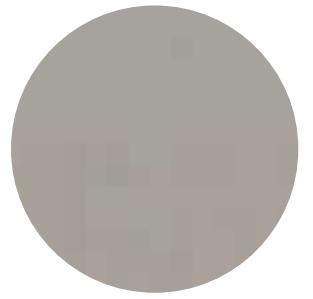
30114
1 - avorio



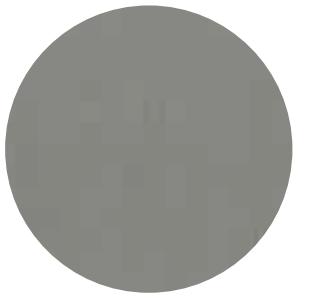
30114
2 - sabbia



30114
3 - argilla



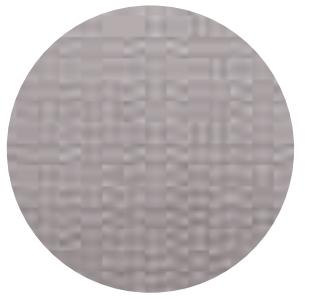
30114
4 - argento



30114
5 - grigio



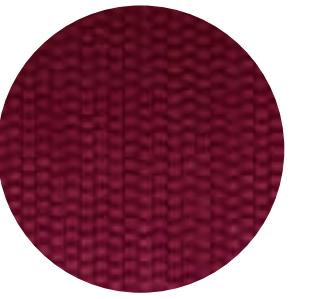
30115
3 - argento



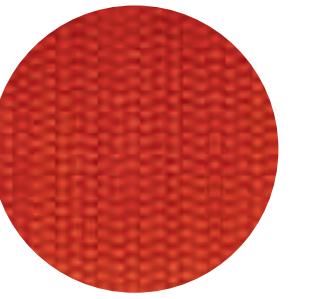
30115
4 - grigio



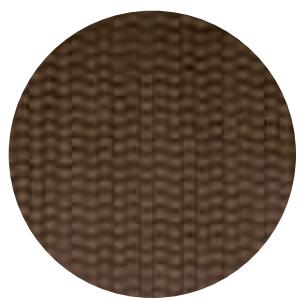
30115
5 - acqua



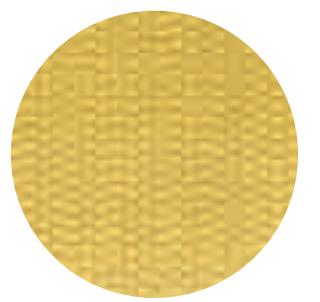
30115
6 - cardinale



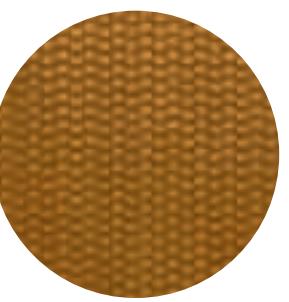
30115
7 - corallo



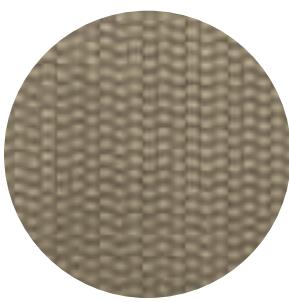
30115
8 - marrone



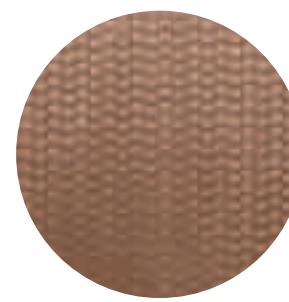
30115
9 - limone



30115
10 - oro vecchio



30115
11 - argilla



30115
12 - legno di rosa



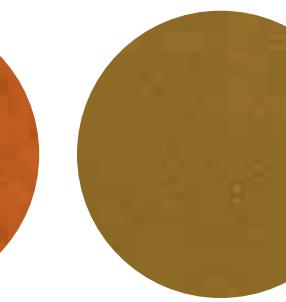
30119
5 - giallo



30119
6 - siena



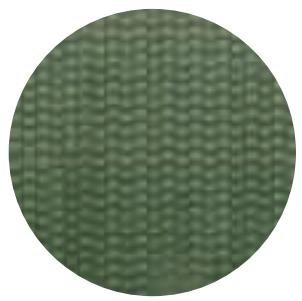
30119
7 - arancio



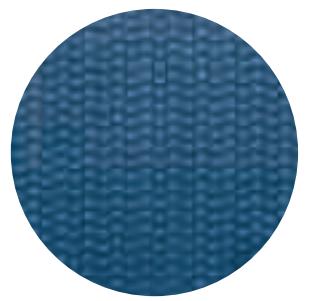
