

# ClassiCon



Classic Contemporary Design



**Experience the beauty of  
the forms and materials of our  
collection up close in a video**







The display on my phone says  
"CHANGE". It reminds me every day  
that development is only possible  
if you are constantly changing,  
being open, thinking in new ways  
and accepting challenges. Because  
"change" is a natural part of life.  
We at Claricon are also constantly  
changing - but carefully.

I hope you enjoy browsing through the  
magazine and discovering change.

Yours Oliver Holt

## Content

P 11, 13, 39, 67

Interview

Oliver Holy

P 14

Collection

P 114

Eileen Gray

Non Conformist

Artist

P 130

Home

P 196

Contract

P 209

Designers

P 213

Products

# ClassiCon

Classic Contemporary Design



All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

## **Classic Contemporary Design**

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



1927

Adjustable Table E1027 Black Version, Eileen Gray  
classic



2012

Bell Side Table, Sebastian Herkner  
contemporary

**100  
YEARS**



1924  
Lota Sofa, Eileen Gray  
classic



2005

Odin Sofa, Konstantin Grcic  
contemporary



**"I'm a flâneur,"  
says Oliver Holy who  
manages ClassiCon  
with an unerring instinct  
for quality and beauty.  
This is no coincidence.  
He talked to Gabriele Thiels  
about his passion for art  
and architecture, about  
travelling and unexpected  
stories. And about what  
puts him in a good mood  
every morning.**



Journalist Gabriele Thiels has been writing about design for twenty-five years. She remembers well the first time she sat down on Konstantin Grcic's Chaos Chair – an instant experience of good design.

ClassiCon headquarters in Munich, rear view

The ClassiCon headquarters building in Munich is a spectacularly minimalist cube made of exposed concrete. Closed on the street side like a vault and completely glazed at the rear, it sets the stage for the brand's furniture. The pieces are showcased like sculptures in a modern gallery, signalling: we are the icons of today and tomorrow. At Oliver Holy's home, on the other hand, they are above all companions, friends and silent family members. "Just drop by," he suggested. The sole proprietor of ClassiCon lives in the centre of Munich's Schwabing district in an Art Nouveau house: parquet floors, mullioned windows, stucco ceilings, contemporary art on the walls. Konstantin Grcic's Odin Sofa and the Saturn Coat Stand by Barber Osgerby are positioned up front in the entrance area, the Bibendum Armchair by Eileen Gray can be found outside the bedroom door and Grcic's Pallas Table in the dining room. These are complemented by other classics, such as Eero Saarinen's Tulip table and chairs, or the Rag Chair made of layered pieces of clothing by the Dutch group Droog Design. The kitchen is custom-made according to Holy's designs, an almost floor-to-ceiling frame-work with worktops and open compartments, made entirely of walnut, only the side panels are yellow, "inspired by Donald Judd," he says with a grin.

**Gabriele Thiels (GT)**

Looking around your home, Mr Holy, ClassiCon furniture tends to play a rather minor role.

**Oliver Holy (OH)**

No, but there are just so many other beautiful things that I like to have around me. Take a look at these knives. Two guys from Aschau make them in their own manufactory from countless layers of steel and then add these interesting handles made of mammoth tooth or moor oak. This is craftsmanship in its purest form. If I wanted to establish an accessory line one day, it would be with these guys – just build a nice display case, put the knives in it and let it do its magic. And I bet there are enough people who would like to know the story behind it. And telling stories is my thing.

**GT** Quality is obviously also your thing ...

**OH** Anything that is well designed, well executed and made of good materials inspires me. That could be the knives or this ceramic pot here on the kitchen table. It's actually a milk jug. I found it in Soglio, an ancient mountain village in Switzerland – the green dots on the pink background are beautiful, aren't they? A particularly soft cashmere jumper makes me just as happy as a writing pad made of open-pored leather or a mango truffle that melts in my mouth. Where there is quality, there are stories. That's what connects all the pieces here in my home and in the ClassiCon collection.

**GT** You once wanted to become a designer, but then you studied law. However, when the offer to join ClassiCon came shortly before your first state exam, you accepted without hesitation and immediately abandoned your studies. What made you so sure?

**OH** I simply realised that it was the right thing for me. I had the confidence to do it. I didn't know why exactly, but I often don't know that. I just go for it.

## PIONEERING

How much pioneering spirit can be found in a piece of furniture? At ClassiCon, you will find only innovative furniture that expresses the courage to explore new horizons. Some of the pieces have big names, and each single one can look back on a proud design history that, in some cases, goes back decades. Others, however, are only about to embark upon a big design episode. At ClassiCon, pioneering design is in the very best hands because designers and their copyright holders know that we treat their originals with the utmost respect. And since such icons are rare, our collection of modern classics is both small and classy.

- GT** What do you mean by “going for it”?
- OH** I’m not the conceptual type, but I have a great passion for art and architecture. This I contributed right from the start. It’s not for nothing that we have this multi-award-winning company building, and it’s not for nothing that we organise exhibitions and publish books. From the very beginning, ClassiCon was more than just a furniture brand, just as Eileen Gray, whose designs make up the majority of our classics, never just designed furniture, but was also an architect and artist. You only have to look at the gouaches respective to her carpets to realise how fluid the transitions were. In this environment I instantly felt at home.
- GT** ClassiCon has not only the classics of today in its name, but also those of tomorrow. But how do you recognise a future classic?
- OH** You don’t. At best, you can see the potential. But in our case, I find it helpful to have Eileen Gray’s furniture in the back of my head in terms of the high quality and special nature of the design. It’s about sensing the innovative spirit, the courage behind it. As a young designer in the 1990s, Konstantin Grcic, for example, designed various pieces of cabinet furniture for ClassiCon, including the Orkus Home Desk from 1993, which is still in the collection today. In 2001, he designed the slim, provocatively bent Chaos Chair and I remember exactly how he came to us with the design: he had the chair with him as a 1:1 model. There was this cardboard box standing in front of me, folded and glued several times, and at first, I had no idea how to imagine it with upholstery. But I said to myself: let’s make a prototype. I found it fascinating.
- GT** You rarely commission designers, you rather tend to find designs. Why is that?
- OH** Design commissions do not correspond to my nature, nor to the idea I have of my job. I don’t build up our portfolio strategically, but rather like a flâneur who makes discoveries. You can’t always sit in the office to do that. You have to talk to people, leaf through magazines and auction catalogues, travel. You have to be constantly on the move, both mentally and literally – and sometimes you have to be very persistent. Take the Corker stool by Herzog & de Meuron, for example, which I saw at the Serpentine Gallery pavilion in London in 2012 and knew immediately that I wanted it for ClassiCon! We were in discussions with Herzog & de Meuron for eight years before we started on the product development in 2020 and eventually presented the stool in Milan in 2022.
- GT** Do you travel a lot?
- OH** I do. A lot. It’s business and inspiration at the same time. ClassiCon is now represented in eighty countries and I have the ambition to visit all the dealers. This is important for business and for me personally. Last year, I was once again in New Zealand and Australia, stopping off in Singapore on the way. I always try to add another day or two to my trip ...

## COLLECTION

Good furniture is like a good friend: someone we enjoy spending time with, who becomes an appreciated part of our life sooner or later, and who accompanies us through life, wherever it may take us. This is the kind of furniture we make.



### BUILT VISION

The Hammerschmidt is a new office building on the outskirts of Munich, open to its surroundings and yet a world unto itself: 150 metres long, 16,000 square metres of floor space spread over six fully-glazed storeys. A structure made of exposed concrete with various communication points and a roof terrace for everyone. The design by architects Brandlhuber + Muck Petzet is the perfect location to photograph ClassiCon furniture. The building's sculptural energy emphasises the elegance and clarity of the furniture and, like the collection itself, it is both timeless and ahead of its time.

ClassiCon's furniture, rugs and lighting are made for indoor use. As an exception, inspired by the blurring boundaries between indoor and outdoor spaces, by light and shadow and by the expanse of the roof terrace, we are also showcasing the products in an outdoor environment.





