

RHINNE

T E X T I L E S



ABOUT RHINNE

RHINNE (rhymes with kin) is a boutique home textile collection, adapting vintage designs from the archives of storied 20th century mills. Our work is a celebration of master craftsmanship and timeless vintage design.

WHY The source artworks of our designs were meticulously drafted and painted by hand, by master craftsmen from the pre-digital age. We aim to celebrate this lost craft of slow design and tell the stories behind these artworks.

HOW Our products feature artwork that is inspired by vintage textile design documents dating from approximately 1900-1980. Information about the provenance of our inspirations can be found on our website in the “From the Archives” section of each product page. This information was gathered from our ongoing research with librarians and museums in the United States, Italy, and France.

WHO Rhinne is based in New York, and makes all products to-order in the United States. Our brand name comes from the Irish family surname “Rinne,” plus a silent “h” nodding to our founder, Hannah Learner, a former fashion designer and lifelong vintage collector.



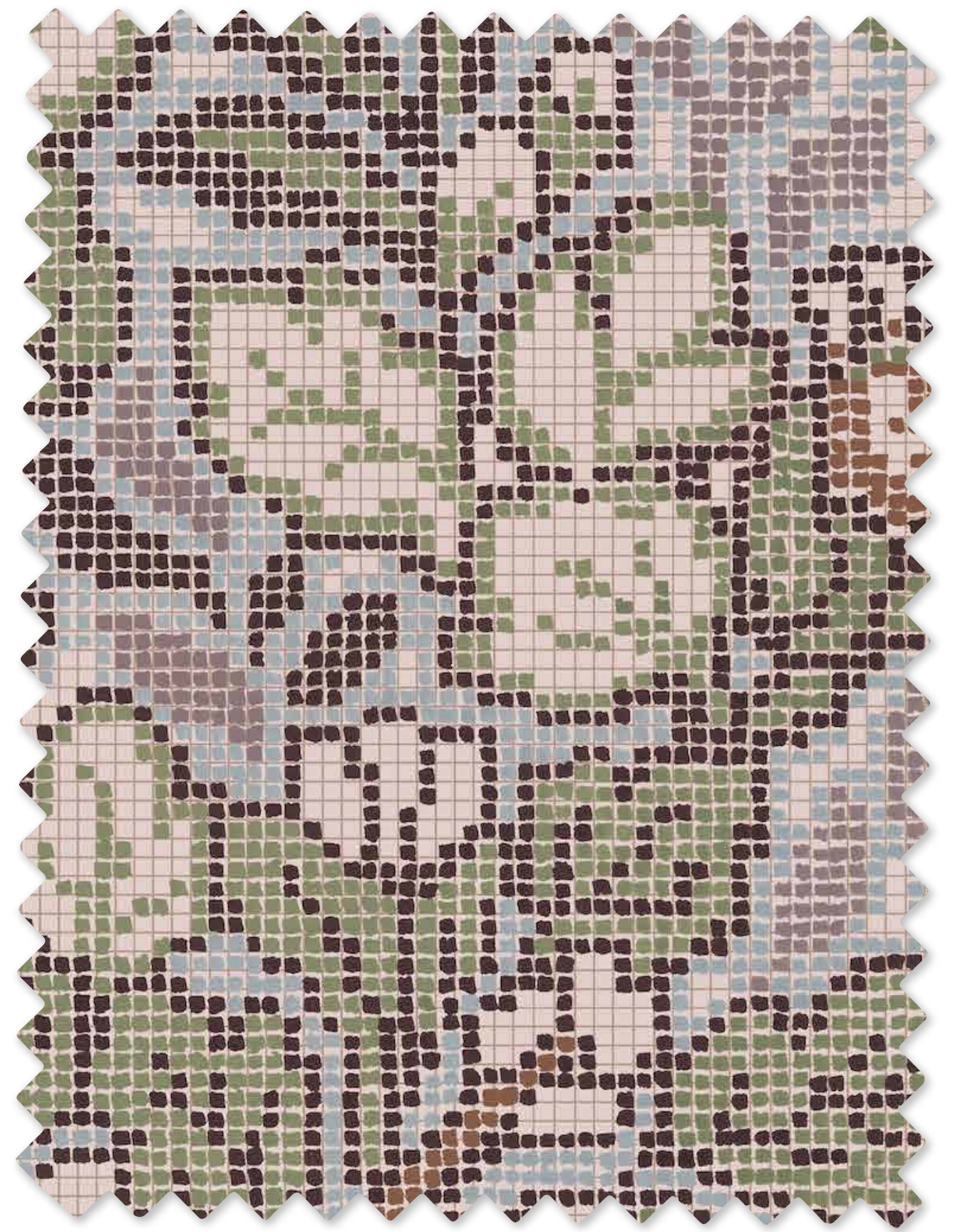
MILLEFLEUR

FROM THE ARCHIVES OF	jacquard mill, Lyon France
YEAR	1800s

NOTES

Millefleur features overlapping abstracted foliage, like peering into a dense forest. Literally translated as “thousand flowers,” the name refers to motifs that fill the background of a tapestry, & often extend to the top edge, in place of sky. The gridded style of this pattern was inspired by a 1800s jacquard schematic from France. The designs were painted on graph paper, so that each row could be interpreted into threads on a loom. Look closely to see imperfections and irregularities, as each box is unique and hand-painted.





MILLEFLEUR

in Raisin



MILLEFLEUR
in Garden



LOMBARD STRIPE

FROM THE ARCHIVES OF	Farkas-Ortenzi, Como Italy
YEAR	1960-70s
NOTES	

The vine motifs in this stripe were inspired by an ink drawing from the archives of Farkas-Ortenzi, a textile art studio in Como, Italy known for crisp, graphic designs. The tiny dots between stripes form a “piqué” ground. This effect was common in copper plate print designs of the 1770s, as it helped to conceal defects.

Like the street it is named for, this curvy, rolling stripe invites the eye to wander.





