

home stories



vitra.

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The Original is by Vitra

It all began in 1953: Willi Fehlbaum, the founder of Vitra, discovered chairs designed by Charles and Ray Eames on a trip to the USA and decided to become a furniture manufacturer. He met the designer couple in person a short time later and developed a lasting friendship that has shaped our company ever since. Vitra maintains a close relationship with its designers – whom we refer to as authors – and the result of these collaborations is always an original.

Invest in an original, for it will always retain its worth. An imitation will never be anything but a copy, a stolen idea. Appreciate the differences – not just the quality and more obvious variances but also the sensory and emotional appeal of the authentic product. An original is a lifelong companion and may well outlive you to be gratefully received by the next generation. But that's a story for the future.

LES MEUBLES DES ATELIERS JEAN PROUVÉ

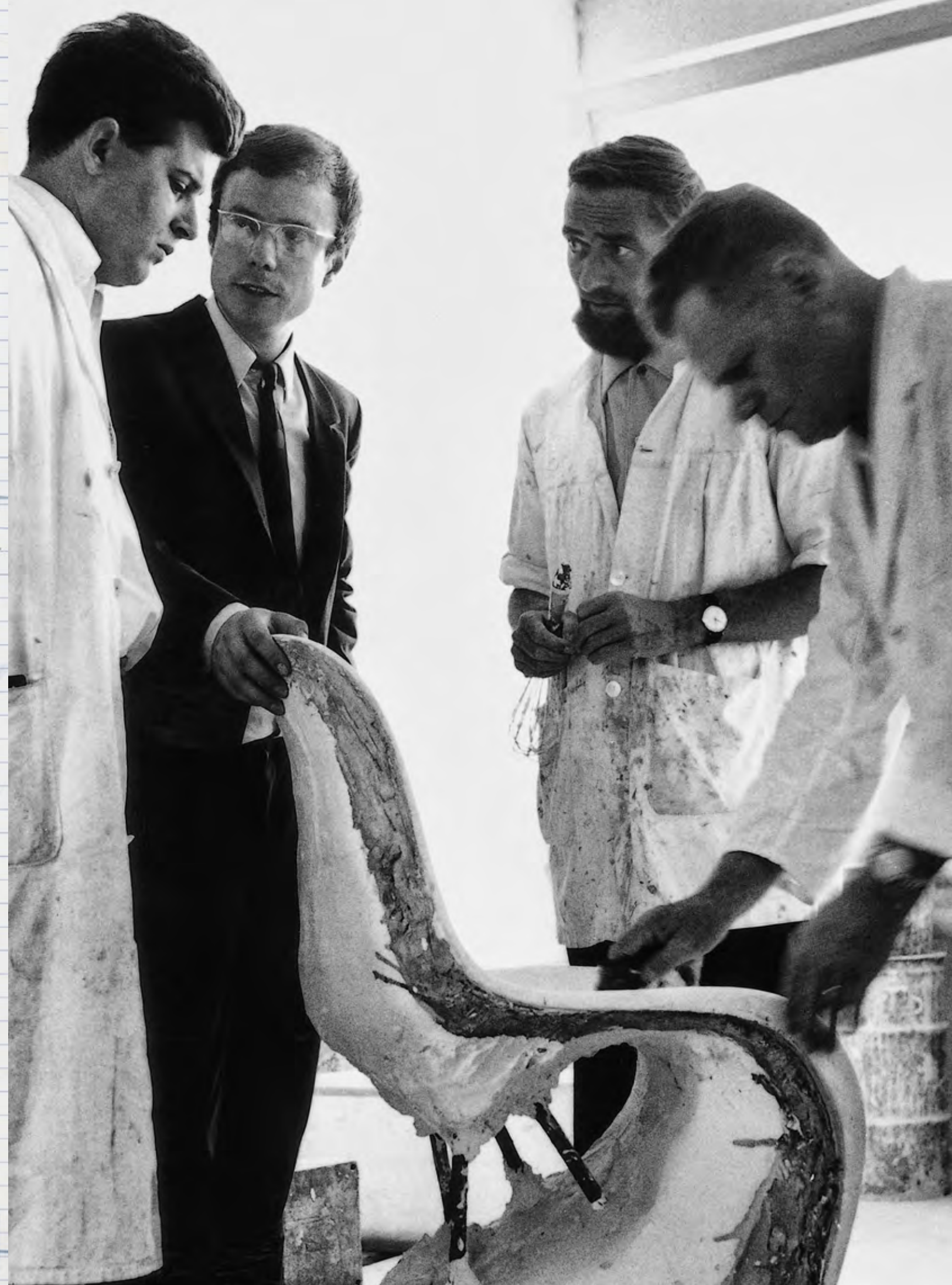
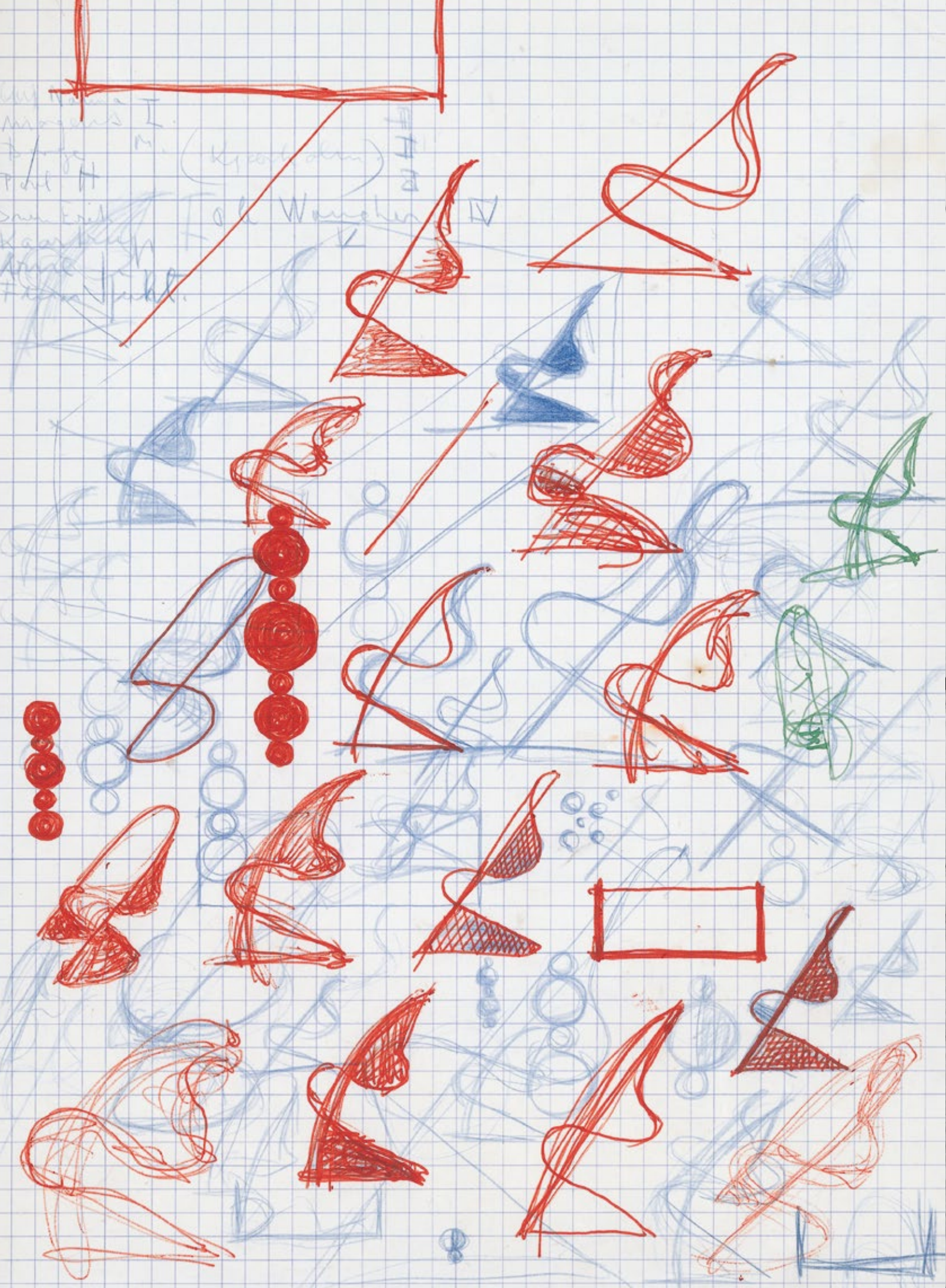


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Paris-8^e / ÉLY. 45-78









Antonio Citterio Architetto

XVITUS
AC



Vitra Home Collection

Lounge Chairs

- 14 Lounge Chair
- 22 Grand Relax
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- 30 Cité
- 32 Fauteuil de Salon
- 33 Plywood Group LCW
- 34 Aluminium Chair EA 124
- 35 Eames Shell Chairs RAR & LAR
- 36 Slow Chair

Lounge Chair Charles & Ray Eames 1956



(1) Lounge Chair & Ottoman · 05 Santos palisander · Leather Premium, 66 nero · Charles & Ray Eames, 1956 · £ 7,770.00

(2) Occasional Table LTR · 75 solid American walnut, oiled · Charles & Ray Eames, 1950 · £ 379.00

Lounge Chair
Charles & Ray Eames, 1956

‘Why don’t we make an updated version of the old English club chair?’



Charles and Ray Eames sitting on a Lounge Chair.

This question initiated the development of a generously proportioned chair that combined ultimate comfort with the highest quality materials and craftsmanship: the Eames Lounge Chair. The Vitra and Eames collaboration started in the 1950s and, soon after, Vitra

began producing the Lounge Chair. Still made today using production methods that are virtually unchanged, the chair has become one of the most desired items of mid-century furniture.

Lounge Chair
Charles & Ray Eames, 1956

The Lounge Chair is available from Vitra in two sizes: with classic dimensions and with new, larger dimensions. Furthermore, the various combinations of leather upholstery covers, wooden shells and bases are now complemented by a white edition and a black edition with corresponding details. Since the Lounge Chair first went into production, average human height has increased worldwide by nearly 10 cm. In close coordination with the Eames Office, Vitra developed the new larger version so that taller people, too, can enjoy the same exceptional comfort that Charles and Ray Eames intended with their original 1956 design. Vitra has produced the Lounge Chair by Charles and Ray Eames using the same manufacturing methods since the 1950s. In consultation with the Eames Office, Vitra has now expanded the selection to include new combinations of carefully coordinated leather upholstery colours, wood veneers and bases.



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- 1 Charles & Ray Eames in the living room of the Eames House, Pacific Palisades, California.
- 2 The Lounge Chair with leather cover in 'snow' and white-pigmented walnut veneer.

Story

From generation to generation

62 years in the life of an Eames Lounge Chair

When Birgitte von Halling-Koch was 15 years old, a special delivery from Vitra arrived at her childhood home in Copenhagen: an Eames Lounge Chair and Ottoman. That was back in 1958, and it was one of the first Lounge Chairs in Scandinavia – if not the very first. A decade or so later, the family took the armchair from Denmark to their summer home in Sweden. Today Birgitte, her sister, brother and all the children and grandchildren share this house, which is where we met Birgitte.

How did your family come to own one of the first Eames Lounge Chairs?
My father, Percy von Halling-Koch, who was also called Bum by his friends, saw the Eames Lounge Chair when it was presented at the 1957 Triennale

in Milan, and he liked it so much that he ordered the chair right away.

How would you describe your life with the Lounge Chair?
The chair has always been used by the whole family, and it was never given any special care. It was utilised like all of our other furnishings – as functional everyday objects. The only rule was that the cats and dogs weren't allowed on the Lounge Chair, or on any other furniture for that matter.

How is your Lounge Chair mostly used?
For sitting with my grandchildren on my lap and telling them bedtime stories, and for reading good books, and for taking naps during the day. It's hard



to resist falling asleep in it – after 60 years it is still so incredibly comfortable. I cannot count how many times my parents, my children, my grandchildren and I have nodded off into the land of dreams in that chair. It is a dear treasure of ours, full of so many memories.

How would you describe the quality of the Eames Lounge Chair? Did you ever have to repair it?

The quality over the years has been amazing. We had it repaired only once a few years ago when the back became detached. The glue on the shock mounts must have weakened. Then we contacted a local dealer of Eames furniture, who ordered a special glue through Vitra and fixed it. The chair has worked perfectly ever since.

Would you ever consider selling the Eames Lounge Chair?

No, I believe the chair belongs to this house now, and to my family, who comes here to work, or to go on holiday and enjoy some quiet time away from home. It is a dear treasure of mine, of my sister, brother, and of my parents' grandchildren and great-grandchildren. It is a symbol of childhood memories, teenage dreams and parenthood, and an essential part of our home.

Today Birgitte and her siblings are the owners of the Halling-Koch Design Center founded by their father. When not in Copenhagen, Birgitte also spends time working at the summer home in Sweden. Here, the Lounge Chair occupies a prominent place in front of the window, with a view of a lake dotted by many small islands. Over the decades, the black leather of the chair has developed fine creases and veins, and the palisander shells have taken on a lighter shade – changes that are characteristic of natural materials and lend furnishings a patina that reveals their unique history.

Grand Relax Antonio Citterio 2019



(1) Grand Relax & Ottoman · Leather Premium, 97 cognac · Antonio Citterio, 2019 £ 7,490.00
(2) Suita Daybed · Dumet, 03 beige/grey · Antonio Citterio, 2010 £ 2,980.00 (3) Plate Table 410 x 410 mm ·
Marble · Jasper Morrison, 2004 £ 1,045.00 (4) Eames House Bird · walnut £ 250.00

Seating at its softest



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The trick is in the cushions. Super-soft and loose, they line the seat and the back of the chair, hugging the contours of the body. Slide into the Grand Relax armchair, tilt back the generously proportioned shell seat and put your feet up on an ottoman. Then settle down to some serious relaxation.



2

The starting point of the chair's design was the material: Antonio Citterio's ambition was to use the intrinsic properties of leather to achieve maximum ease. Then he took the comfort up a notch by installing a hidden mechanism that can be minutely adjusted to suit the physique of each user.

- 1 Antonio Citterio.
- 2 A detailed view of the Grand Relax in Cognac.
- 3 Grand Relax in Antonio Citterio's studio in Milan, Italy.



3

Grand Repos Antonio Citterio 2011



(1) Grand Repos & Ottoman - Cosy 2 cross stitch, 01 pebble grey - Antonio Citterio, 2011 - £ 5,130.00 (2) Plate Table 710 x 1130 - Marble - Jasper Morrison, 2004 - £ 2,079.00 (3) Metal Wall Relief Sun - Alexander Girard, 1966 - £ 1,080.00



Drawing by Antonio Citterio.

With the Charles and Ray Eames Lounge Chair as a precedent, the experienced Italian designer Antonio Citterio felt under some pressure when he and Vitra embarked on the design of a new upholstered armchair. After a intense process, he arrived at the Repos and

Grand Repos, twin designs that communicate the essence of ease. Thanks to a hidden mechanism, the chairs permit a level of comfort that allows them to by-pass comparison with the Eames's mid-century modern classic and create a category of their own.

A modern classic with hidden technology



(1) Repos · Leather Premium, 73 clay · Antonio Citterio, 2011 £ 4,900.00 (2) Plate Table 410 x 410 mm · Marble · Jasper Morrison, 2004 £ 1,045.00 (3) Wooden Doll No. 4 / Wooden Doll No. 22 · Alexander Girard, 1952 £ 95.00

More Lounge Chairs

All prices incl. VAT – recommended retail price



2

(1) Cité · Mello, 02 pearl · Jean Prouvé, 1930 · £ 2,650.00 (2) Occasional Table LTR · 30 black (smooth) · Charles & Ray Eames, 1950 · £ 239.00

Cité Jean Prouvé, 1930

The Vitra Design Museum's 2006 exhibition 'Jean Prouvé – the Poetics of the Technical Object' was revelatory. Among the pieces on view was Cité, an armchair that demonstrates the essence of the designer's philosophy that, 'Furniture is like houses, you have to construct it.'

The Cité was originally developed in 1930 in response to a competition to furnish the student residences of the Cité University in Nancy. The design is extremely comfortable, yet completely free of extraneous elements. Now considered an early Prouvé masterpiece, it is the perfect expression of the designer who called himself a 'man of the factory.'