**Experience the beauty of  
the forms and materials of our  
collection up close in a video**







All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

**BIBENDUM ARMCHAIR** 1926  
**MONTE CARLO SOFA** 1929  
**FAUBOURG RUG** 1920–1935  
**ADJUSTABLE TABLE E1027** 1927

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 214  
P 215  
P 221  
P 216









**DAY BED** 1925  
**TUBE LIGHT FLOOR LAMP** 1927

EILEEN GRAY  
EILEEN GRAY

P 215  
P 220

















**OCCASIONAL TABLE** 1927  
**BIBENDUM ARMCHAIR** 1926  
**BRICK SCREEN** 1922–1925

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 217  
P 214  
P 219









**FORMA TABLE LAMP** 2023  
**BOW COFFEE TABLE NO. 3** 2018  
**BOW COFFEE TABLE NO. 5** 2018  
**MONOLITH RUG** 1920–1935  
**CYPRIS MIRROR** 2015  
**EUVIRA ROCKING CHAIR** 2013

CHRISTIAN HAAS  
GUILHERME TORRES  
GUILHERME TORRES  
EILEEN GRAY  
NINA MAIR  
JADER ALMEIDA

P 220  
P 216  
P 216  
P 221  
P 219  
P 214













P 31

**BOW COFFEE TABLE NO. 5** 2018  
**BOW COFFEE TABLE NO. 3** 2018  
**BELL SIDE TABLE** 2012  
**BRICK SCREEN** 1922–1925

GUILHERME TORRES  
GUILHERME TORRES  
SEBASTIAN HERKNER  
EILEEN GRAY

P 216  
P 216  
P 216  
P 219



**What has changed in your life, professionally or privately, in recent years?**

P 33

**“The conditions in which we produce architecture have changed dramatically. The classic office and the commercial property sector in particular are experiencing a crisis in terms of funding and letting, but other projects are also struggling. We are facing a necessary transformation of the property market. At the end of the day, concepts will prevail – like that of the Hammerschmidt near Munich – that embody a new idea of community, of interaction and of providing hybrid spaces of living and working, which can respond to change in open and flexible ways.”**

**Muck Petzet, architect**







**MATÉRIA SIDE TABLE MARBLE** 2024  
**FORMA TABLE LAMP** 2023  
**LANTERN LIGHT FLOOR LAMP** 2017  
**DAY BED** 1925  
**BELL SIDE TABLE** 2012

CHRISTIAN HAAS  
CHRISTIAN HAAS  
NERI&HU  
EILEEN GRAY  
SEBASTIAN HERKNER

P 217  
P 220  
P 220  
P 215  
P 216







<b>BELL SIDE TABLE</b> 2012	SEBASTIAN HERKNER	P 216
<b>BELL COFFEE TABLE</b> 2012	SEBASTIAN HERKNER	P 216
<b>BELL COFFEE TABLE COPPER*</b> 2013	SEBASTIAN HERKNER	P 216
<b>BELL SIDE TABLE COPPER*</b> 2013	SEBASTIAN HERKNER	P 216

\*Metal top frame of unlacquered copper develops a natural patina





## TIMELESS

What matters in the end are the things that last. At ClassiCon, we are dedicated to these timeless companions. Our name stands for the unique combination of classic and contemporary pieces, the classics of today and – tomorrow. What they all have in common is that their form and function prevail beyond trends and fashions. They have staying power. We enjoy having them around because they are outstandingly designed, carefully selected, and manufactured with great passion and superb craftsmanship. Time is unable to harm them; instead, they gain in character as time goes by.



- GT** ... for a stroll?
- OH** Sort of. I visit trade fairs, museums, galleries and I rely on recommendations from my network. I recently met Neri & Hu in New York, the Chinese designer duo with whom we developed the Lantern Light luminaires. They introduced me to a Texan who told me about the big creative scene in Dallas, which I now want to see for myself. Sometimes it also happens that the dealers I meet spontaneously show me their city, just as I do for visitors to Munich. You discover things that are not mentioned in any travel guide. Still – I have never made it up the Eiffel Tower.
- GT** You are a wheelchair user. What are the challenges of travelling?
- OH** As a wheelchair user, you acquire a certain pragmatism: what will be possible? What will not? This question defines everyday life, and you immediately put a tick next to the results. I recently met an eco-activist who travels to the Arctic in a small ship, taking a handful of passengers with her. Of course, I want to see the polar bears. So, my first question is: can I get on board in a wheelchair? Yes, I can. If I couldn't have, I would have thought: I tried, it didn't work, I shall ask again in five years' time, maybe the ship will have been modified and the conditions will be better. And sometimes you just ignore the dangers. I've already tobogganed down the World Cup bobsleigh run in St. Moritz, and the ClassiCon team, who know me well, recently gave me a tandem parachute jump as a gift.
- GT** When deciding whether to include a product in the collection, you rely on your "gut feeling," as you call it ...
- OH** Exactly. I have to be able to identify with a design.
- GT** What can prompt this feeling?
- OH** Everything really. The material, for example: I've been a cork lover for a long time; I think the lightness of it is wonderful. I also love marble or untreated, open-pored leather. It can be the texture of a surface, or a particularly surprising idea – but I often only realise this later. At first, there is simply a positive reflex.
- GT** Is this instinct a family trait? You come from a textile dynasty; your great-grandfather was Hugo Boss; your father Jochen turned the company into a global brand.
- OH** Sure, the haptic sensitivity comes from my father, who could recognise the composition of a material simply by feeling it. My love of design, art and architecture was mainly influenced by my mother.
- GT** Did you grow up with furniture by Eileen Gray?
- OH** Yes, I did! And with other classics. At home in Metzingen, there was not only her Day Bed, the curved Monte Carlo Sofa and the Adjustable Table, there were also armchairs and the lounge by Le Corbusier. My father took his daily nap on it – arms on his stomach, keys in his hand – waking up the moment he dropped the keys: a twenty-minute power nap in the middle of the living room, while the sounds from the kitchen or the children were just white noise for him.
- GT** In the furniture industry, design extensions, adaptations and material variations are a matter of course, but classics are considered almost untouchable. Nevertheless, you have launched some of Eileen Gray's designs, including the Adjustable Table, with a black instead of a chrome-plated frame. Why did you do that? And above all: how did you achieve that?





All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

CYPRIS MIRROR 2015  
VOLKSHAUS LOUNGE CHAIR 2024  
CORKER NO. 1 MARBLE 2023  
CORKER SERIES 2022

NINA MAIR  
HERZOG & DE MEURON  
HERZOG & DE MEURON  
HERZOG & DE MEURON

P 219  
P 214  
P 215  
P 215











All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

**SATURN COAT STAND** 2007  
**MUNICH LOUNGE CHAIR** 2009  
**MUNICH ARMCHAIR** 2011  
**MUNICH STOOL** 2012

BARBER OSGERBY  
SAUERBRUCH HUTTON  
SAUERBRUCH HUTTON  
SAUERBRUCH HUTTON

P 219  
P 214  
P 214  
P 215







All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

TRITON BAR STOOL 2007	CLEMENS WEISSHAAR	P 215
TRITON COUNTER STOOL 2007	CLEMENS WEISSHAAR	P 215
BAR STOOL NO. 1 1928	EILEEN GRAY	P 215
BAR STOOL NO. 2 1928	EILEEN GRAY	P 215
SATISH BAR STOOL 1931	ECKART MUTHESIUS	P 215





**EUVIRA ROCKING CHAIR** 2013  
**NYMPHENBURG COAT STAND** 1908  
**BIBENDUM ARMCHAIR** 1926  
**SATURN COAT STAND** 2007  
**USHA UMBRELLA STAND** 1932  
**TADAIMA CONSOLE** 2017