LOMBARD STRIPE
in Sky Green





LOMBARD STRIPE

in Cocoa Blue





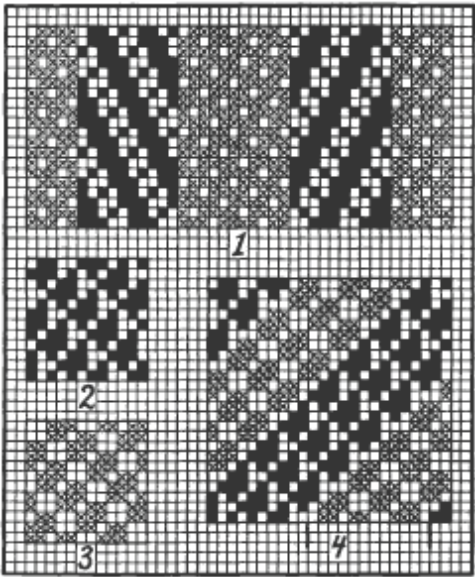
LOMBARD STRIPE
in Cocoa



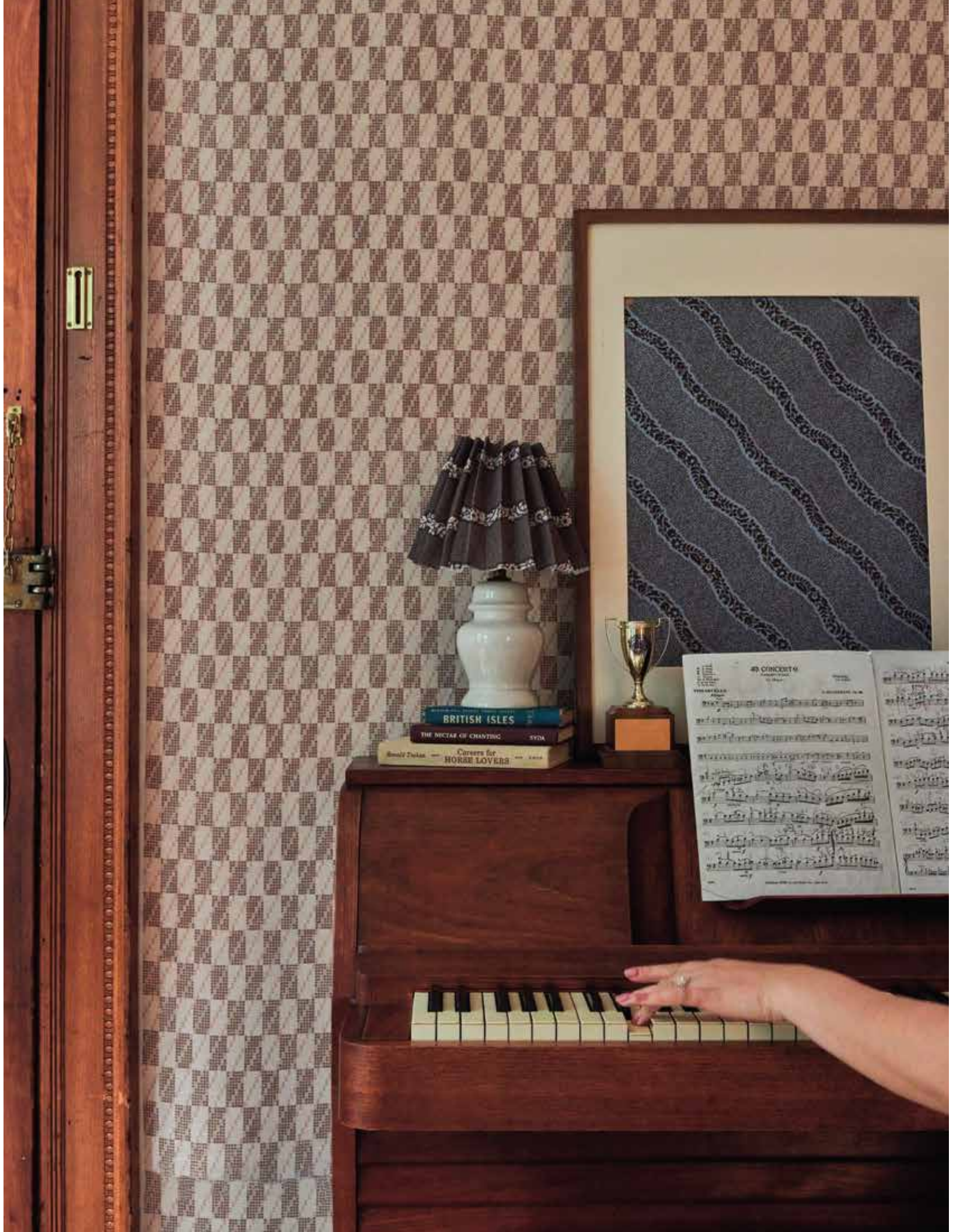
CHECKER

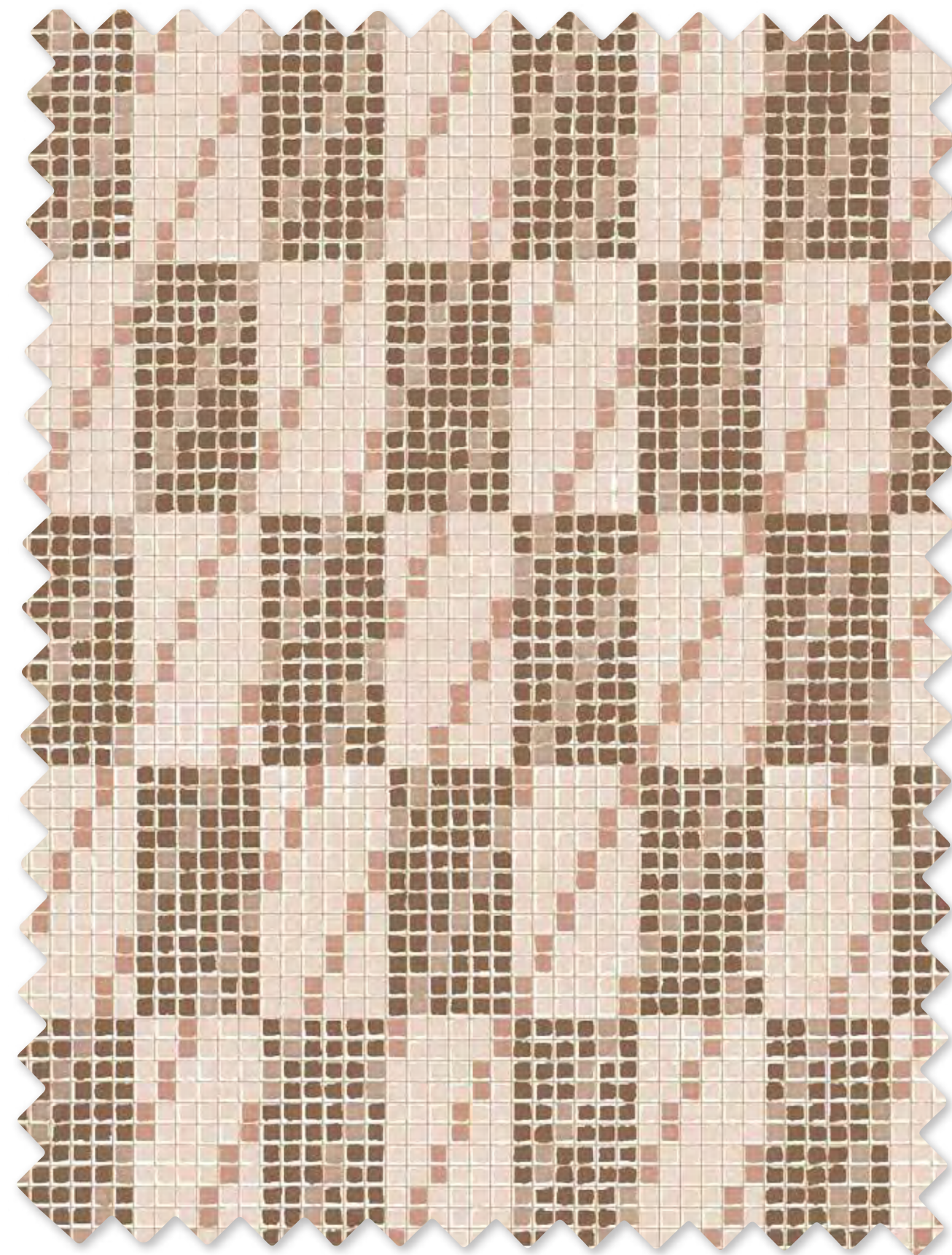
FROM THE ARCHIVES OF	Howard Asher, UK
YEAR	1960-70s
NOTES	

Not your grandpa’s board game, this checker’s proportion and diagonal slant create a sense of movement, like it’s two-stepping right off the wall. This design was inspired by the archives of Howard Asher, a prolific 20th century designer of geometric designs for knitwear. Look closely to see imperfections and irregularities, as each box is unique and hand-painted.

