ClassiCon

Classic Contemporary Design
Oliver Holy, Owner
I usually trust my gut instinct when I add a new product to the Classicor Collection. It often ends up in my home as well.

Enjoy browsing and discovering!

Yours,

[Handwritten Name]
Classic Contemporary Design

All Eileen Gray Designs are authorised by
The World Licence Holder Aram Designs Ltd., London

1927
Adjustable Table E1027, Eileen Gray
classic
2012
Bell Side Table, Sebastian Herkner
contemporary
1908
Nymphenburg Coat Stand, Otto Blümel
classic
2007
Saturn Coat Stand, Barber Osgerby
contemporary
A place for visions and views: the place where its history begins is as
timelessly classic as our furniture. Since 2003, ClassiCon’s showroom,
offices and warehouse have been located in a building designed for us
by architect Joachim Jürke. With its reduced aesthetics, materials such
as glass, concrete and wood, and a consistently sustainable orientation
it is a symbol of our philosophy to always focus on the essential.
What matters in the end are things that remain. At ClassiCon, we are dedicated to these timeless companions. Our name stands for the unmistakable combination of classic and contemporary, the classics of today and those of tomorrow. What they all have in common is that form and function prevail beyond trends and fashions. We enjoy having them around because they are outstandingly designed, carefully selected, and produced with the enormous passion of craftsmanship. Time is unable to harm them; instead, they gain in stature as time goes by.
How much spirit of departure does a piece of furniture contain? At ClassiCon, you will only find innovative furniture that expresses the courage to depart from familiar ground. Some of the pieces carry big names, and each can look back on a proud design history, sometimes over several decades. Others, however, are only at the beginning of writing their own big stories.

Pioneering design is in the best hands at ClassiCon because designers and their rights owners know how respectful we are about the handling of their originals. And since such icons are rare, our collection of modern classics is both small and fine.
Although our designers and their designs are cosmopolitan, we are down-to-earth when it comes to the selection of our production partners. ClassiCon furniture is mainly produced by handicraft businesses in the Munich area as well as in Italy. Many of them are family-run companies, and we have known them personally for a long time; all of them are masters of their trade. They share our passion for the best materials and precision craftsmanship. Because of this, the highest quality standards and uncompromising sustainability are an integral part of our furniture from the beginning. They can be recognised by the ClassiCon logo lettering, which unmistakably marks our originals.
“We’re connected by an enthusiasm for excellent design, genuine craftsmanship, and the pleasure to experience both on a daily basis.”

Oliver Holy, Owner, and Larissa Sarjeant, CEO
Good furniture is like a good friend: somebody we like to have around, who becomes an appreciated part of us sooner or later, and who accompanies us through life wherever it may take us. This is the kind of furniture we produce.
ADJUSTABLE TABLE E1027 1927
DAY BED 1925
BIBENDUM ARMCHAIR 1926
ADJUSTABLE TABLE E1027 1927
DAY BED 1925
BIBENDUM ARMCHAIR 1926
EILEEN GRAY
EILEEN GRAY
EILEEN GRAY
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TUBE LIGHT FLOOR LAMP 1927
BIBENDUM ARMCHAIR 1926
ADJUSTABLE TABLE E1027 1927
BONAPARTE RUG 1926-1935
NON CONFORMIST ARMCHAIR 1926
NYMPHENBURG COAT STAND 1908

EILEEN GRAY
EILEEN GRAY
EILEEN GRAY
EILEEN GRAY
EILEEN GRAY
OTTO BLÜMEL

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P 193
Zeev Aram, World Licence Holder of all Eileen Gray designs

“All you need is an intelligent pair of eyes and an open mind.”
“Good design functions across generations. And it makes a house a home.”
EUVIRA ROCKING CHAIR 2013
JADER ALMEIDA
P 188

BELL COFFEE TABLE 2012
SEBASTIAN HERKNER
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BELL SIDE TABLE 2012
SEBASTIAN HERKNER
P 190

SELENE PENDANT LAMP 2006
SANDRA LINDNER
P 194
The metal top frame in unlacquered copper develops a natural patina.

BELL COFFEE TABLE 2012
BELL SIDE TABLE 2012
BELL SIDE TABLE COPPER 2013
BELL COFFEE TABLE COPPER 2013

SEBASTIAN HERKNER
SEBASTIAN HERKNER
SEBASTIAN HERKNER
SEBASTIAN HERKNER

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P 190
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P 190

*The metal top frame in unlacquered copper develops a natural patina.
TUBE LIGHT FLOOR LAMP 1927
EILEEN GRAY

DAY BED 1925
EILEEN GRAY

PIEGA MIRROR OBJECT MEDIUM 2018
VICTORIA WILMOTTE

PIEGA MIRROR OBJECT SMALL 2018
VICTORIA WILMOTTE

ADJUSTABLE TABLE E1027 1927
EILEEN GRAY
Dani Wong, PR and Trade Marketing Manager

“A good project works even without advertising. Especially when it brings along its very own history.”
CASTELLAR RUG 1926-1935
EILEEN GRAY P 193
BIBENDUM ARMCHAIR 1926
EILEEN GRAY P 188
ADJUSTABLE TABLE E1027 1927
EILEEN GRAY P 190
ODIN SOFA 2005
KONSTANTIN GRCIC P 189
TAIDGH SHELF A + B 2019
TAIDGH O’NEILL P 192
BOW COFFEE TABLE NO. 3 MARBLE 2019
GUILHERME TORRES P 190
BOW COFFEE TABLE NO. S 2018
GUILHERME TORRES P 190
TAIDGH SHELF C 2019
TAIDGH O’NEILL P 192
CYPRIS MIRROR 2015
NINA MAIR
P 192

VASE 2014
CLASSICON
P 193

BELL SIDE TABLE 2012
SEBASTIAN HERKNER
P 190
Maren Pensgard and Sondre Horntvedt, Graphic Designer and Osteopath

“Cosiness is an interaction of various factors. A key factor: furniture with character.”
* The metal top frame in unlacquered copper develops a natural patina.
SEDAN CHAIR 2015
PALLAS TABLE 2003
SELENE PENDANT LAMP 2006
PARIS SHELF 2005
SEDAN LOUNGE CHAIR 2013
PLI SIDE TABLE LOW 2016
CYPRIS MIRROR 2015

NERI&HU          KONSTANTIN GRCIC
P 188           P 191
SANDRA LINDNER  BARBER OSGERBY
P 194           P 192
NERI&HU          VICTORIA WILMOTTE
P 188           P 191
NINA MAIR
BIBENDUM ARMCHAIR 1926
EILEEN GRAY
P 188
PLI SIDE TABLE LOW + HIGH 2016 + 2017
VICTORIA WILMOTTE
P 191
BONAPARTE ARMCHAIR 1935
EILEEN GRAY
P 188
Max Mader, Sales Manager

“I have a Tube Light at home, I love the classic’s casual industrial look. The design could have been made today.”
Contrast stitching exclusively for premium leather

MUNICH ARMCHAIR 2011
MUNICH LOUNGE CHAIR 2009
SAUERBRUCH HUTTON

*Contrast stitching exclusively for premium leather
TRITON BAR STOOL 2007 CLEMENS WEISSHAAR P 189
CYPRIS MIRROR 2015 NINA MAIR P 192
BOWL 2014 CLASSICON P 193
BELL LIGHT PENDANT LAMP 2013 SEBASTIAN HERKNER P 194
ROQUEBRUNE RUG 1926-1935 EILEEN GRAY P 194
“Plagiarisms are theft of intellectual property.”
DE STIJL TABLE 1922
EILEEN GRAY P 190
MONTE CARLO SOFA 1929
EILEEN GRAY P 189
ST. TROPEZ RUG 1928-1936
EILEEN GRAY P 194
ADJUSTABLE TABLE E1027 1927
EILEEN GRAY P 190
SATURN COAT STAND 2007
BARBER OSGERBY P 193
LOU PEROU TABLE 1926
BELL SIDE TABLE 2012
CHAOS CHAIR 2001

EILEEN GRAY
SEBASTIAN HERKNER
KONSTANTIN GRICIC
DIANA SIDE TABLE C + A + B 2002
SELENE PENDANT LAMP 2006
PARIS SHELF 2005
VASE 2014
NOTOS STANDING DESK 1997
ORBIS FLOOR LAMP 1994
KONSTANTIN GRCIC
SANDRA LINDNER
BARBER OSGERBY
CLASSICON
THOMAS KÜHL + ANDREAS KROB
HERBERT H. SCHULTES
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Luisa Siepmann and Ferdinand Böninger,
Digital Marketing Manager and Student

“Ferdinand grew up with ClassiCon furniture. The pieces are closely connected with his family. And they also have an enduring place in our own home.”
ROATTINO FLOOR LAMP 1931

BIBENDUM ARMCHAIR 1926

PETITE COIFFEUSE 1926

SELENE PENDANT LAMP 2006

EILEEN GRAY

EILEEN GRAY

EILEEN GRAY

SANDRA LINDNER

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Oliver Holy has been living in Munich for 25 years. And as much as the owner of ClassiCon may travel around the world, he would not want to live anywhere else. The city always influences and surprises him anew; hence, it also becomes an inspiration for the ClassiCon collection. He showed locations that make the city his own to design editor Gabriele Thiels.
The ocean can be found in the centre of Munich. You can reach it through a discrete entrance in the former Residenzpost, a glamorous palazzo right across from the State Opera. The temporary video installation “Voir la Mer” is on display at the “Espace Louis Vuitton”: French artist Sophie Calle filmed people who are doing precisely that for the first time in their lives: “seeing the ocean”. The view is of their backs with the water in front of them, its murmur filling the space. And then they turn around, each of them in their own time, and their faces reveal emotion, joy, disbelief.