30119
8 - senape



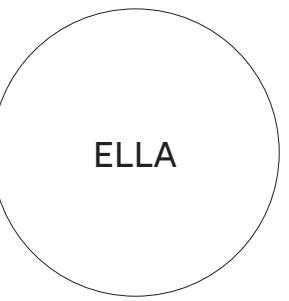
30119
9 - cardinale



30115
13 - verde



30115
14 - blu



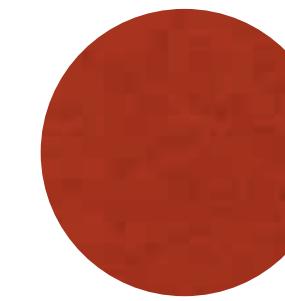
ELLA



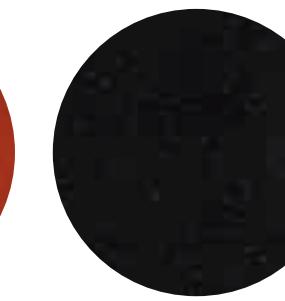
30116
1 - avorio/reversible



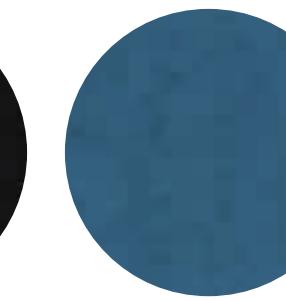
30116
2 - madreperla/reversible



30119
10 - corallo



30119
11 - nero



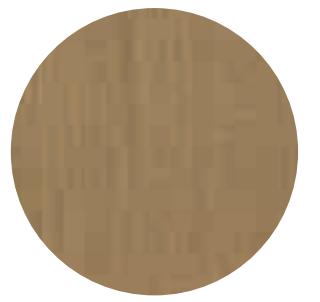
30119
12 - iris



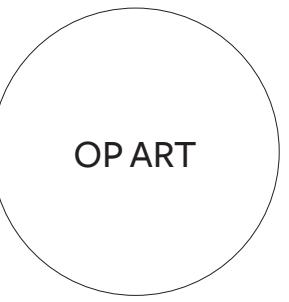
30120
1 - pietra



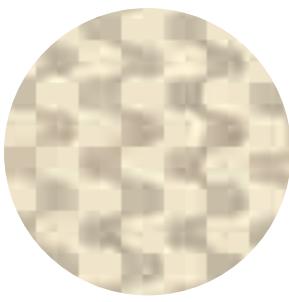
30116
3 - sabbia/reversible



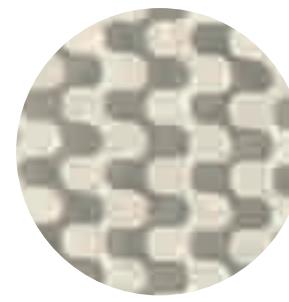
30116
4 - miele/reversible



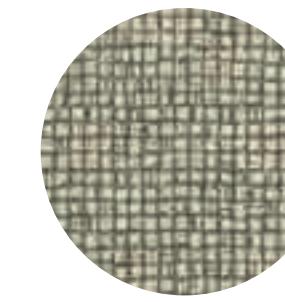
OP ART



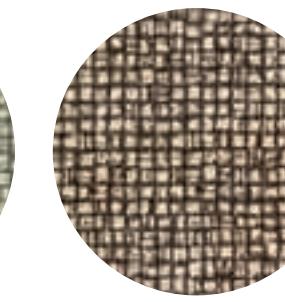
30117
1 - avorio



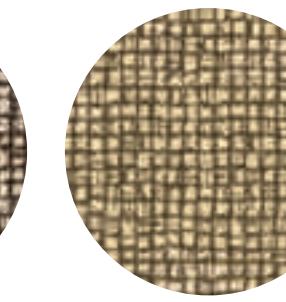
30117
2 - madreperla



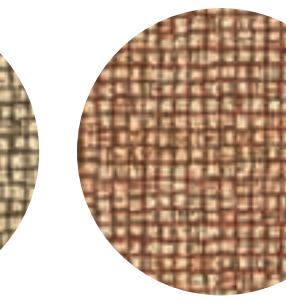
30120
2 - acqua



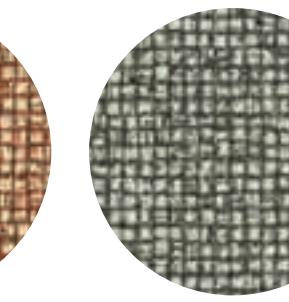
30120
3 - moro