JADER ALMEIDA  
OTTO BLÜMEL  
EILEEN GRAY  
BARBER OSGERBY  
ECKART MUTHESIUS  
A+A COOREN

P 214  
P 219  
P 214  
P 219  
P 219  
P 219















**FOLDING SCREEN** 1930  
**BOW COFFEE TABLE NO. 3 MARBLE** 2019  
**LOTA SOFA** 1924  
**BELL SIDE TABLE MARBLE** 2023

EILEEN GRAY  
GUILHERME TORRES  
EILEEN GRAY  
SEBASTIAN HERKNER

P 219  
P 216  
P 215  
P 216





**PLISSÉE FLOOR LAMP** 2020  
**PLISSÉE PENDANT LAMP** 2023  
**ADJUSTABLE TABLE E1027** 1927  
**ODIN SOFA** 2005  
**BELL TABLE COPPER\*** 2013

SEBASTIAN HERKNER  
SEBASTIAN HERKNER  
EILEEN GRAY  
KONSTANTIN GRCIC  
SEBASTIAN HERKNER

P 220  
P 220  
P 216  
P 215  
P 216

\*Metal top frame of unlacquered copper develops a natural patina









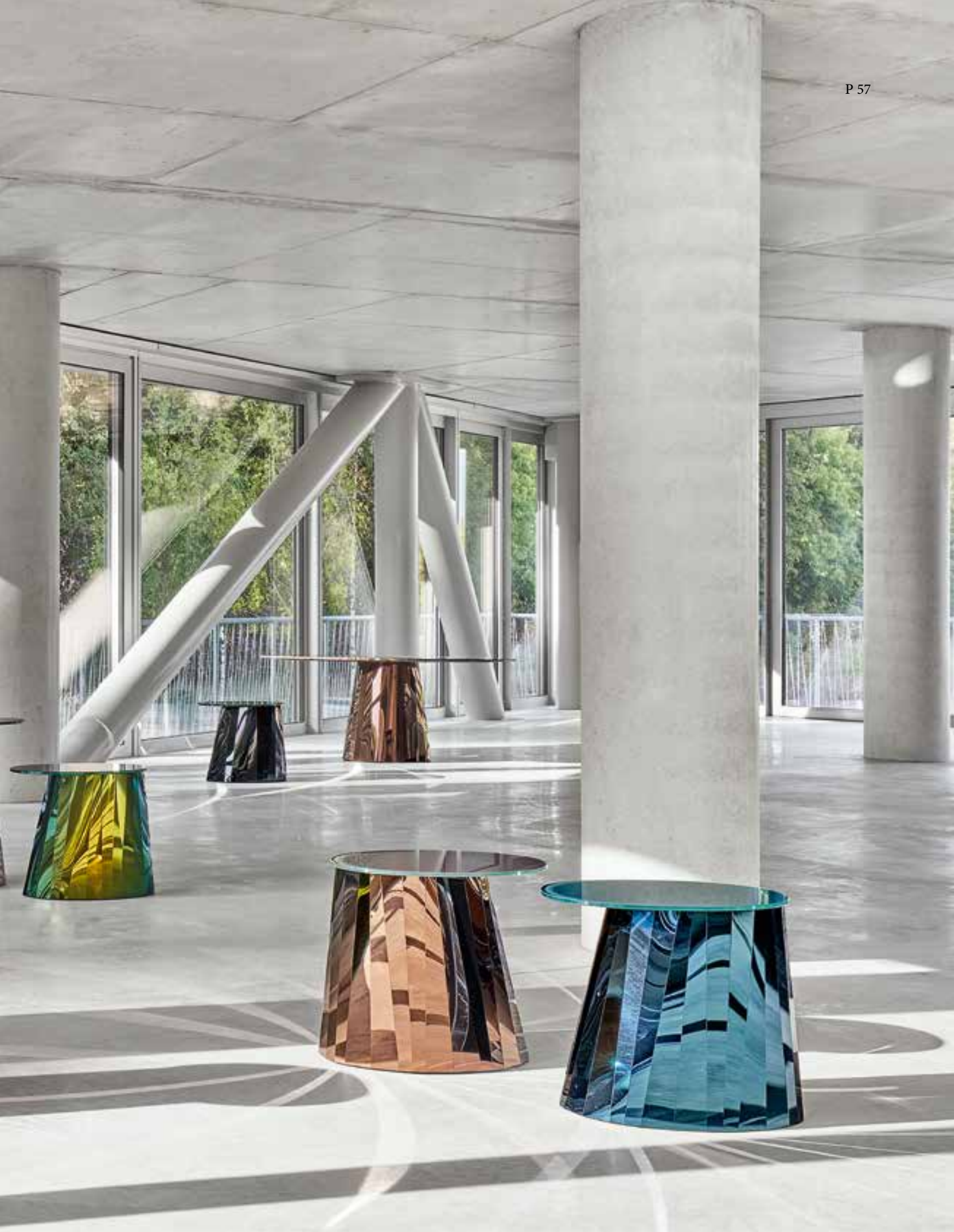
**PLISSÉE FLOOR LAMP** 2020  
**PLI TABLE** 2017  
**EUVIRA ROCKING CHAIR** 2013  
**EUVIRA LOUNGE CHAIR** 2015

SEBASTIAN HERKNER  
VICTORIA WILMOTTE  
JADER ALMEIDA  
JADER ALMEIDA

P 220  
P 218  
P 214  
P 214













---

**SELENE PENDANT LAMP** 2006  
**EUVIRA ROCKING CHAIR** 2013  
**EUVIRA LOUNGE CHAIR** 2015

SANDRA LINDNER  
JADER ALMEIDA  
JADER ALMEIDA

P 220  
P 214  
P 214





PEGASUS HOME DESK 2014  
CASSIS RUG 1920-1935  
DIANA B SIDE TABLE 2002

TILLA GOLDBERG  
EILEEN GRAY  
KONSTANTIN GRČIĆ

P 218  
P 221  
P 216









**ROATTINO FLOOR LAMP** 1931  
**PLISSÉE PENDANT LAMP** 2023  
**CASSIS RUG** 1920–1935  
**BONAPARTE ARMCHAIR** 1935

EILEEN GRAY  
SEBASTIAN HERKNER  
EILEEN GRAY  
EILEEN GRAY

P 220  
P 220  
P 221  
P 214





**FOLDING SCREEN** 1930  
**OCCASIONAL TABLE** 1927  
**RIVOLI TABLE** 1928

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 219  
P 217  
P 217





## AUTHENTIC

Our designers and their work are as cosmopolitan as we are down-to-earth when it comes to choosing our production partners. ClassiCon furniture is mainly produced by craft businesses in the Munich area, and in Italy. Many of them are family-run companies, and we have known them personally for a long time; all of them are masters of their trade. They share our passion for the best materials and precision craftsmanship. Because of this, the highest quality standards and uncompromising sustainability are an integral part of our furniture right from the start. This can be recognised by the ClassiCon logo, which unmistakably identifies our originals as such.

ClassiCon  
BELL TABLE BY SEBASTIAN HERKNER  
Copper Edition N°114  
handmade in Germany



- OH** Materials are also subject to fashions, and chrome wasn't very popular for quite some time. In addition, many people today still appreciate the recognisability of classics, but at the same time they want something special that not everyone has. For example, matt black frames. We worked closely with the global licensor, Aram Designs Ltd, to realise this, and it was only possible because, in the 1920s, Eileen Gray herself had experimented with a version of the table that had a black metal top instead of a glass top and a black frame. It was only when a photo of it appeared on the cover of the catalogue for the 2013 Eileen Gray retrospective at the Centre Pompidou that we were allowed to get started. After seventeen prototypes we got the go-ahead for the right shade of black. In other words: it was very difficult, but it was definitely worth it.
- GT** Do you think that, as the proprietor, you can act more freely in your own company than a managing director could?
- OH** Definitely. I can invest more long-term in new products and know-how, or I can include designs in the collection whereby I know straight away that they won't be a great success. I can organise exhibitions and publish books. As the owner, I can be much more of a human being, if you like. Our portfolio also reflects my life. I see that as a privilege and, at the same time, it also has a greater emotional effect.
- GT** Is that why you work primarily with other owner-managed companies?
- OH** Yes, it is. Also, most of our manufacturers come from this region, I know them all personally. They are craft specialists who have preserved their traditional skills and expertise. Many of these companies have been around for several generations; they are rooted in their region and feel responsible for the people and the landscape. Sustainability is part of their DNA, not a marketing issue. The dust jacket for this catalogue, for example, comes from Gmund Papier, a paper manufactory on Lake Tegernsee, a region where I spent my youth, and where I still like to go at weekends and to which our family is very much attached. Gmund Papier has been in existence for almost 200 years and has always kept up with the times: they save water, raw materials and energy; they produce their own electricity from hydro-power and they recycle manufacturing waste back into the production cycle. The different types of paper are certified, look high class and feel good to the touch. It's all possible. The world is far too beautiful not to preserve it for the next generation.
- GT** How does a positive person like you protect himself from everyday frustration?
- OH** A coach once explained to me that the first twenty minutes in the morning determine how you'll feel throughout the day. This has confirmed my ritual: after waking up, I stay in bed for a short while, draw back the curtains and enjoy the view of the garden. E-mails don't get read until after breakfast. And, most importantly: I listen to Bayern 1! That was my grandparents' radio station. Nowadays, they play those feel-good catchy tunes to sing along to – "Sing Halleluhja!", "I got the power", or, really old (he sings, and in key): "When I wake up, / in the morning light / I pull on my jeans / and I feel alright ...". I love it.