“Look, the old gentleman has to close his eyes as he faces the unfathomable,” says Oliver Holy with fascination. “And there, a seasoned man is almost moved to tears. His glazed look is so emotional that it is truly touching!” Holy is the owner of ClassiCon, and he could have invited me to the Munich district of Riem, to the spectacularly purist headquarters of his company, where the entire style-defining furniture collection that has been bringing international reputation to his company and himself for many years is on display in two spacious showrooms – from classics, such as Eileen Gray’s “Adjustable Table E1027”, to contemporary icons like Sebastian Herkner’s “Bell Table”, to newer objects including “Piega”, a sculptural wall-mounted mirror object designed by Victoria Wilmotte. Instead, he prefers to lead you into this exhibition space for contemporary art and gets fascinated with people with whom, at first glance, he has nothing in common. At second glance, however, they experience in a pure way what he is always seeking and what is the key to his success: the overwhelming impression the discovery of the unknown can provide.
Although born in the Swabian city of Metzingen, Oliver Holy has been living in Munich for around 25 years and has compiled a small tour through his adopted city. He takes you to places that are representative of the city to him and that he likes to share with others. You get to know him well along the way, although – or especially because – neither furniture stores nor big art museums are on the list. “Why should I look at the one hundredth chair? Or the one hundredth Pollock, Warhol, Chamberlain? They’re all beautiful, but I won’t discover anything new,” he says. “And I always need something new.” So instead: a bar, a watch shop, a pastry shop – and the “Espace Louis Vuitton”, which is still an insider tip, although it opened in 2014. “Hardly anybody knows about it,” Oliver Holy says. His mother pointed it out to him, and “she has a good sense for such art projects.” Since then, he hasn’t missed a single exhibition.

He loves contemporary art and has been casually collecting it ever since he wished for his first painting at the age of 18. He likes to visit galleries – in Germany, the United States, Argentina or wherever his many travels may take him. He also enjoys browsing through auction catalogues; however, he does not become engrossed in them but simply enjoys browsing through the pages. This opens the eyes and releases energies that benefit the ClassiCon collection. He discovered Victoria Wilmotte’s “Pli Table” with its base made of folded, high-gloss polished stainless steel that looks like glass, for example, in an art magazine. The French designer usually works in the field of tension between sculpture and design and exhibits her designs in galleries. Oliver Holy went to see her and convinced her to develop the “Pli Table” for series production with him.

This is a continuous pattern. Instead of “looking through the furniture glasses”, as Oliver Holy puts it, with his unerring instinct for quality, he collects impressions wherever creativity and craftsmanship produce something special. It might be an Indian saddle blanket, hand-woven of dyed indigo around 1870 and incredibly soft, or a pair of elephants made of Nymphenburg porcelain (“I circled around them so many times until my girlfriend finally understood: I wanted to have them.”), Brutalist architecture or merely an invitation card that has a particularly beautiful design, which he then pins on his cabinet at the office. Some of these things he affords, some he only touches (“I’m a truly extreme haptic.”) and everything piles up in his mind to form a fertile mound upon which his intuition flourishes.

“I do what I like,” says Oliver Holy. “We know the saying ‘self-praise stinks’ but I believe that I can presage sooner than others what will be interesting for the market.” Therefore, ClassiCon only realises designs that almost nobody else would dare tackle. He pushed through with the “Bell Table”, for example, after seeing a prototype pictured in an English language Wallpaper magazine, although it posed major production challenges with its coloured glass base and brass funnel, and it really did not fit in with the portfolio at the time. Today, the table can rightly be called a modern classic – and it’s also a bestseller.
Our day started in Charles Schumann’s “Tagesbar” – Charles is a man who also does what he likes and has become one of the most famous barkepers in the world. “His original business, the ‘Schumann’s’, is an institution in Munich,” says Oliver Holy. The design entrepreneur starts his day at the “Tagesbar” whenever his schedule allows for it. He orders a latte, buttered pretzel, cold cuts and an egg – “I do love breakfast” – and almost feels like he’s at home. He appreciates the unpretentious yet attentive service, the sense of quality that speaks to him from every detail and the overall casual welcome culture that prevails here. Charles Schumann is as famous for all of that as he is for his intransigence. His guests like what he likes, and he must like his guests. “Charles is his own doorman,” says Oliver Holy. He and his two younger siblings were taken to the “Schumann’s”, which is also a restaurant, by their parents when they were teenagers. To this day, it is the family’s favourite meeting place – and that sentiment is shared by many designers, gallerists and artists. This place is “a creative hub”, and the atmosphere is cosmopolitan and inspiring in a very special way. “You won’t even find this in New York,” he explains, and his American business friends agree with him.
"Bachmann & Scher" is located at Promenadenplatz, just a few minutes from the "Tagesbar". The small, stylish watch shop is specialised in high end vintage models for which Oliver Holy has a fondness. International collectors treasure the address, but he is not one of them. He simply prefers old watches to new ones. "This has always been my passion. I like the haptics, the fact that the mechanism runs harder or softer – in a sense, each watch has its own personality." He wears his watches day and night, does not even take them off while sleeping or taking a shower, and especially not when he jumps into the Tegernsee. "That's why my first question always is whether it's waterproof? And, if it's not, can it be waterproofed?" The Tudor watch he is looking at should be waterproof: a Submariner "Snowflake" (because one of the hands looks like one), made in 1979. It was produced for the French marines and worn by elite divers, as Joram Scher, one of the two owners, explains. That would fit Oliver Holy well. Although he is bound to a wheelchair due to a skiing accident at the age of eight, he is a daredevil in sports: he skis, water skis and rides a racing bike. Joram Scher grins: "Oli, you not only have good taste but you also have a good nose." The model turns out to be an ultra-rare item, published in an opulent watch catalogue and therefore even more valuable. "I simply like it," Oliver Holy says plainly. He says that he will think about it, and we move on to Silvia Stancsics' "Schoko.laden" right around the corner.
Were it not for the breathtakingly fine smell of chocolate, one might think that this confectionery shop was a magnificent workshop of a goldsmith due to its futuristic ambience. Like jewels, the pralines – all hand-made, of course, and based on the owner’s designs – are presented on the curved counter. Fruit truffles in soft violet, red or green, with perfect surfaces and gold dust décor that looks like it was added with an airbrush: the designs are just as sophisticated and delightful as the flavours. “This is crazy, isn’t it?”, remarks Oliver Holy as he gives you a tour through the products. “You must try the mango truffles! My entire family loves them.” – “You have to eat the caramel sea salt praline whole; because it has a liquid filling.” And as the chocolate melts on your tongue, you realise that the statement once made by Markus Lüpertz about his custom-tailored shirts and glamorous rings applies to all of them – to the chocolates and the watches, the Nymphenburg porcelain and the art and, basically, to all things about which Oliver Holy becomes infectiously enthusiastic: all these things are “compliments to life”. However, while it may have sounded a bit grumpy and pretentious coming out of the mouth of the painter-prince from Düsseldorf, it is entirely unpretentious and characterised by Swabian modesty with regard to Oliver Holy.
We were on our tour for a long while, and we took our time to experience Oliver Holy’s Munich. It is cosmopolitan and down-to-earth, generous within a concentrated space and characterised by a sense of quality that you can see, touch and taste.

At the end, he reveals one of his favourite places outside of Munich’s city limits: the “Herzogliches Bräustüberl Tegernsee”. The former brewery and tavern, the history of which dates back to 1675, is closely connected with his youth: “I grew up on Tegernsee, attended the high school that’s in the same building as the ‘Bräustüberl’. This special tavern has always been a regular meeting place for our family, especially during the Christmas holidays. There are so many memories connected to it!”

It is a good mix: the style and glamour of Munich, but also the substance of this city and the down-to-earth atmosphere of Tegernsee. Oliver Holy personifies this mix.
“The ‘Bräustüberl’ has always been a regular meeting place for our family. There are so many memories connected to it!”
ClassiCon furniture is handmade. To achieve this, the small company works with a network of experts: small, owner-managed handicraft businesses that dare to venture into uncharted territory armed with traditional knowledge.
It takes no small amount of courage to take that step. So does taking part in an international design trade show as a furniture brand while barely presenting a single piece of furniture, or celebrating the handicraft production without showing a single hand. Instead: faces. In close-ups, larger than life, covered with sweat and highly focused, they appear on the screens of a video installation through which ClassiCon was represented at the renowned “Designers’ Saturday” trade fair. The concept was created by designer Sebastian Herkner. He had the glassblowers who make the coloured base of his “Bell Table” filmed as they worked. Their mimicry alone conveys the sense that they are doing both strenuous and precise work, and the appreciation becomes noticeable especially in close-ups that focus entirely on the people. For Herkner and ClassiCon, these men are “heroes”. And that is the title of the installation. It received the honour of winning the trade fair’s “Grand Prix”, and it says everything about the importance of handicraft for ClassiCon as well as the challenge for the manufacturers with whom the company works. It also clarifies how the relationship contributes to the identity of both parties.