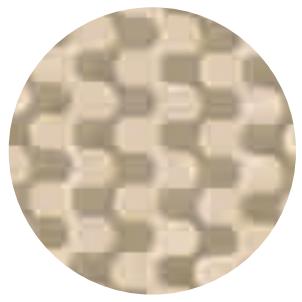
30120
4 - senape



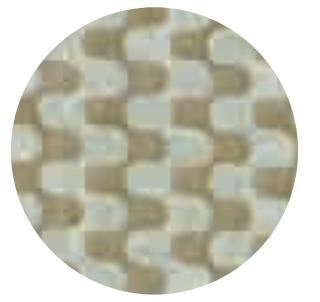
30120
5 - cotto



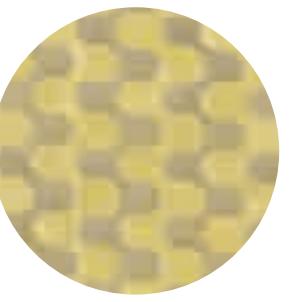
30120
6 - nero



30117
3 - cipria



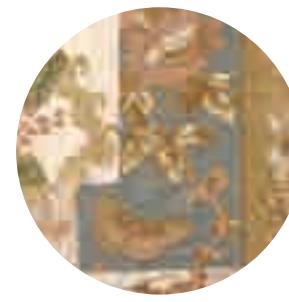
30117
4 - giada



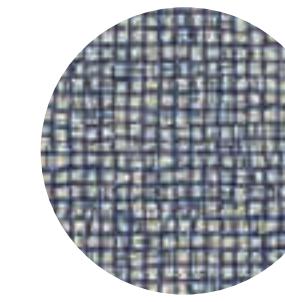
30117
5 - paglia



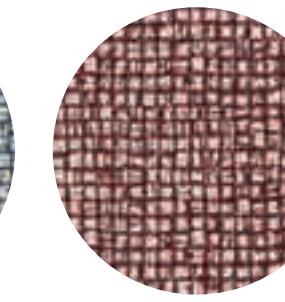
MARCHESA
CASATI



30118
1 - opale



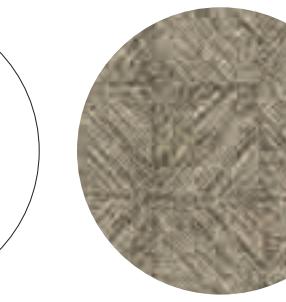
30120
7 - blu



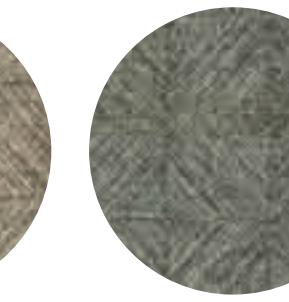
30120
8 - bordeaux



OLGA



30121
1 - pietra/reversible



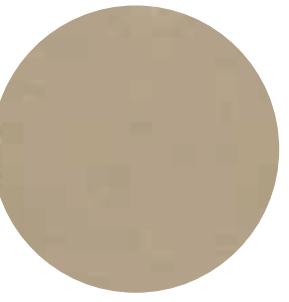
30121
2 - acqua/reversible



BOGIE



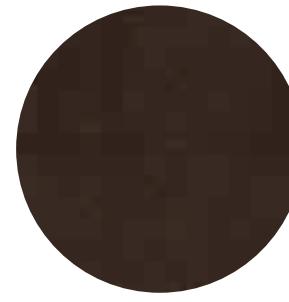
30119
1 - avorio



30119
2 - sabbia



30119
3 - grigio



30119
4 - moro



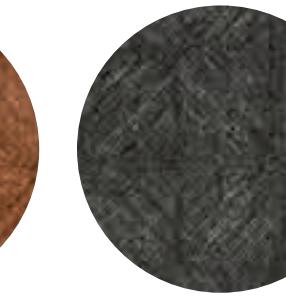
30121
3 - moro/reversible



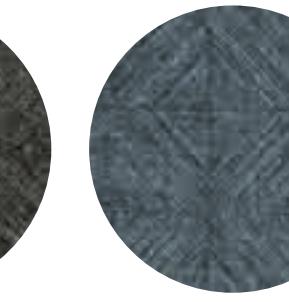
30121
4 - senape/reversible