**LA LUNE RUG** 1920–1935  
**ROATTINO FLOOR LAMP** 1931  
**BIBENDUM ARMCHAIR** 1926

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 221  
P 220  
P 214





**AÉRIAS CHAIR** 2018  
**LOU PEROU TABLE** 1926  
**ORBIS DESK LAMP** 1994  
**SELENE PENDANT LAMP** 2006  
**ROQUEBRUNE CHAIR** 1927

TILLA GOLDBERG  
EILEEN GRAY  
HERBERT H. SCHULTES  
SANDRA LINDNER  
EILEEN GRAY

P 214  
P 218  
P 220  
P 220  
P 214





**AÉRIAS CHAIR** 2018  
**DE STIJL RUG** 1920–1935  
**PETITE COIFFEUSE** 1926  
**OCCASIONAL TABLE** 1927

TILLA GOLDBERG  
 EILEEN GRAY  
 EILEEN GRAY  
 EILEEN GRAY

P 214  
 P 221  
 P 217  
 P 217





**DE STIJL RUG** 1920–1935  
**BIBENDUM ARMCHAIR** 1926  
**MONOLITH RUG** 1920–1935  
**ADJUSTABLE TABLE E1027** 1927  
**TUBE LIGHT FLOOR LAMP** 1927

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 221  
P 214  
P 221  
P 216  
P 220



**DE STIJL RUG** 1920–1935  
**MENTON TABLE** 1932  
**ORBIS FLOOR LAMP** 1994  
**BONAPARTE ARMCHAIR** 1935

EILEEN GRAY  
EILEEN GRAY  
HERBERT H. SCHULTES  
EILEEN GRAY

P 221  
P 217  
P 220  
P 214


















What has changed in your life, professionally or privately, in recent years?

"The increase in sales via e-commerce platforms has resulted in a situation where poor-quality imitations of classic and contemporary designs are finding their way into our living rooms ever more quickly. When rights holders want to successfully take action against the manufacturers and distributors of counterfeit products, they are facing a costly and time-consuming process. It is therefore all the more important to make consumers aware once again of the value of creative achievement and of the value-preserving quality of the originals."

Dr Michael Jilek, lawyer



**BONAPARTE RUG** 1920–1935  
**PETITE COIFFEUSE** 1926  
**NYMPHENBURG COAT STAND** 1908  
**NON CONFORMIST ARMCHAIR** 1926

EILEEN GRAY  
EILEEN GRAY  
OTTO BLÜMEL  
EILEEN GRAY

P 221  
P 217  
P 219  
P 214











**SOL SIDE TABLE** 2021  
**MATÉRIA SIDE TABLE** 2021  
**MATÉRIA COFFEE TABLE** 2021

ORTEGAGUIJARRO  
CHRISTIAN HAAS  
CHRISTIAN HAAS

P 217  
P 217  
P 217

















---

**CYPRIS MIRROR** 2015  
**PLI SIDE TABLE LOW** 2016  
**CHAOS CHAIR** 2001

NINA MAIR  
VICTORIA WILMOTTE  
KONSTANTIN GRČIĆ

P 219  
P 217  
P 214









**PARIS SHELF** 2005  
**VASE** 2014  
**BOWL** 2014  
**DIANA B SIDE TABLE** 2002  
**DIANA A SIDE TABLE** 2002

BARBER OSGERBY  
CLASSICON  
CLASSICON  
KONSTANTIN GRCIC  
KONSTANTIN GRCIC

P 218  
P 219  
P 219  
P 216  
P 216





All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

DIANA B SIDE TABLE 2002	KONSTANTIN GRČIĆ	P 216
DIANA D COFFEE TABLE 2002	KONSTANTIN GRČIĆ	P 217
DIANA F SIDE TABLE 2002	KONSTANTIN GRČIĆ	P 217
DIANA C SIDE TABLE 2002	KONSTANTIN GRČIĆ	P 216
DIANA E SIDE TABLE 2002	KONSTANTIN GRČIĆ	P 217
DIANA A SIDE TABLE 2002	KONSTANTIN GRČIĆ	P 216





**SATURN COAT STAND** 2007  
**MARS CHAIR** 2003  
**DOUBLE X TABLE** 1928  
**VENUS CHAIR** 2006  
**LANTERN LIGHT TABLE LAMP** 2017  
**AIXIA CHAIR** 1928

BARBER OSGERBY  
KONSTANTIN GRCIC  
EILEEN GRAY  
KONSTANTIN GRCIC  
NERI&HU  
EILEEN GRAY

P 219  
P 214  
P 218  
P 214  
P 220  
P 214

























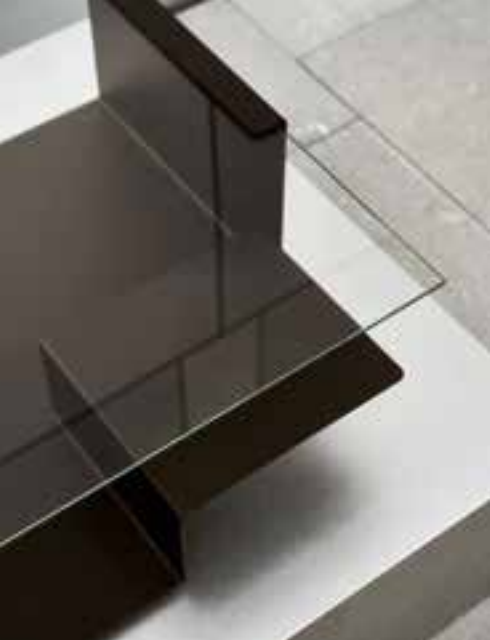
**What has changed in your life, professionally or privately, in recent years?**

**"I've just travelled through South East Asia, a holiday I've always dreamed of. It was like a reset. After eleven years as an interior designer and managing director in a company, I'm looking forward to what's next – having my own office under my own name, with values that I want to stand for as a person: quality, longevity, durability. Interior design has increasingly become more of a lifestyle topic; the furniture industry is almost as fast-paced as the fashion industry. But good interior design needs time, it needs to evolve. It needs to integrate the qualities of the space, its acoustics, the light – and it needs well thought-through, comfortable furniture, the quality of which has its price, but which can be enjoyed for very many years."**

**Justin Howlett, interior designer**









<b>DIANA D COFFEE TABLE</b> 2002	KONSTANTIN GRČIĆ	P 217
<b>PAILLA WALL LAMP</b> 1927	EILEEN GRAY	P 220
<b>CASTELLAR MIRROR</b> 1927	EILEEN GRAY	P 218
<b>NOTOS STANDING DESK</b> 1997	THOMAS KÜHL + ANDREAS KROB	P 219
<b>ST. TROPEZ RUG</b> 1920–1935	EILEEN GRAY	P 221
<b>VOLKSHAUS SIDE TABLE</b> 2024	HERZOG & DE MEURON	P 217
<b>VOLKSHAUS LOUNGE CHAIR</b> 2024	HERZOG & DE MEURON	P 214
<b>PIEGA MIRROR OBJECT MEDIUM</b> 2018	VICTORIA WILMOTTE	P 219