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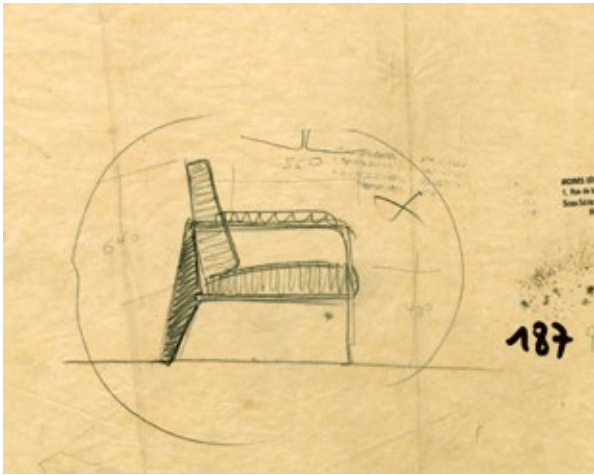


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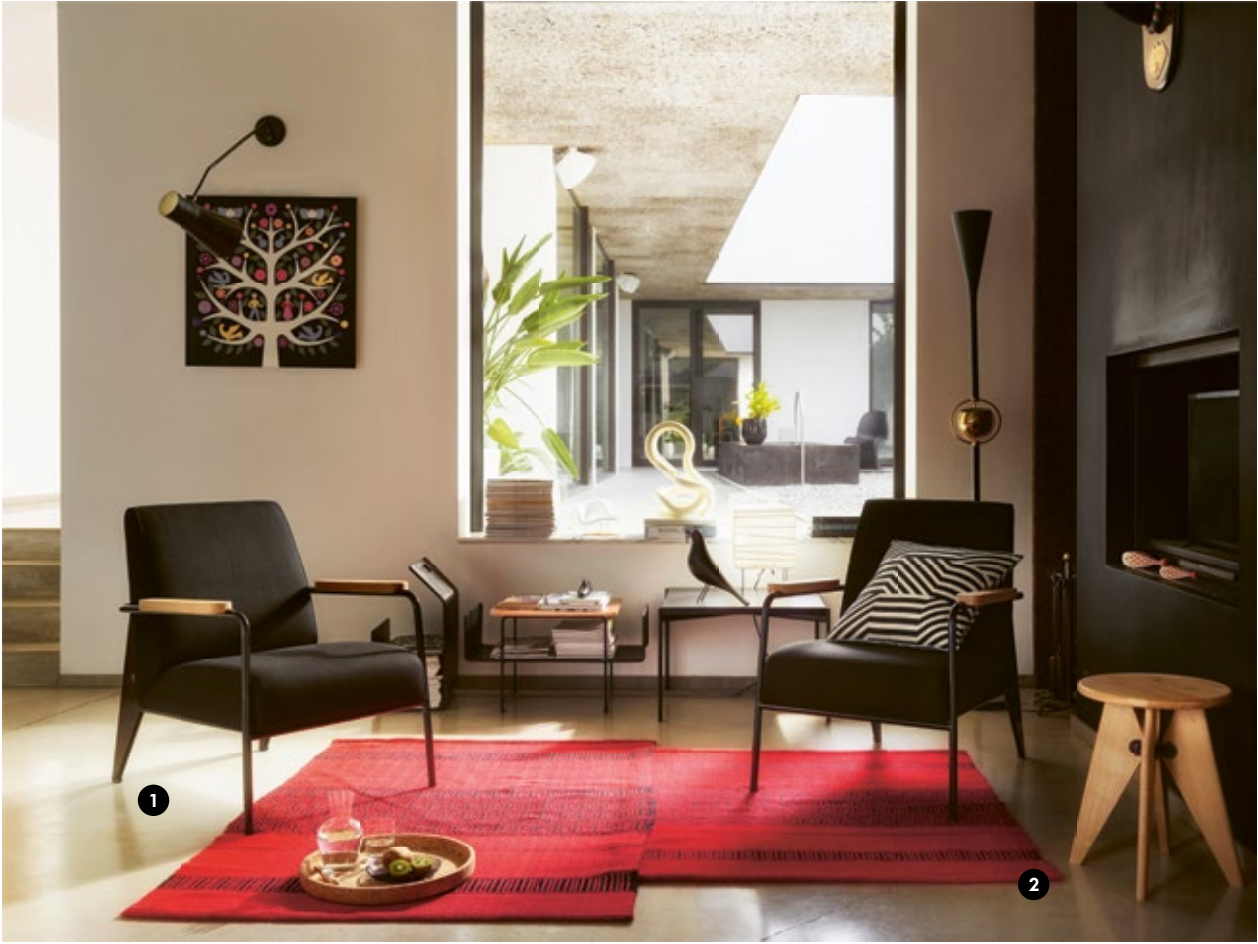
- 1 A Cité from the collection of the Vitra Design Museum, Weil am Rhein, Germany.
- 2 Jean Prouvé in the living room of his house in Nancy, France.

Fauteuil de Salon
Jean Prouvé, 1939

Fauteuil de Salon joins simple planes into a unified architectural object with a comfortable seat surface and backrest. Rediscovered in the archives of the French engineer Jean Prouvé, the armchair has been updated in a contemporary colour palette. With oiled, solid wood armrests and the designer's characteristic structural aesthetic, the Fauteuil de Salon can be ideally combined with other pieces in the Prouvé Collection.



Original drawing of the Fauteuil de Salon from the Archives Départementales de Meurthe-et-Moselle, Nancy, France.



Plywood Group LCW
Charles & Ray Eames, 1945/46



Left-hand page: (1) Fauteuil de Salon · Twill, 07 black · Jean Prouvé, 1939 · £ 2,190.00 (2) Tabouret Solvay · 70 solid natural oak, oiled · Jean Prouvé, 1941 · £ 535.00 This page: (1) Plywood Group LCW · 64 Ash natural · Charles & Ray Eames, 1945/1946 · £ 1,270.00 (2) Occasional Table LTR · 75 solid American walnut, oiled · Charles & Ray Eames, 1950 · £ 379.00 (3) Classic Pillows Maharam - Facets, black/white, 400x400 · Alexander Girard, 1952 · £ 155.00

Aluminium Chair EA 124
Charles & Ray Eames, 1958



All prices incl. VAT - recommended retail price

This page: (1) Aluminium Chair EA 124 · Leather, 71 sand · Charles & Ray Eames, 1958 · £ 3,519.00 (2) Plate Table 410 x 410 mm · Marble · Jasper Morrison, 2004 · £ 1,045.00 (3) Wooden Doll No. 4 / Wooden Doll No. 22 · Alexander Girard, 1952 · £ 95.00
Right-hand page: (1) Eames Plastic Armchair LAR · 04 white · Hopsak, 88 cognac/ivory · Charles & Ray Eames, 1950 · £ 735.00

Eames Shell Chairs RAR & LAR
Charles & Ray Eames, 1950



Historic photograph of an Eames Fiberglass
Armchair RAR.

Charles and Ray Eames developed their legendary shell chairs for a competition organised by the Museum of Modern Art, and they were launched on the market in 1950 as the first mass-produced chairs in plastic. In addition to the Eames Plastic Chairs made of polypropylene, there is also a family of Eames Fiberglass Chairs manufactured from glass-fibre reinforced polyester resin. The RAR rocking chair has always stood out from the other chair models, while the LAR design, which was reintroduced in 2019 and whose base bears the nickname 'Cat's Cradle', was a favourite of Charles and Ray Eames: it can be spotted throughout their home in vintage photographs of the Eames House. Now both versions, RAR and LAR, are also available with a fibreglass shell – however, in contrast to the Plastic Chairs, they do not come with a seat cushion or full upholstery.



Slow Chair
Ronan & Erwan Bouroullec, 2006

All prices incl. VAT - recommended retail price

Sofas / Coffee and Side Tables

- 38 Polder Sofa
- 42 Soft Modular Sofa
- 48 Suita
- 58 Mariposa Sofa
- 62 Coffee and Side Tables

Polder Sofa

Hella Jongerius

2005/2015



(1) Polder Sofa · Fabric mix golden yellow · Hella Jongerius, 2015 · £ 5,170.00 · (2) Akari 10A · Isamu Noguchi, 1951 · £ 539.00

All prices incl. VAT - recommended retail price



Polder Sofa / Polder Compact
Hella Jongerius, 2005/2015



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Left-hand page: (1) Polder Compact · Fabric mix red · Hella Jongerius, 2015 £ 4,620.00 (2) Eames Plastic Armchair RAR · Hopsak, 05 dark grey · Charles & Ray Eames, 1950 £ 815.00 (3) Cork Family, Model C · Jasper Morrison, 2004 £ 370.00 (4) Resting Cat · Front, 2018 from £ 119.00 (5) Wall Clocks - Asterisk Clock · George Nelson, 1948-1960 £ 225.00
 This page: (1/2) Polder Compact · Fabric mix green / Fabric mix night blue · Hella Jongerius, 2015 £ 4,620.00
 (3/4) Polder Sofa · Fabric mix red / Fabric mix golden yellow · Hella Jongerius, 2015 £ 5,170.00

All prices incl. VAT – recommended retail price

Soft Modular Sofa Jasper Morrison 2016



- (1) Soft Modular Sofa 3-Seater, corner element · Maize, 03 cream/steel grey · Jasper Morrison, 2016 · £ 7,840.00
(2) Eames Coffee Table 760 x 760 mm · Marble, 68 black ash · Charles & Ray Eames, 1953 · £ 1,370.00
(3) Plywood Group LCW · Leather, 66 nero · Charles & Ray Eames, 1945/1946 · £ 2,020.00

It is about comfort as it is about flexibility

- 1 Jasper Morrison.
- 2 Soft Modular Sofa Two-Seater
with Ottoman.



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Jasper Morrison already appeared in the 1990s with a design restraint contrary to the design zeitgeist of the time. This later found its verbal expression in the term 'supernormal'. All products that the British designer designed with Vitra follow this principle – and the Soft Modular Sofa is an example of this: it is Morrison's interpretation of the horizontally pronounced lounge sofa close to the floor. The Soft

Modular Sofa condenses this type to its purest form with carefully selected proportions, high comfort and the uncompromising renunciation of decorative details. The modular structure of the sofa allows its size and shape to be adapted to individual needs, and the voluminous, comfortable cushions invite you to read, watch TV, nod off or simply loll about.





Soft Modular Sofa
Jasper Morrison, 2016



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Left-hand page: (1) Soft Modular Sofa 3-Seater · Maize, 06 canary/ochre · Jasper Morrison, 2016 £ 5,710.00 (2) Guéridon Bas · 70 solid natural oak, oiled · Jean Prouvé, 1944 from £ 1,510.00 This page: (1) Soft Modular Sofa 3-Seater · Jasper Morrison, 2016 from £ 4,800.00 (2) Soft Modular Sofa 5-Seater, corner element and Platform · Jasper Morrison, 2016 from £ 9,370.00 (3) Soft Modular Sofa 2-Seater with Ottoman · Jasper Morrison, 2016 from £ 4,265.00 (4) Soft Modular Sofa 3-Seater open and Platform · Jasper Morrison, 2016 from £ 4,370.00

All prices incl. VAT – recommended retail price

Suita

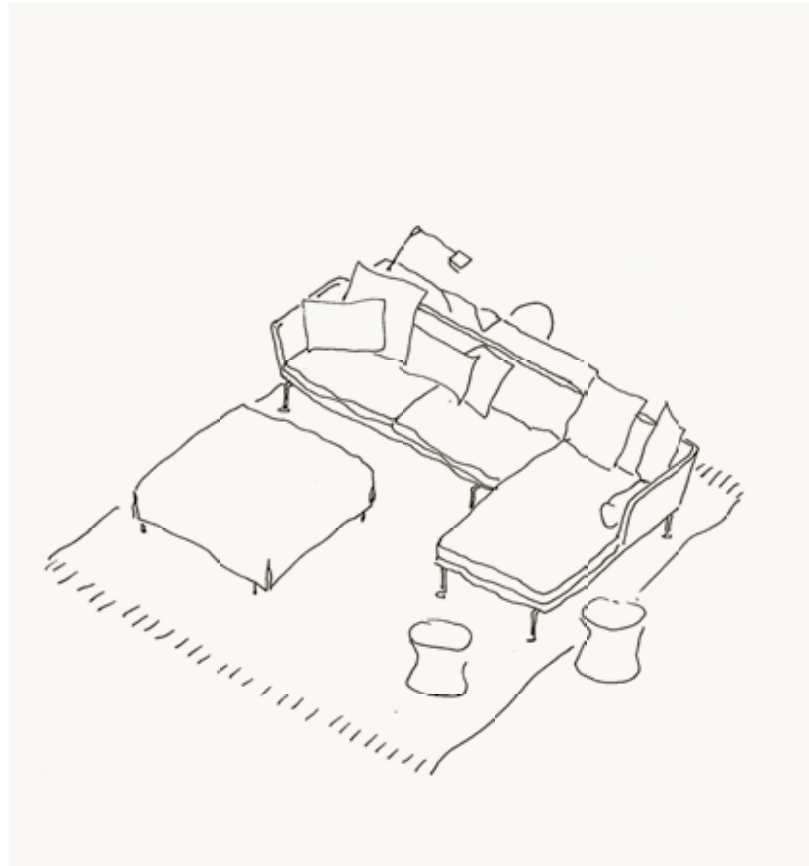
Antonio Citterio

2010/2019



(1) Suita Sofa 3-Seater tufted · Dumet, 03 beige/grey · Antonio Citterio, 2010/2019 £ 5,520.00 (2) Suita Daybed tufted · Dumet, 03 beige/grey · Antonio Citterio, 2010/2019 £ 2,980.00 (3) Eames Coffee Table 1140 x 760 mm · Marble, 68 black ash · Charles & Ray Eames, 1953 £ 1,600.00 (4) Plywood Group LCM · 45 black pigmented walnut · Charles & Ray Eames, 1945/1946 £ 900.00 (5) Stools, Model B · Charles & Ray Eames, 1960 £ 1,155.00 (6) Akari UF4-L10 · Isamu Noguchi, 1951 £ 1,460.00

Elegant lightness in countless combinations



Drawing by Antonio Citterio.

Antonio Citterio is known for his systematic approach to structure, construction and materials. Because nowhere does this have a greater impact than with sofas, he is the undisputed master in this field and has shaped contemporary living with his ideas. The large Suita sofa family, which he developed with Vitra, is an expression of this expertise. Suita comprises various pieces of furniture that can be used individually or combined to form small and large sofa constellations.

The classic-looking base, on which the slender body seems to float, lends each configuration a light-footed elegance.

With the individual elements, the various upholstery and cushion finishes, the optional headboards and shelves that can be attached at the rear, as well as a wide range of fabrics, leather and colours, Suita offers a huge selection of individual design options. When do you start planning?





Suita
Antonio Citterio, 2010/2019



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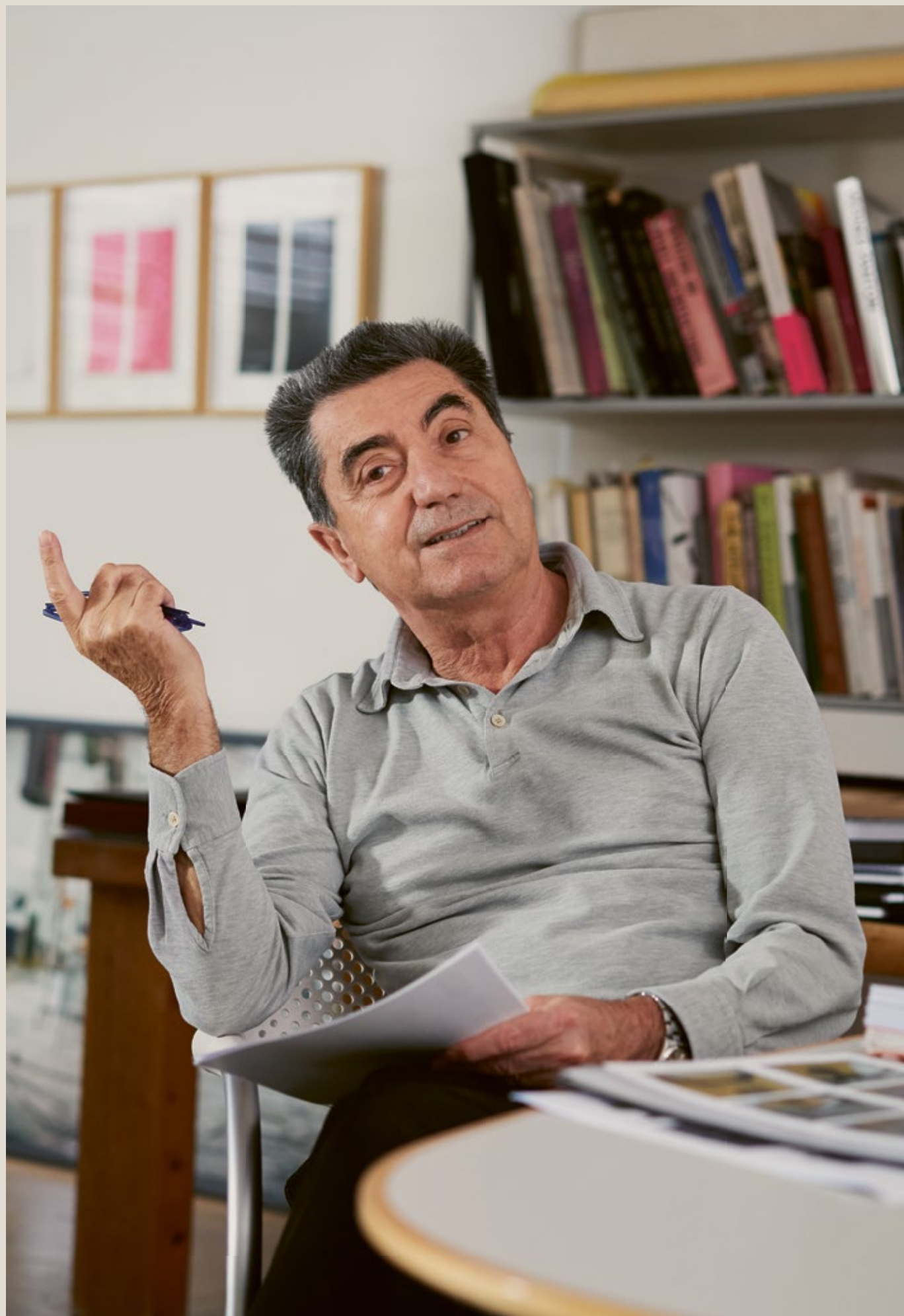
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Left-hand page: (1) Suita 2-Seater open, pointed cushions with Chaise Longue small · Olimpo, 11 atlantic · Antonio Citterio, 2010 £ 7,420.00
 (2) Plate Table · 75 solid American walnut, oiled · Jasper Morrison, 2004 from £ 1,045.00 This page: (1) Suita 2-Seater Classic ·
 Antonio Citterio, 2010 from £ 3,350.00 (2) Suita 2-Seater open, tufted with Chaise Longue large · Antonio Citterio, 2010 from £ 9,220.00
 (3) Suita Ottoman tufted · Antonio Citterio, 2010 from £ 1,610.00 (4) Suita Sofa 3-Seater, pointed cushions · Antonio Citterio, 2010
 from £ 4,580.00