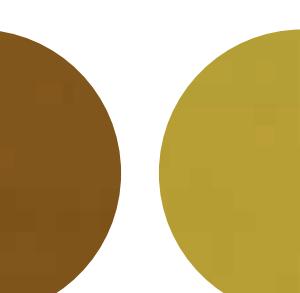
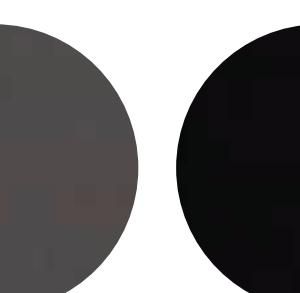
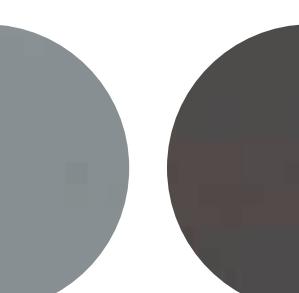
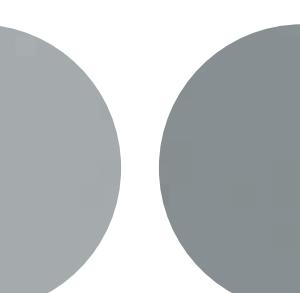
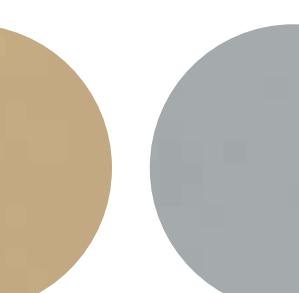
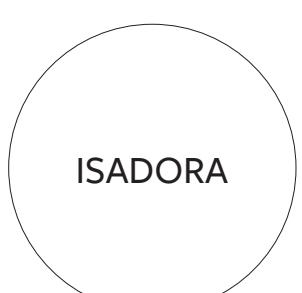
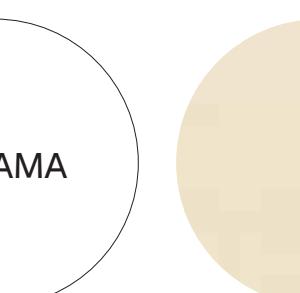
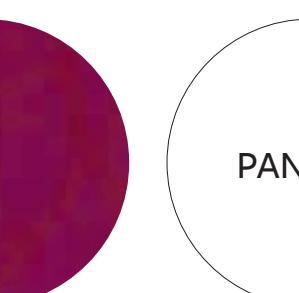
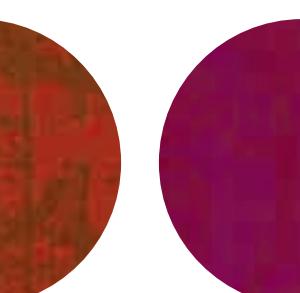
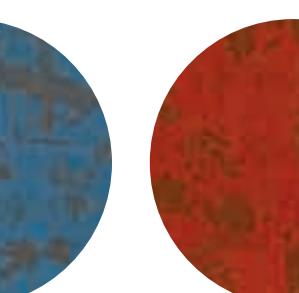
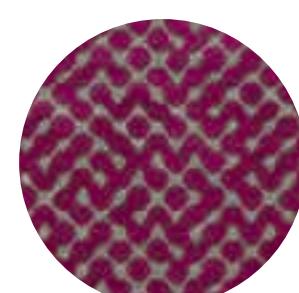
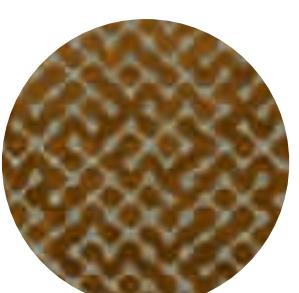
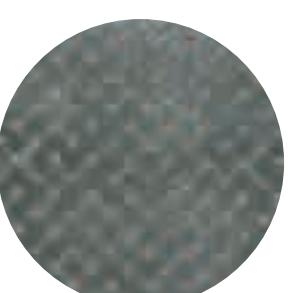
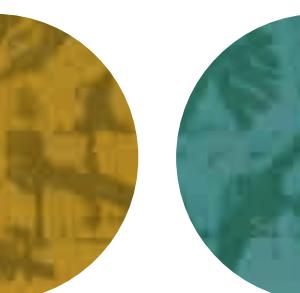
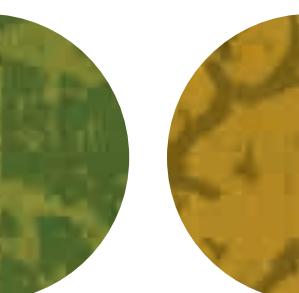
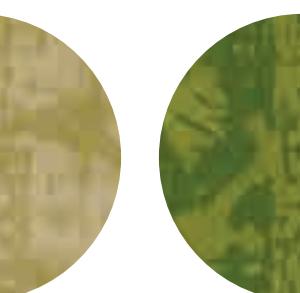
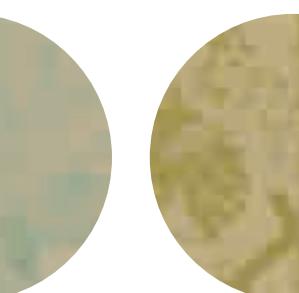
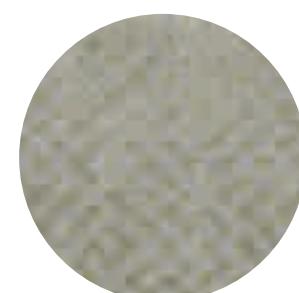
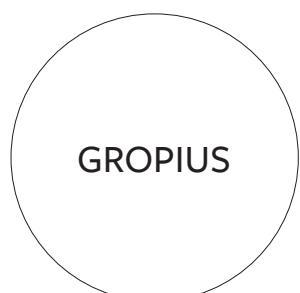
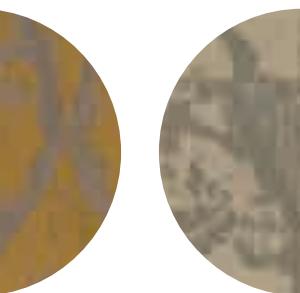
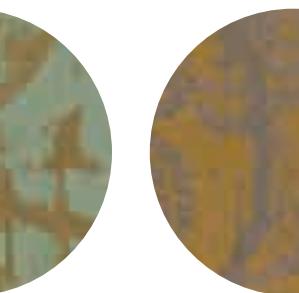
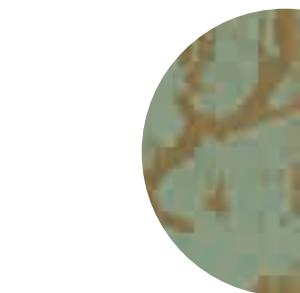
30121
5 - cotto/reversible