ClassiCon has its furniture produced by craftspeople, enabling designs that exploit and expand the possibilities of handicraft. In the case of Eileen Gray’s famous “Brick Screen” designed in 1925, the flawlessness of the surfaces is part of the design. It is achieved by coating each of the movable panels with piano lacquer, sanding them by hand, and lacquering them again – eight times in total, as is the case with a grand piano – at a workshop that, coincidentally, is specialised in making grand pianos. The “Mars” chair, designed by Konstantin Grcic in 2003, looks like it was folded from a complex cut-out sheet. The special difficulty is to add a fabric or leather cover to its surface geometry of slanted planes and edges that not only fits like a second skin but also emphasises each of the folds with a straight, ornamental seam. For the highly skilled and experienced upholsterers, this demands the maximum degree of precision.

The “Euvira Rocking Chair” by Brazilian designer Jader Almeida (2013) draws its characteristic lightness from the two side elements, above all. The trapezoid frames made of solid oak form the armrests and skids, slightly tapering on the top and bottom. Their surfaces flow from straight to organically formed shapes; the subtle curve in the wood that creates this effect is turned and sanded by hand – and a small masterpiece in itself.
This kind of furniture requires a network of specialists, manufacturers that dare to venture into uncharted territory armed with traditional knowledge and come up with solutions beyond the standards of serial machine production. Usually, these are small to medium sized handicraft businesses, owner-managed like ClassiCon, with both short decision-making paths and a comparably large degree of willingness to think outside the box. Especially because the orders are unusual and highly demanding for the manufacturers, the search for such businesses can essentially be considered part of the design process. Most of them are based in Germany, and many are even located in the Munich region, where excellent and highly specialised handicraft people have always lived. "The expertise is available right outside our doorstep," says Oliver Holy. "Of course, we use and promote it."

Designer Sebastian Herkner believes that "without the handicraft people, we may as well pack up and leave", and his colleague Tilla Goldberg is certain that "the businesses with absolute passion and ambition for their own craft are what enable collector's items such as the ClassiCon furniture". The Stuttgart based designer, a partner of Ippolito Fleitz Group, designed the "Pegasus" desk for ClassiCon. It has a tabletop made of saddle leather which is rolled up instead of folded up. She also created the "Aërias" chair — and interpreted the classic "Vienna canework" as an XL pattern and in leather (instead of cane). Both are designs whose realisation is not obvious; it first had to be found through trial-and-error.

"Manual re-thinking" is what the Westphalian basket weaver with whom she developed "Aërias" calls it. "The leather did not scare me off," he says. The challenge was to enlarge the well-known, small and detailed weaving pattern of the seat and backrest and to find the right proportions, also in relation with the chair's frame. "It was immediately clear that if we really wanted to learn something, we could not work with scale models. From the beginning, the only way was a 1:1 scale, with the actual material and seat shell." This is unusual and complicated under normal circumstances, but it entirely conforms to the "Let's go whole hog" principle, which is also typical for ClassiCon itself. The specialist, who grew up in a town with 250 years of weaving tradition, fearlessly tackled the project down to the smallest details: a leather trim at the neck of the seat shell, for example, occupied him for several days ("Should it be glued or stitched?"); he made phone calls to experts in gluing ("They can really be super-cumbersome!")), tinkered on the perfect bottom view together with the designer ("How can you invisibly staple onto wood?"), and on textile linings that gave the leather straps stability. "You're dealing with people who want to develop something," he says about ClassiCon, and the reverse applies, as well.

For the tabletop of the "Pegasus" desk, a leather manufactory in northern Italy found the solution: thin metal rods are hidden in the saddle leather of the flexible tabletop, providing both flexibility and stability, "as is the case with a corset", as the managing director explains. Magnets fix it to the desk and give it form: "We receive the drawing and develop an idea from it." Of course, this requires profound knowledge of the nature and quality of the material, its thickness, flexibility and surface. The company is now in its second generation of ownership, and "there has been quite a bit of knowledge amassed regarding what is possible and what is not."
Many companies preserve their expertise for decades, and sometimes it is slumbering beneath the surface and must be rediscovered and awakened. In such cases, Tilla Goldberg digs deeper: “If you can do all of that, perhaps you can also do this?” Usually, the owners start recalling how their parents or even grandparents dealt with a comparable detail. “‘Let me sleep on it over the weekend’ is a sentence I often hear,” she says. “You see the sparkle in their eyes and know that they’re already thinking about it.” Sometimes, she gets an email exclaiming “I got it!” and the solution at four o’clock in the morning.

It is reasonable to compare ClassiCon furniture with haute couture. Its production, as is the case in the top tier of fashion, keeps special knowledge and skills from disappearing. They remain alive because they are newly challenged time and again. The glass blowing workshop manufacturing the base for Sebastian Herkner’s “Bell Table” is a perfect example. Founded in 1544 and still family-managed, it has preserved the knowledge of classic products such as goblets, vases and bottles for 15 generations. However, the market for them has become increasingly smaller, and competition from Czechia increasingly bigger. Dealing with the production of the big, heavy bases of the “Bell Table”, which consist of a single piece, was an entirely new challenge: 15 kilograms of hot glass that must be held by the blower, turned and blown in a large, manually wood-turned mould, over and over until the characteristic bell shape emerges. The wooden moulds are dark, and “the glass blowers are practically blowing into the abyss,” Sebastian Herkner explains. “And yet they know when the glass reaches the bottom of the mould, when it rises at the sides, and when it has the same thickness everywhere.” This requires experience. It takes between four and five years before a craftsperson is skilled enough, and the youngsters among them are only allowed to make the last piece of a base as training. “Before the lunch break or the end of the working day,” says the manager. His business has gained a new, contemporary profile due to the “Bell Table”. At the same time, it has remained true to itself. It, too, has now become both “classic” and “contemporary”.

ClassiCon Bell Table by Sebastian Herkner Copper Edition No.114 Andreas Gajdos
Our furniture is a commitment to substance and quality – in private spaces as well as in offices, lobbies, business premises and hotels. We closely cooperate with designers and manufacturers and are therefore able to quickly and reliably realise individual requests. Matching the appropriate project and the person behind it.
HOTEL DE TOURREL, ST.-RÉMY-DE-PROVENCE / F

In the centre of the old village, in a 17th century palais, the hotel with its generous suites also features a wine bar and a Michelin starred restaurant offering new Mediterranean cuisine. The original character of the former residence of the noble Tourrel d’Almeran family was complemented with furniture from the ClassiCon collection – including designs by Konstantin Grcic, Jader Almeida, and Eileen Gray.
The Michelin starred Golvet restaurant is one of the best culinary addresses in Berlin. The architecture is also sensational: from the ninth floor of a corner building on Potsdamer Straße, the restaurant offers spectacular panoramic views of the city. Munich Armchairs by Sauer-bruch Hutton were chosen to accentuate the impressive design.
PORSCHE STUDIO CHEONGDAM, SEOUL / KR
With the “Porsche Studio” concept, the Munich based creative office Designliga provides an answer to the question about what automotive retail might look like in the future. In inner city locations, Porsche invites visitors to a place where identity becomes an experience for all the senses: a private home setting. ClassiCon designs by Sandra Lindner, Neri&Hu and Barber Osgerby are decisive elements of the innovative interior concept.
THE WORK PROJECT, SINGAPORE / SG
The Work Project sets new standards in the design of work areas. The co-working spaces of the provider in Singapore and Hong Kong combine luxury, service and design. Furniture including Sebastian Herkner’s Bell Table and Eileen Gray’s Bibendum Armchair are part of the spatial concept oriented towards communication and exchange.
FAIRMONT HOTEL
VIER JAHRESZEITEN
HAMBURG, PLI SIDE TABLE

NORDSTROM
FLAGSHIP STORE
NEW YORK, BELL TABLE

FOUR SEASONS HOTEL
NEW YORK, BELL TABLE

NEW YORK BAR
ESTREL
BERLIN, PLI SIDE TABLE, BOW COFFEE TABLE

THE PIER,
CATHAY PACIFIC’S BUSINESS CLASS LOUNGE
HONG KONG INTERNATIONAL AIRPORT, SELENE PENDANT LAMP

SEINE 62 - CAMPUS L'ORÉAL
LEVALLOIS-PERRET / PARIS, BELL TABLE, SELENE PENDANT LAMP

HILTON HOTEL
BRISBANE,
MUNICH LOUNGE CHAIR

RELAIS & CHÂTEAUX MAMMERTSBERG
FREIDORF, MUNICH ARMCHAIR
JW MARRIOTT RESORT & SPA
VENICE, SELENE PENDANT LAMP

JIMMY CHOO STORE
LONDON, BELL TABLE

MUNICH RE GROUP
MUNICH, MUNICH LOUNGE CHAIR

OUTLETCITY HEADQUARTERS
METZINGEN, SELENE PENDANT LAMP

CHANGI LOUNGE
JEWEL CHANGI AIRPORT
SINGAPORE, BOW COFFEE TABLE, LANTERN LIGHT TABLE LAMP

LE LABO
MELBOURNE, ODIN SOFA

JUNSHAN CULTURAL CENTER
BEIJING, SEDAN LOUNGE CHAIR

THE ST. REGIS HOTEL
ISTANBUL, BELL TABLE COPPER, ADJUSTABLE TABLE E1027
BEIRUT TERRACES RESIDENCES
BEIRUT, SELENE PENDANT LAMP