**ROQUEBRUNE CHAIR** 1927  
**JEAN TABLE** 1929

EILEEN GRAY  
EILEEN GRAY

P 214  
P 218







**MANDU VALET STAND** 1932  
**NON CONFORMIST ARMCHAIR** 1926  
**NYMPHENBURG COAT STAND** 1908  
**AIXIA CHAIR** 1928  
**BANU STOOL** 1931

ECKART MUTHESIUS  
EILEEN GRAY  
OTTO BLÜMEL  
EILEEN GRAY  
ECKART MUTHESIUS

P 219  
P 214  
P 219  
P 214  
P 215







All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

**ORIGINAL DESIGNS.** Abstract paintings rendered in the finest wool

Eileen Gray not only created some of the most iconic 20th century furniture classics but also ran a studio in which rugs were manufactured. Gouaches, collages, and drawings by the qualified artist served as design templates. These artworks from the period between the 1920s to the 1930s also form the basis of our collection. We transfer them to rug designs with the utmost care in order to guarantee that they do justice to Eileen Gray's designs in every respect.

# Responsibility for Masterpieces of Design

## Eileen Gray Collection

ClassiCon produces and distributes the Eileen Gray Collection as the sole licensee of Aram Designs Ltd, London. In the 1970s, the designer worked with Zeev Aram to develop her furniture and lamps to production maturity for the first time. In 1973, she granted the worldwide rights for the production and distribution of her designs to Aram Designs. As a longstanding partner and licensee authorised by Aram, we guarantee that the Eileen Gray Collection is produced with the highest quality standards and the highest level of accuracy to detail of the authorised designs. Eileen Gray's embossed signature and the ClassiCon logo are proof that these pieces of furniture were produced with the approval from the rights holders. Regarding the production, we also guarantee compliance with all environmental requirements, the use of high-quality materials and processing methods, as well as a meticulous final quality control.

# EILEEN GRAY

non conformist  
artist



**Eileen Gray (1878–1976) was a multi-faceted artist and a non-conformist. As a designer as well as a woman, she chose not to adhere to rigid boundaries, neither in her profession nor in love.**

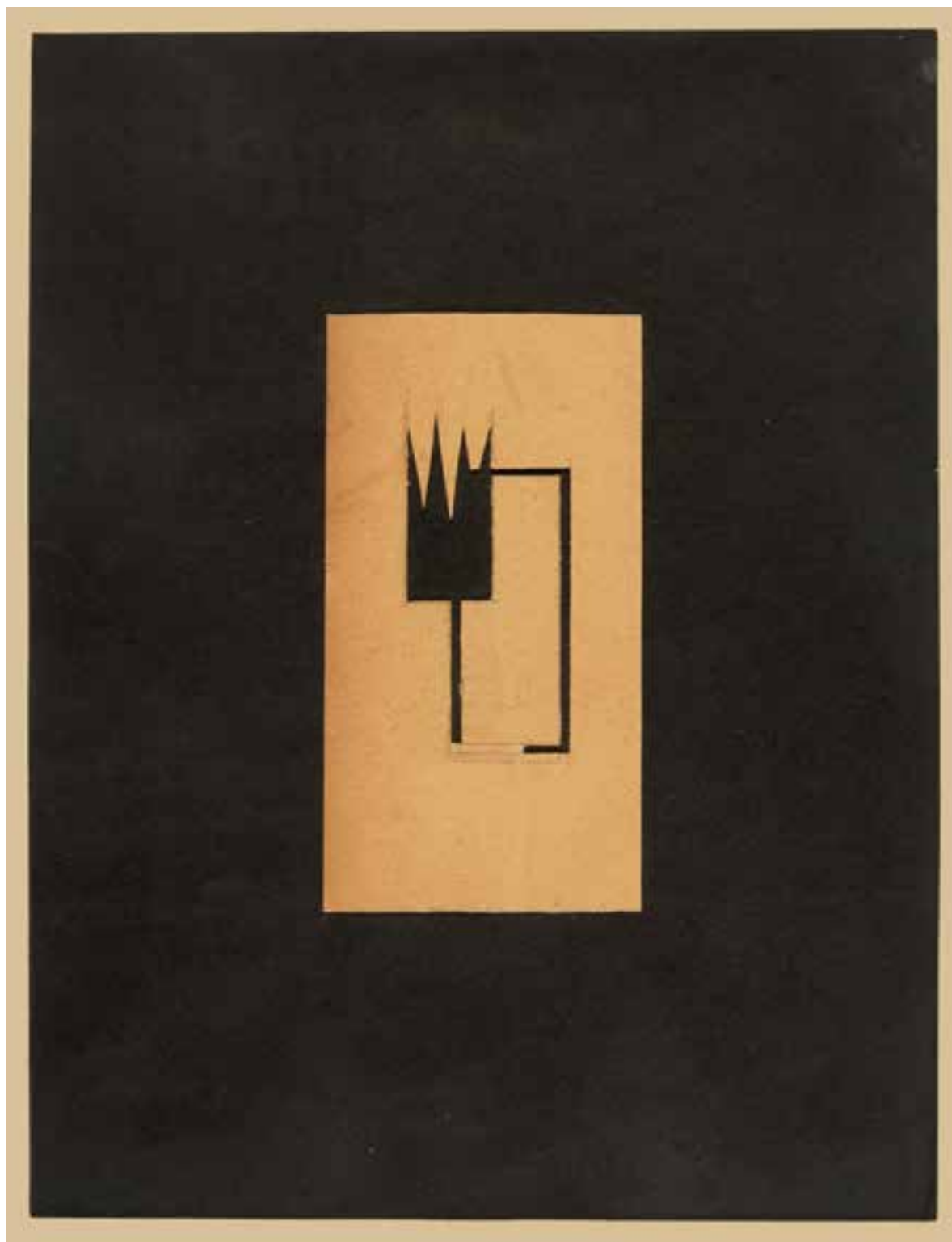


# FREE VERSATILE

modern  
courageous



Irish-born and an art student from a well-off family, she moved to Paris at the beginning of the 20th century, where she became a cheeky garçonne with a short bob cut, and a successful businesswoman.



**ARTWORK** Wexford. Silhouette on paper, c. 1918–25  
**RUG** Monolith Rug, designed c. 1920–35

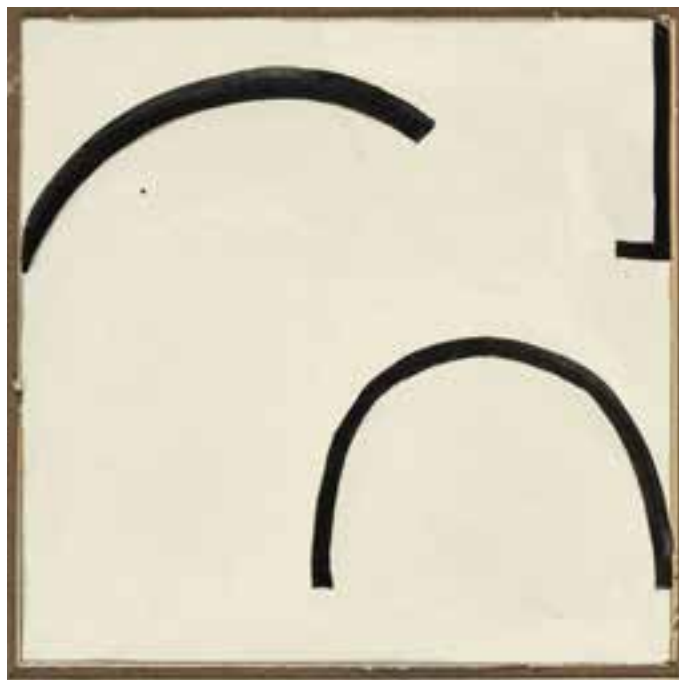
## **“Life without art is a spring without water.”**

Gold and red, brown and black were the colours of that time: in her twenties, Eileen Gray created Japanese-influenced lacquer works and set up an exhibition featuring a lascivious boudoir. Influenced by the art deco style and made of fine woods, her furniture inspired the Parisian avant-garde circles of the Rive Gauche. In these buzzing ‘left bank’ circles, Eileen Gray not only found great loves, freedom and inspiration, but also her first clients, who particularly loved her modern carpets. From 1909 to 1930, Eileen Gray and a friend ran various small weaving workshops in which her abstract carpet designs were produced. Small-format pictures, which she painted on paper using matte opaque watercolours, served as weaving templates. In addition to such gouaches, Eileen Gray also created collages. With this technique, individual geometric elements, such as squares or circles, could be repositioned to explore design variations. Each design was a special challenge because, unlike a painting, a carpet has no clearly defined top or bottom, right and left. It has to look good from all sides.