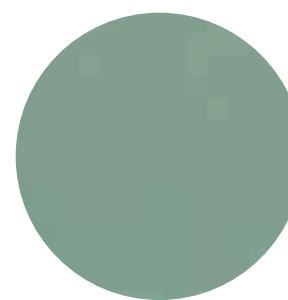
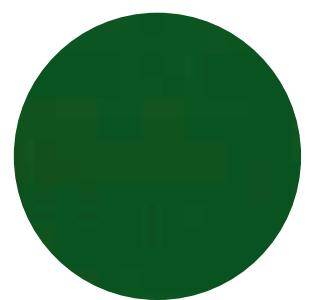
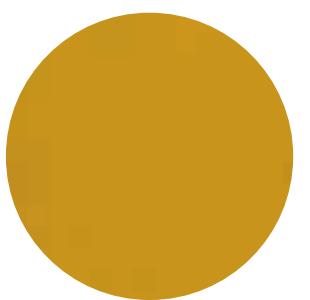
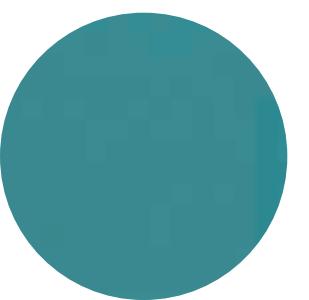
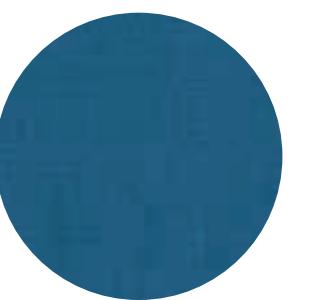
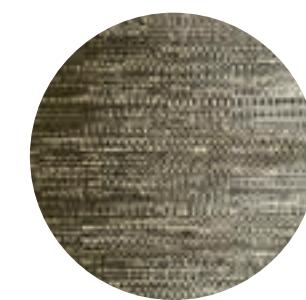
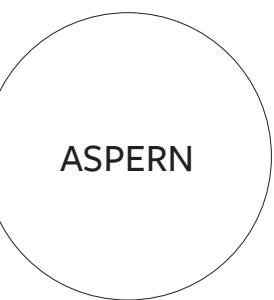