SULWHASOO FLAGSHIP STORE
SEOUL, SEDAN LOUNGE CHAIR

FOUR SEASONS HOTEL
SAN FRANCISCO, ADJUSTABLE TABLE E1027

STEINWAY & SONS
MUNICH, BOW COFFEE TABLE, SEDAN LOUNGE CHAIR

ERSTE CAMPUS
VIENNA, MUNICH SOFA

W HOTEL
ISTANBUL, BELL TABLE, EUVIRA ROCKING CHAIR

RELAIS DE CHAMBORD
CHAMBORD, PIEGA MIRROR OBJECT

SELFRIDGES DEPARTMENT STORE
LONDON, SEDAN LOUNGE CHAIR
Designs from the ClassiCon collection can be found in museum collections around the world:

MUSEUM OF MODERN ART NEW YORK, USA
CENTRE POMPIDOU PARIS, FRANCE
NATIONAL MUSEUM OF IRELAND DUBLIN, IRELAND
LOUISIANA MUSEUM OF MODERN ART COPENHAGEN, DENMARK
VICTORIA & ALBERT MUSEUM LONDON, UNITED KINGDOM
MUSÉE DES ARTS DÉCORATIFS PARIS, FRANCE
MUSEUM OF MODERN ART SAN FRANCISCO, USA
THE CHICAGO ATHEANEUM CHICAGO, USA
THE INTERNATIONAL MUSEUM OF DESIGN LONDON, UNITED KINGDOM
MUSEUM OF MODERN ART PHILADELPHIA, USA
TEL AVIV MUSEUM OF ART TEL AVIV, ISRAEL
MUSÉE DES ARTS DÉCORATIFS ET DU DESIGN GHENT, BELGIUM
MUSEUM FÜR GESTALTUNG ZURICH, SWITZERLAND
ARCHITEKTUR-MUSEUM FRANKFURT AM MAIN, GERMANY
VITRA DESIGN MUSEUM WEIL AM RHEIN, GERMANY
DESIGN CENTER STUTTGART, GERMANY
DIE NEUE SAMMLUNG MUNICH, GERMANY
Responsibility for Masterpieces of Design
ClassiCon produces and distributes the Eileen Gray Collection as the sole licensee of Aram Designs Ltd., London. In the 1970s, the designer worked with Zeev Aram to ready her furniture and lamps for series production for the first time. In 1973, she granted the worldwide rights for the production and distribution of her designs to Aram Designs Ltd., London. As a longstanding partner and licensee authorised by Aram, we guarantee a high-quality production of the Eileen Gray Collection, absolutely true to the authorised designs. Eileen Gray’s embossed signature and the ClassiCon logo prove that these pieces of furniture were produced with the approval from the rights owners. For the production, we also guarantee compliance with all environmental requirements, the use of high-quality materials and processing methods, as well as meticulous final quality control.
In 2009, a brown leather armchair standing just 24 inches tall sold at Christie’s for £19.4 million, setting an auction record for 20th-century furniture. It had an illustrious provenance, having sat in the Parisian drawing room of Yves Saint Laurent and Pierre Bergé – but who was the designer, people asked? The name was Gray, Eileen Gray – a quizzical expression remained on most faces. They can be forgiven their ignorance.

Eileen Gray, an Anglo-Irish artist, designer and architect, is one of the most influential creatives of the 20th century, and yet she remains one of the most elusive, her work often attributed to others. Amid the art and ideas that exploded in 1920s Paris, she rubbed shoulders with Gertrude Stein’s literary stars, drank cocktails with Djuna Barnes’ androgynous rebels, and talked theory with Le Corbusier’s modernist pioneers, but never committed to a particular set.
She worked alone – painting, interior design, the Japanese craft of lacquerwork, designing furniture, making rugs, and selling her wares at her own gallery. It is a strange phenomenon – her talent went unquestioned, her pieces were popular, she had passionate love affairs with both men and women, yet amid the clamour of her contemporaries, Gray is quiet, industrious. As art critic Brian Dillon writes, “the real drama was in her work”.

There was also her passion for privacy. By 1926, Gray was searching for a refuge away from the noise of Paris, a place where a person “can count on being alone”. Engaged in a love affair with the Romanian journalist and architect Jean Badovici who was 15 years her junior, she bought a coastal plot in his name in Roquebrune-Cap-Martin on which to build them a house. The result was E1027 – one of the most exceptional expressions of modernist architecture ever created.
The serial code E1027 conceals a lovestory: E stands for Eileen, 10 and 2 for the initials of Jean Badovici, and 7 for G as in Gray.
Le Corbusier in a letter to Eileen Gray, 1938: “... I am so happy to tell you how much those few days spent in your house have made me appreciate the rare spirit which dictates all the organisation inside and outside. A rare spirit which has given the modern furniture and installations such a dignified, charming and witty shape. ... Yours truly, Le Corbusier”
Built over three years in collaboration with Badovici – E1027 is a cryptic expression of their union – the building is informed by Le Corbusier’s notion of the “house as a machine for living in” yet diverges from the rigidity of his theories in its prioritisation of the personal. “Formulas are nothing, people are everything,” Gray said, and E1027 is a home constructed around the personalities of people – and not just the structure. There is the adjustable E1027 table, designed for her sister who loved to eat breakfast in bed but hated the crumbs, the trolley that muted rattling cups, the soft curves of the Bibendum chair, the simplicity of the Transat deckchair. She believed that “architecture must be its own decoration” so the walls remained white, and instead the sun, the land, the sea, were ushered in. The result was gentle equanimity, a fusion of art and nature, the peace she so desired.

But not for long. Gray and her lover split soon after the house was completed – while Gray craved peace, Badovici, it seems, craved the hedonism he had left behind in Paris – and she moved further along the coast. In the late 1930s, Le Corbusier came to stay with Badovici and was permitted to daub the pristine walls with obscene and lurid murals, a deed Gray viewed as an act of brazen aggression against her work and theories. Le Corbusier’s obsession with the house is well documented; having defaced the property, he tried and failed to buy it several times, eventually building a ‘cabanon’ on the perimeter to allow him to forever lurk nearby. He drowned in the sea in front of E1027 in 1965, the house perhaps the last thing he ever saw.

Eileen Gray never returned to her most famous construction. She moved back to Paris after the war and continued her work in the peace she had always wanted, fading into obscurity before enjoying a resurgence in popularity shortly before her death aged 98 in 1976. E1027 has had an unhappy history. On Badovici’s death, it was bought by a Swiss heiress who left it to her gynaecologist, who sold all of Gray’s custom-made furniture and was then murdered by the gardener. Squatters took over and hastened its decline still further before the French government finally bought it in 1999. The rehabilitation process has been arduous, but in summer 2015 the house was at last reopened to the public.
The international designers in our portfolio are separated by decades or entire epochs. What unites them is the creative occupation with materials, forms and technologies – and the focus on creating outstanding products.
Taidgh O’Neill, 1980

The artist and architect Taidgh O’Neill lives and works in Los Angeles. With his background as a trained craftsman and studies of fine arts, the designer combines references to abstract painting and sculpture in his objects.

A+A Cooren, 1974 / 1973

A+A Cooren is a multidisciplinary design studio based in Paris, designing lamps, objects, furniture and interiors. It was founded by the Japanese-French designer couple Aki and Arnaud Cooren. Tadaima

Jader Almeida, 1981

Brazilian designer Jader Almeida studied architecture and urban development. His contact with masters of Brazilian furniture design, including Sergio Rodrigues, influenced Almeida’s understanding of design. Today, he works as a product designer and architect, in his own studio in Florianópolis. His designs have received numerous national and international design awards such as the IF Design Award and the Good Design Award Chicago. Euvira

Otto Blümel, 1881 – 1973

Otto Blümel was director of the United Workshops for Art in Craftsmanship in Munich, when he designed the Nymphenburg coat stand. His design is entirely under the sign of the new ideals of his time: it focuses on making functionality visible and the appreciation of craftsmanship. This timeless design is still valid today.

Neri&Hu, 1965 / 1968

Lyndon Neri and Rossana Hu are the founding partners of the Neri&Hu Design and Research Office, an internationally active design and architectural office headquartered in Shanghai since 2004. They both studied architecture in Berkeley; Rosanna Hu did her master’s degree at Princeton, and Lyndon Neri at Harvard. Today, they are among the most influential forces in design and architecture in China and beyond. In their designs, they combine western and Asian influences and consider themselves bridge builders between the cultures. In addition to their design work, they run Design Republic, a concept store for outstanding international design.