All prices incl. VAT – recommended retail price



Interview with

Antonio Citterio

Of all the designers Vitra has worked with, no partnership has lasted longer – or been more prolific and successful – than the one with Antonio Citterio. During the past 25 years of this cooperation, numerous office chairs, visitor chairs, sofas and office systems have continually set new standards. The Vitra Home Collection has also been significantly shaped by the Milan-based designer. As one of the greatest and most important contemporary designers worldwide, he has brought an entirely new and influential language of aesthetic forms and materials into all our lives. 'When you think about a sofa, you have to really think

about how people live. The sofa, up until 30 or 40 years ago, was mainly used for receiving guests or hosting conversations. In the eighties I started to work on a different approach to the sofa, aimed at redefining its role towards a more personal use. When I design a sofa, I think about an element at the centre stage of the living area, as a sort of "island" dedicated to personal activities. Today a living room has developed into a family room, which is about relaxing and enjoying free time. Therefore, a sofa has become a soft surface that you use in many different ways: to watch TV, to sleep, to eat.' This is Antonio Citterio's

interpretation of the luxurious comfort and contemporary design from his ongoing collaboration with the renowned manufacturer Vitra. As always, he skilfully unites his Italian flair for lightness and elegance with the trademark quality and precision of the Swiss company Vitra. ‘We started from the DNA of Vitra as a furniture company; we wanted to obtain contemporary, simple pieces that can be placed side by side, next to one another. We adopted the modernist principle of a distinct separation between the supporting and supported parts, in which each element clearly declares its function’, commented the maestro in describing the design concept. In the following interview, he explains what he likes most about his sofas and shares his perspectives on contemporary design.

To what extent has technology affected your designs and their processes?

Design is an essential part of the industrial production process. The idea of design as pure added value in industrial products is a cliché and reveals a serious misunderstanding of the profound reciprocal relationship that exists – and must exist – between industrial culture and design culture. Technology is design.

What goes through your mind when you wander through furniture fairs these days?

I don’t like to visit furniture fairs. I get a negative feel from all the products on display. I take my job too seriously to stroll around furniture fairs.

Where is design heading in the coming decade? In which regions of the world is it now flourishing and why?

This is a complex topic. New markets are certainly emerging in Asian countries, but I perceive that design is still regarded as a type of ‘status’, and not as an independent characteristic. I’m sure this attitude will eventually develop into a more mature one.

In your opinion, what new ideas are currently gaining ground?

I see more and more demand for ‘differences’ in the design market – on the one hand we have ‘basic’ design, products aimed at mass consumption at affordable prices, and on the other hand we see a lot of ‘unique’ design, products that are intended to

achieve the status of special editions or ‘one-off pieces’. Unfortunately, these ‘one-offs’ do not always have an objective value. Their value often results from the production of very limited quantities.

What should be forbidden with regard to design?

In my opinion, one of the main goals of design is to improve the quality of life of those who interact with a particular product. Design is now an established part of the industrial process and has simply become a market reality, something concrete, with its own inner value – not just in terms of form and aesthetics. But there is also ‘false’ design, something you have to protect yourself from, superfluous design: the media decide that an object is fashionable, and contrary to its actual value, that object is suddenly highly prized, even if it’s actually ugly or unpleasant or not particularly functional. Instead we have to turn towards this other category of design – real design – which captures the contemporary character of our time.



Mariposa Sofa Edward Barber & Jay Osgerby 2014



(1) Mariposa 2½-Seater · Mello, 02 pearl · Edward Barber & Jay Osgerby, 2014 £ 4,540.00 (2) Mariposa Ottoman medium · Mello, 02 pearl · Edward Barber & Jay Osgerby, 2014 £ 545.00 (3) Repos · Leather Premium, 73 clay · Antonio Citterio, 2011 £ 4,900.00 (4) Plate Table · Marble · Jasper Morrison, 2004 from £ 1,045.00 (5) Wall Clocks - Petal Clock · George Nelson, 1948-1960 £ 299.00



Mariposa Sofa
Edward Barber & Jay Osgerby, 2014



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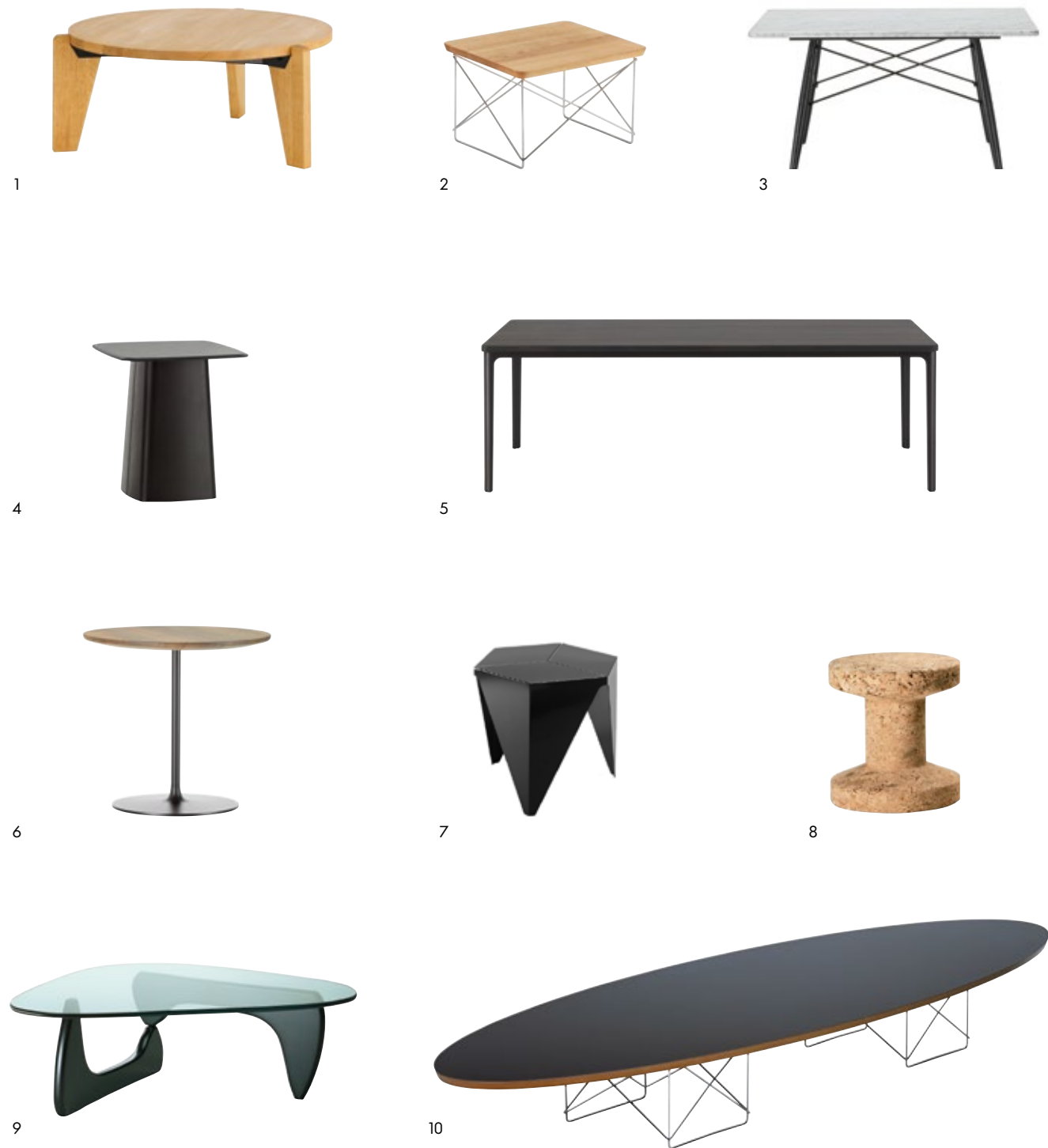


5

(1) Mariposa 2-Seater · Edward Barber & Jay Osgerby, 2014 from £ 4,010.00 (2) Mariposa Club Armchair · Edward Barber & Jay Osgerby, 2017 from £ 2,170.00 (3) Mariposa Love Seat · Edward Barber & Jay Osgerby, 2014 from £ 2,790.00 (4) Mariposa Ottoman, large and medium · Edward Barber & Jay Osgerby, 2014 from £ 589.00 (5) Mariposa 3-Seater · Edward Barber & Jay Osgerby, 2014 from £ 4,870.00

All prices incl. VAT – recommended retail price

Coffee and side tables



(1) Guéridon Bas · 70 solid natural oak, oiled · Jean Prouvé, 1944 · £ 1,510.00 (2) Occasional Table LTR · 70 solid natural oak, oiled · Charles & Ray Eames, 1950 · £ 325.00 (3) Eames Coffee Table 760 x 760 mm · Marble, 68 black ash · Charles & Ray Eames, 1953 · £ 1,370.00 (4) Leather Side Tables · Leather Liso, 66 nero · Ronan & Erwan Bouroullec, 2014 · from £ 665.00 (5) Plate Table 410 x 710 mm · 90 solid smoked oak, oiled · Jasper Morrison, 2004 · £ 995.00 (6) Occasional Low Table 45 · 75 solid American walnut, oiled · Jasper Morrison, 2016 · £ 695.00 (7) Prismatic Table · Isamu Noguchi, 1957 · £ 499.00 (8) Cork Family, Model B · Jasper Morrison, 2004 · £ 370.00 (9) Coffee Table · 68 black ash · Isamu Noguchi, 1944 · £ 1,640.00 (10) Elliptical Table ETR · Charles & Ray Eames, 1951 · £ 1,890.00

All prices incl. VAT – recommended retail price

Dining Chairs and Tables

- 64 Eames Shell Chairs
- 74 Eames Aluminium Group
- 76 Eames Soft Pad Group
- 78 Standard
- 82 Fauteuil Direction
- 84 Panton Chair
- 92 Softshell Chair
- 94 HAL
- 98 .03
- 100 Plywood Group DCM
- 101 Tip Ton
- 102 Organic Chair
- 103 All Plastic Chair
- 104 Landi Chair
- 106 Belleville Chair
- 107 Dining Tables

Eames Shell Chairs

Charles & Ray Eames

1950



- (1) Eames Segmented Tables Dining 2200 x 1100 mm · 70 solid natural oak, oiled · Charles & Ray Eames, 1964 · from £ 4,310.00
 (2/5) Eames Plastic Armchair DAX · 43 rusty orange / 48 forest · Charles & Ray Eames, 1950 · £ 320.00 (3/6/7)
 Eames Fiberglass Side Chair DSX · 06 Eames Raw Umber / 08 Eames Ochre Dark / 07 Eames Ochre Light · Charles & Ray Eames, 1950
 £ 500.00 (4) Eames Plastic Side Chair DSX · 26 sunlight · Charles & Ray Eames, 1950 · £ 220.00 (8) Eames Plastic Armchair LAR ·
 04 white · Charles & Ray Eames, 1950 · £ 435.00 (9) Lampe de Bureau · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1930
 £ 230.00 (10) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950 · £ 1,080.00



(1) Guéridon Ø 1050 mm · 90 solid smoked oak, oiled · Jean Prouvé, 1949 £ 2,190.00 (2/3/4/5) Eames Plastic Side Chair DSX · 26 sunlight / 41 pale rose / 42 green / 43 rusty orange · Charles & Ray Eames, 1950 £ 220.00 (6) Nuage (céramique) · Ronan & Erwan Bouroullec, 2018 from £ 95.00 (7) Wall Clocks - Asterisk Clock · George Nelson, 1948-1960 £ 225.00

All prices incl. VAT – recommended retail price

Eames Shell Chairs Charles & Ray Eames, 1950

The Eames Shell Chairs

- 1 Colour study by Ray Eames for the Fiberglass Chairs, pencil and collage on paper. Undated.
- 2 Charles and Ray Eames sit on Fiberglass Chairs for the 1960 film 'Kaleidoscope Jazz Chair'.



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Introduced in 1948 and eventually marketed as the first mass-produced plastic chair, the Eames Shell Chairs established an entirely new typology in seating. Today we manufacture the seat shells of the Eames Plastic Chairs in polypropylene, while the Eames Fiberglass Chairs are produced in glass-fibre reinforced polyester resin. With over 100,000 configurations, 23 shell colours and 36 upholstery options, there is a perfect Eames

Shell Chair for everyone and every home. Be it in fibreglass, polypropylene or welded steel wire, the Eames Shell Chairs have been moulded on a human body to offer an increased level of comfort. This allows the different combinations and to use the chairs in the widest range of settings – from dining rooms, living rooms and home offices to terraces and gardens.

The Rebirth of Fibreglass

- 1 From the archive of the Vitra Design Museum: a stack of historical Eames Fiberglass Chairs DSS.
- 2 The Assembly of Eames Fiberglass Chairs, 1960.



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Fibreglass is produced when molten glass cools rapidly, solidifying into fine threads that are then woven and mixed with polymers. The result is an extremely stable, durable material that entered the home in 1950 when Charles and Ray Eames launched their remarkable Fiberglass Chair, the first serially-produced plastic chair in furniture history. Forty years on, fibreglass fell out of production.

Vitra stopped making shells in the material at the beginning of the 1990s and, a few years later, launched a polypropylene version of the chair. Now, however, Vitra has developed a completely new process for making fibreglass and, in addition to the plastic model, the Fiberglass Chair and Armchair are available once more in their original material.



All prices incl. VAT - recommended retail price



Eames Plastic Chair
Charles & Ray Eames, 1950

The organically shaped shells of the Plastic Chairs (1950) by Charles and Ray Eames can be combined with a variety of different bases to provide versatile seating for diverse settings.



Left-hand page: (1) Plate Dining Table 800 x 1600 mm · 70 solid natural oak, oiled · Jasper Morrison, 2018 £ 2,890.00
 (2/3/4) Eames Plastic Side Chair DSW · 11 pebble / 24 light grey / 04 white · Charles & Ray Eames, 1950 £ 375.00 (5) Nuage (céramique),
 medium · Ronan & Erwan Bouroullec, 2018 £ 129.00 This page: (1) Eames Plastic Armchair DAW · 23 ice grey · Charles & Ray Eames, 1950
 from £ 475.00 (2) Eames Plastic Side Chair DSW · 04 white · Charles & Ray Eames, 1950 from £ 375.00 (3) Eames Plastic Side Chair DSW,
 with full upholstery · 83 sea blue · Charles & Ray Eames, 1950 from £ 595.00 (4) Eames Plastic Side Chair DSX · 12 deep black ·
 Charles & Ray Eames, 1950 £ 220.00 (5) Eames Plastic Side Chair DSR · 11 pebble · Charles & Ray Eames, 1950 £ 255.00
 (6) Eames Plastic Armchair DAX · 24 light grey · Charles & Ray Eames, 1950 £ 320.00

All prices incl. VAT – recommended retail price

Eames Fiberglass Chair
Charles & Ray Eames, 1950

Vitra manufactures the Fiberglass Chairs (1950) by Charles and Ray Eames in several of the early colours Fibreglass owes its charm to an irregular surface, which appears almost like a natural material thanks to its clearly visible fibres.