In addition, the pattern had to have the same effect when enlarged by a factor of ten to twenty and after having been woven or knotted. As someone who had studied painting, Eileen Gray developed an unerring eye and a special instinct for this. Classical modernism had radically disposed of all musty, plush interiors. As a designer who loved to experiment, Eileen Gray brought carpets back into the home; featuring modern colours and graphic patterns, they formed an almost symbiotic relationship with her furniture. In an article from 1929, Eileen Gray postulated that a “space for retreat and tranquillity” and “a harmonious atmosphere” were prerequisite to “create a home for people”, and for her, this included these home textiles. Beige and sand, these natural tones were particularly popular among buyers. As early as 1904, during her travels and field studies in North Africa, Eileen Gray had discovered these warm colours as well as her love of carpet design. From time immemorial, woven works of art have been used in interiors to adorn walls, to define different living areas, to improve acoustics and to lend warmth to floors. Eileen Gray also envisaged thick carpets in the apartment on Rue de Lota, the first home which, in 1919, she was commissioned to design entirely for the fashion designer Juliette Mathieu-Lévy. Eileen Gray boldly chose black and white, silver and grey for the interior. “Dreams translated into rooms,” is how one critic praised her design.





**ARTWORK** Faubourg. Gouache on paper, c. 1922–29  
**PHOTO** Jean Désert showroom. Photo by Eileen Gray, c. 1926–29



**PRODUCT** Bibendum Armchair, designed 1926

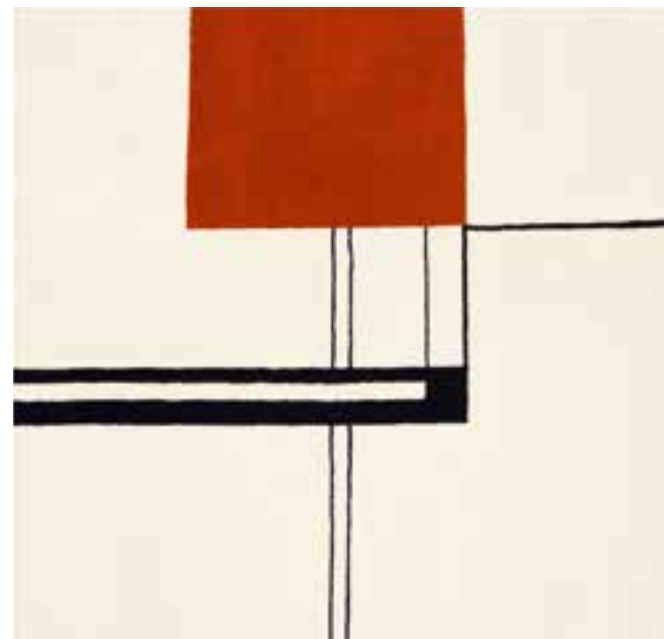
**PHOTO** Jean Désert showroom front in 217 Rue du Faubourg Saint-Honoré, Paris.  
Photo by Eileen Gray c. 1926–29



This much-acclaimed major commission encouraged the then 44-year-old designer to open her own gallery in 1921 with the masculine-sounding name 'Jean Désert'. A name that conveyed competence at a time when a female designer, a self-taught one at that, was an exotic exception. Eileen Gray subverted social prejudices in both her professional and private life by boldly playing with identities. White and black, silver and grey also defined the interiors of the new showroom; instead of lustrous wood, bare steel tubing shone on furniture and fixtures. The ambiguous Désert et Gray adorned the gallery's letterhead: performing gender, the fluid staging of gender and identity, remained a motif at the core of her life. The Bibendum club chair, which she designed in 1926, also plays with this notion. She knocked the heavy feet off this insignia of the cigar-smoking, car-driving old-boy networkers and replaced them with an airy base of tubular steel – the cheeky statement of a woman who preferred wearing trouser suits, loved women as well as men and drove a car herself.



**ARTWORK** De Stijl. Gouache on paper, c. 1922–24  
**RUG** Wendingen Rug, designed c. 1920–35



Stagnation was alien to Eileen Gray, and so she moved to the Côte d'Azur with her new muse, the architect Jean Badovici. He had encouraged his companion, who was still inexperienced in architecture, to design and build a house there. In 1929, she completed her Villa E1027 on the Mediterranean coast near Monaco, today the iconic Gray gesamtkunstwerk par excellence. Blue, yellow and white – during this auspicious time, the Mediterranean summer colours shone particularly brightly for Eileen Gray, whose work was published by Badovici. In 1929, he dedicated an entire issue of his magazine *L'Architecture vivante* to the now proud architect Eileen Gray and her design manifesto. At that time, new carpet motifs such as Blue Marine or Centimetre told of the sea and of ship voyages, soon also in a second house in nearby Castellar, where she lived alone from 1940 after separating from Badovici.

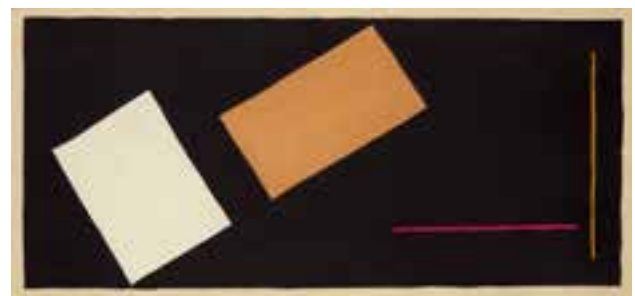




**RUG** Centimetre Rug, designed c. 1920–35  
**PHOTOS** Living room and exterior view of villa E1027, Roquebrune-Cap-Martin.  
 Photos by Eileen Gray, c. 1929



After the Second World War, during which Eileen Gray fell into oblivion as an architect and designer, she continued to work in a disciplined manner until old age, even without commissions. Drawing, collage and painting, which she pursued throughout her life, were comforting activities for her. Eileen Gray remained a 'private painter', she never exhibited her paintings publicly. Shortly before her death, she destroyed most of her private documents, including countless photographs and letters. But she carefully preserved the sketches, gouaches and collages that she still had. Many are 'untitled', others bear the names of mythical characters or recall the stations of her life, such as Bonaparte, for example, the street where her Paris flat was located. As she had always been very critical and strict with herself, in the end she must have found these works, which are as colourful as her life, worthy of outliving her. The artist left the world a collection of abstract paintings, carefully glued to cardboard featuring a note on the rear side, some also signed. When the estate of Jacques Doucet, who was one of her first and perhaps the most important buyer from her Paris beginnings, came up for auction in 1972, the world, and probably Eileen Gray herself, realised the real significance of her work for the first time: the lacquered screen *Le Destin* achieved a record price of 18,000 British pounds. In the same year, the British Royal Society of Arts awarded her the title Royal Designer of Industry (RDI). Eileen Gray did not appear at the ceremony; self-promotion had never been her thing. A few years after this late claim to fame, in 1976, Eileen Gray died at the age of 98 in her adopted home of Paris.