Sebastian Herkner, 1981

Sebastian Herkner studied product design at HfG Offenbach am Main. In 2006, he founded his own studio for objects, interior design and exhibition design in Offenbach. With his Bell Table design from 2012, which is part of the ClassiCon collection, he succeeded in taking his first big step towards international recognition. Today, Herkner is one of the most sought-after designers of his generation. This success is reflected in numerous distinctions and awards – among them, in 2011, the Young Talent Award of the Design Award of the Federal Republic of Germany and the appointment as Guest of Honour of imm Cologne 2016, in the course of which Herkner was asked to design “Das Haus - Interiors on Stage”. Maison&Objet Paris named him Designer of the Year 2019; several other awards, including the German Design Award, can be added to the list. Bell Series, Plissée

Eileen Gray, 1878 – 1976

Eileen Gray’s achievement in design and architecture is considered pioneering work of Modernism. During her lifetime, she was already honoured by the London Royal Society of Art with the title Royal Designer for Industry, and she is one of few women mentioned in the same breath as Le Corbusier, Mies van der Rohe and Marcel Breuer. Her Adjustable Table E1027 is one of the most famous and most-copied designs in the world. It was added to the permanent collection of MoMA New York in 1978. In 1973, Eileen Gray granted the worldwide rights to the production and distribution of her designs to Aram Designs, Ltd. London. Today, like the Vereinigte Werkstätten in Munich, from which the company emerged in 1990, ClassiCon produces Gray’s iconic furniture designs as the sole and rightful licensee. Adjustable Table E1027, Aixia, Bar Stool No. 1, Bar Stool No. 2, Bibendum, Bonaparte, Brick Screen, Castellar, Day Bed, De Stijl, Double X, Folding Screen, Jean, Lotz, Lou Perou, Menton, Monte Carlo, Non Conformist, Occasional Table, Paille, Petite Coiffeuse, Rivoli, Roattino, Roquebrune, Tube Light and the rugs Blue Marine, Bonaparte, Castellar, Centimetre, Kilkenyi, Roquebrune, St. Tropez, Wendingen

Nina Mair, 1978

Nina Mair works as a product designer and architect in her own studio in Innsbruck, Austria. Her goal: creating sustainable products and spaces that provide identity and touch people at an emotional level. Cypris

Sandra Lindner, 1974

Sandra Lindner works in her own design office in Hamburg. One of her trademarks is an intensive interest in sustainability and crafts. Selene

Hermann Herkner was one of the most important German designers. He was honoured with the “Verdienstkreuz am Bande der Bundesrepublik Deutschland” cross of merit and the “Bundespreis für Förderer des Designs” federal award from the Ministry of Economics for his commitment to design. Numerous products designed by Schultes are included in the collections of MoMA New York. Orbis

Nina Mair works as a product designer and architect in her own studio in Innsbruck, Austria. Her goal: creating sustainable products and spaces that provide identity and touch people at an emotional level. Cypris
TILLA GOLDBERG, 1973
Victoria Wilmotte studied at the Royal College of Art in London, among others, and has her own design studio in Paris. Her design process, resembling that of a sculptor, is special: she weighs volume and emptiness and removes material until she has found ideal angles or curves. Piega, Pli Series

MATÉRIA
He lives and works in Porto. Designer founded his own studio. Today, porcelain and glass. In 2000, the industrial disciplines, from furniture and lamps to installation, furniture, lamps and objects as well as materials and finishes. The claim: providing each individual project with an unmistakable signature. Aërias, Pegasus

IPPOLITO FLEITZ GROUP
TILLA GOLDBERG, 1973
Ippolito Fleitz Group is a multidisciplinary, internationally active design studio based in Stuttgart. Tilla Goldberg is a member of the management board and head of product design. With her team, she develops space installations, furniture, lamps and objects as well as materials and finishes. The claim: providing each individual project with an unmistakable signature. Aërias, Pegasus

CHRISTIAN HAAS, 1974
Christian Haas designs products in various disciplines, from furniture and lamps to porcelain and glass. In 2000, the industrial designer founded his own studio. Today, he lives and works in Porto. Matéria

BARBER OSGERBY, 1969
Edward Barber and Jay Osgerby studied architecture at the Royal College of Art in London. Their collaboration started while they were still in school. In 1996, they founded the design studio Barber Osgerby. Their first piece, the Loop Table, was much-acclaimed and is part of the collections of the Metropolitan Museum in New York and the V&A Museum in London. Many successful products for renowned companies followed. In 2001, Barber Osgerby founded another design studio in London: today, “Universal” is considered one of the most innovative design consulting agencies for architecture, interiors and exhibition design in the world. Paris, Saturn

KONSTANTIN GRCIC, 1965
After training as a cabinet maker, Konstantin Grcic studied design at the Royal College of Art in London. In 1991, he set up his own design practice KGID in Munich. In the same year, he presented furniture designs for ClassiCon. In 2002, ClassiCon published the first book about his work and also dedicated a solo exhibition to him in Milan. Many of his products won international design awards and are on display in museums worldwide, including MoMA New York and Centre Pompidou Paris. In 2006, Phaidon Verlag published the book “KGID Konstantin Grcic Industrial Design”. In 2010, Design Miami Basel named him Designer of the Year. In 2012, he was responsible for the exhibition design of the German pavilion at the Venice Biennial. Grcic and ClassiCon celebrated 25 years of collaboration in 2016 with the publication of a limited Black Edition, accompanied by an artist’s portfolio. Chaos, Diana Series, Mars, Odin, Orcus, Pallas, Ulisse, Venus

VICTORIA WILMOTTE, 1985
Victoria Wilmotte studied at the Royal College of Art in London, among others, and has her own design studio in Paris. Her design process, resembling that of a sculptor, is special: she weighs volume and emptiness and removes material until she has found ideal angles or curves. Piega, Pli Series

CLEMENS WEISSHAAR, 1977
Clemens Weisshaar was born in Munich and studied product design, among others at the London Royal College of Art. In 2002, he joined forces with Swedish designer Reed Kram to form Kram/Weisshaar. Their works were added to international design collections, including MoMA New York and Centre Pompidou Paris. Triton

SAUERBRUCH HUTTON, 1955 / 1957
Louisa Hutton and Matthias Sauerbruch studied at the Architectural Association London. Their office for architecture, urban development and design was established in 1989 and has been located in Berlin since 1991. Their first high-rise building, the GSW Head Offices in Berlin (1999), is part of the architecture collection of MoMA New York. In addition, both were instructors at internationally renowned institutions, including the Harvard Graduate School of Design. Munich Series

ORTEGA GUJARRO, 1988 / 1989
Studio Ortega Guijarro was founded in 2017 by Alex Ortega and Carlos Guijarro in Barcelona. The two designers with a background in industrial and interior design have set themselves the goal to create individual and surprising everyday solutions. Sol

GUILHERME TORRES, 1973
Brazilian Guilherme Torres is famous for his innovative residential and commercial architectural projects as well as his interiors and furniture designs. In 2001, he founded his own studio, today headquartered in São Paulo. The internationally renowned architect considers himself to be a perfectionist who never tires of repeatedly revising and improving things. Bow

KONSTANTIN GRCIC, 2016
After training as a cabinet maker, Konstantin Grcic studied design at the Royal College of Art in London. In 1991, he set up his own design practice KGID in Munich. In the same year, he presented furniture designs for ClassiCon. In 2002, ClassiCon published the first book about his work and also dedicated a solo exhibition to him in Milan. Many of his products won international design awards and are on display in museums worldwide, including MoMA New York and Centre Pompidou Paris. In 2006, Phaidon Verlag published the book “KGID Konstantin Grcic Industrial Design”. In 2010, Design Miami Basel named him Designer of the Year. In 2012, he was responsible for the exhibition design of the German pavilion at the Venice Biennial. Grcic and ClassiCon celebrated 25 years of collaboration in 2016 with the publication of a limited Black Edition, accompanied by an artist’s portfolio. Chaos, Diana Series, Mars, Odin, Orcus, Pallas, Ulisse, Venus

ECKART MUTHESIUS, 1904 – 1989
The architect Eckart Muthesius studied at the Associated State School for Applied Arts in Berlin and at the Polytechnic in London. In 1931, the Maharajah of Indore commissioned him to build and furnish his palace Mani Bagh; Muthesius turned it into an Art Deco masterpiece. Banu, Mando, Satish, Usha

SAUERBRUCH HUTTON, 1955 / 1957
Louisa Hutton and Matthias Sauerbruch studied at the Architectural Association London. Their office for architecture, urban development and design was established in 1989 and has been located in Berlin since 1991. Their first high-rise building, the GSW Head Offices in Berlin (1999), is part of the architecture collection of MoMA New York. In addition, both were instructors at internationally renowned institutions, including the Harvard Graduate School of Design. Munich Series

CHRISTOPH BÖNINGER, 1957
As his dissertation project, Christoph Böninger designed the world’s first laptop computer, which is on display at the Pinakothek der Moderne in Munich. Following many years in design management, he founded the Auerberg label in 2010. Sax, Zelos

More information about our designers is available on our website www.classicon.com
It may sound strange for a design furniture collection, but we feel a great sense of responsibility with regard to its compilation. The responsibility to select only the best designs which, together with the other representatives of our design family, form a harmonious, substantial and timeless collection. In one word: ClassiCon.
Chairs and Armchairs

**AERIAS CHAIR** 2018  
IPPOLITO FLEITZ GROUP  
TILLA GOLDENBERG  
H 82 / W 55 / D 54 / SH 46  
SEE PAGES 30, 46, 154, 185  
Frame tubular steel, powder-coated in black. Seat and backrest frame moulded wood, lacquered in black, covered with weaving made of reinforced leather straps. Leather weaving optionally in one or two colours. Felt or plastic gliders, replaceable.

**AIXIA CHAIR** 1928  
EILEEN GRAY  
H 84 / W 40 / D 52 / SH 48  
SEE PAGES 4, 172, 180  

**ROQUEBRUNE CHAIR** 1927  
EILEEN GRAY  
H 79 / W 45 / D 63 / SH 47  
SEE PAGES 13, 108, 120, 121, 122, 163, 179, 180  
Frame tubular steel, powder-coated in black or chrome-plated. Seat and backrest bend leather, laced. Plastic gliders.