(1) Eames Fiberglass Armchair DAX · 04 Eames Elephant Hide Grey · Charles & Ray Eames, 1950 £ 650.00
 (2) Eames Fiberglass Side Chair DSW · 07 Eames Ochre Light · Charles & Ray Eames, 1950 from £ 650.00 (3) Eames Fiberglass Armchair DAR · 01 Eames Parchment · Charles & Ray Eames, 1950 £ 685.00 (4) Eames Fiberglass Side Chair DSW · 08 Eames Ochre Dark · Charles & Ray Eames, 1950 from £ 650.00 (5) Eames Fiberglass Armchair DAR · 05 Eames Sea Foam Green · Charles & Ray Eames, 1950 £ 685.00
 (6) Eames Fiberglass Side Chair DSR · 02 Eames Navy Blue · Charles & Ray Eames, 1950 £ 535.00

Wire Chair
Charles & Ray Eames, 1951

The transparent Wire Chairs (1951) by Charles and Ray Eames, which are available with a variety of different bases and with optional cushions for the seat and back, can be used both indoors and outdoors.



(1) Wire Chair DKW · 30 basic dark powder-coated (smooth) · Charles & Ray Eames, 1951 £ 495.00 (2) Wire Chair DKX-5, with seat pad · 01 chrome · Leather, 22 red stone · Charles & Ray Eames, 1951 £ 495.00 (3) Wire Chair DKX · 04 white powder-coated (smooth) · Charles & Ray Eames, 1951 £ 340.00 (4) Wire Chair DKW-5, with seat pad · 30 basic dark powder-coated (smooth) · Hopsak, 66 nero · Charles & Ray Eames, 1951 £ 460.00 (5) Wire Chair DKR-2, with seat and back pads · 30 basic dark powder-coated (smooth) · Checker, 01 black/white · Charles & Ray Eames, 1951 £ 680.00 (6) Wire Chair DKR-2, with seat and back pads · 30 basic dark powder-coated (smooth) · Leather, 71 sand · Charles & Ray Eames, 1951 £ 575.00

Eames Aluminium Group

Charles & Ray Eames

1958



(1) Aluminium Chair EA 104 - Leather, 67 cognac - Charles & Ray Eames, 1958 £ 1,930.00

All prices incl. VAT - recommended retail price



1

- 1 Charles Eames checks the bracket on the base of the aluminium chair.
- 2 From the Vitra Design Museum archive: a historic Eames Aluminium Chair.



2

Charles and Ray Eames's Aluminum Chair is among the most significant furniture designs of the 20th Century. Introduced in 1958, the chair has been produced according to manufacturing and assembly processes that are virtually unchanged from those developed by the Eames office over 60 years ago. Charles Eames said, 'I think our work is mainly that of a craftsman - the tools we use are often related

to art, but we use them to solve problems that have been assigned to us or that we recognize.' Consistent with this approach, the Aluminum Chair is perfectly tailored to industrial production yet also involves some handcrafted elements. This combination delivers a hardwearing classic, enabling Vitra to sell the entire Aluminum furniture family with a 30-year guarantee.

Eames Soft Pad Group

Charles & Ray Eames

1969

- 1 Charles Eames examining the cast aluminium 'antler' base, 1957.
- 2 From the archive of the Vitra Design Museum: a historical Soft Pad Chair.



1



2

The legendary film director Billy Wilder was a close friend of Charles and Ray Eames. In the late 1960s, he approached the pair of them to design him a piece of furniture for relaxing on during breaks in filming. In answer, Charles and Ray developed the Soft Pad Chaise ES 106, a narrow chaise longue without armrests, upholstered with six soft leather cushions. It was an elegant piece, but totally unsuitable for taking naps as the sleeper would be awoken

when their arms fell by their sides to the floor. While the chaise didn't allow dozing, it was the inspiration for the Eames to add cushions to their existing Aluminum Chair. Introduced in the 1960s, the resulting combination of slender aluminum construction and well-proportioned upholstery was perfectly attuned to the era's increasing demands for comfort. And so the enduring Soft Pad furniture family was born.



All prices incl. VAT – recommended retail price

(1) Eames Segmented Tables Dining 2400 x 1100 mm · 75 solid American walnut, oiled · Charles & Ray Eames, 1964 · £ 8,089.00
(2/3) Soft Pad Chair EA 208 with armrests, swivel · Leather Premium, 64 cement / 63 cashew · Charles & Ray Eames, 1969 · £ 2,880.00
(4) Rotary Tray · Jasper Morrison, 2014 · £ 41.00

Standard Jean Prouvé 1934/1950



(1) EM Table 900 x 2000 mm · 70 solid natural oak, oiled · 40 chocolate powder-coated (smooth) · Jean Prouvé, 1950 £ 3,710.00

(2) Standard · 75 solid American walnut, oiled, 40 chocolate powder-coated (smooth) · Jean Prouvé, 1934/1950 £ 645.00

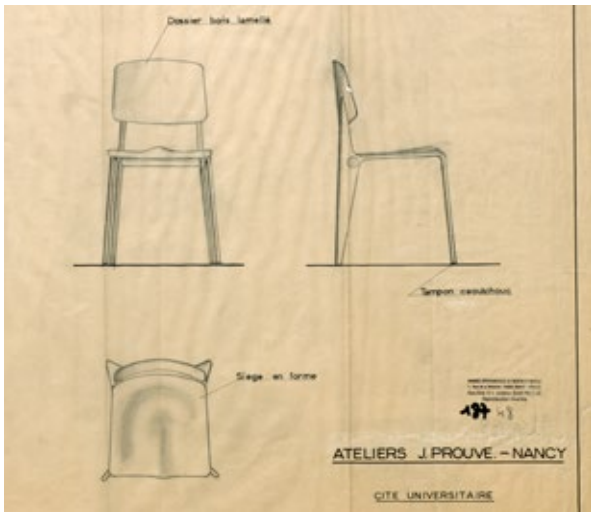
(3) Lampe de Bureau · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1930 £ 230.00

Standard
Jean Prouvé, 1934/1950



1

- 1 From the Vitra Design Museum Archive: a historical Standard chair.
- 2 Original drawing of the Standard chair from the Archives Départementales de Meurthe-et-Moselle, Nancy, France.



2

In 1934 Jean Prouvé introduced the first model of his Standard chair, which he named Chair No. 4 in reference to the three prototypes that preceded it. Prouvé continued to refine and perfect the design over the next several years. Most models of the Standard chair combined a metal frame

and legs with a wooden seat and backrest, but Prouvé also created variations made entirely from metal or wood. Further models came with cushions in various materials, or demountable components that allowed for easy transport.

Standard / Standard SP
Jean Prouvé, 1934/50

The Standard chair (1934/50) by Jean Prouvé, which illustrates the flow of forces in the shape and construction of its legs, comes in a classic version with seat and back in wood or in a model in plastic (Standard SP).



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- (1/2/3) Standard SP · Jean Prouvé, 1934/1950 £ 435.00 (1) 87 teak brown · 91 mint powder-coated (textured)
(2) 87 teak brown · 06 Japanese red powder-coated (textured) (3) 92 citron · 12 deep black powder-coated (textured)
(4/5/6) Standard · Jean Prouvé, 1934/1950 £ 645.00 (4) 10 natural oak, with protective varnish · 40 chocolate powder-coated (smooth)
(5) 04 dark oak, protective varnish · 88 ecru powder-coated (smooth) (6) 04 dark oak, protective varnish · 12 deep black powder-coated (smooth)

Fauteuil Direction Jean Prouvé 1951



(1) Table Solvay 900 x 2400 mm · 75 solid American walnut, oiled · 40 chocolate powder-coated (smooth) · Jean Prouvé, 1941 · £ 6,890.00

(2) Fauteuil Direction · Twill, 02 cognac · 40 chocolate powder-coated (smooth) · Jean Prouvé, 1951 · £ 1,800.00

Panton Chair

Verner Panton

1959/1960



(1) Plate Dining Table 1000 x 2200 mm · Marble · Jasper Morrison, 2018 £ 7,010.00 (2) Panton Chair Classic ·
11 white · Verner Panton, 1959/1960 £ 1,120.00 (2) Nuage (céramique) · Ronan & Erwan Bouroullec, 2018 from £ 95.00
(4) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950 £ 1,080.00

The Slow Evolution of an Exceptional Design



1

1 The 'Panton Chair' in the magazine 'Mobilia', 1967.

2 Manfred Diebold, Rolf Fehlbaum, Verner Panton and Josef Stürmlinger.



2

The curves of the Panton Chair have become a familiar sight, but, when Verner Panton first proposed the chair to manufacturers in the 1950s, they all considered it an impossibility. All but Vitra, that is, who believed in the design and, together with Panton, took up the challenge of bringing it to production. In 1967 the Panton Chair was launched. As the first all-plastic cantilever chair it was an instant hit and, over the following years, it was continuously upgraded as the quality of plastics improved. It remained extremely popular until, unfortunately, production

had to be discontinued in 1979 when existing chairs threatened to break. The chair was off the market for over a decade, but, happily, Vitra was able to resume production in 1990 after the invention of a shatterproof polyurethane. Over the next few years, Vitra worked with Panton to produce a polypropylene version that was introduced in 1999. From its initial design to the latest iterations, the Panton Chair was a work in progress for more than forty years.



The Panton Chair is available in three different models: the Panton Chair Classic in rigid polyurethane foam with a glossy surface, the Panton Chair in polypropylene with a matt finish and the children's version, Panton Junior.



(1/2/3) Panton Chair Classic · 15 red / 11 white / 12 black · Verner Panton, 1959/1960 £ 1,120.00 (4/5) Panton Junior · 57 soft mint / 04 white · Verner Panton, 1959/1960 £ 148.00 (6/7) Panton Chair · 23 ice grey / 04 white · Verner Panton, 1999 £ 249.00

All prices incl. VAT – recommended retail price

Interview with

Marianne Panton

What a delightful laugh Marianne Panton has! Exuberant, friendly, self-confident. She spent 36 years at the side of the great Verner Panton, and now she is sitting in the lounge of the Vitra furniture company in Weil am Rhein. Marianne Panton, her husband's lifelong advisor and manager, enjoys spending time on the Vitra Campus. Many pieces created by Verner Panton, who died in 1998, are housed in the Schauderpot – the visible storage facility of the Vitra Design Museum, which also holds a large part of his estate. From the bright colours and curves of the Flowerpot Lamp to the tapered shape of the Cone Chair to the vibrant interior of the Spiegel canteen, his designs have gone down in history. The Panton Chair remains unsurpassed as an icon of Sixties design. Fifty years after its initial launch, Vitra issued two limited editions in 2018: 666 pieces of Panton Chrome (with a mirrored chrome surface) and 333 Panton Glow (with a fluorescent finish). A good moment to reflect on the past with Marianne Panton.

Mrs. Panton, what was your childhood like? Did you already have an interest in design during your youth?

Not in the least. I come from the country – from the last row of potatoes, as we say in Sweden. My father owned a large farmstead where my brother and I grew up surrounded by numerous animals, which were

needed to run the farm in those days. At that time, everything in Sweden was still very conservative. First I went to a normal rural school, then attended a girls' school and later transferred to another secondary school. Finally, I studied at a business college, where I met my first husband. It was what we called a student marriage in Sweden: two naive children who got married. But we separated soon afterwards. Then I met Verner Panton in 1962.

You met in Tenerife, where you were recovering from an injury – is that right?

Yes, I had been injured in a motor scooter accident and had to walk with crutches for a long time. I was recuperating at a girlfriend's villa. She was a Finnish countess who made beautiful haute couture. She owned a wonderful house in the traditional Canarian style with a lovely interior courtyard. There were always a few fashion models at the house, who would show the latest collection to tourists.

What was Verner Panton doing there?

Taking a holiday! He claimed it was the first vacation of his entire life. He said that he had never taken a

break from his work, up until that point. And it's true – even in Tenerife he didn't stop working; he always had drawing paper and a pencil on hand. When Verner arrived on the island, his travel agent sent him to us – back then he was already very interested in textiles. And as a trained architect, they thought he should see the house as well. One day – I was lying in a hammock in this beautiful garden – this man in blue clothing arrived and spoke to me. Asking whether he could take a look at the garden, and if he might be allowed to photograph the house. That's how we met. And of course I couldn't walk away, because my leg was in a cast.

By that point he had already produced his first furniture designs, and had also made a name for himself as an architect. Did you know who he was?

No, I had no idea. And the first time I visited him in Denmark, I was very disappointed. I expected a designer and architect to have an impressive house and lots of nice furniture. When I saw his place on the Øresund coastline in Copenhagen, it certainly was a nice house, with large windows that offered a beautiful view of the water. But he didn't own any furniture at all. He had a Cone Chair, and four or five boards resting on painting trestles for his drawings. And old wooden beer crates, which he used as furniture.

The Panton Chair was designed in 1960, but it took seven years to reach production. How important was this project to your husband?

He always had a thousand ideas. The Panton Chair was one of them, but it was very, very important to him. And that's why Verner and I drove all over Europe with this chair: Milan, Cannes – we travelled far and wide in search of a manufacturer.

Why was it so hard for him to find a manufacturer for the Panton Chair?

Many people thought it was interesting – but nothing more. They didn't regard it as a chair. It looked like an amoeba! Besides, you couldn't even sit down on the prototype! But Willi Fehlbaum, from Vitra, was interested, and Verner sensed that. So he visited him in Basel. They tried out a few things and but ended up putting the project on hold. Then one day Rolf Fehlbaum, his son, came by and spotted the chair on our terrace. He brought Manfred Diebold over (then head of product development at Vitra – editor's note), and they started to tinker with it.

What was the problem with the early models?

Plastic was only used to make buckets and that sort of thing. The idea of sitting on it was a very risky undertaking. Besides, the chairs were heavy and difficult to manufacture. After they came out of the mould, they had to be sprayed and sanded and sanded again. That was way too much work, which made the chairs very expensive. And Verner's real intention was to produce a chair for the masses. It just wasn't possible at the time. A lot of experimentation was needed before Vitra finally found the right material.

Where did Verner Panton get the inspiration for his colour schemes?

Even as a student, he actually wanted to study colour psychology. He was already enrolled but quickly came back to reality when he was told that he would need another eight years to finish. By the way, red and orange were not his favourite colours. Blue probably was. And he would only wear blue: blue socks, blue underwear, blue suits. But for his designs, he liked to use colours that sizzle, colours that pull you in.

The new edition of the Panton Chair gives off a blue glow. Do you like it?

(laughs) The ghost? Of course! I have one in my apartment. When you get up at night and walk through the room and then see this chair glowing in the dark, it really frightens you! The day it arrived, we experimented with it. Turned the lights on and off, and nothing happened. So we thought: Oh dear, this is a real flop. But at night it suddenly started to glow. Maybe it has to be exposed to daylight first. I think it's a great idea. And Verner would have liked it – along with the new chrome version as well. It's wonderful when chairs continue to be developed. Last summer there were a large number of yellow Panton Chairs here on the Vitra Campus. They looked like animals in a meadow. As if they were alive!



Softshell Chair

Ronan & Erwan Bouroullec

2008



(1) Plate Dining Table 800 x 1600 mm · 90 solid smoked oak, oiled · Jasper Morrison, 2018 £ 3.510.00 (2) Softshell Chair · Dumet, 06 pebble melange · Ronan & Erwan Bouroullec, 2008 £ 715.00 (3) Softshell Side Chair · Dumet, 06 pebble melange · Ronan & Erwan Bouroullec, 2017 £ 629.00 (4) Wooden Side Tables · Ronan & Erwan Bouroullec, 2015 from £ 635.00

HAL

Jasper Morrison

2010/2014



(1) Table Solvay 900 x 2000 mm · 70 solid natural oak, oiled · Jean Prouvé, 1941 £ 3,970.00 (2) HAL Armchair Wood, seat upholstery · 04 white · Jasper Morrison, 2014 £ 565.00 (3) HAL Tube, seat upholstery · 04 white · Jasper Morrison, 2010 £ 295.00 (4) HAL Armchair Wood · 14 ivy · Jasper Morrison, 2014 £ 470.00 (5) HAL Wood · 04 white · Jasper Morrison, 2010 £ 350.00 (6) Cork Family, Model C · Jasper Morrison, 2004 £ 370.00 (7) Wall Clocks - Ball Clock · George Nelson, 1948-1960 £ 250.00

‘Special is generally less useful than normal’



Jasper Morrison with HAL prototype.

‘Special is generally less useful than normal’: this statement sums up Jasper Morrison’s guiding principle for creating designs that are ‘super normal’ rather than extraordinary, showing deference to the dictates of daily life – just like HAL. As a reinterpretation of

the multifunctional shell chair, HAL comprises a versatile seating family with a clean contemporary look. The shape of the seat shell provides great freedom of movement in a variety of sitting positions – even sideways or astride the chair.

The 15 different chair bases can be combined with a seat shell in polypropylene (HAL), in plywood (HAL Ply) or with a lightly padded shell covered in leather (HAL Leather). The related HAL Armchair rounds out the HAL family.



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Left-hand page: (1) HAL Armchair Wood · 04 white · Jasper Morrison, 2014 £ 470.00 (2) HAL Wood · 04 white · Jasper Morrison, 2010 £ 350.00 This page: (1) HAL Armchair Wood · 01 basic dark · Jasper Morrison, 2014 £ 470.00 (2) HAL Tube · 01 basic dark · Jasper Morrison, 2010 £ 199.00 (3) HAL Armchair Tube Stackable · 01 basic dark · Jasper Morrison, 2014 £ 350.00 (4) HAL Wood · 04 white · Jasper Morrison, 2010 £ 350.00 (5) HAL Armchair Wood, seat upholstery · 04 white · Jasper Morrison, 2014 £ 565.00 (6) HAL Ply Tube · 17 light oak · Jasper Morrison, 2012 £ 360.00

More Dining Chairs



All prices incl. VAT + res. + ins. + del. + c.