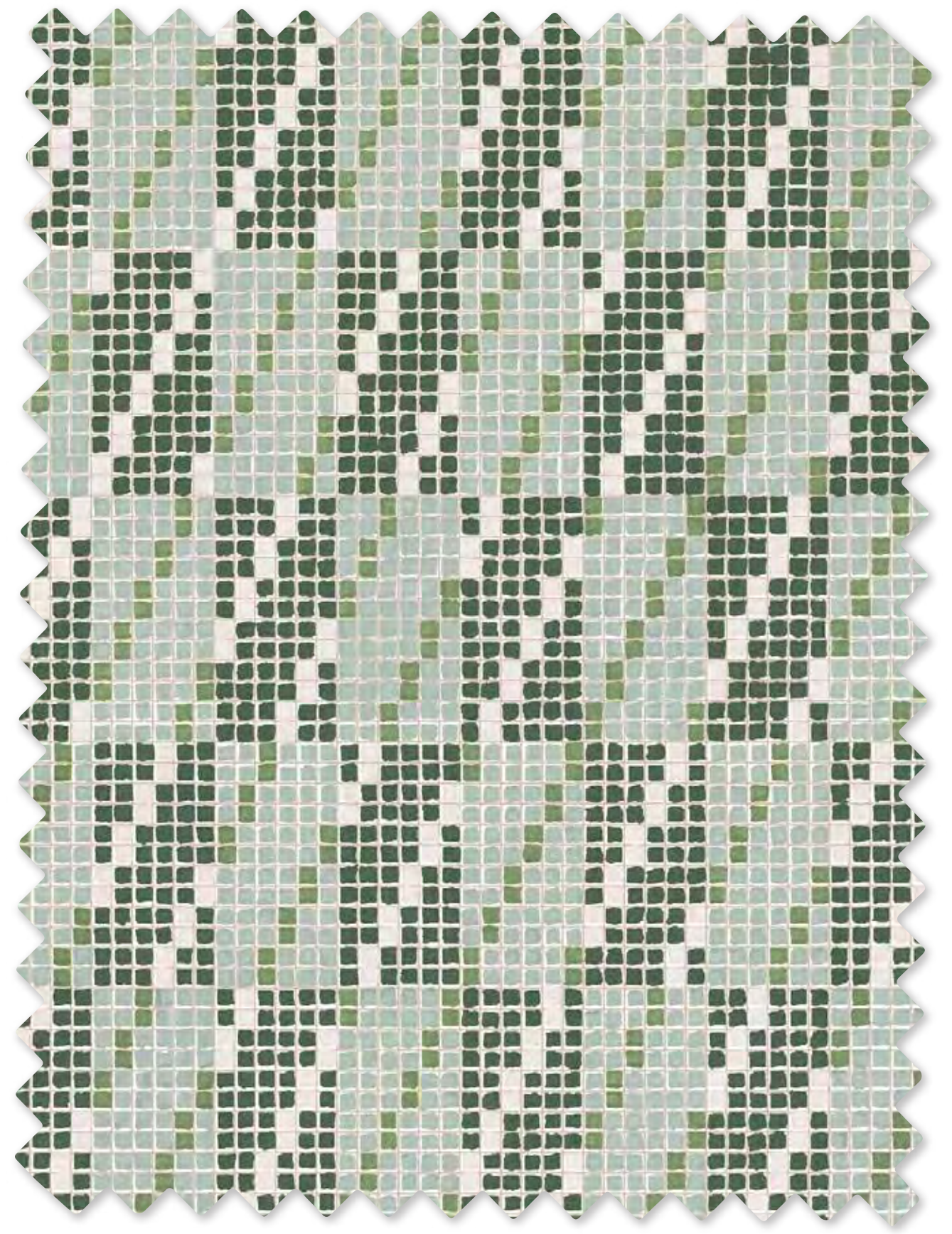


each granite calls for 12 warp-threads, transposed in a twill shape. Weave Fig. 2 in connection with pick 1 in weave Fig. 4 (see full type) calls for warp-threads





CHECKER
in Peanut



CHECKER
in Garden

MEGAFLORA

FROM THE ARCHIVES OF

Cyrus Clark Co, New York

YEAR

1970s

NOTES

Megaflora was drafted and painted by prolific American textile artist John Jacoby, who was known to hide a butterfly in each of his designs. Megaflora is remarkable for its intricacy and variety of motifs, which gives a feeling of new discovery with each glance. Flora motifs in this artwork include: daisies, dandelions, primroses, peonies, jasmine, violets, 3-leaf clovers, and more.

RESPONSE*			
FAIR	GOOD	STRONG	SELLOUT
	X		
RESOURCE			
CYRUS CLARK 267 5TH AVENUE NEW YORK CITY			
REPORT NO. RY03030-22			
STORE ALTMANS			
DATE ADV. 3/24 PAPER TELEGRAM			
AD. SIZE 12" x 3 col			
SHOPPED 3/25			
WEATHER CLEAR			





MEGAFLORA
in Dusk Palette



MEGAFLORA
in Blue Palette



MEGAFLORA
in Butterscotch Palette





MEGAFLORA
in Tomato Palette



BOTANICO

FROM THE ARCHIVES OF	Farkas-Ortenzi, Como, Italy
YEAR	1960-70s
NOTES	

Deceptively classic at first glance, this art contains eight distinct motifs, including fleur de lis, paisley, and a pop art-style daisy. The print ground is a stippled visual texture reminiscent of some of the earliest manufactured wallpapers, created by the French Oberkampf Manufactory in the 1700s. The loose, hand-drawn style is both youthful and sophisticated; utilitarian, but full-of-surprises.



BOTANICO
in Prato Peach



BOTANICO

in Avocado





BOTANICO
in Cornflower



HOUNDSTOOTH

FROM THE ARCHIVES OF

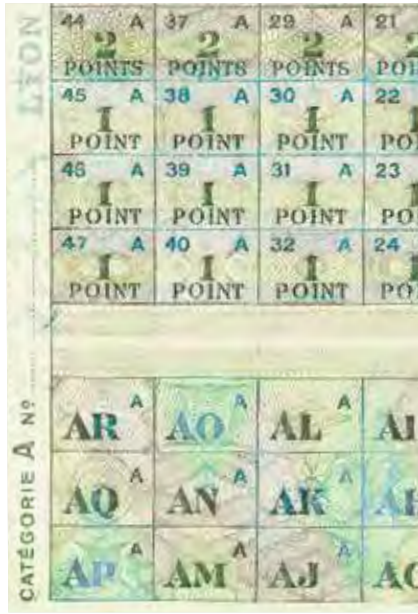
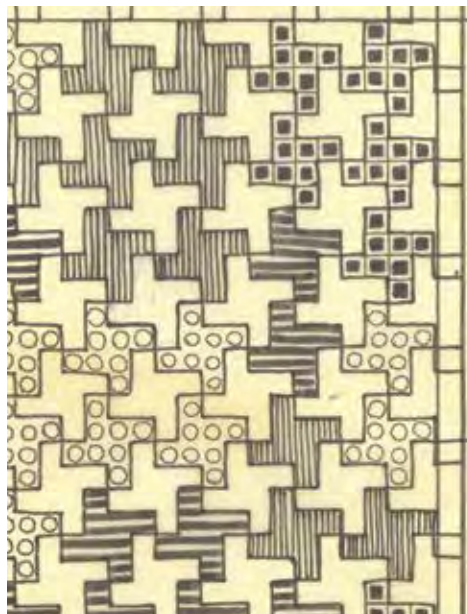
Farkas-Ortenzi, Como, Italy