**BONAPARTE ARMCHAIR** 1935  
EILEEN GRAY  
H 74 / W 62 / D 67 / SH 47  
SEE PAGES 17, 94  

**NON CONFORMIST ARMCHAIR** 1926  
EILEEN GRAY  
H 78 / W 57 / D 63 / SH 49  
SEE PAGES 25, 26, 124, 164  

**VENUS CHAIR** 2006  
KONSTANTIN GRCIC  
H 81 / W 53 / D 53 / SH 46  
SEE PAGES 89, 90, 166  
Moulded wood, solid wood-veneered in oak, natural or black-stained, or natural walnut, with clear varnish. Backrest handle bend leather in mocha brown. Bend leather gliders in mocha brown.

**MARS CHAIR** 2003  
KONSTANTIN GRCIC  
H 76 / W 48 / D 54 / SH 46  
SEE PAGES 87, 91  

**SEDAN CHAIR** 2015  
NERI&HU  
H 84 / W 45 / D 54 / SH 46/47  
SEE PAGE 78  
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat shell rigid polyurethane foam with polyurethane upholstery. Cover in fabric or leather. Changeable gliders in felt or plastic.

**SEDAN LOUNGE CHAIR** 2013  
NERI&HU  
H 74 / W 85 / D 67 / SH 42  
SEE PAGES 78, 79, 166, 169, 170, 171  
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat shell rigid polyurethane foam with polyurethane upholstery. Cover in fabric or leather. Changeable gliders in felt or plastic.

**EUVIRA LOUNGE CHAIR** 2015  
JADER ALMEIDA  
H 73/78 / W 71 / D 74 / SH 42/48  
SEE PAGES 82, 85, 66, 162, 171  
Frame solid oak, natural, brown or black-stained, with clear varnish. Seat in hemp-coloured or black, covered with weaving made of reinforced leather straps. Leather weaving optionally in one or two colours. Felt or plastic gliders, replaceable.

**EUVIRA ROCKING CHAIR** 2013  
JADER ALMEIDA  
H 68/73 / W 72 / D 77 / SH 41/47  
SEE PAGES 42, 64, 65, 67, 69, 71, 162, 170, 171  
Frame solid oak, natural, brown or black-stained, with clear varnish. Seat in hemp-coloured or black, covered with weaving made of reinforced leather straps. Leather weaving optionally in one or two colours. Felt or plastic gliders, replaceable. Underneath the skids have (non-slip) felt inserts.

**CHAOS CHAIR** 2001  
KONSTANTIN GRCIC  
H 78 / W 87 / D 70 / SH 43  
SEE PAGE 131  

**BIBENDUM ARMCHAIR** 1926  
EILEEN GRAY  
H 72 / W 90 / D 79 / SH 42  
SEE PAGES 23, 24, 54, 57, 94, 95, 142, 164, 167, 171, 180, 182  

**MUNICH ARMCHAIR** 2011  
SAUERBRUCH HUTTON  
H 81 / W 69 / D 54 / SH 47  
SEE PAGES 97, 98, 102, 165, 168  
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Changeable gliders in felt or plastic.
MUNICH LOUNGE CHAIR 2009
SAUERBRUCH HUTTON
H 72 / W 97 / D 69 / SH 41
SEE PAGES 96, 99, 168, 169

Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Changeable gliders in felt or plastic.

MUNICH SOFA 2010
SAUERBRUCH HUTTON
H 76 / W 163 / D 77 / SH 41
SEE PAGES 166, 170

Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Changeable gliders in felt or plastic.

Day Bed & Day Bed Grand 1925
EILEEN GRAY
Day Bed H 60 / W 190 / D 86 / SH ~ 43
Day Bed Grand H 60 / W 200 / D 96 / SH ~43
SEE PAGES 23, 49, 51, 113


LOTA SOFA 1924
EILEEN GRAY
H 85 / W 240 / D 95 / SH 43, Box H 55 / W 30 / D 88
SEE PAGES 37, 39, 83, 164

Padded beech frame with spring interior. Side-boxes MDF high-gloss colour-lacquered, mounted on plastic casters in black. Loose seat cushion with natural down filling. Loose back and side cushions filled with natural down and stabilisers. Cover in fabric or leather.

MONTE CARLO SOFA 1929
EILEEN GRAY
H 60 / W 280 / D 95 / SH 40
SEE PAGES 19, 117, 115, 119, 126, 129, 180


BAR STOOL NO. 1 1928
EILEEN GRAY
H 70-80 / DM 38
SEE PAGES 117, 126
Seat height-adjustable. Threaded rod and column chrome-plated steel. Base cast aluminium, powder-coated in black or white. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Changeable gliders in felt or plastic.

Bar Stools

Sofas

Treasure the comfort of these classic designs, each crafted with quality and care. Whether it’s the plush Munich Lounge Chair or the elegant Lota Sofa, each piece is a testament to timeless design and functionality.

Stool
Tables

Side and Coffee Tables

ADJUSTABLE TABLE E1027 1927
EILEEN GRAY
H 64-102 / TH 55-93 / DM 52
SEE PAGES 6, 19, 24, 49, 113, 114, 129, 164, 167, 169
Frame height-adjustable, chrome-plated tubular steel. Tabletop clear crystal glass or grey smoked glass, or black lacquered metal.

ADJUSTABLE TABLE E1027 BLACK VERSION 1927 EILEEN GRAY
H 64-102 / TH 55-93 / DM 52
SEE PAGES 22, 54, 137, 173
Frame height-adjustable, tubular steel, powder-coated in black. Tabletop clear crystal glass or grey smoked glass, or black lacquered metal.

BELL SIDE & BELL COFFEE TABLE
2012 SEBASTIAN HERKNER
Side H 63 / DM 50
Coffee H 36 / DM 75
SEE PAGES 7, 30, 40, 45, 52, 57, 61, 68, 71, 162, 164, 167, 168, 169, 170, 171, 172
Available in two sizes. Hand-blown glass base in various colours. Metal top frame solid brass, with clear varnish. Tabletop crystal glass, black lacquered, or tabletop marble in various versions, polished and impregnated.

BELL SIDE & BELL COFFEE TABLE
COPPER SPECIAL EDITION 2013
SEBASTIAN HERKNER
Side H 63 / DM 50
Coffee H 36 / DM 75
SEE PAGES 41, 42, 45, 131
Available in two sizes. Hand-blown glass base in quartz grey. Metal top frame solid copper, unvarnished, with crystal glass tabletop, black lacquered. The tables of this special edition are engraved with a serial number. The unvarnished copper will slowly develop an attractive natural patina.

BELL SIDE & BELL COFFEE TABLE
2012 SEBASTIAN HERKNER
Side H 63 / DM 50
Coffee H 36 / DM 75
SEE PAGES 41, 42, 45, 131
Available in two sizes. Hand-blown glass base in various colours. Metal top frame solid steel, black lacquered. Tabletop crystal glass, black lacquered, or tabletop marble in various versions, polished and impregnated.

BOW COFFEE TABLE NO.1, NO. 2, NO. 3, NO.4, NO.5
2018
GUILHERME TORRES
NO.1 H 19 / W 70 / D 70, NO.2 H 25 / W 70 / D 70, NO.3 H 31 / W 70 / D 70, NO.4 H 19 / W 100 / D 100, NO.5 H 25 / W 100 / D 100
SEE PAGES 28, 33, 55, 119, 168, 169, 170
Available in two tabletop sizes and three table heights. Table solid brass sheet, natural or burnished, with clear varnish. Tabletop crystal glass, black lacquered or marble tabletop in Nero Marquina or Bianco Carrara, polished and impregnated. Height-adjustable felt gliders.

BOW COFFEE TABLE NO.3 MARBLE
2019 GUILHERME TORRES
H 31 / W 70 / D 70
SEE PAGES 126, 132, 134
Solid marble in Nero Marquina or Bianco Carrara, polished and impregnated. Height-adjustable felt gliders.

DIANA C SIDE TABLE 2002
KONSTANTIN GRICIC
H 34 / W 47 / D 36
SEE PAGE 134
Sheet steel, powder-coated with fine texture in various colours. Bottom covered with polyethylene.

DIANA D COFFEE TABLE 2002
KONSTANTIN GRICIC
H 27 / W 90 / D 64
Base sheet steel, powder-coated with fine texture in various colours. Tabletop clear crystal glass. Bottom covered with polyethylene.

DIANA E SIDE TABLE 2002
KONSTANTIN GRICIC
H 54 / W 61 / D 47
Sheet steel, powder-coated with fine texture in various colours. Swivel top. Bottom covered with polyethylene.

DIANA F SIDE TABLE 2002
KONSTANTIN GRICIC
H 44 / W 65 / D 41
Sheet steel, powder-coated with fine texture in various colours. Swivel top. Bottom covered with polyethylene.

DE STIJL TABLE 1922
EILEEN GRAY
H 81 / W 61 / D 64
SEE PAGE 128
Multiplex and MDF. Matte lacquered in black and white.
MÉTÉRIA LOW BOARD SERIES 2021
CHRISTIAN HAAS
Side Table H 30 / W 110 / D 39
Long Table H 33 / W 170 / D 39
Coffee Table H 37 / W 160 / D 70
SEE PAGES 65, 80, 81, 84
Available in three sizes. Frame solid maple, natural, with clear varnish. Travertine tabletop, elaborately milled, natural or with indigo-dyed indentations. Tabletop support colour-lacquered metal in light ivory. Black felt gliders.