(1) Plate Dining Table 900 x 1800 mm · Glass · Jasper Morrison, 2018 £ 2,660.00 (2/3) .03 · 01 basic dark · Maarten Van Severen, 1998 £ 485.00 (4) Wooden Doll Cat · Alexander Girard, 1952 from £ 105.00 (5) Metal Wall Relief Dove · Alexander Girard, 1965 £ 150.00

.03 Maarten Van Severen, 1998

- 1 Maarten Van Severen.
- 2 Fax from Maarten Van Severen to Rolf Fehlbaum.



1



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The aesthetic hallmark of the .03 chair is its sleek, slim shape – a design that can be seen as an expression of the concept ‘less is more’. At the same time, the chair is unexpectedly comfortable: made of resilient polyurethane integral foam, the linear shape of the

seat shell adapts to the body. When the sitter leans back, the upper part of the backrest yields slightly – a pleasant sensation created by the integrated leaf springs. The extraordinary comfort of .03 is first revealed upon use.

Plywood Group DCM
Charles & Ray Eames, 1945/1946



Charles and Ray Eames “pinned” by chair bases after a photo session for the Molded Plywood Chair Group outside the Eames Office in Venice, California, 1946.



The graceful DCM chairs (Dining Chair Metal) in the Plywood Group resulted from Charles and Ray Eames’ early experiments with moulding plywood into complex shapes. The elegantly curved seat and

back shells are made of ash wood with a natural or black-stained finish; the slender tubular steel base is chrome-plated.

Tip Ton
Edward Barber & Jay Osgerby, 2011



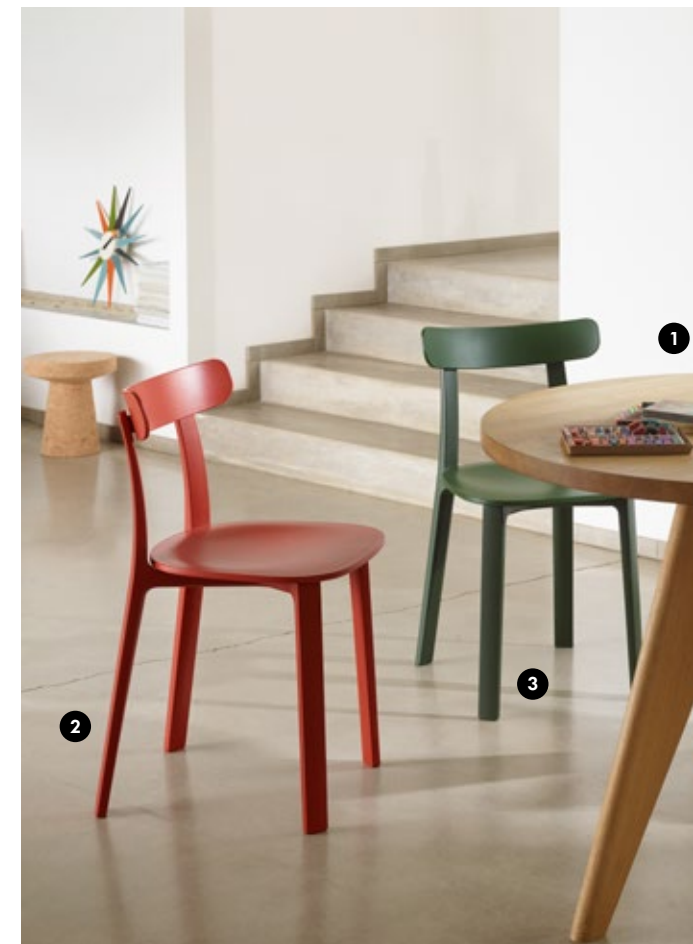
Left-hand page: (1) Eames Contract Tables 750 x 750 mm · 03 white (textured) · Charles & Ray Eames, 1968 · from £ 586.00
(2) Plywood Group DCM · 64 Ash natural · Charles & Ray Eames, 1945/1946 · £ 775.00 (3) Tip Ton · 01 basic dark ·
Edward Barber & Jay Osgerby, 2011 · £ 259.00 This page: (1) Tip Ton · 35 basalt · Edward Barber & Jay Osgerby, 2011 · £ 259.00

Organic Chair
Charles Eames & Eero Saarinen, 1940



This page: (1) EM Table (wood) 900 x 1800 mm · 90 solid smoked oak, oiled · Jean Prouvé, 1950 · £ 4,130.00 (2) Organic Conference · Credo, 21 royal blue/elephant · Charles Eames & Eero Saarinen, 1940 · £ 1,800.00 Right-hand page: (1) Guéridon Ø 900 mm · 70 solid natural oak, oiled · Jean Prouvé, 1949 · £ 1,720.00 (2/3) All Plastic Chair · 05 brick - two-tone / 04 ivy two-tone · Jasper Morrison, 2016 · £ 209.00

All Plastic Chair
Jasper Morrison, 2016



Jasper Morrison with prototypes of the All Plastic Chair.

At first glance, the All Plastic Chair is reminiscent of the simple, classic wooden chairs that have been common in Europe for many decades. However, its performance and appearance have been significantly enhanced by adapting the design to an alternative material.

The flattened forms of the frame are moulded in a single piece, while the thin seat surface is organically shaped and the backrest more finely modelled than the back support of conventional wooden chairs. As a result, the All Plastic Chair is strikingly compact and graceful, and the combination of plastic components makes it extraordinarily comfortable. Whereas the frame consists of a rigid high-strength polypropylene, the seat and backrest are more resilient and adapt to the contours of the sitter's body. The backrest is connected to the frame by twin shafts

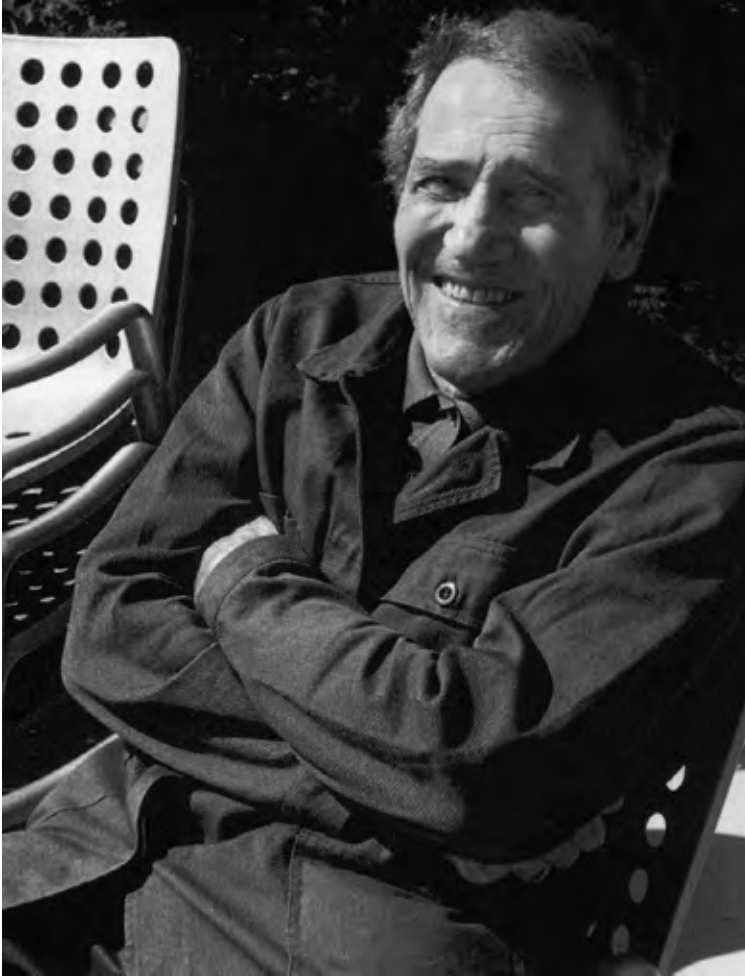
cushioned with rubber buffers, which allow it to flex gently in response to the sitter's movements, further enhancing the chair's comfort.

The combination of two types of plastic also offers new possibilities for the colour scheme: the All Plastic Chair is exclusively available with a 'two-tone' palette pairing frames in a slightly darker shade with seats and backrests in a lighter nuance of the same hue. This interplay of colours lends the chair a distinctive look and transports its classic shape into a contemporary context.

Thanks to the use of high-performance plastics that are resistant to sunlight and water, the All Plastic Chair is a robust, durable chair for indoor and outdoor settings. It is an excellent choice for home dining rooms as well as cafés, restaurants and other public venues.

Landi Chair
Hans Coray, 1938

- 1 Hans Coray.
- 2 Swiss National Exhibition (Schweizer Landesausstellung) Zurich, 1939.



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Developed for the 1939 Swiss National Exhibition (Schweizer Landesausstellung), the Landi Chair occupies an important place in the history of twentieth-century design: this classic by Hans Coray established the new typology of a three-dimensionally moulded seat shell on a separate base. Two U-shaped profiles welded to the crossbars of the self-supporting chassis simultaneously serve as legs and low armrests. This base supports a seat shell, which makes ideal use of the material's possibilities: the 91 punched holes not

only ensure the modest weight and flexibility of the comfortable shell, but also give the graceful Landi its trademark appearance. The lightweight, stackable Landi Chair is robust and weather-resistant. Technical innovation, optimal use of materials, minimalist forms and understated elegance are the elements that have made the Landi Chair into a classic over the years.



All prices incl. VAT – recommended retail price

(1) Landi Chair · Hans Coray, 1938 · £ 569.00 (2) Eames Wool Blanket · Charles & Ray Eames, 1947 · £ 319.00

Belleville Chair
Ronan & Erwan Bouroullec, 2015



All prices incl. VAT – recommended retail price

(1) Belleville Table (rectangular) 750 x 1600 mm · Ronan & Erwan Bouroullec, 2015 £ 1,640.00 (2) Belleville Armchair Fabric · Twill, 02 cognac · Ronan & Erwan Bouroullec, 2015 £ 490.00 (3) Belleville Chair Fabric · Twill, 01 light grey · Ronan & Erwan Bouroullec, 2015 £ 455.00 (4) L'Oiseau · Ronan & Erwan Bouroullec, 2011 £ 95.00

Dining Tables



(1) Dining Table · Isamu Noguchi, 1957 from £ 3,160.00 (2) Eames Segmented Tables Dining · Charles & Ray Eames, 1964 from £ 1,369.00 (3) Guéridon · Jean Prouvé, 1949 from £ 1,720.00 (4) EM Table (wood) · Jean Prouvé, 1950 from £ 2,890.00 (5) Table Solvay · Jean Prouvé, 1941 from £ 3,670.00 (6) Trapèze · Jean Prouvé, 1950/1954 £ 4,410.00

All prices incl. VAT – recommended retail price

Dining Tables



(1) Belleville Table (rectangular) · Ronan & Erwan Bouroullec, 2015 from £ 1,230.00 (2) Belleville Table (Bistro) · Ronan & Erwan Bouroullec, 2015 from £ 510.00 (3) Eames Contract Tables · Charles & Ray Eames, 1968 from £ 549.00 (4) Eames Segmented Tables Dining, Boat-shaped table · Charles & Ray Eames, 1964 from £ 2,310.00 (5) Plate Dining Table · Jasper Morrison, 2018 from £ 2,030.00 (6) Bistro Table · Ronan & Erwan Bouroullec, 2009/2010 from £ 599.00

All prices incl. VAT – recommended retail price

Home Office

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Story

Vitramat – 44 years

It did not become a classic in the true sense of the word. But from the perspective of design history, the Vitramat office chair still merits lasting recognition. For one thing, it played an important role in the evolution of the modern task chair. For another, it marked Vitra's entrance into the office furniture business.

When Vitra launched an innovative family of office chairs called Vitramat more than 40 years ago, it elicited a great deal of attention in the furniture industry and beyond. Reports on the new product group appeared not only in relevant trade journals, but also in national daily newspapers. It is highly unusual for an office chair to garner such notice. What was so special about the Vitramat chair?

During the 1970s, researchers in the field of occupational medicine had come to the conclusion that the previously prescribed norm of sitting still with 'correct' posture – however that might be defined – was contrary to the natural health requirements of the human body. Instead, experts recommended frequent changes in sitting positions and postures under the catchphrase 'dynamic sitting'. They maintained that regular movement was

beneficial to the musculoskeletal system, while also enhancing blood circulation and promoting (at least indirectly) concentration – an explanation that elegantly linked human well-being with economic advantages. Against this backdrop, Vitramat was presented as the ideal seating instrument.

The first thing that was noteworthy and novel about this chair was its three-part seat shell. The rear upward slant of the seat surface, which – according to a Vitra advertisement – 'prevents the pelvis from tilting backwards', merged into a flexible lumbar support connecting the seat and backrest. The construction culminated in a 'swivel-mounted backrest, which flexes in every direction to provide resilient support to the upper back' – and unlike that of conventional task chairs, required no height adjustment mechanism.

Another widely acclaimed innovation was the chair's 'synchronised mechanism'. The purpose of this function was to 'synchronously' tilt the seat surface slightly backwards when the backrest was steeply reclined, thus providing a more comfortable and ergonomic seating angle for the sitter. Finally, the ingenious design of the chair included very



simple, intuitive controls. Two levers for the adjustment of the seat's height and angle were positioned directly underneath the seat pan.

Rolf Fehlbaum, who had taken over the furniture company's management from his parents shortly before Vitramat was introduced, and who played an instrumental role in marketing the product, views the chair in retrospect as the result of a fortuitous coincidence: 'The Vitramat chair united an interesting aesthetic concept by designer Wolfgang Müller-Deisig with an independently developed technical solution by Vitra's longstanding head of R&D, Egon Bräuning.' The synchronised mechanism, conceived by Bräuning and first used in the Vitramat chair, has long since established itself as a standard function of modern office chairs.

The positive response to Vitramat, according to Rolf Fehlbaum, also stemmed from the propitious conditions of the 1970s. In the major European economies, particularly in Germany, the service sector was experiencing tremendous growth. The great increase in the number of office workstations

generated a corresponding demand for suitable furnishings. Moreover, the ergonomic benefits of the Vitramat chair were a strong selling point in an era of social reforms – which aimed to 'humanise the work environment'. Due to the introduction of quality and safety regulations for office furniture in Germany, which were likewise implemented in the 1970s, many large companies sought to remodel their entire office interiors.

The Vitramat chair made it possible for Vitra – then still a relatively small supplier – to compete for large contracts. In short, this chair enabled Vitra to successfully gain entry into the office furniture market, which at that time was dominated by just a few specialised companies. It was also a market that had previously attached very little significance to good design. But this was soon to change. As early as 1979, Rolf Fehlbaum established contact with the renowned Italian designer Mario Bellini. In 1984, Vitra launched two office chairs developed in collaboration with Bellini, Figura and Persona, which set new standards particularly in regard to design aesthetics.



Page 122: Mechanical model with coloured components illustrating the sophisticated design of the Vitramat. This model, known internally as the 'parrot', was mainly used for presentations for dealers and customers.

This page: Advertising motifs for the product launch of the Vitramat in the mid-1970s.

Pacific Chair Edward Barber & Jay Osgerby 2016



(1) Pacific Chair, Low upholstered backrest · Volo, 51 ice blue · Edward Barber & Jay Osgerby, 2016 · £ 848.00
(2) Pacific Chair, Medium high backrest · Volo, 11 night blue · Edward Barber & Jay Osgerby, 2016 · £ 901.00

All prices incl. VAT – recommended retail price

All prices incl. VAT – recommended retail price

Rookie

Konstantin Grcic

2018



The question Konstantin Grcic asked himself before setting out on the design of the Rookie is how much can you strip away from an office chair without compromising its ergonomic efficiency and comfort. The outcome is a small,

lightweight chair that sits easily in any room. Available in a wide range of color combinations, it is as much at home in a teenager's bedroom or drawn up to the kitchen table as it is in a dedicated domestic office.



(1) Compas Direction · 70 solid natural oak, oiled · Jean Prouvé, 1953 · £ 2,090.00
(2) Rookie · Twill, 12 dark red · Konstantin Grcic, 2018 · £ 385.00

Allstar Konstantin Grcic 2014



Allstar / Rookie
Konstantin Grcic, 2014/2018

The task chairs Rookie and Allstar by Konstantin Grcic have an understated casual look that makes them perfectly suited to home office environments. Both models offer maximum comfort with minimal functions – Allstar with armrests, Rookie without.