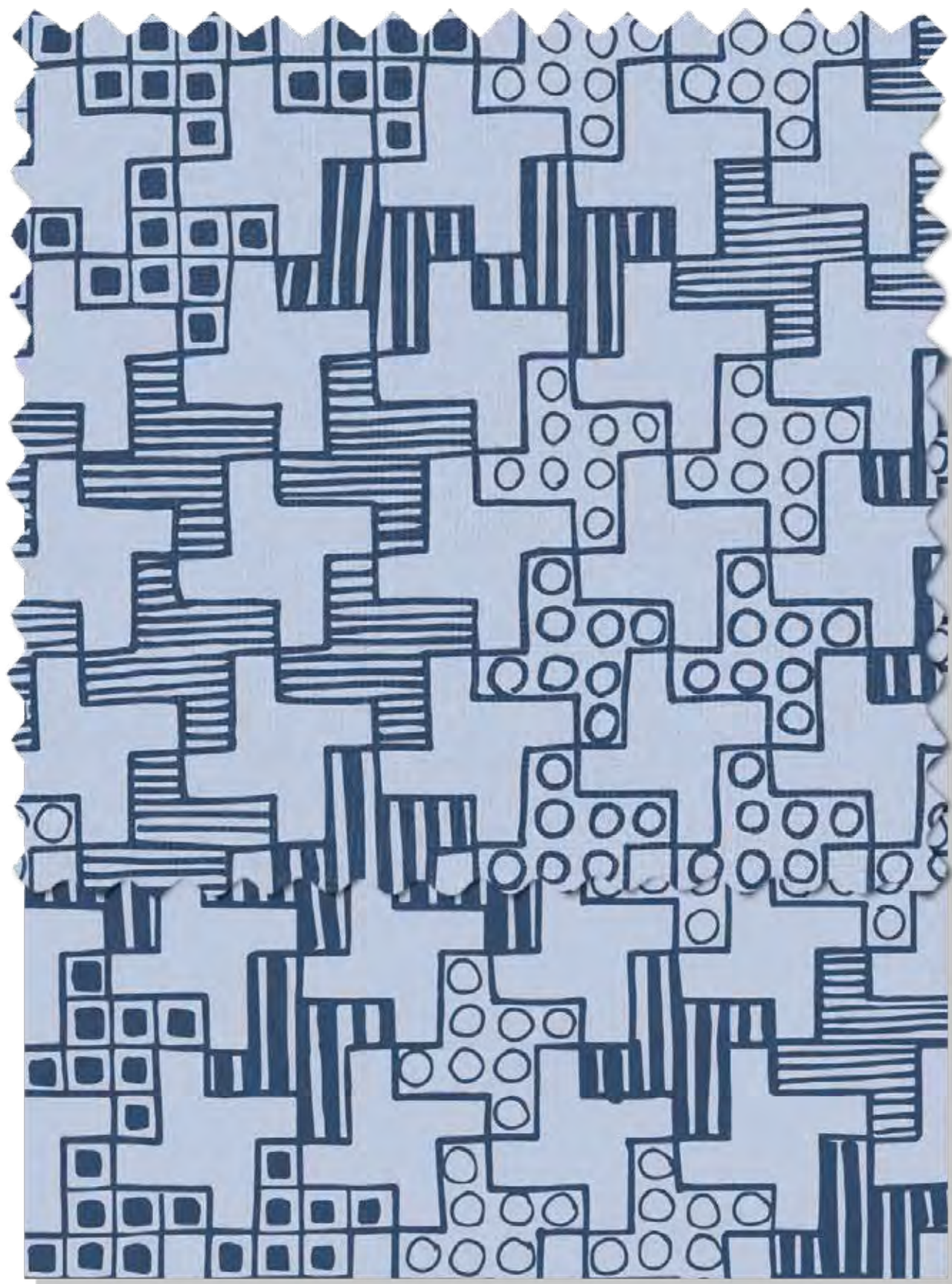
YEAR

1960-70s

NOTES

There is no design more timeless than houndstooth, also called “shepherd’s check,” or “pied de poule.” This interpretation comes from a design studio overlooking Lake Como, founded in 1955 by Italian artist Francesco Ortenzi and his brother-in-law Paolo Farkas, who fled Hungary during the war. They were known for graphic two-color textile designs, and their studio was a pioneer in the post-war Como textile industry.

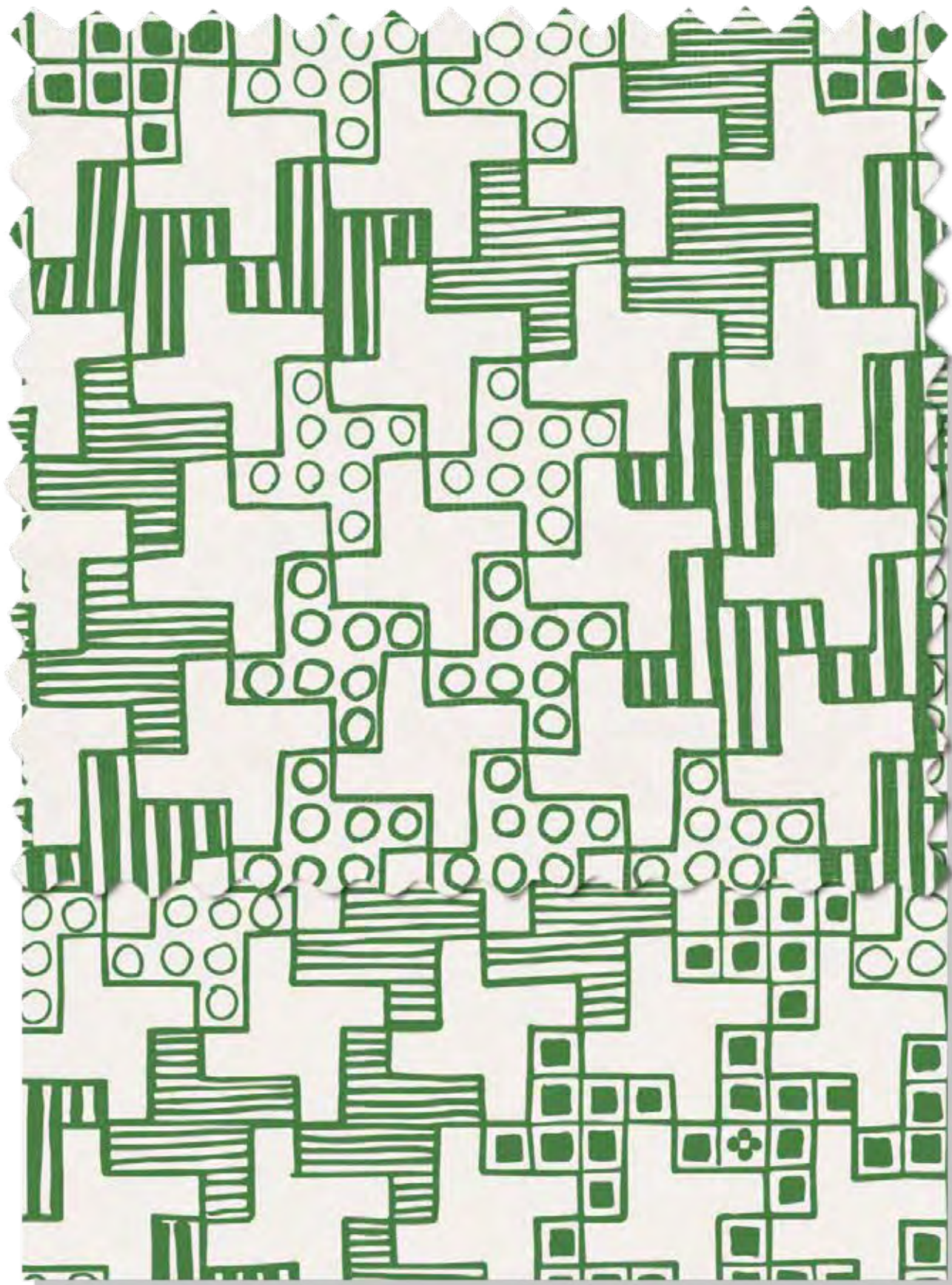




HOUSTON

in Blazer Blue





HOUNDSTOOTH

in Clover



LADY EDITH’S ROSES

FROM THE ARCHIVES OF

Cyrus Clark Co, New York

YEAR

1970s

NOTES

This print is named for first lady Edith Roosevelt, who started the national rose garden in 1902.