30121
6 - nero/reversible

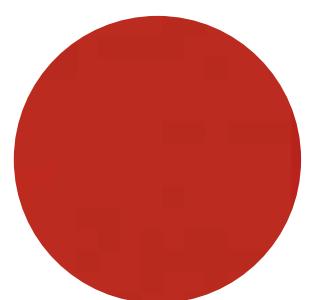
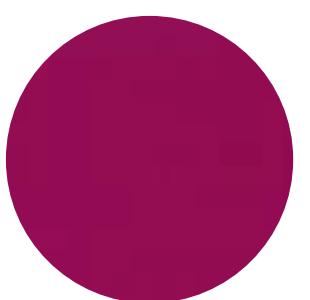
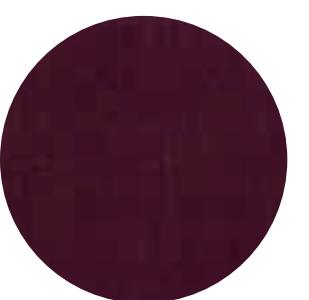
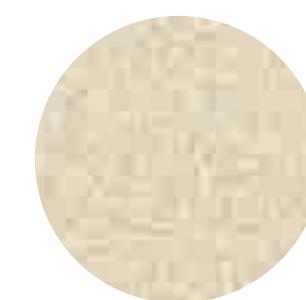
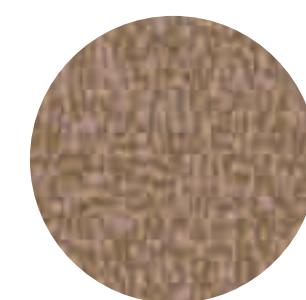
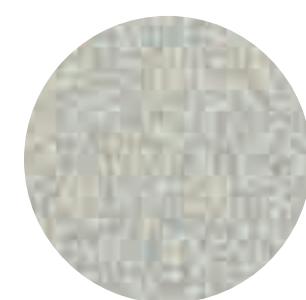
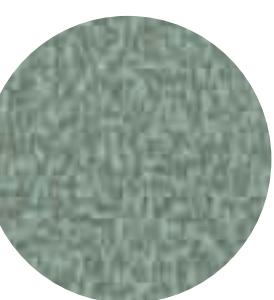
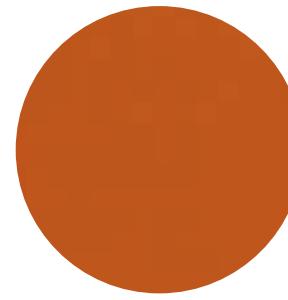