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Left-hand page: (1) Allstar · 04 white · Hopsak, 66 nero · Konstantin Grcic, 2014 £ 772.00 (2) Uten.Silo I · Dorothee Becker, 1969 £ 300.00
This page: (1) Rookie · Tress, 05 pale rose melange · Konstantin Grcic, 2018 £ 400.00 (2/3) Rookie · Tress, 06 ice grey melange /
18 royal blue melange · Konstantin Grcic, 2018 £ 400.00 (4) Allstar · 12 deep black · Hopsak, 66 nero · Konstantin Grcic, 2014 £ 772.00
(5) Allstar · 04 white · Hopsak, 83 blue/ivory, 66 nero · Konstantin Grcic, 2014 £ 772.00 (6) Allstar · 04 white · Hopsak, 66 nero ·
Konstantin Grcic, 2014 £ 772.00

All prices incl. VAT – recommended retail price



Soft Pad Chair EA 217 Charles & Ray Eames 1969

(1) Soft Pad Chair EA 217 · Leather Premium, 68 chocolate · Charles & Ray Eames, 1969 · £ 3,300.00
(2) Compas Direction · 70 solid natural oak, oiled · Jean Prouvé, 1953 · £ 2,090.00 (3) Akari UF4-L8 · Isamu Noguchi, 1951 · £ 1,330.00

All prices incl. VAT - recommended retail price

Aluminium Chair EA 108
Charles & Ray Eames, 1958



Eames Aluminium Group / Eames Soft Pad Group
Charles & Ray Eames, 1958/1969

Created in 1958 and featuring a textile panel stretched between two side elements, the chairs of the Eames Aluminium Group rank among some of the most legendary furniture designs of the twentieth century. The Soft Pad Group developed by Charles and Ray Eames in 1969 follows the same design principle.



Left-hand page: (1) Aluminium Chair EA 108 · Hopsak, 66 nero · Charles & Ray Eames, 1958 £ 1,760.00

This page: (1) Aluminium Chair EA 117 · Leather Premium, 67 asphalt · Charles & Ray Eames, 1958 £ 3,190.00 (2) Aluminium Chair EA 119 · Leather Premium, 66 nero · Charles & Ray Eames, 1958 £ 3,789.00 (3) Aluminium Chair EA 117 · Hopsak, 66 nero · Charles & Ray Eames, 1958 £ 2,120.00 (4) Soft Pad Chair EA 219 · Leather Premium, 74 olive · Charles & Ray Eames, 1969 £ 4,359.00 (5) Soft Pad Chair EA 217 · Leather Premium, 93 brandy · Charles & Ray Eames, 1969 £ 3,300.00 (6) Soft Pad Chair EA 208 · Leather Premium, 66 nero · Charles & Ray Eames, 1969 £ 2,880.00

All prices incl. VAT – recommended retail price

Tip Ton

Edward Barber & Jay Osgerby

2011



Tip Ton is an all-plastic chair with forward-tilt action. From a normal position, the chair can be tilted forward a few degrees where the chair then stays in place. This forward-tilt position of the chair straightens the pelvis and spine. In a 2010 study, ETH Zurich investigated the health benefits of a forward-leaning sitting position. The results confirmed increased muscle activity in the abdominal and back areas, which boosts the supply

of oxygen to all parts of the body. As a robust all-plastic chair, Tip Ton takes advantage of this effect previously reserved for office chairs and opens up many new areas of use. Tip Ton is made entirely of polypropylene. This makes the chair extremely durable and 100% recyclable. Tip Ton can be stacked up to four chairs high and comes in different colours.



(1-7) Tip Ton: (1) 78 mango / (2) 23 ice grey / (3) 35 basalt / (4) 74 olive / (5) 04 white / (6) 37 glacier blue / (7) 76 industrial green ·
Edward Barber & Jay Osgerby, 2011 £ 259.00

More Office Chairs



.04

Maarten Van Severen, 2000

The unobtrusive design of the .04 office chair makes it a perfect choice for home offices. It is distinctly different in appearance from typical task chairs found in institutional offices, and thanks to its ergonomic features, this chair remains comfortable even over long periods of sitting.



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Left-hand page: (1) .04, with armrests · 01 basic dark · Maarten Van Severen, 2000 £ 919.00 (2) Akari 1AD · Isamu Noguchi, 1951 £ 249.00 (3) Wooden Doll No. 10 · Alexander Girard, 1952 £ 95.00 This page: (1/2) .04, with armrests · 01 basic dark · Maarten Van Severen, 2000 £ 919.00 (3) .04 · 01 basic dark · Maarten Van Severen, 2000 £ 805.00

All prices incl. VAT – recommended retail price

Eames Plastic Chair PACC & PSCC
Charles & Ray Eames, 1950



(1) Eames Plastic Armchair PACC · 04 white · Charles & Ray Eames, 1950 £ 595.00 (2) Eames Desk Unit EDU · Charles & Ray Eames, 1949 £ 1,160.00 (3) Classic Pillows Maharam - Small Dot Pattern Document reverse 400x400 · Charles & Ray Eames, 1947 £ 155.00 (4) Eames Plastic Armchair PACC with full upholstery · 01 basic dark · Hopsak, 24 dark grey/nero · Charles & Ray Eames, 1950 £ 895.00 (5) Eames Plastic Side Chair PSCC · 01 basic dark · Hopsak, 19 mustard/dark grey · Charles & Ray Eames, 1950 £ 715.00 (6) Eames Plastic Side Chair PSCC · 41 pale rose · Charles & Ray Eames, 1950 £ 495.00

Physix
Alberto Meda, 2012



(1) Physix · TrioKnit, 01 silver · Alberto Meda, 2012 £ 841.00

Desks



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(1) Home Desk · George Nelson, 1958 £ 2,870.00 (2) Compas Direction · Jean Prouvé, 1953 from £ 2,090.00
(3) Eames Desk Unit EDU · Charles & Ray Eames, 1949 £ 1,160.00 (4) NesTable · Jasper Morrison, 2007 £ 591.00
(5) Map Table · Edward Barber & Jay Osgerby, 2011 from £ 521.00

All prices incl. VAT – recommended retail price

Accessories

- 132 Herringbone Collection
- 140 Marble
- 142 Cork
- 144 Prouvé Lighting
- 146 Akari Light Sculptures
- 148 Sea Things Summer Collection
- 150 Eames Accessories
- 152 Wooden Dolls
- 154 Clocks
- 156 Resting Animals

Herringbone Collection

Raw-Edges

2019



(1) Herringbone Tray · Raw-Edges, 2019 £ 100.00 (2) Herringbone Vase, ribbed · Raw-Edges, 2019 £ 109.00 (3) Herringbone Vase plain · Raw-Edges, 2019 £ 109.00 (4) Herringbone Bowl · Raw-Edges, 2019 £ 95.00 (5) Herringbone Trees* · Raw-Edges, 2019 £ 325.00

All prices incl. VAT – recommended retail price * Limited Edition

Herringbone Collection
Raw-Edges, 2019



(1) Herringbone Vase plain · Raw-Edges, 2019 £ 109.00 (2) Herringbone Bowl · Raw-Edges, 2019 £ 95.00
(3) Herringbone Vase, ribbed · Raw-Edges, 2019 £ 109.00 (4) Herringbone Tray · Raw-Edges, 2019 £ 100.00
(5) Herringbone Trees* · Raw-Edges, 2019 £ 325.00 (6) Herringbone Pillows · Raw-Edges, 2019 £ 85.00

All prices incl. VAT – recommended retail price *Limited Edition





Interview with

Raw-Edges

Upon earning their degrees from the Royal College of Art in 2007, Israeli designers Shay Alkalay and Yael Mer founded the design studio Raw-Edges in London. They develop furniture, installations and products, always placing an emphasis on playfulness and provocative illusion. Colours, patterns and movement are essential elements in the design duo's award-winning work for customers across the globe.

Created by Raw-Edges, the Herringbone Collection emerged from the studio's interest in the technique of immersion dyeing. The transformations of different materials and shapes when parts of them are dipped in a dye bath exert an almost magical fascination on the design duo Shay Alkalay and Yael Mer. In 2018, Raw-Edges conceived the furnishings and layout for an entire floor of the VitraHaus on the Vitra Campus. For this project, they developed a series of pillows and small, tree-like wooden objects with patterns based on the immersion dyeing technique. These pieces met with great interest, which led to the decision to further refine the designs for mass production.

The resulting Herringbone Collection consists of three product groups: the Herringbone Pillows, Herringbone

Vessels and Herringbone Trees. The colour scheme and sharpness of the pattern contours vary depending on the respective material.

We got to see a preview of your colouring experiments last year in your installation for the VitraHaus Loft. What has changed since then for the official release of the Herringbone Collection at Maison&Objet?

In the VitraHaus Loft, we took our Herringbone principle but instead of focussing on furniture we opened it up to anything that can absorb a layer of colours; wooden objects, textiles and wall canvases. We looked at items in the domestic environment that can 'host' our patterns, emphasising our obsession with creating a family for the Herringbone pattern. For the release of the Herringbone Collection in the Vitra product range, we developed it even further, choosing three different objects from three different materials that react differently to the Herringbone immersion technique: decorative wooden trees, textile cushions and ceramic vessels. For each one, we identified the best production methods and craftsmanship techniques



In one interview, I read that you prefer surprises over clear messages (similar to contemporary dance) – how is this inscribed in the Herringbone Collection?
 Surprise can also mean not having full control over the design. For example, the ceramic Herringbone pieces for Vitra are all made by hand in an uncontrolled process. Each item will end up looking slightly different; the quality of the glaze line will have an unpredictable result. One line will be straight while another turns out wavy and curled. It is a fascinating result for ‘industrial’ products that are normally supposed to end up identical, but in this case the outcome is more organic.

What was the motivation for using a wide palette of materials (wood, textile, ceramic) in the Herringbone Collection? Was that because you wanted to achieve different goals and end effects?
 When we develop a system, a principle with certain rules, the motivation is to see how far we can push it and where it can be applied and on what materials and shapes. It’s almost like checking an algorithm on different applications, investigating the potential

for surprises and anticipating where disappointing results might occur. Here the rule was to work with materials that can ‘hold’ a layer of colour ... wood, textile and ceramic being the most obvious ones for home accessories.

What was the path from a hand-made experiment to a more industrial way of producing? Did that change anything?
 The path was really fascinating and full of tremendous surprises. For the cushions, we had much better control over the colours. We could take our time and seek the best colour combinations to fit the different scenarios within our homes. The wooden trees came out just perfect. We used to make these trees in our studio, but the end result was never as beautiful as with the ‘magical’ Vitra production team. The ceramic items deliver the most exciting surprises. Here we came to realise that dipping only two layers will produce much nicer results, as opposed to the nine or so layers for the other items. The quality of the glaze and the process is so gentle, you don’t want to force it too much.



Dyeing tests and tryouts for Raw-Edges’ installation in the VitraHaus, 2018.



Marble

Marble is a natural stone that occurs in many parts of the world. Formed in the earth's turbulent interior, each piece has a grain as unique as a fingerprint. Likewise, it comes in a vast range of colours, from bright white to amber, emerald green to pink and even, more rarely, black. Although relatively commonplace, marble is difficult to extract and cut, so is associated with the idea of luxury.

Because it is extremely hard and very resistant marble is perfect for domestic use. Like all carbonate stones, it can withstand temperatures as high as 600° C and its dense surface is easy to wipe and generates no dust, making it ideal for those with allergies. And, in the unlikely event it is damaged, marble can be polished back to perfection time and time again.



(1) Occasional Table LTR · Marble · Charles & Ray Eames, 1950 £ 465.00 (2) L'Oiseau · Marble* · Ronan & Erwan Bouroullec, 2011 £ 545.00

Cork

Cork is a natural, renewable material obtained from the bark of the cork oak, a tree that thrives in the western Mediterranean. Protected in Portugal since the 13th century, cork oaks grow to heights of around 12 meters and can live for centuries. The trees are allowed to reach at least 25 years old before they are harvested for the first time. After that they are reharvested roughly once a decade, with each peeling removing at most one third of the bark. Although it is hard work, cork is harvested only by hand in order to avoid damage to the trunk. If the cork-forming

cambium layer remains unharmed, a single tree can produce up to 16 harvests in its 150-year productive life. Cork is resistant to ageing, light, water and fire and does not absorb smells. That alongside its beauty and smooth, soft surface makes it ideal for furniture and domestic accessories. The cork used for Vitra products is recycled material of the highest quality, with each piece being selected for the lively quality of its grain.



(1) Cork Bowl, large · Jasper Morrison, 2020 £ 359.00 (2) Cork Bowl, small · Jasper Morrison, 2020 £ 119.00
(3–7) Cork Family · Jasper Morrison, 2004 £ 370.00 (3) Model A (4) Model B (5) Model C (6) Model D (7) Model E

All prices incl. VAT – recommended retail price



Prouvé Lighting

Jean Prouvé

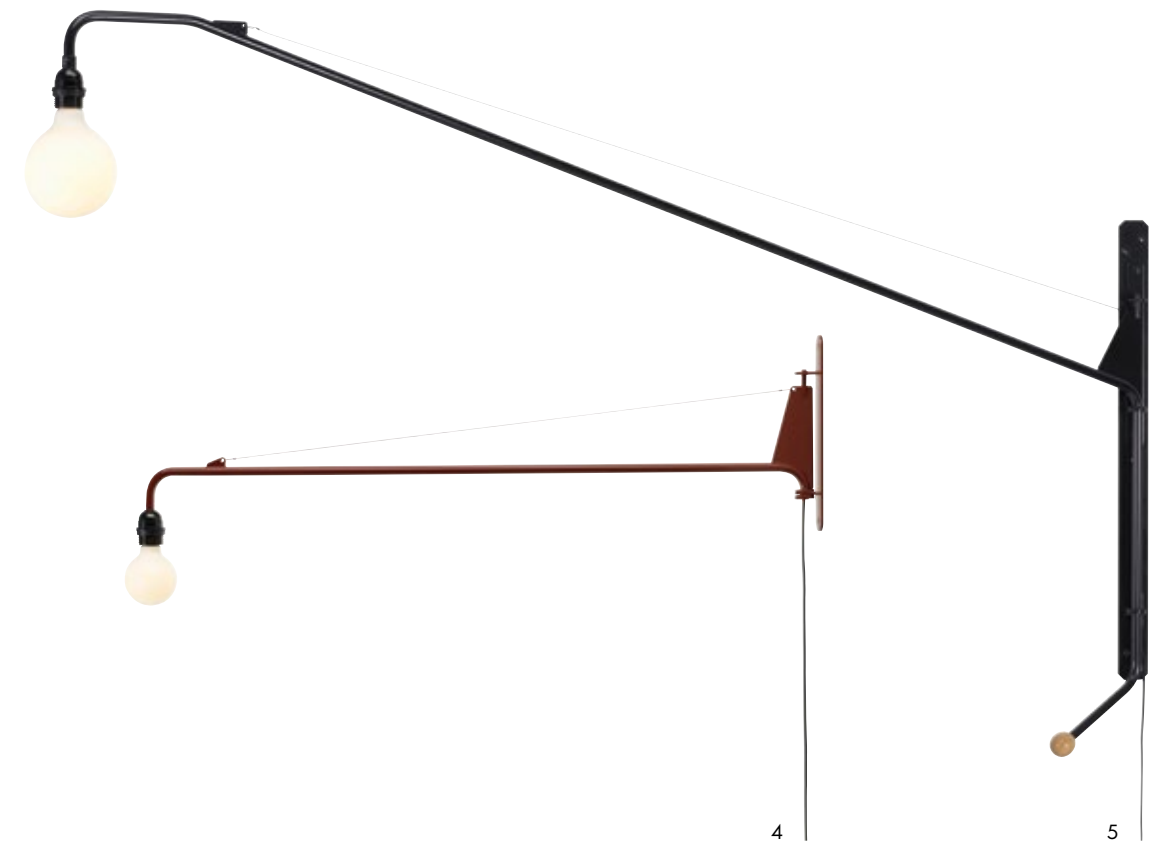
1930/1950

All prices incl. VAT – recommended retail price



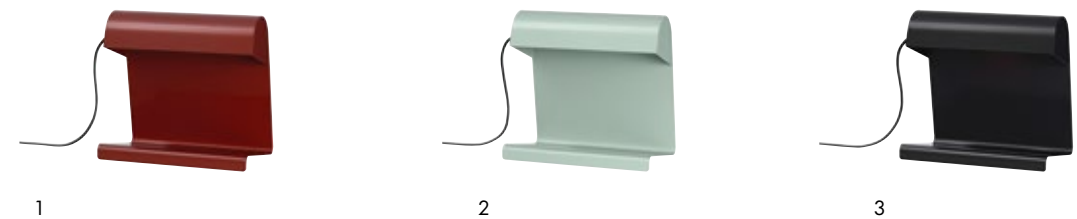
Lampe de Bureau / Potence / Petite Potence

Jean Prouvé, 1930/1950



Designed as a pivoting wall lamp for the 'Maison Tropical', Potence (1950) is regarded as one of Jean Prouvé's puristic masterpieces. The fascination of this luminaire, which is over two metres long and dimmable, stems from the sparseness of its materials and forms.

Petite Potence (1947) has similar proportions to the larger model Potence, while its compact dimensions are ideally suited to smaller interiors.