The two flower motifs featured, the Rose and the Morning Glory, are among the most symbolic of all flora. The Rose, of course, is the flower of romance and of Shakespearean fame, “A rose by any other name...” While the Morning Glory, which withers each evening only to bloom again in the morning, is a sign of un-dying love.



CYRUS CLARK CO., INC
Converters of Cotton Fabrics
Importers & Exporters
267 FIFTH AVENUE
CORNER 29TH STREET
NEW YORK 16, N.Y.



LADY EDITH’S ROSES
in Clay Coral



LADY EDITH'S ROSES
in Tuscan Gold

ALPINE TULIP

FROM THE ARCHIVES OF

Schwarzenbach & Co, Zurich

YEAR

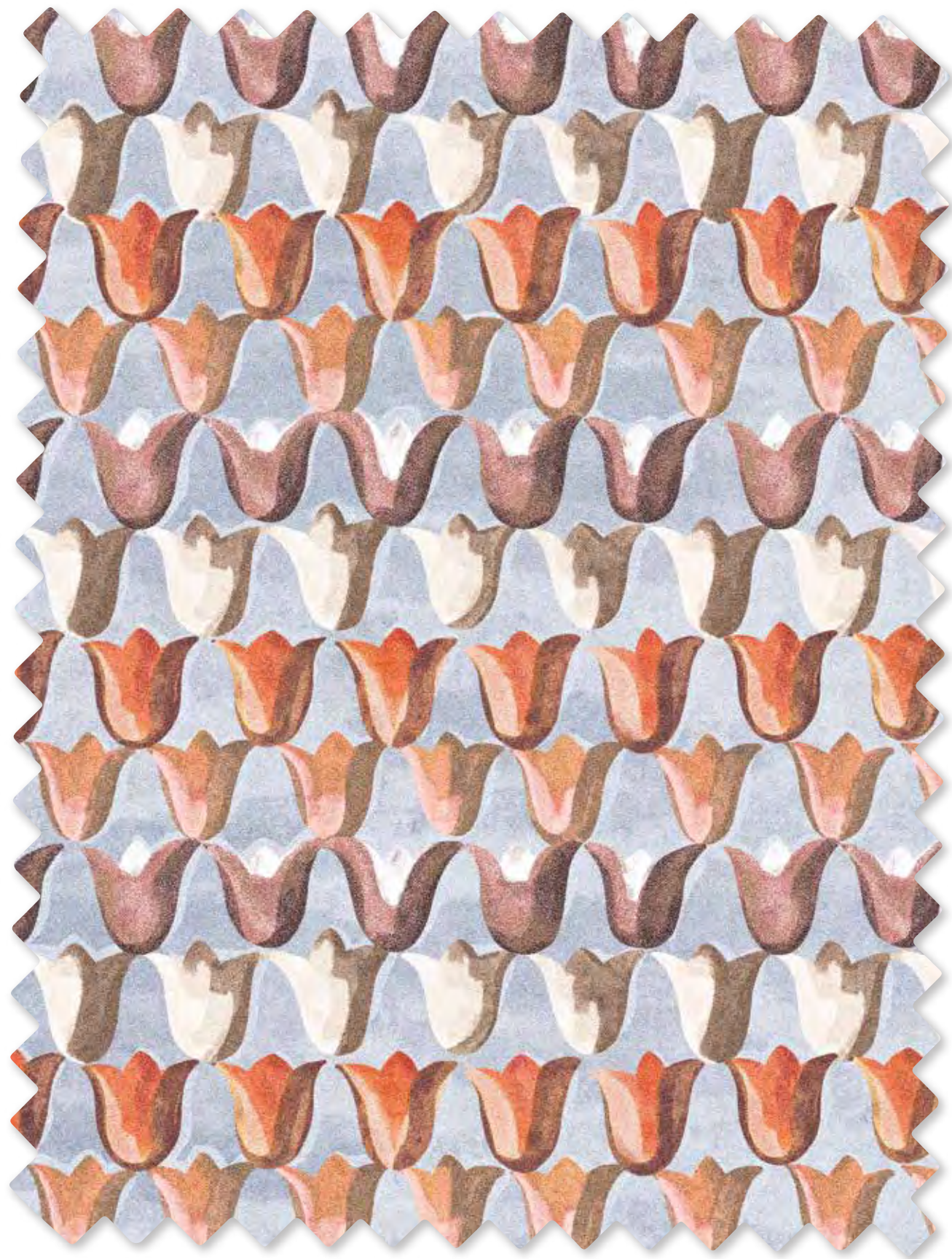
early 1900s

NOTES

The inspiration for Alpine Tulip was found on the backside of another artwork, crossed through with a red crayon. We like to imagine the red mark was made by the artist's children, seeking to add their own flair to the doodle.