30121
7 - blu/reversible

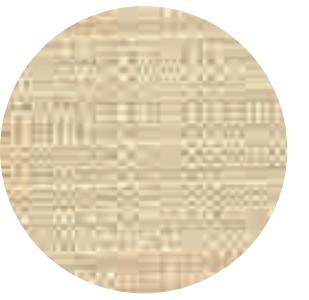
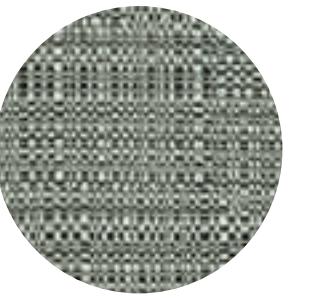
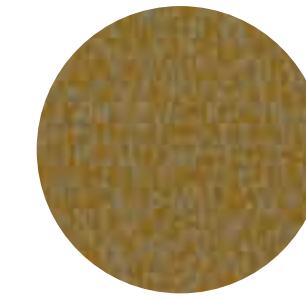
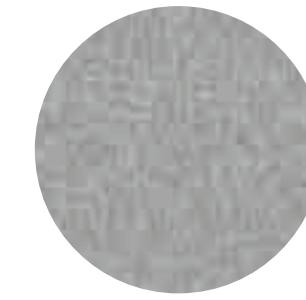
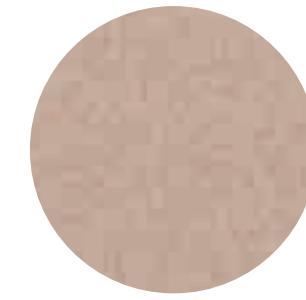
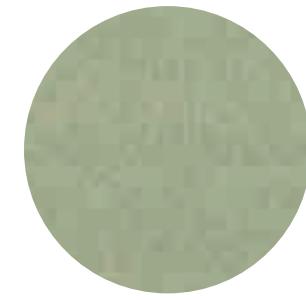
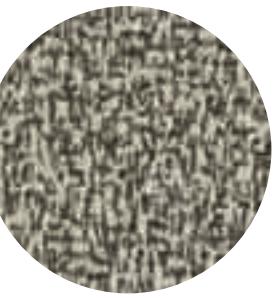
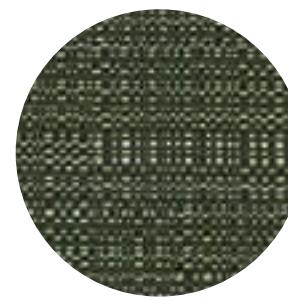
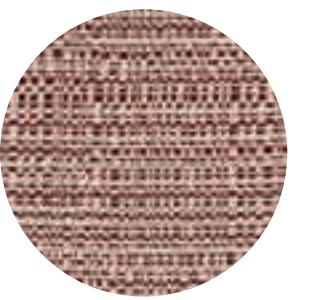
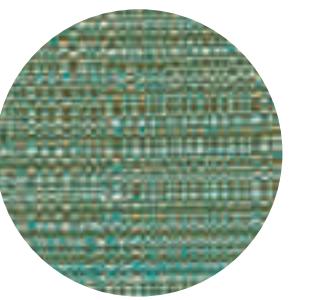
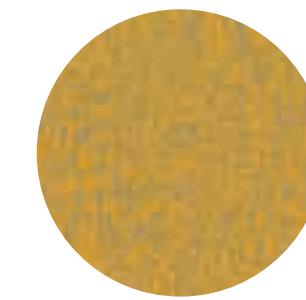
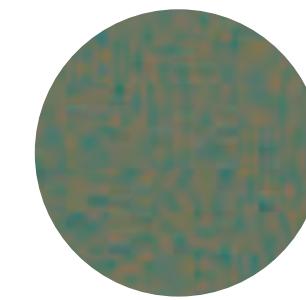
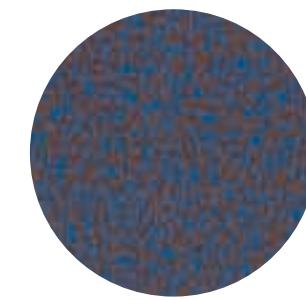
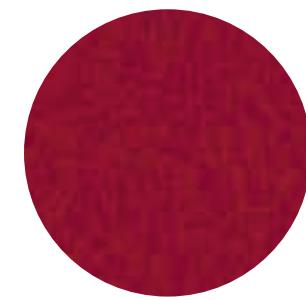


30127
12 - giada30127
13 - smeraldo30127
14 - giallo30127
15 - turchese30127
16 - iris30129
2 - paglia/reversible30129
3 - bronzo/reversible30129
4 - muschio/reversible30129
5 - nero/reversible

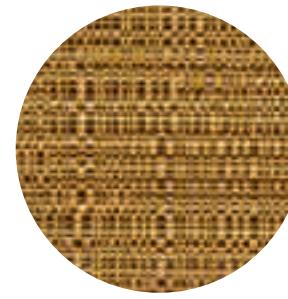
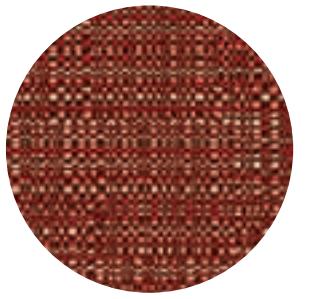
ASPERN