**ARTWORKS LEFT TO RIGHT**

Cassis. Gouache on paper, c. 1921–25

Bonaparte. Gouache on paper, c. 1926–35

La Lune. Gouache on paper, c. 1920–29



**RUG** Kilkenny Rug, designed c. 1920–35  
**PRODUCT** Non Conformist Armchair, designed 1926  
**ARTWORK LEFT** Untitled. Collage and stencil print c. 1960  
**ARTWORK RIGHT** Untitled. Stencil print, c. 1960



Green is Ireland's national colour. Eileen Gray's native island has left its mark in many of her paintings and especially in the Kilkenny carpet. That she would "receive something enduring" in the Irish capital was something the designer had still dreamed of. In 2002, a quarter of a century after her death, this dream came true: with the Eileen Gray exhibition in Dublin's National Museum of Ireland, where the poster for the opening featured a photo of the Non Conformist Armchair. Green is also the colour of hope, and, with regard to her painterly works, it never deserted the aged Eileen Gray. She had always hoped that new textile works of art would once again emerge from "old designs". A wish that has been fulfilled with the Eileen Gray rug collection by ClassiCon.



# IMPRINT

Photos by Eileen Gray, © National Museum of Ireland, Dublin

Text by Charlotte Kerner, author, Lübeck

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

© ClassiCon GmbH, Munich



**LABEL STEP. Ethically and ecologically sustainable**

A partnership that creates ethically and ecologically sustainable conditions: all ClassiCon rugs are manufactured in close collaboration with Label STEP in Nepal. Label STEP is a non-profit organisation that guarantees fair working and living conditions for the people in the production areas and only accepts environmentally friendly rug manufacturing processes. All our rugs are handcrafted by skilled artisans. Each step of the process, whether it's the creation of the design templates, the dyeing of the wool, trimming or finishing, is executed with the utmost care.



All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).



# HOME

The things we choose to surround ourselves with are as unique and individual as the personality of their owners. Furniture lends a room the desired atmosphere and expresses our personal lifestyle. For this reason, we offer you pieces with a distinctive character, pieces that are durable and unique – and thus become loyal companions for a lifetime.



## DESIGN IN DIALOGUE

Each piece of ClassiCon furniture is a team player with personality. It blends confidently into any interior. It defines a space without dominating it, engaging in a dialogue with the architecture. Its versatility can be seen in a wide variety of places, a selection of which is shown here. You can find much more and constantly updated new reference objects on Instagram at #ClassiCon.

Where have you recently used ClassiCon furniture? We would be delighted to hear from you about your most interesting projects.

**#ClassiCon**









VENUS CHAIR 2006  
DIANA B SIDE TABLE 2002  
CHAOS CHAIR 2001

KONSTANTIN GRČIĆ  
KONSTANTIN GRČIĆ  
KONSTANTIN GRČIĆ

P 214  
P 216  
P 214





<b>ORCUS HOME DESK</b> 1993	KONSTANTIN GRCIC	P 218
<b>MARS CHAIR</b> 2003	KONSTANTIN GRCIC	P 214
<b>PALLAS TABLE</b> 2003	KONSTANTIN GRCIC	P 218
<b>DAY BED</b> 1925	EILEEN GRAY	P 215
<b>DIANA B SIDE TABLE</b> 2002	KONSTANTIN GRCIC	P 216
<b>CHAOS CHAIR</b> 2001	KONSTANTIN GRCIC	P 214















<b>CASSIS RUG</b> 1920–1935	EILEEN GRAY	P 221
<b>ADJUSTABLE TABLE E1027</b> 1927	EILEEN GRAY	P 216
<b>BIBENDUM ARMCHAIR</b> 1926	EILEEN GRAY	P 214
<b>BOW COFFEE TABLE NO. 2</b> 2018	GUILHERME TORRES	P 216
<b>FORMA TABLE LAMP</b> 2023	CHRISTIAN HAAS	P 220
<b>MATÉRIA SIDE TABLE MARBLE</b> 2024	CHRISTIAN HAAS	P 217
<b>WENDINGEN RUG</b> 1920–1935	EILEEN GRAY	P 221



**SELENE PENDANT LAMP** 2006  
**SAX SIDE TABLE** 2017  
**TRITON BAR STOOL** 2007

SANDRA LINDNER  
 CHRISTOPH BÖNINGER  
 CLEMENS WEISSHAAR

P 220  
 P 217  
 P 215










---

<b>PAILLA WALL LAMP</b> 1927	EILEEN GRAY	P 220
<b>SATISH BAR STOOL</b> 1931	ECKART MUTHESIUS	P 215
<b>TADAIMA CONSOLE</b> 2017	A+A COOREN	P 219
<b>ROATTINO FLOOR LAMP</b> 1931	EILEEN GRAY	P 220
<b>PETITE COIFFEUSE</b> 1926	EILEEN GRAY	P 217





**ROQUEBRUNE RUG** 1920–1935  
**BELL COFFEE TABLE** 2012  
**BELL SIDE TABLE MARBLE** 2023  
**BELL SIDE TABLE** 2012  
**BOW COFFEE TABLE NO. 3** 2018  
**BOW COFFEE TABLE NO. 5** 2018

EILEEN GRAY  
 SEBASTIAN HERKNER  
 SEBASTIAN HERKNER  
 SEBASTIAN HERKNER  
 GUILHERME TORRES  
 GUILHERME TORRES

P 221  
 P 216  
 P 216  
 P 216  
 P 216  
 P 216

























SHIA VASE 2020  
 MATÉRIA TABLE SERIES 2021  
 KILKENNY RUG 1920–1935  
 LOTA SOFA 1924  
 SELENE PENDANT LAMP 2006  
 PLISSÉE FLOOR LAMP 2020

CLASSICON  
 CHRISTIAN HAAS  
 EILEEN GRAY  
 EILEEN GRAY  
 SANDRA LINDNER  
 SEBASTIAN HERKNER

P 219  
 P 217  
 P 221  
 P 215  
 P 220  
 P 220







---

<b>LOU PEROU TABLE</b> 1926	EILEEN GRAY	P 218
<b>TUBE LIGHT FLOOR LAMP</b> 1927	EILEEN GRAY	P 220
<b>BIBENDUM ARMCHAIR</b> 1926	EILEEN GRAY	P 214
<b>ADJUSTABLE TABLE E1027</b> 1927	EILEEN GRAY	P 216





**ST. TROPEZ RUG** 1920–1935  
**ROATTINO FLOOR LAMP** 1931  
**BIBENDUM ARMCHAIR** 1926  
**NYMPHENBURG COAT STAND** 1908  
**USHA UMBRELLA STAND** 1932

EILEEN GRAY  
 EILEEN GRAY  
 EILEEN GRAY  
 OTTO BLÜMEL  
 ECKART MUTHESIUS

P 221  
 P 220  
 P 214  
 P 219  
 P 219











**TUBE LIGHT FLOOR LAMP** 1927  
**DE STIJL RUG** 1920–1935  
**ADJUSTABLE TABLE E1027** 1927  
**MONTE CARLO SOFA** 1929

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 220  
P 221  
P 216  
P 215







<b>MATÉRIA COFFEE TABLE</b> 2021	CHRISTIAN HAAS	P 217
<b>FORMA TABLE LAMP</b> 2023	CHRISTIAN HAAS	P 220
<b>EUVIRA ROCKING CHAIR</b> 2013	JADER ALMEIDA	P 214
<b>MONOLITH RUG</b> 1920–1935	EILEEN GRAY	P 221
<b>ULISSE DAYBED</b> 2016	KONSTANTIN GRČIČ	P 215
<b>DIANA B SIDE TABLE</b> 2002	KONSTANTIN GRČIČ	P 216
<b>LANTERN LIGHT FLOOR LAMP</b> 2017	NERI&HU	P 220







<b>PLISSÉE FLOOR LAMP</b> 2020	SEBASTIAN HERKNER	P 220
<b>CASTELLAR MIRROR</b> 1927	EILEEN GRAY	P 218
<b>BELL LIGHT PENDANT LAMP</b> 2013	SEBASTIAN HERKNER	P 220
<b>VOLKSHAUS STOOL</b> 2024	HERZOG & DE MEURON	P 215
<b>VOLKSHAUS SIDE TABLE</b> 2024	HERZOG & DE MEURON	P 217
<b>ROQUEBRUNE RUG</b> 1920–1935	EILEEN GRAY	P 221
<b>BOW COFFEE TABLE NO. 3 MARBLE</b> 2019	GUILHERME TORRES	P 216