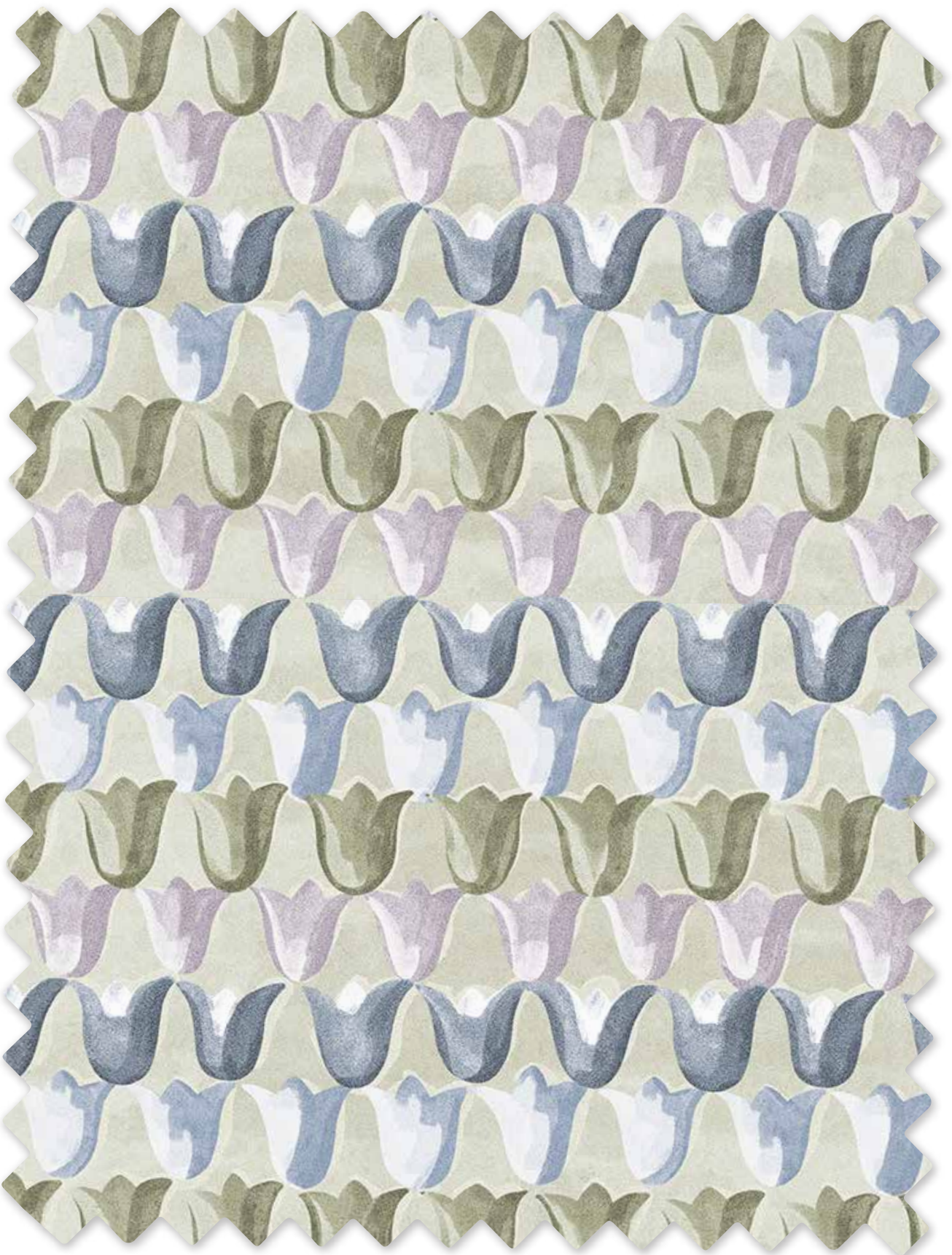
The pattern is an example of a tessellating repeat, where the negative space inbetween motifs is the same shape as the motif itself. The pattern's name nods to the mountain range which crosses through Switzerland, the origin of this print's inspiration.





ALPINE TULIP
in Red Sky





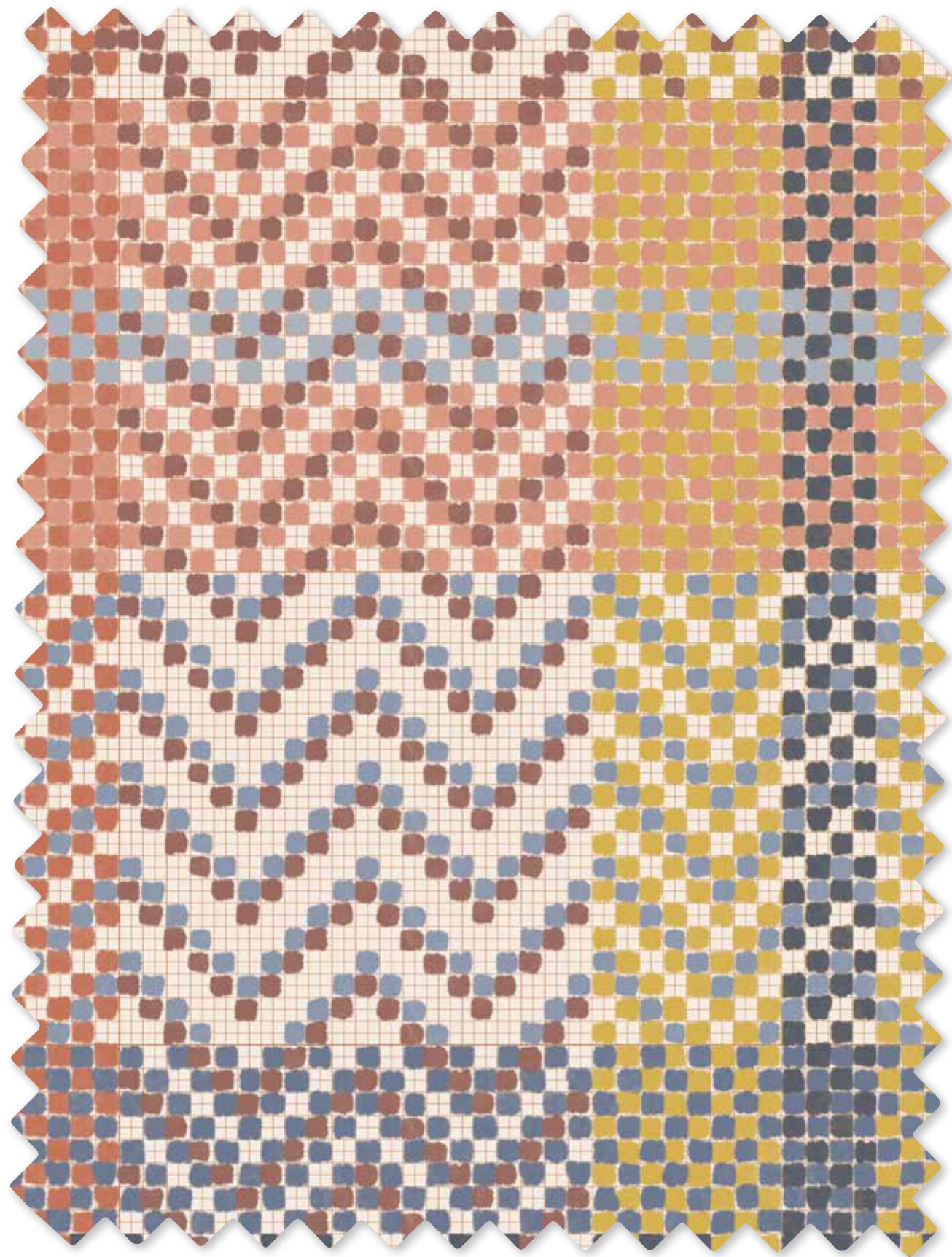
ALPINE TULIP
in Sweet Pea

HOWARD'S PLAID

FROM THE ARCHIVES OF	Howard Asher, UK
YEAR	1960s-1970s
NOTES	

This lively plaid print is named for English textile designer Howard Asher, a prolific creator of geometric double-knit designs in the 1970s. He is said to have created 400 designs in a single year. The chevron motifs in this print mimic a herringbone twill weave. A graphpaper-like grid can be seen faintly throughout, in homage to the delicate hand drafting that inspired it.