Jean Prouvé designed the Lampe de Bureau (1930), a small table lamp, as part of the functional furnishings for the halls of residence at the Cité Universitaire in Nancy. Constructed from bent sheet steel, it reflects the light rays and pleasantly illuminates the desk surface.

The powder-coated finish comes in several colours, which are derived from the original hues used by Prouvé, and the power cable is sheathed in a high-quality textile casing.

(1-3) Lampe de Bureau · 06 Japanese red powder-coated (smooth) / 91 mint powder-coated (smooth) / 12 deep black powder-coated (smooth) · Jean Prouvé, 1930 · £ 230.00 (4) Petite Potence · 06 Japanese red powder-coated (smooth) · Jean Prouvé, 1947 · £ 785.00 (5) Potence · 12 deep black powder-coated (smooth) · Jean Prouvé, 1950 · £ 1,080.00

Akari Light Sculptures

Isamu Noguchi

1951



1

In 1951 the Japanese-American artist Isamu Noguchi began to design the Akari Light Sculptures, a group of works handcrafted out of washi paper that eventually comprised over 100 luminaires – table, floor and ceiling lamps. He chose the name ‘akari’ for these objects, a word that means ‘light’ in Japanese, connoting both illumination and physical lightness. Each luminaire is meticulously crafted by hand in the Ozeki workshop, a traditional family-run company based in Gifu.



2

- 1 Historic production of Akari Light Sculptures in the traditional method, Japan.
- 2 Isamu Noguchi surrounded by Akari Light Sculptures.



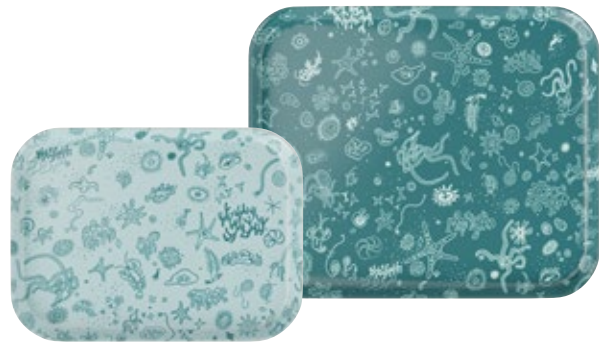
All prices incl. VAT – recommended retail price

Sea Things

Summer Collection 2020

Charles & Ray Eames

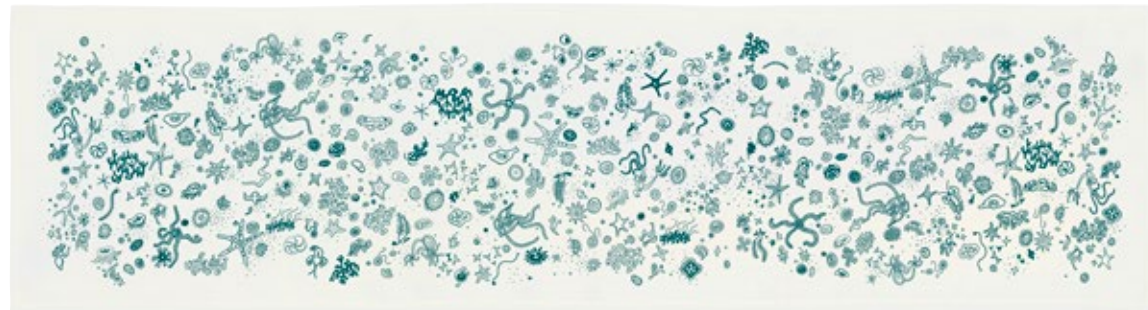
1945



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For the Summer Collection 2020, Vitra is continuing with the concept it initiated last year: grouping several accessories and objects with coordinated designs to create a seasonal assortment, which is available for a limited period of time.

The Summer Collection 2020 evokes the feeling of a fresh sea breeze on a bright sunny day and includes accessories featuring the 'Sea Things' motif by Ray Eames.

Sea Things is a pattern created by Ray Eames in 1945. It shows a lovingly designed undersea world full of starfish, jellyfish, crustacea, algae and other whimsical creatures. The pattern is conceived so that it can be repeated horizontally or vertically, or only used

in part – still always forming a lively underwater universe.

Ray Eames submitted Sea Things together with her design Crosspatch to the 'Competition for Printed Fabrics' organised by the New York Museum of Modern Art in 1947. Sea Things received an honourable mention and was included in the exhibition 'Printed Textiles for the Home'.

Vitra is reviving the cheerful motif for a limited period in close collaboration with Eames Demetrios, grandson of Charles Eames and Director of the Eames Office: Sea Things in a blue-green colour will appear on the Paper Napkins, Classic Trays and Table Runner, evoking a fresh, yet subtle ocean mood.



Charles & Ray Eames in Los Angeles. Early 1940s.

'Every time I lay a table I am designing something.'

Ray Eames

(1) Classic Trays - Sea Things · Charles & Ray Eames, 1945 from £ 65.00 (2) Paper Napkins · Charles & Ray Eames, 1945 £ 6.90
(3) Table Runner - Sea Things · Charles & Ray Eames, 1945 £ 70.00

All prices incl. VAT – recommended retail price

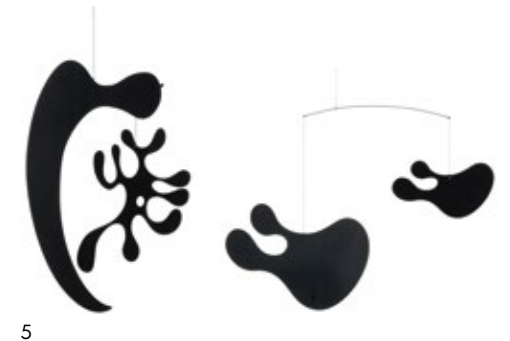
Eames Accessories

Charles & Ray Eames



Ray Eames working on a mobile, 1940s.

In their legendary Eames House, Charles and Ray Eames surrounded themselves with a combination of their own designs, as well as a collection of folk-art artefacts and other small items acquired locally or on their travels. These included the Eames House Bird and the Eames House Whale. Almost everything gathered by the Eameses was linked to design and form and provided the couple with a continuing source of inspiration for their work.



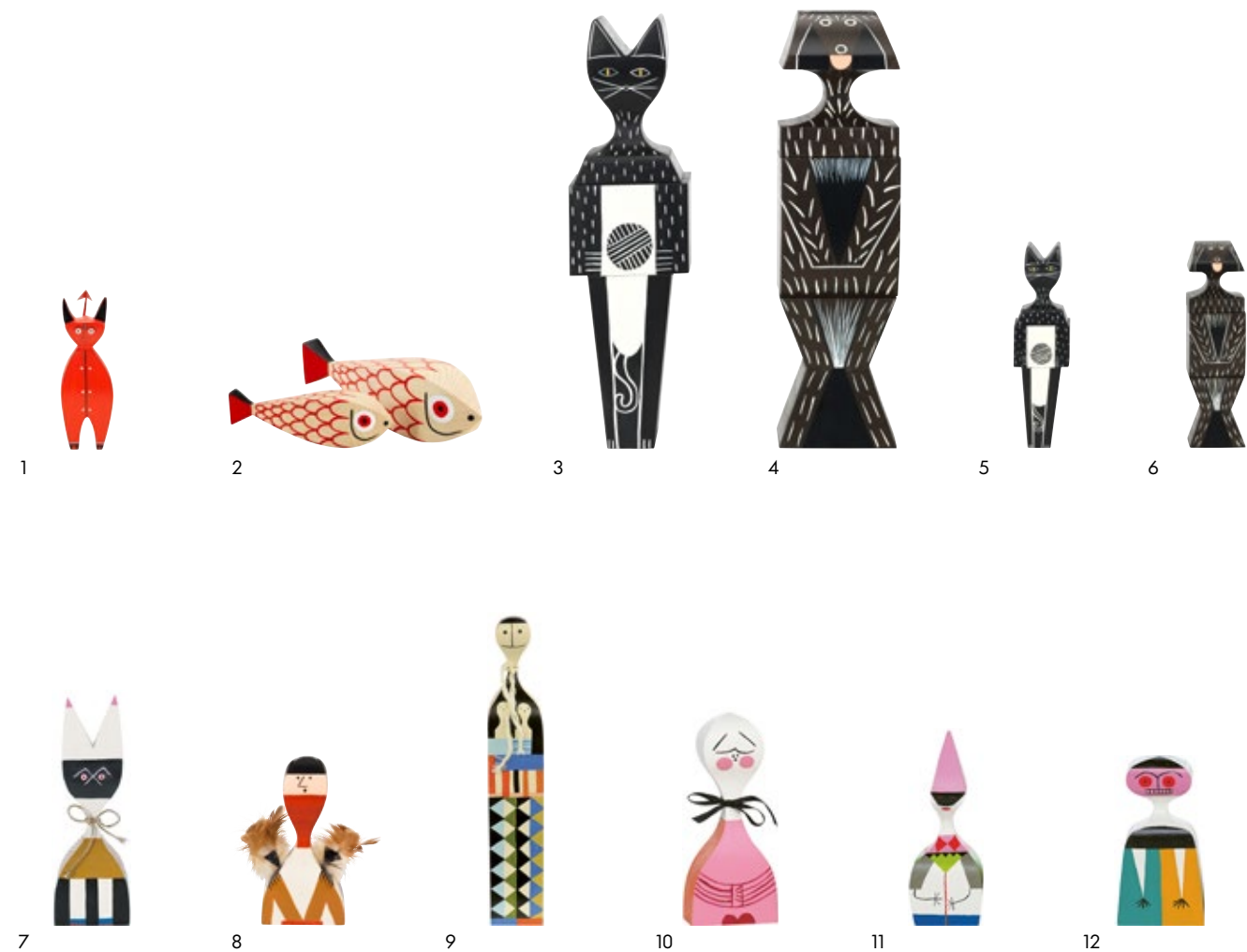
- (1) Eames Elephant (Plywood) · american cherry · Charles & Ray Eames, 1945 £ 1,240.00 (2) Eames House Bird · black alder £ 159.00
 (3) Eames House Bird · walnut £ 250.00 (4) Eames House Whale £ 689.00 (5) Plywood Mobile, Model A / Model B ·
 Charles & Ray Eames, 1941 £ 95.00 (6) Eames Elephant · Charles & Ray Eames, 1945 from £ 89.00 (7) Hang it all · White, multi-coloured /
 Chocolate, walnut · Charles & Ray Eames, 1953 £ 239.00

All prices incl. VAT – recommended retail price

Wooden Dolls

Alexander Girard

1952



Together with Charles and Ray Eames and George Nelson, Alexander Girard was one of the leading figures of postwar American design. A key source of inspiration for his wide-ranging oeuvre, which focused primarily on textile design, was his passion for the folk art of South America, Asia and Eastern Europe.

The decorative Wooden Dolls, designed and made by Girard for his own home in Santa Fe, were likewise inspired by his extensive personal collection of folk art. Part decorative object, part toy, the Wooden Dolls are based on originals from the Girard estate in the holdings of the Vitra Design Museum.



Wooden Dolls · Alexander Girard, 1952: (1) Little Devil £ 95.00 (2) Mother Fish & Child £ 129.00 (3) Cat large £ 195.00 (4) Dog large £ 195.00 (5) Cat £ 105.00 (6) Dog £ 105.00 (7) No. 9 £ 95.00 (8) No. 10 £ 95.00 (9) No. 5 £ 95.00 (10) No. 2 £ 95.00 (11) No. 6 £ 95.00 (12) No. 3 £ 95.00 (13) No. 22 £ 95.00 (14) No. 15 £ 95.00 (15) No. 18 £ 95.00 (16) No. 11 £ 95.00

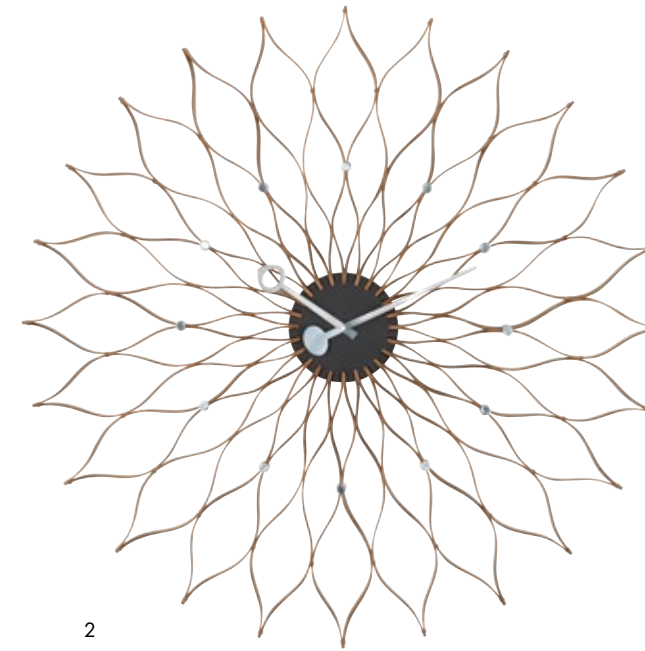
Clocks

George Nelson

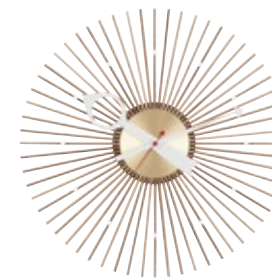
1947–1960



The Wall Clocks by George Nelson come in a diverse range of shapes and materials, and include models such as the Ball Clock, which became an icon of mid-century modern design. Equipped with high-quality quartz movements, they offer a refreshing alternative to conventional clocks – including a wide selection of different designs to suit almost every taste and fancy.



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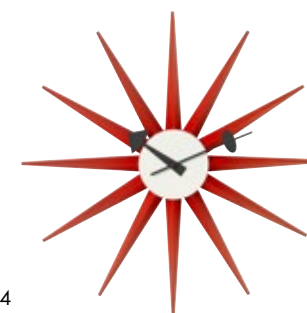
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- (1) Wall Clocks - Ball Clock · multicoloured · George Nelson, 1948-1960 £ 250.00 (2) Wall Clocks - Sunflower Clock · birch · George Nelson, 1948-1960 £ 855.00 (3) Wall Clocks - Popsicle Clock · walnut · George Nelson, 1957 £ 649.00 (4) Wall Clocks - Sunburst Clock · red · George Nelson, 1948-1960 £ 295.00 (5) Desk Clocks - Night Clock · brass, black, acrylic glass · George Nelson, 1947/1953 £ 325.00 (6) Desk Clocks - Chronopak · Walnut veneer · George Nelson, 1947/1953 £ 405.00 (7) Desk Clocks - Tripod Clock · brass, acrylic glass · George Nelson, 1947/1953 £ 309.00 (8) Ceramic Clocks, Model #2 · George Nelson, 1953 £ 289.00 (9) Ceramic Clocks, Model #3 · George Nelson, 1953 £ 289.00 (10) Wall Clocks - Eye Clock · brass/walnut · George Nelson, 1948-1960 £ 319.00

All prices incl. VAT – recommended retail price

Resting Animals Front 2018



Sofia Lagerkvist and Anna Lindgren founded the design studio Front in 2004.

Resting Animals are the result of a research project by Front focussing on the close connection between humans and figurative objects. The design duo asked randomly selected people to identify the most emotionally enriching and meaningful objects in their lives. The majority of answers turned out to be animal figures that were perceived to have personalities, specific attributes or a shared history. Previous works by Front have been devoted to the systematic observation of how various animals sleep or hibernate.

This fascination inspired their design of a group of slumbering creatures – Resting Animals – whose poses exude a serene tranquillity. The largest is a knit-covered bear that can be used for a variety of functions, such as a stool, ottoman or backrest. The smaller designs are decorative ceramic figures depicting a cat and two birds in different sizes. Resting Animals not only bring a touch of nature into the home; their peaceful presence goes beyond the visual to communicate a sense of contentment and companionship.



Resting Animals · Front, 2018: (1) Resting Bird from £ 70.00 (2) Resting Cat from £ 119.00

‘Vitra’s greatest contribution to sustainability is its products with an above-average service life, which omit everything superfluous. Our roots in modern design would allow nothing else.’
Nora Fehlbaum (CEO Vitra)

In the decades following the founding of Vitra in 1950, the close collaboration with the designer couple Charles and Ray Eames shaped our attitude and way of thinking. We made their goal of creating products that last as long as possible ours – and it is our most important contribution to sustainable development. We avoid short-lived trends. This is most evident in our classics, which remain current and in use for decades, change owners several times and can even end up in one or the other collection. Each of our products is preceded by an elaborate development process in which the best materials are selected and the prototypes are tested in our test centre for a simulated use of 15 years. In addition to the goal of achieving the highest quality standards, we attach great importance to the reduction of environmental influences and to correct working conditions in the development, production and distribution of our furniture – not only at our company, but also at our partners and suppliers. And because a Vitra product can also come to the end of its life at some point, we anticipate sensible recycling scenarios.

Sustainability principles:

Responsibility

As a family-owned company in the third generation, we are a reliable partner with an enduring commitment to honest and ecological business practices in our day-to-day work.