MATÉRIA LOW BOARD SERIES 2021
CHRISTIAN HAAS
Side Table H 30 / W 110 / D 39
Long Table H 33 / W 170 / D 39
Coffee Table H 37 / W 160 / D 70
SEE PAGES 65, 80, 81, 84
Available in three sizes. Frame solid maple, natural, with clear varnish. Travertine tabletop, elaborately milled, natural or with indigo-dyed indentations. Tabletop support colour-lacquered metal in light ivory. Black felt gliders.

MENTON TABLE 1932
EILEEN GRAY
H 42/65 / TH 32/65 / W 128 / D 65/56
SEE PAGES 37, 164
Frame chrome-plated tubular steel. Tabletop with linoleum surface, black on one side and grey on the other, with solid beech edging. Foldable for use in two different heights.

PETITE COIFFEUSE 1926
EILEEN GRAY
H 84 / TH 76 / W 47 / D 66
SEE PAGES 126, 127, 142
Chest of drawers and dressing table. Frame chrome-plated tubular steel. Chesttop and suspended box with two swivel drawers and one door MDF high-gloss lacquered in black or white. Plastic gliders in black.

PALLAS TABLE 2003
KONSTANTIN GRICIC
H 72 / W 240/300 / D 75
SEE PAGES 78, 97, 195
Sheet steel 4 mm thick. Powder-coated with fine texture in various colours. Outdoor version: galvanised, weatherproof powder-coated with fine texture.

PLI TABLE 2017
VICTORIA WILMOTTE
H 73/74 / W 180 / D 140
SEE PAGES 4, 46, 87, 88, 90, 91
Base folded high-gloss polished stainless sheet steel, in various colours, tinted with a special method. Oval tabletop crystal glass, colour-lacquered or oval tabletop marble or other natural stones, polished and impregnated. Height-adjustable felt gliders in grey.

DOUBLE X TABLE 1928
EILEEN GRAY
H 72/73 / W 224/225/230 / D 82/110/110
SEE PAGES 13, 122
Frame chrome-plated tubular steel. Tabletop MDF real-wood veneered in ash, black-stained or walnut, with clear varnish, or high-gloss lacquered in black. Or tabletop clear crystal glass. Height-adjustable metal gliders.

JEAN TABLE 1929
EILEEN GRAY
H 70/72 / W 65/130 / D 70
SEE PAGES 121, 180
Frame chrome-plated tubular steel. Tabletop foldable, laminated with white HPL, solid beech edging. Height-adjustable metal gliders.

LOU-PEROU TABLE 1926
EILEEN GRAY
H 70/73 / W 130/195 / D 65
SEE PAGE 130
Frame chrome-plated tubular steel. Part of the tabletop can be folded up for extension. Tabletop MDF high-gloss lacquered in black or white. Plastic gliders in black.

RIVOLI TABLE 1928
EILEEN GRAY
H 101 / TH 71 / W 73/139 / D 36/64
SEE PAGES 123, 180
Frame chrome-plated tubular steel and two swivel trays chrome-plated steel. Tabletops MDF high-gloss lacquered in black, grey, white and Chinese red, partially foldable. Plastic gliders in black and one height-adjustable metal glider.

SAX SIDE TABLE 2017
CHRISTOPH BÖNINGER
H 58-73 / W 60 / D 60
SEE PAGE 139
Variably height-adjustable side table on casters. Frame steel, powder-coated in black or chrome-plated. Tabletop crystal glass, black lacquered or Fenix HPL in matte black. Plastic casters in black.

SOL SIDE TABLE 2021
ORTEGAQUIJARRO
H 51 / TH 41 / W 59 / D 46
SEE PAGES 66, 76
Parcol glass in bronze or grey. Or crystal glass with coloured inlay in royal blue.

PLI SIDE TABLE LOW & HIGH
2016 & 2017 VICTORIA WILMOTTE
Low H 48 / W 56 / D 42
High H 65 / W 56 / D 42
SEE PAGES 79, 92, 93, 94, 168
Available in two sizes. Base folded high-gloss polished stainless sheet steel, in various colours, tinted with a special method. Oval tabletop crystal glass, colour-lacquered or oval tabletop marble or other natural stones, polished and impregnated. Felt gliders in black.

SAX SIDE TABLE 2017
CHRISTOPH BÖNINGER
H 58-73 / W 60 / D 60
SEE PAGE 139
Variably height-adjustable side table on casters. Frame steel, powder-coated in black or chrome-plated. Tabletop crystal glass, black lacquered or Fenix HPL in matte black. Plastic casters in black.

PETITE COIFFEUSE 1926
EILEEN GRAY
H 84 / TH 76 / W 47 / D 66
SEE PAGES 126, 127, 142
Chest of drawers and dressing table. Frame chrome-plated tubular steel. Tabletop and suspended box with two swivel drawers and one door MDF high-gloss lacquered in black or white. Plastic gliders in black.

SAX SIDE TABLE 2017
CHRISTOPH BÖNINGER
H 58-73 / W 60 / D 60
SEE PAGE 139
Variably height-adjustable side table on casters. Frame steel, powder-coated in black or chrome-plated. Tabletop crystal glass, black lacquered or Fenix HPL in matte black. Plastic casters in black.

BELL HIGH TABLE 2020
SEBASTIAN HERKNER
H 74 / DM 130
SEE PAGES 31, 50, 53, 58
Hand-blown glass base in smoke grey. Metal top frame solid brass with clear varnish. Tabletop crystal glass, black lacquered or tabletop marble Nero Marquina or Bianco Carrara, polished and impregnated.

OCCASIONAL TABLE 1927
EILEEN GRAY
Round H 57 / TH 43 / W 40 / D 45
Rectangular H 57 / TH 43 / W 36 / D 41
SEE PAGES 124, 125, 164, 171
Base chrome-plated tubular steel. Tabletop round or rectangular MDF high-gloss lacquered in black, grey, white or Chinese red. Plastic gliders in grey.

RIVOLI TABLE 1928
EILEEN GRAY
H 101 / TH 71 / W 73/139 / D 36/64
SEE PAGES 123, 180
Frame chrome-plated tubular steel and two swivel trays chrome-plated steel. Tabletops MDF high-gloss lacquered in black, grey, white and Chinese red, partially foldable. Plastic gliders in black and one height-adjustable metal glider.

JEAN TABLE 1929
EILEEN GRAY
H 70/72 / W 65/130 / D 70
SEE PAGES 121, 180
Frame chrome-plated tubular steel. Tabletop foldable, laminated with white HPL, solid beech edging. Height-adjustable metal gliders.

PALLAS TABLE 2003
KONSTANTIN GRICIC
H 72 / W 240/300 / D 75
SEE PAGES 78, 97, 195
Sheet steel 4 mm thick. Powder-coated with fine texture in various colours. Outdoor version: galvanised, weatherproof powder-coated with fine texture.

BELL HIGH TABLE 2020
SEBASTIAN HERKNER
H 74 / DM 130
SEE PAGES 31, 50, 53, 58
Hand-blown glass base in smoke grey. Metal top frame solid brass with clear varnish. Tabletop crystal glass, black lacquered or tabletop marble Nero Marquina or Bianco Carrara, polished and impregnated.

DOUBLE X TABLE 1928
EILEEN GRAY
H 72/73 / W 224/225/230 / D 82/110/110
SEE PAGES 13, 122
Frame chrome-plated tubular steel. Tabletop MDF real-wood veneered in ash, black-stained or walnut, with clear varnish, or high-gloss lacquered in black. Or tabletop clear crystal glass. Height-adjustable metal gliders.

PLI SIDE TABLE LOW & HIGH
2016 & 2017 VICTORIA WILMOTTE
Low H 48 / W 56 / D 42
High H 65 / W 56 / D 42
SEE PAGES 79, 92, 93, 94, 168
Available in two sizes. Base folded high-gloss polished stainless sheet steel, in various colours, tinted with a special method. Oval tabletop crystal glass, colour-lacquered or oval tabletop marble or other natural stones, polished and impregnated. Felt gliders in black.

Tableaux
Home Desks, Shelves, Accessories

Home Desks

**ORCUS HOME DESK** 1993
KONSTANTIN GRCIC
H 123/125 / TH 73 / W 105 / D 42/92
SEE PAGES 106, 108
Frame chrome-plated tubular steel. Lockable body MDF veneered in walnut, with clear varnish, or high-gloss lacquered in white. Fold-out worktop with black leather desk pad. Four drawers including a secret compartment. Cable duct. Height-adjustable metal gliders.

**PEGASUS HOME DESK** 2014
IPPOLITO FLEITZ GROUP /TIKA GOLDBERG
H 75 / W 121 / D 51
SEE PAGES 2, 3, 102, 104, 159
Frame flat steel, black lacquered or covered in bend leather in mocha brown or khaki. Body with drawer and four compartments. HPL/MDF matte lacquered in mauve or night blue. Front and back clad burnished stainless sheet steel or solid walnut, with clear varnish. Worktop reinforced bend leather, bottom side covered with black fabric can be folded up on the side. Cable duct. Height-adjustable metal gliders.

**ZELOS HOME DESK** 2008
CHRISTOPH BONINGER
H 86 / TH 75 / W 68/120 / D 54
SEE PAGE 138
Frame chrome-plated flat steel. Body MDF, real-wood veneered in walnut, with clear varnish, or high-gloss lacquered in black or white. Fold-out worktop with black leather desk pad. Side compartments, drawer and additional storage space with cable duct. Felt gliders in grey.