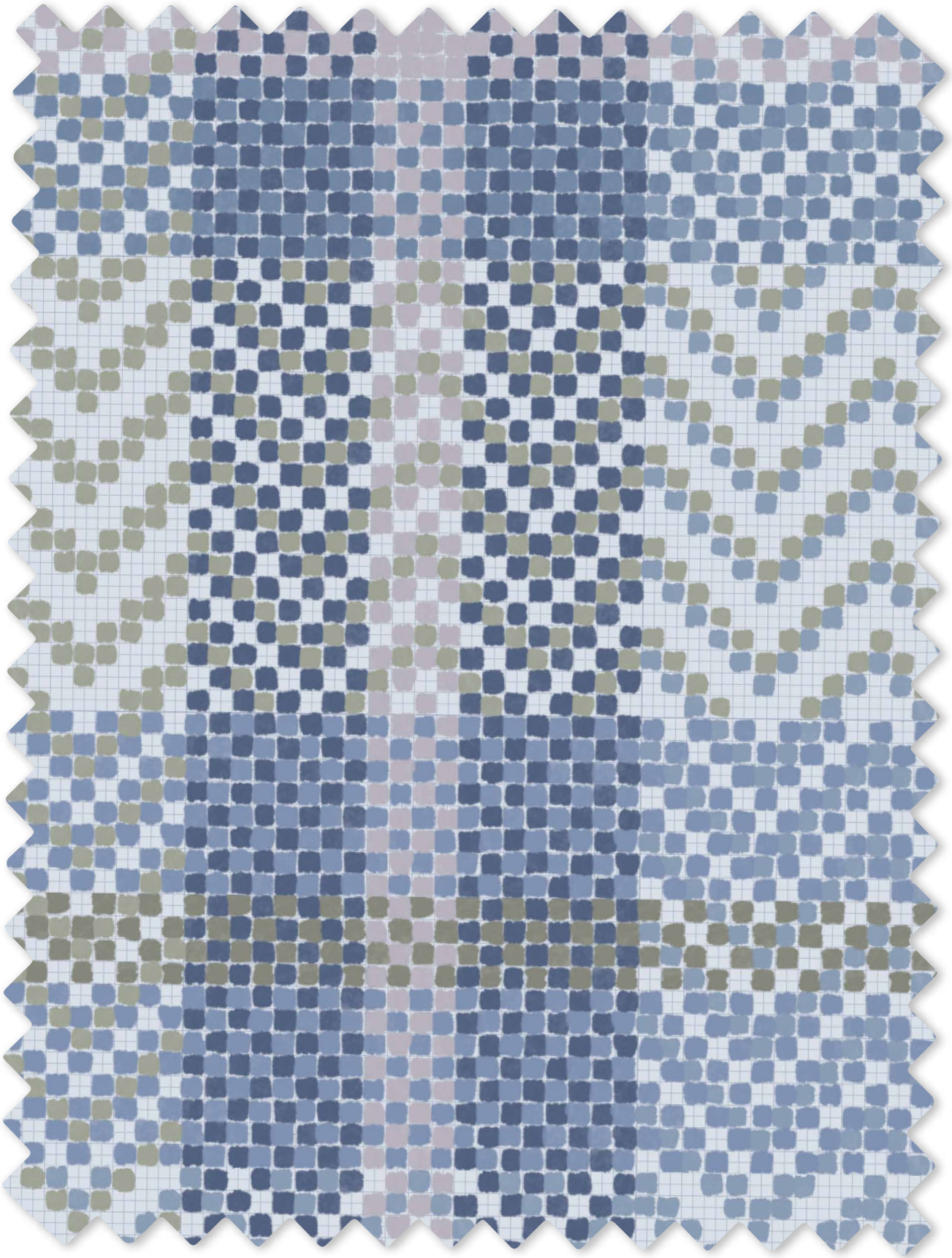
HOWARD'S PLAID
in Cinnamon Palette





HOWARD'S PLAID
in Artichoke





HOWARD'S PLAID

in Carolina Blue

PARC FLORAL

FROM THE ARCHIVES OF	Atelier Pollet, France
YEAR	1930s
NOTES	

Parc Floral is Rhinne’s take on a classic Jacobean floral style. ‘Jacobean’ refers to decor from the 17th century reign of King James I that often depicts exotic, imaginative plants influenced by cultural exchange with faraway lands. The flowing branches in Jacobean art later inspired William Morris’s iconic patterns.

Parc Floral’s wispy, convex brushstrokes mimic the hand style of a painting from the archives of Paris design studio, Atelier Pollet.





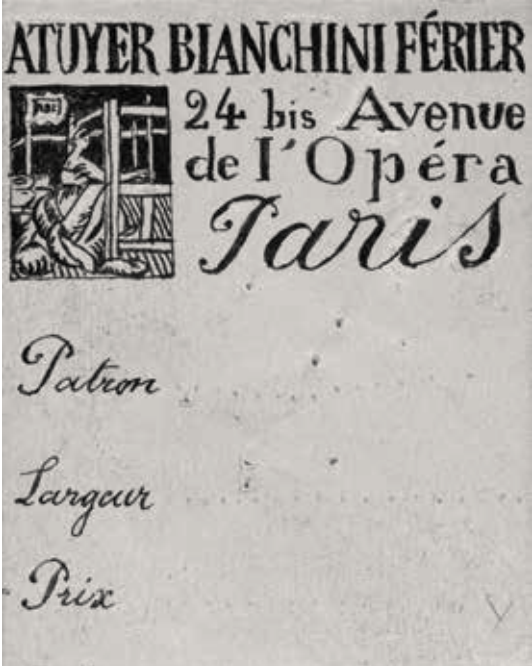


PARC FLORAL
in Sweet Pea

ROSETTE

FROM THE ARCHIVES OF	Bianchini-Fériér, Lyon, France
YEAR	1900-1910s
NOTES	

Rosette is a playful print that puts on a show. This pattern was inspired by a series of trompe-l'œil designs from the archives of French textile house Bianchini-Ferier. The pattern creates an illusion of three-dimensional fabric rosettes that form a polka dot-like repeat. Trompe-l'œil was central to the very first wallpapers, which were meant to look like tapestries. Other notable fans of trompe-l'œil textiles include Napoléon's architects Percier & Fontaine, and Nancy McClelland, the first female president of the American Institute of Decorators-- proving that a bit of whimsy is always in style.