Longevity

We manufacture long-lasting products and extend their lifespan with excellent support services.

Ambition

We keep up with the latest developments, promote resource efficiency and circular economy solutions, and utilise environmentally friendly materials and technologies.

People

Our design expertise enables us to provide our customers and employees with an inspiring and healthy environment.

Culture

We cultivate and preserve the cultural heritage of architecture and design for the public good as the foundation for creativity and learning.

More information at www.vitra.com/sustainability

In addition to timeless designs, the long lifecycle of Vitra products owes to our careful selection of the most suitable materials. To this end, we cultivate close relationships with our suppliers, 97% of whom are based in Europe (48% in Germany), with only 3% from other countries.

Materials



Metal

Vitra most frequently employs aluminium and steel for its metal components. Aluminium is an extremely durable material that can be completely recycled at the end of its useful life. Recycled aluminium requires 94% less energy to produce than primary aluminium, which is why Vitra relies almost exclusively on recycled aluminium. And the components made of steel for reasons of stability and function can also be melted down and fully recycled at the end of the product lifecycle.

Wood

Wood is a natural material that exhibits individual variations in grain, texture and colour. As a result, each wooden furnishing is a unique object whose natural hue changes over time through exposure to light. Vitra products made of solid wood have either an oiled or lacquered finish, depending on the application. We have rigorous quality standards for a variety of wood-based materials, including veneer, MDF, particle board, paper, cardboard or solid wood. We purchase wood and wood-based materials exclusively in Europe. This ensures compliance with the requirements of the European Timber Regulation (EUTR) and allows us to limit procurement to FSC- or PEFC-certified wood. At Vitra, tropical wood

is utilised only for certain versions of these classic designs: Eames Lounge Chair, Butterfly Stool and Eames Coffee Table.

Upholstery fabrics

Many of Vitra's textiles are in-house fabric designs; the others are sourced from carefully selected partners. All fabrics are produced in Europe, specifically in Germany, Italy, Scandinavia and England. Warm woollens of the highest quality are obtained from Sweden and Norway, for example, while sophisticated high-tech fabrics for use in offices and public spaces are made in Germany, and fine lightweight fabrics with a Mediterranean flair are procured in Italy. Though different in look, feel, colours and uses, what all our textiles have in common is routine testing to ensure that they meet current certification standards.

Leather

There is almost no other upholstery material that surpasses the longevity, warmth and comfort of high-quality leather. At Vitra, we use different types of leather according to the product and area of application. These vary in thickness and finish, but all originate from cattle raised for meat production.

Materials



As tanners are obliged to comply with extremely stringent environmental regulations, they have developed cutting-edge technologies for environmentally friendly processing methods. Leather is therefore a sustainable material, whose properties are well suited to many of our products. Leather develops a natural patina over the course of regular use, lending a unique look to each piece of furniture.

Plastic

Plastic is regarded by many as the most innovative material of the twentieth century. It can be moulded into any shape and enables novel designs and technical concepts. Its physical properties can be precisely specified, and it is durable and hygienic. As a responsible manufacturer, Vitra is committed to using plastic wisely and limiting its environmental impact. We consequently ignore short-lived trends and create products that look neither outdated after just a few years, nor seem so ordinary that they quickly inspire a desire for something new. Vitra products made of plastic are manufactured when possible from a homogeneous, pure, fully recyclable material, so that they can be reused as a raw material at the end of a long lifespan.

Marble

Marble is a natural stone that is sourced from many areas of the globe in different colour variations. It is valued as an exclusive material due to its complex extraction process. Marble is extremely durable and can be continuously restored to its original shine through polishing. On account of the visible veins, each surface has an individual pattern that renders every item of furniture unique.

Cork

Cork is a natural renewable material obtained from the bark of cork oak trees. Cork oaks are indigenous to the western Mediterranean region, can attain an age of 250 to 350 years, and have been protected as a species in Portugal since the thirteenth century. The properties of cork make it ideal for furniture and interior objects: the material is hard-wearing, lightweight, pleasant to touch, food-safe, flame retardant, waterproof and does not absorb surrounding odours. Vitra uses premium-grade recycled cork, whose coarse grain gives the material a lively surface pattern.

Vitra Authors



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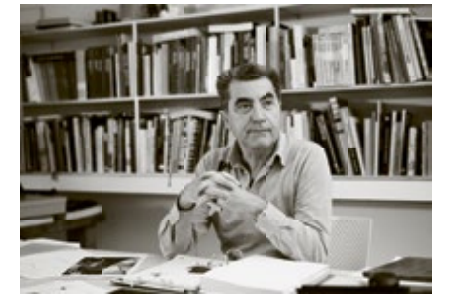
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- 1 Throughout his lifetime, Hans Coray (1906–1991) positioned himself at the intersection of art, design and architecture, attaching great importance to functionality and simplicity. From the 1950s onward, he was primarily active as a painter and sculptor.
- 2 Charles and Ray Eames are counted among the most important figures of twentieth-century design. Their work spans the fields of furniture design, filmmaking, photography and exhibition design. Vitra is the sole authorised manufacturer of Eames products for Europe and the Middle East. When you own an Eames product made by Vitra, you know it is an original.
- 3 The architect and designer Alexander Girard was one of the leading figures in American design during the postwar era. His passion for colours, patterns and textures found expression

- in the field of textile design, which was a focal part of his oeuvre.
- 4 George Nelson is regarded as one of the most important figures in American design. Active as an architect, a product and exhibition designer and a writer, he was a leading voice in the discourse on design and architecture over several decades. Vitra is the sole authorised manufacturer of specified Nelson products for markets in Europe and the Middle East.
- 5 The oeuvre of Japanese-American artist and designer Isamu Noguchi is unusually multi-faceted, ranging from the fine arts to industrial design. Since 2002, Vitra has produced re-editions of his designs in cooperation with the Isamu Noguchi Foundation in New York.
- 6 Verner Panton was an influential figure in the development of design during the 1960s and '70s. After moving to Switzerland

- in the early 1960s, the Danish designer became known for his inventive, novel ideas for furnishings, lighting and textiles. The masterful use of colour was a hallmark of his work.
- 7 Jean Prouvé, who regarded himself as an engineer throughout his lifetime, was both the designer and manufacturer of his product ideas. His unique oeuvre, ranging from a letter opener to door and window fittings, from lighting and furniture to prefabricated houses and modular building systems, encompasses almost anything that is suited to industrial production and construction.
- 8 The brothers Ronan and Erwan Bouroullec live and work in Paris. Their oeuvre ranges from small everyday objects to architectural projects. They have worked with Vitra since 2000 and have contributed numerous designs to both the office and home collections.

- 9 The architect and designer Antonio Citterio, who lives and works in Milan, has collaborated with Vitra since 1988. Together they have produced a series of office chairs and various office systems, as well as products for the Vitra Home Collection. The Citterio Collection is constantly being expanded.
- 10 Sofia Lagerkvist and Anna Lindgren – both from Sweden – founded the Stockholm-based design studio Front in 2004. Known for their constant questioning of the design process, they have developed objects for major design brands across the world.
- 11 Konstantin Grcic was trained as a cabinetmaker at Parnham College in Dorset before studying industrial design at the Royal College of Art in London. In 1991 he set up his own practice, Konstantin Grcic Design. The Vitra Design Museum

Vitra Authors



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devoted a monographic exhibition to Grcic and his work in 2014.

12 The Dutch designer Hella Jongerius lives and works in Berlin. She founded the Jongeriuslab studio in 1993 and began collaborating with Vitra in 2004. Since then, she has not only contributed a substantial number of designs to the continually expanding Vitra Home Collection, but has also applied her expertise in the realm of colours and materials to the Vitra Colour & Material Library.

13 Jasper Morrison lives and works in London and Tokyo. His designs are expressions of the ‘super normal’ design philosophy: rather than seeking unusual or extravagant results, he often breathes new life into proven solutions by means of reinterpretation, further development and refinement. He has worked together with Vitra on a regular basis since 1989.

14 Edward Barber and Jay Osgerby studied architecture as fellow students at the Royal College of Art in London. Since that time, their collaborative work has probed the interface between industrial design, furniture design and architecture.

15 Upon earning their degrees from the Royal College of Art in 2007, Israeli designers Shay Alkalay and Yael Mer founded the design studio Raw-Edges in London. The creative duo adopts a characteristically playful approach to its products and installations.

16 The designer Maarten Van Severen started creating furniture in the mid-1980s, initially producing the pieces himself in his Ghent workshop. His designs are characterised by their simple form and superb comfort. The collaboration with Vitra began in 1996, resulting in the Van Severen Collection.

Vitra Campus



We invite you to visit the Vitra Campus and experience the world of Vitra: discover an unparalleled array of architecture, classic and contemporary furniture designs, showrooms, exhibitions and collections, shops and restaurants – all tucked away in the rolling landscape of Weil am Rhein in the south of Germany. #VitraCampus

To find out more about architecture and production tours, visits to the Lounge Chair Atelier or holding your own events on the Vitra Campus, visit www.vitra.com/campus



**Vitra Design Museum (4),
Vitra Design Museum Gallery (12)**
Opened in 1989, the Vitra Design Museum has since become one of the world's leading design museums. It is dedicated to the research and presentation of design, past and present, and examines its relationship to architecture, art and everyday culture. The museum hosts several major exhibitions in the main building by Frank Gehry every year, which then travel to renowned museums throughout the world. The adjacent Vitra Design Museum Gallery features current perspectives.



Vitra Schaudapot (21)
The cornerstone of the Vitra Design Museum's work is its unique collection, which ranks among the most important holdings of furniture design worldwide. It contains some 7000 pieces of furniture, over 1000 lighting objects, as well as the estates of several famous designers.



Since 2016, part of the collection has been on show in the Vitra Schaudapot, built by Herzog & de Meuron: a select assortment of design products is available in the Schaudapot shop and the neighbouring Depot Deli offers a delicious variety of dishes.



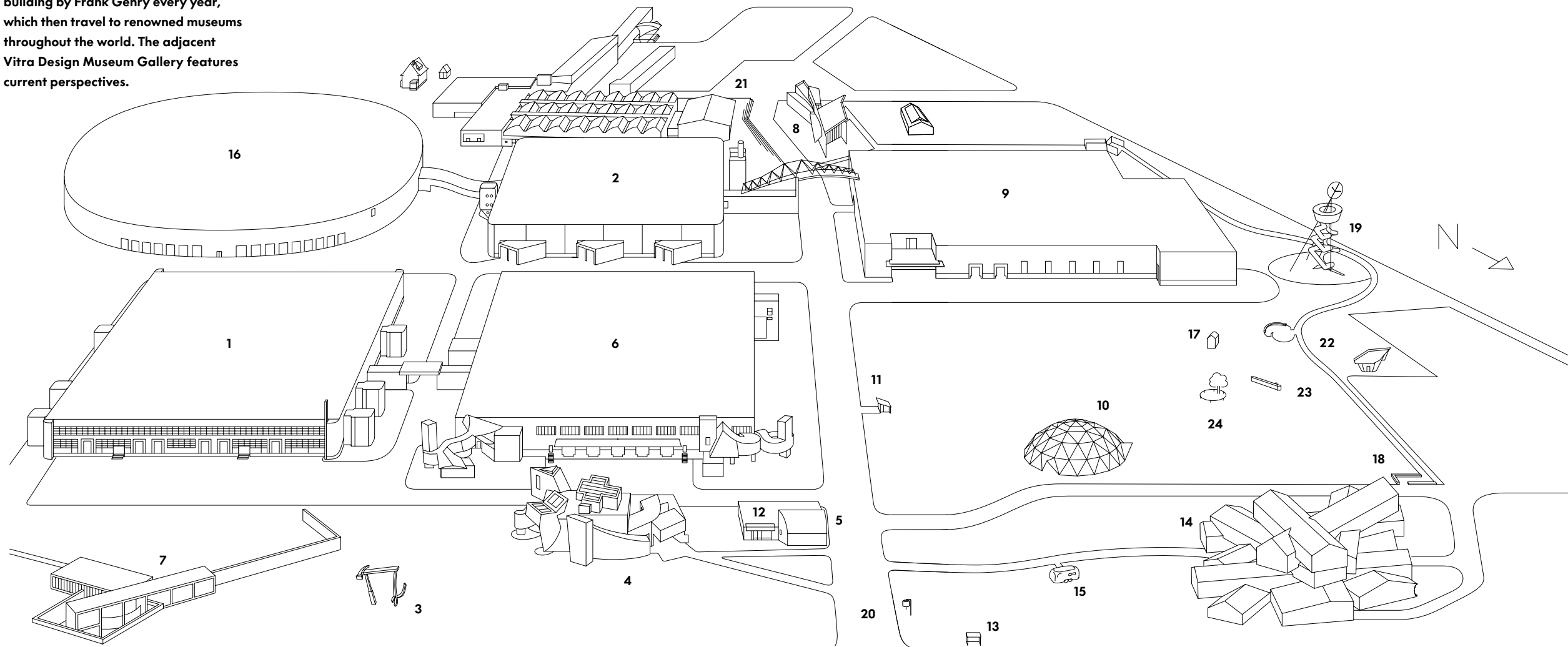
Fire Station (8)
Designed by Zaha Hadid, the Fire Station on the Vitra Campus was the Iraqi-British architect's first major built work. The jaggedly expressive volumes contrast with the orthogonal order of the adjacent factory buildings, like an explosion frozen in time. The sculpture-like structure was originally used to house a company fire brigade.



Vitra Slide Tower (19)
The 30-metre-high Slide Tower by Carsten Höller is situated along the Álvaro-Siza-Promenade, which links the VitraHaus to the Fire Station by Zaha Hadid. Accessible in fine weather, the free-standing work of art offers an exceptional view of the Vitra Campus and a thrilling experience on the 44-metre-long corkscrew slide.



Blockhaus (22), Ruisseau (23), Ring (24)
In June 2018, three further objects were added to the campus: Blockhaus, a small building by German artist Thomas Schütte, along with the landscape interventions Ruisseau and Ring by Ronan and Erwan Bouroullec.



- 1,2 Factory Building, Nicholas Grimshaw, 1981
- 3 Balancing Tools, Claes Oldenburg & Coosje van Bruggen, 1984
- 4 Vitra Design Museum, Frank Gehry, 1989
- 5 Gate, Frank Gehry, 1989

- 6 Factory Building, Frank Gehry, 1989
- 7 Conference Pavilion, Tadao Ando, 1993
- 8 Fire Station, Zaha Hadid, 1993
- 9 Factory Building, Álvaro Siza, 1994
- 10 Dome, after Richard Buckminster Fuller, 1975/2000
- 11 Petrol Station, Jean Prouvé, 1953/2003

- 12 Vitra Design Museum Gallery, Frank Gehry, 2003
- 13 Bus Stop, Jasper Morrison, 2006
- 14 VitraHaus, Herzog & de Meuron, 2010
- 15 Airstream Kiosk, 1968/2011
- 16 Factory and Logistics Building, SANAA, 2012

- 17 Diogene, Renzo Piano, 2013
- 18 Álvaro-Siza-Promenade, 2014
- 19 Vitra Slide Tower, Carsten Höller, 2014
- 20 Bell, from: 24 Stops, Tobias Rehberger, 2015
- 21 Vitra Schaudapot, Herzog & de Meuron, 2016

- 22 Blockhaus, Thomas Schütte, 2018
- 23 Ruisseau, Ronan & Erwan Bouroullec, 2018
- 24 Ring, Ronan & Erwan Bouroullec, 2018



VitraHaus (14)
The VitraHaus, built by Herzog & de Meuron, serves as Vitra's flagship store and is a source of inspiration for the home. It showcases the entire Vitra Home Collection. Enjoy the view from the Loft before setting off to explore all four floors. We are happy to advise you; furniture and accessories can be ordered or purchased directly in the VitraHaus. The shop on the ground floor offers a large selection of home accessories, publications and design objects. Refreshments and regional specialities are on sale in the VitraHaus Café.

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Interviews:
→ 54-56 Interview published in Harbor magazine, December 2019. → 89-90 Interview by Jochen Overbeck, published in Icon magazine, March 2018. → 136-139 Interview by Eva Slunečková, published in ELLE Decoration Czech Republic 04/2019.

Featured Artek products:
→ 22, 66 Pendant Light A331. → 70, 114, 118 Stool 60. → 91 Pendant Light A333. → 32 Kanto. Artek is distributed by Vitra. You can find more information on www.artek.fi.

Set design:
→ 29, 34, 74, 82, 102, 120, 125, 128, 129, 153, 154 Paolo Bonfini. → 33, 36, 44, 46, 106, 147, 150 Filippa Egnell. → 132, 135, 140, 143, 156 Connie Hüsser. → 30, 32, 38, 42, 77, 96, 103, 105, 118 Leonie von Arx & Annahita Kamali. → 40, 66, 70, 84, 101, 122 Annahita Kamali. → 52, 91, 98, 126, 157 Erwin Prib. → 14, 23, 27, 35, 48, 64, 69, 78, 117, 144 Sebastian Soukup. → 93 Amaya de Toledo.

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