**PARIS SHELF** 2005
BARBEROSGERBY
H 39/75/111 / W 200 / D 35
SEE PAGES 78, 134, 141
Boards MDF real-wood veneered in walnut, with clear varnish or lacquered in jet black or grey white. Variable elements sheet steel, powder-coated with fine texture in various colours (available in version U and L, interchangeable). Base with height-adjustable plastic gliders in black.

Shelves

**TAIDGH SHELF A** 2019
TAIDGH O’NEILL
H 54 / W 56 / D 30
SEE PAGE 55
Shelves, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. For individual use or in combination with Taidgh Shelf B (see page 56).

**TAIDGH SHELF B** 2019
TAIDGH O’NEILL
H 49 / W 59 / D 33
SEE PAGES 55, 71
Shelves, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. For individual use or in combination with Taidgh Shelf A (see page 56).

**TAIDGH SHELF C** 2019
TAIDGH O’NEILL
H 70 / W 81 / D 29
SEE PAGES 55, 100
Shelves, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. Angle steel, copper-plated, unvarnished.

**TAIDGH SHELF D** 2019
TAIDGH O’NEILL
H 77 / W 165 / D 31
SEE PAGE 89
Shelf, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface.

**CASTELLAR MIRROR** 1927
EILEEN GRAY
H 64 / W 58 / D MAX. 38
SEE PAGE 126
Mirror with a swivel-mounted section. Frame chrome-plated steel. Mirror polished crystal glass with faceted edges.

**PIEGA MIRROR OBJECT** SMALL, MEDIUM, LARGE 2018
VICTORIA WILMOTTE
Small H 48 / W 60 / D 10
Medium H 62 / W 100 / D 12
Large H 75 / W 145 / D 15
SEE PAGES 46, 49, 116, 170
Decorative design object available in three sizes; high-gloss polished stainless steel. For horizontal or vertical use.

**FOLDING SCREEN** 1930
EILEEN GRAY
H 167 / W 10-143
SEE PAGES 124, 125, 126
Four-piece, foldable screen. Wooden frame with two different perforated metal panel fillings. High-gloss lacquered in black, white and Chinese red.

**MANDU VALET STAND** 1932
ECKART MUTHESIUS
H 109 / W 41 / D 38
SEE PAGE 72
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.

**NINA MAIR**
H 70 / W 70 / D 10
SEE PAGE 80
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.

**EILEEN GRAY**
H 77 / W 165 / D 31
SEE PAGE 89
Shelf, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. Angle steel, copper-plated, unvarnished.

**VICTORIA WILMOTTE**
H 48 / W 60 / D 10
SEE PAGE 46
Small, decorative design object available in three sizes; high-gloss polished stainless steel. For horizontal or vertical use.

**ECKART MUTHESIUS**
H 109 / W 41 / D 38
SEE PAGE 72
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.

**NINA MAIR**
H 54 / W 56 / D 30
SEE PAGE 55
Shelves, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. For individual use or in combination with Taidgh Shelf B (see page 56).

Accessories

**CYPRIS MIRROR** 2015
NINA MAIR
H 70 / W 70 / D 10
SEE PAGE 80
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.

**CYPRIS MIRROR** 2015
NINA MAIR
H 180/60 / W 60/180 / D 10
SEE PAGES 60, 61, 88, 93, 110
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze. For horizontal or vertical use. Tilt protection included for use as a leaning mirror.

**PIEGA MIRROR OBJECT** SMALL, MEDIUM, LARGE 2018
VICTORIA WILMOTTE
Small H 48 / W 60 / D 10
Medium H 62 / W 100 / D 12
Large H 75 / W 145 / D 15
SEE PAGES 46, 49, 116, 170
Decorative design object available in three sizes; high-gloss polished stainless steel. For horizontal or vertical use.

**MANOU VALET STAND** 1932
ECKART MUTHESIUS
H 109 / W 41 / D 38
SEE PAGE 72
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.
Rugs

**BLUE MARINE RUG** 1926-1935
EILEEN GRAY
L 215 / W 110
SEE PAGE 41
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.

**BONAPARTE RUG** 1926-1935
EILEEN GRAY
L 210 / W 100
SEE PAGE 25
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.

**CASTELLAR RUG** 1926-1935
EILEEN GRAY
L 175 / W 175
SEE PAGE 54
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.

**CENTIMETRE RUG** 1926
EILEEN GRAY
L 300 / W 200
SEE PAGE 36, 37
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.

**KILKENNY RUG** 1926-1935
EILEEN GRAY
L 201 / W 235
SEE PAGE 83
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.
**Rugs, Lamps**

**ROQUEBRUNE RUG 1926-1935**  
EILEEN GRAY  
L 200 / W 200

SEE PAGES 34, 110  
Rug 100% pure wool. Coloured
with natural vegetable dyes. Hand-
knotted with 80 knots per square inch
(6.45 cm²). Dimensional tolerances of
+/- 5 cm are possible. Rugs available
in original sizes only.

**ST. TROPEZ RUG 1926-1935**  
EILEEN GRAY  
L 204 / W 204

SEE PAGES 129, 164  
Rug 100% pure wool. Coloured
with natural vegetable dyes. Hand-
knotted with 80 knots per square inch
(6.45 cm²). Dimensional tolerances of
+/- 5 cm are possible. Rugs available
in original sizes only.

**WENDINGEN RUG 1926-1935**  
EILEEN GRAY  
L 200 / W 208

SEE PAGE 125  
Rug 100% pure wool. Coloured
with natural vegetable dyes. Hand-
knotted with 80 knots per square inch
(6.45 cm²). Dimensional tolerances of
+/- 5 cm are possible. Rugs available
in original sizes only.

**PAILLA WALL LAMP 1927**  
NERI & HU  
H 104 / DM 25

SEE PAGE 72  
Chrome-plated steel. Two-piece
cylinder with thread.

**LANTERN LIGHT FLOOR LAMP MEDIUM & TALL 2017**  
NERI & HU  
Medium H 135 / DM 23, Tall H 170 / DM 28

SEE PAGES 32, 71, 86  
Available in two heights.  
Frame natural, burnished or copper-
plated solid brass, with clear varnish.  
Lamp shade hand-blown grey crystal
glass. Diffusor opal glass white
satin-finished. Foot switch, dimmable.  
Customised LED light included.  
Plug-in power supply with interchange-
able plugs for Europe, UK, Australia
and USA. Felt gliders in black.

**ORBIS FLOOR LAMP 1994**  
HERBERT H. SCHULTES  
H 108-158 / DM 26

SEE PAGES 107, 108, 135  
Lamp stand and reflector metal,  
texture-lacquered in matte black or
chrome-plated. Rods and joints
chrome-plated metal. Fully adjust-
able wireless joints allow for a great
number of lighting positions, reflec-
tor adjusts up/down and rotates
sideways. Flip switch. Plastic gliders
transparent.

**ORBIS FLOOR LAMP 1994**  
HERBERT H. SCHULTES  
H 108-158 / DM 26

SEE PAGES 107, 108, 135  
Lamp stand and reflector metal,  
texture-lacquered in matte black or
chrome-plated. Rods and joints
chrome-plated metal. Fully adjust-
able wireless joints allow for a great
number of lighting positions, reflec-
tor adjusts up/down and rotates
sideways. Flip switch. Plastic gliders
transparent.

**PLISSEE FLOOR LAMP 2020**  
SEBASTIAN HERKNER  
D 92 / DM 40

SEE PAGES 9, 14, 83, 85, 88, 105  
Frame aluminium, black or bronze
lacquered or brass anodised
lacquered. Hand-blown lamp shade
white satin-finished opal glass with
pleated surface. Push switch integrated in top of frame, variably
dimmable with memory function.  
Black felt gliders.

**TUBE LIGHT FLOOR LAMP 1927**  
EILEEN GRAY  
H 104 / DM 25

SEE PAGES 8, 24, 25, 48, 113, 132  
Chrome-plated tubular steel with
black plastic lamp socket for mount-
ing light source. Floor plate chrome-
plated metal with push-button
switch. Felt gliders in grey.

**BELLE LIGHT PENDANT LAMP 2013**  
SEBASTIAN HERKNER  
Size H 40 / DM 45, size 2 H 53 / DM 32, size 3 H 54 / DM 32, size 4 H 61 / DM 35,  
CL 400

SEE PAGES 69, 97, 102, 110, 117  
Available in 21 versions. Customised combinations are possible with the various
modules: light head anthracite grey powder-coated metal, or solid brass
or copper, with clear varnish. Lamp shade fabric in white or green, plasticized
white inside (hardly inflammable according to B1), or as a copper-plated metal
cage, with clear varnish. Or hand-blown lamp shade white satin-finished opal
glass or grey crystal glass. Black cable.

**SELENE PENDANT LAMP 2006**  
SANDRA LINDNER  
DM 20, 25, 30, 35, 45 / CL 400

SEE PAGES 37, 42, 43, 78, 83, 93, 125, 134, 143, 166, 168, 169, 170, 171  
Available in five sizes. Hand-blown clear crystal glass sphere. Centrally
suspended by a five-armed light head. Insect protection cover and light head
in metal, black lacquered or brass-plated or copper-plated, with clear varnish.  
Black cable, fabric covered.
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Abbreviations / Dimensions

H height, W width, D depth, L length, DM diameter, SH seat height, TH table height, CL cable length. All dimensions in cm.