ROSETTE
in Artichoke



ROSETTE
in Carolina Blue

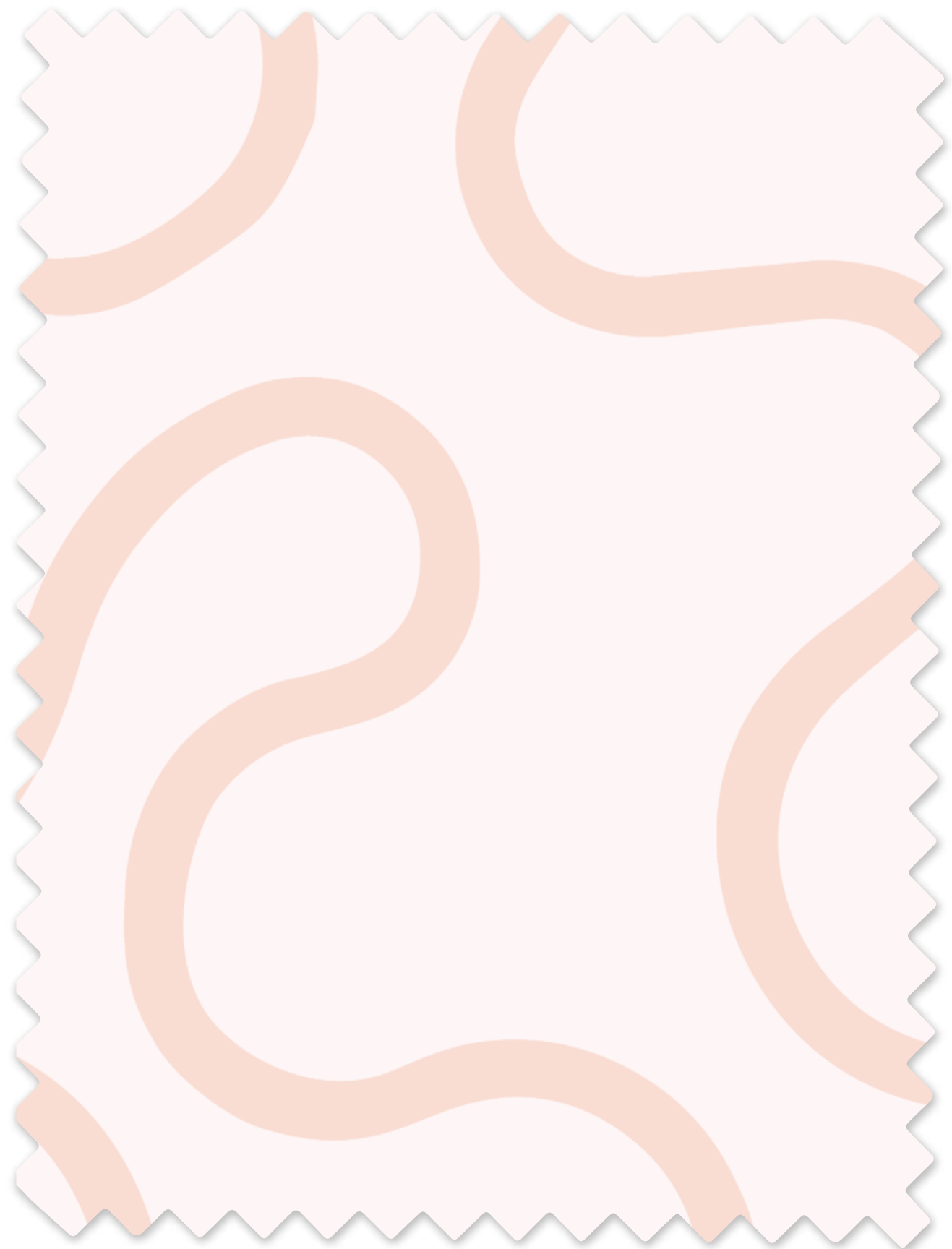
ONDULÉ

FROM THE ARCHIVES OF	Bianchini-Fériér, Lyon, France
YEAR	1900-1910
NOTES	

Don't be fooled by its contemporary appearance – this design dates from the 1900s from a pillar of textile design, Bianchini-Fériér. The design house operated for over 100 years, surviving through the Great Depression, two World Wars, and a century's worth of design eras.

Ondulé is French for “wavy,” an apt description for this wiggly, dancing design. Its linework is a hallmark of the Art Nouveau movement, which sought to imitate natural forms. Architect of the iconic Paris Metro entrances, Hector Guimard, explained the significance of curves as this: “Nature is the greatest builder, and nature makes nothing that is parallel, and nothing that is symmetrical.”





ONDULÉ
in Himalayan Salt





ONDULÉ
in Cornflower

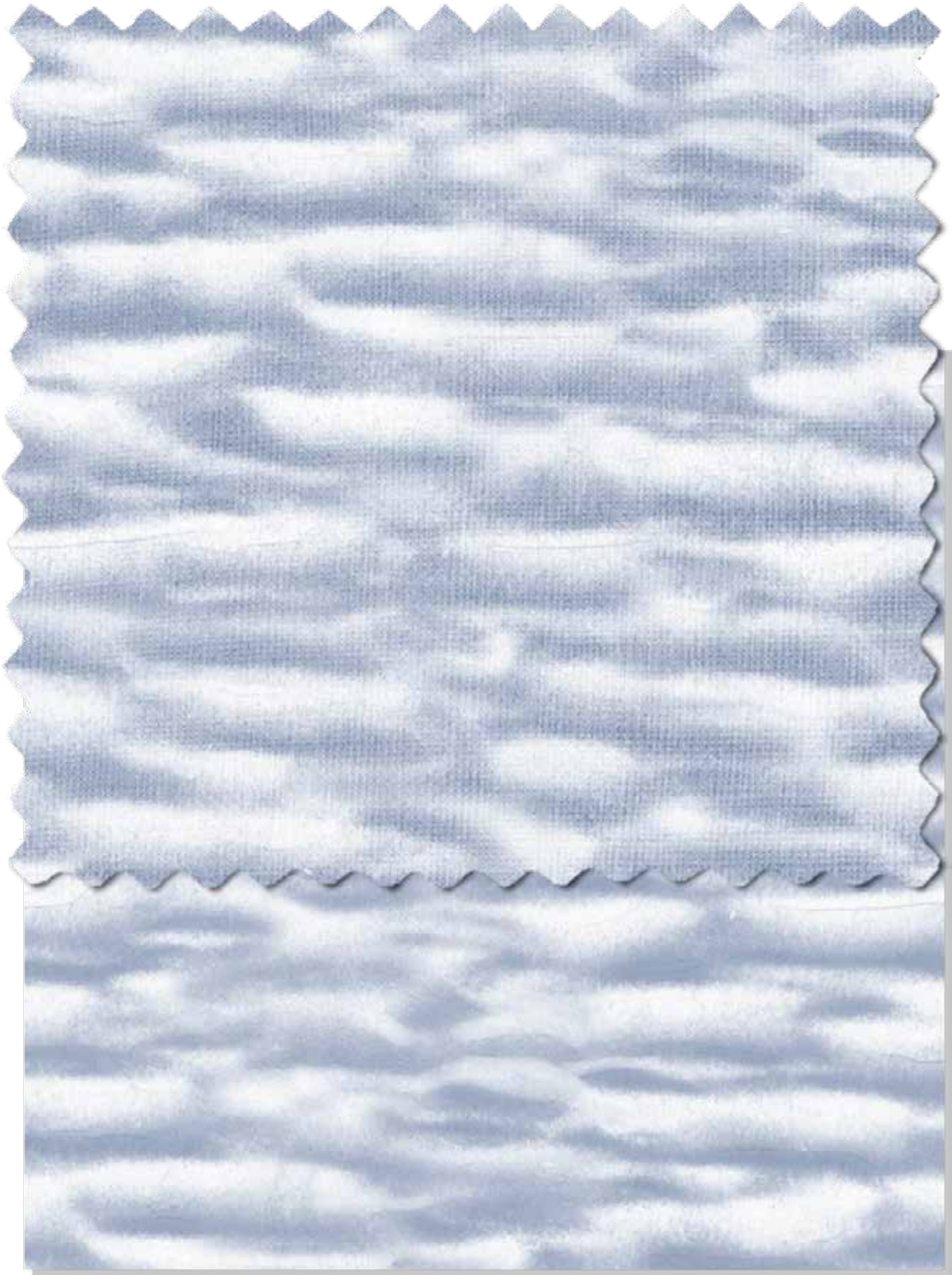


THE SANDS

FROM THE ARCHIVES OF	Taroni Disegni of Como, Italy
YEAR	1970s
NOTES	

You could say Giorgio Taroni was born to be a textile designer. His family had run one of Como’s largest silk mills for generations. He showed a knack for drawing even as a boy. After studying at French and Swiss design houses, he returned to Como to open his own ateliér, Taroni Disegni.

This design is part of a series of texture burnishings, where the art is created by rubbing charcoal over a textured surface, rather than by drawing. The effect is that of endless sand dunes – or endless waves, depending on your mood.



THE SANDS
in Morning Mist

RHINNE (rhymes with kin) is a boutique textile brand, re-discovering vintage design from the archives of 20th century mills. We aim to inspire meaningful, collected, & joy-enducing spaces with unique prints, optimistic color, and reuse of old with new.

rhinne.us | hannah@rhinne.us