30127
17 - pavone30127
18 - corallo30127
19 - fuxia30127
20 - bordeaux30127
21 - malva30130
1 - avorio30130
2 - sabbia30130
3 - legno di rosa30130
4 - argento30130
5 - giada30127
22 - arancio

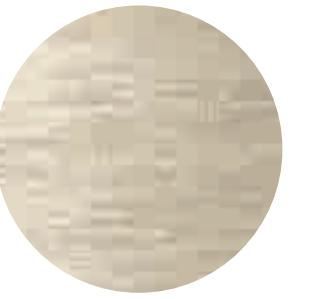
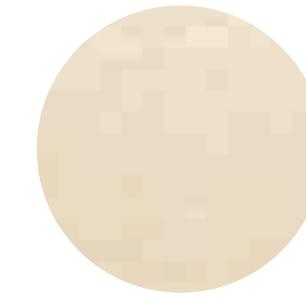
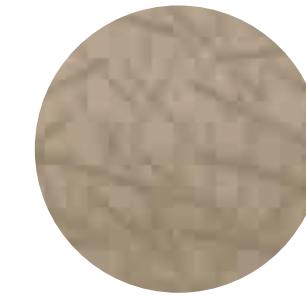
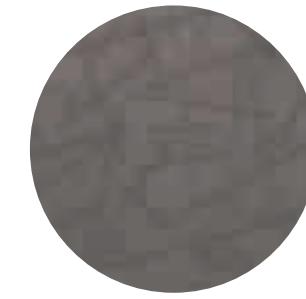
PERÙ

30128
1 - avorio30128
2 - paglia30128
3 - antracite30130
6 - oro vecchio30130
7 - grigio30130
8 - pesco30130
9 - salice30130
10 - nero30128
4 - muschio30128
5 - iris30128
6 - ottone30128
7 - pesco30128
8 - turchese30130
11 - oro30130
12 - pavone30130
13 - blu30130
14 - fuxia

TATLIN

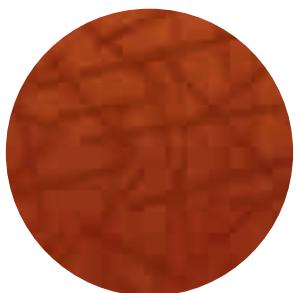
30128
9 - giallo30128
10 - bordeaux30128
11 - corallo

OSKAR

30129
1 - avorio/reversible30131
1 - avorio30131
2 - sabbia30131
3 - argento30131
4 - argilla30131
5 - legno



30131
6 - oro vecchio



30131
7 - arancio



30131
8 - legno di rosa



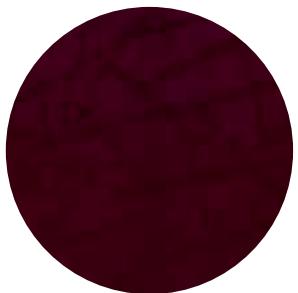
30131
9 - acqua



30131
10 - smeraldo



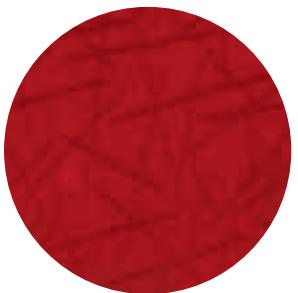
30131
11 - iris



30131
12 - rubino



30131
13 - fuxia



30131
14 - corallo



VOILE DE
VENISE



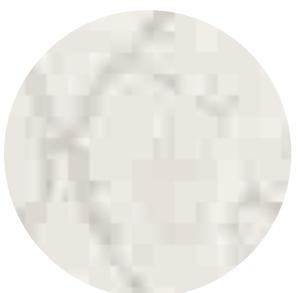
30132
4 - sepia



30132
5 - inchiostro



EFFIE GRAY



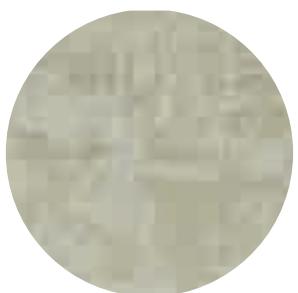
30133
1 - bianco



30133
2 - avorio



30133
3 - madreperla



30133
4 - argilla