---

<b>PLI SIDE TABLE LOW</b> 2016	VICTORIA WILMOTTE	P 217
<b>ROQUEBRUNE RUG</b> 1920–1935	EILEEN GRAY	P 221
<b>VENUS CHAIR</b> 2006	KONSTANTIN GRČIĆ	P 214
<b>PLI TABLE</b> 2017	VICTORIA WILMOTTE	P 218
<b>BOWL</b> 2014	CLASSICON	P 219
<b>VASE</b> 2014	CLASSICON	P 219
<b>PIEGA MIRROR OBJECT MEDIUM</b> 2018	VICTORIA WILMOTTE	P 219
<b>SHIA VASE</b> 2020	CLASSICON	P 219



**ADJUSTABLE TABLE E1027** 1927  
**LA LUNE RUG** 1920–1935  
**DAY BED** 1925

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 216  
P 221  
P 215



















---

<b>BIBENDUM ARMCHAIR</b> 1926	EILEEN GRAY	P 214
<b>PLI SIDE TABLE HIGH &amp; LOW</b> 2017 / 2016	VICTORIA WILMOTTE	P 217
<b>BONAPARTE ARMCHAIR</b> 1935	EILEEN GRAY	P 214
<b>WENDINGEN RUG</b> 1920–1935	EILEEN GRAY	P 221
<b>DIANA A SIDE TABLE</b> 2002	KONSTANTIN GRČIĆ	P 216
<b>EUVIRA ROCKING CHAIR</b> 2013	JADER ALMEIDA	P 214










---

<b>PIEGA MIRROR OBJECT MEDIUM</b> 2018	VICTORIA WILMOTTE	P 219
<b>CORKER NO. 1 MARBLE</b> 2023	HERZOG & DE MEURON	P 215
<b>BELL SIDE TABLE MARBLE</b> 2023	SEBASTIAN HERKNER	P 216
<b>BOW COFFEE TABLE NO. 3 MARBLE</b> 2019	GUILHERME TORRES	P 216
<b>ROQUEBRUNE CHAIR</b> 1927	EILEEN GRAY	P 214
<b>JEAN TABLE</b> 1929	EILEEN GRAY	P 218













**RIVOLI TABLE** 1928  
**ROQUEBRUNE CHAIR** 1927  
**DOUBLE X TABLE** 1928

EILEEN GRAY  
EILEEN GRAY  
EILEEN GRAY

P 217  
P 214  
P 218





**MUNICH LOUNGE CHAIR** 2009  
**BELL COFFEE TABLE** 2012  
**BELL SIDE TABLE** 2012  
**BIBENDUM ARMCHAIR** 1926

SAUERBRUCH HUTTON  
SEBASTIAN HERKNER  
SEBASTIAN HERKNER  
EILEEN GRAY

P 214  
P 216  
P 216  
P 214





**EUVIRA ROCKING CHAIR** 2013  
**BELL COFFEE TABLE** 2012  
**BELL SIDE TABLE** 2012  
**BELL LIGHT PENDANT LAMP** 2013

JADER ALMEIDA  
SEBASTIAN HERKNER  
SEBASTIAN HERKNER  
SEBASTIAN HERKNER

P 214  
P 216  
P 216  
P 220





**TUBE LIGHT FLOOR LAMP** 1927  
**LANTERN LIGHT TABLE LAMP** 2017  
**AÉRIAS CHAIR** 2018  
**CYPRIS MIRROR** 2015  
**PEGASUS HOME DESK** 2014  
**BELL LIGHT PENDANT LAMP** 2013

EILEEN GRAY  
NERI&HU  
TILLA GOLDBERG  
NINA MAIR  
TILLA GOLDBERG  
SEBASTIAN HERKNER

P 220  
P 220  
P 214  
P 219  
P 218  
P 220













<b>CORKER NO. 1</b> 2022	HERZOG & DE MEURON	P 215
<b>CORKER NO. 3</b> 2022	HERZOG & DE MEURON	P 215
<b>VOLKSHAUS LOUNGE CHAIR</b> 2024	HERZOG & DE MEURON	P 214
<b>VOLKSHAUS STOOL</b> 2024	HERZOG & DE MEURON	P 215
<b>MONOLITH RUG</b> 1920–1935	EILEEN GRAY	P 221
<b>MATÉRIA COFFEE TABLE</b> 2021	CHRISTIAN HAAS	P 217
<b>MATÉRIA SIDE TABLE</b> 2021	CHRISTIAN HAAS	P 217
<b>FORMA TABLE LAMP</b> 2023	CHRISTIAN HAAS	P 220
<b>EUVIRA ROCKING CHAIR</b> 2013	JADER ALMEIDA	P 214











<b>NOTOS STANDING DESK</b> 1997	THOMAS KÜHL + ANDREAS KROB	P 219
<b>ORBIS FLOOR LAMP</b> 1994	HERBERT H. SCHULTES	P 220
<b>DIANA B SIDE TABLE</b> 2002	KONSTANTIN GRICIC	P 216
<b>PEGASUS HOME DESK</b> 2014	TILLA GOLDBERG	P 218
<b>BELL LIGHT PENDANT LAMP</b> 2013	SEBASTIAN HERKNER	P 220
<b>MUNICH ARMCHAIR</b> 2011	SAUERBRUCH HUTTON	P 214













**ORCUS HOME DESK** 1993  
**ROQUEBRUNE CHAIR** 1927  
**ORBIS FLOOR LAMP** 1994  
**AIXIA CHAIR** 1928  
**MANDU VALET STAND** 1932

KONSTANTIN GRČIĆ  
EILEEN GRAY  
HERBERT H. SCHULTES  
EILEEN GRAY  
ECKART MUTHESIUS

P 218  
P 214  
P 220  
P 214  
P 219











All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).

CORKER NO. 1 2022  
CORKER NO. 3 2022

HERZOG & DE MEURON  
HERZOG & DE MEURON

P 215  
P 215





# CONTRACT

Our furniture is a commitment to substance and quality – in private spaces as well as in offices, lobbies, business premises and hotels. We work very closely with designers and manufacturers, so this enables us to implement individual requirements quickly and reliably. Tailored to the respective project and the people behind it.



## AT HOME EVERYWHERE

Elegance is an international language that is understood worldwide. ClassiCon combines it with timelessness and quality craftsmanship, which is why our furniture can be found in hotels, bars and restaurants all over the world. The pieces define the mood in every interior, and each one is different. We are showcasing some examples here, but an even larger and constantly updated selection can be found on our Instagram channel [#ClassiCon](#).

In which location have you used ClassiCon products? We'd love to hear about your latest projects.

**#ClassiCon**









**VOLKSHAUS BASEL BOUTIQUE HOTEL, BASEL / CH**

After undergoing modernisation by Herzog & de Meuron, the former community centre, built in 1925 in Kleinbasel, unites a bar, a brasserie, event rooms and a new boutique hotel under one roof. The architects developed elegant interiors for the hotel that interpret the spirit of the building and its period in a contemporary way. They designed a range of oak furniture consisting of a lounge chair and stool with seats and backrests of hard-wearing cord, and a matching side table.

P 199



VOLKSHAUS LOUNGE CHAIR, VOLKSHAUS STOOL, VOLKSHAUS SIDE TABLE





BIBENDUM ARMCHAIR, ADJUSTABLE TABLE E1027



BELL TABLE

#### **GERMAN AMBASSADOR'S RESIDENCE, PARIS / FR**

When refurbishing the prestigious official reception rooms in the residence of the German ambassador to the OECD in Paris, interior designer Ulrike Wattenbach used numerous pieces of furniture by ClassiCon, both contemporary and classic designs that convey Franco-German design narratives: the Bell Coffee Table and the Bell Side Table by Sebastian Herkner and the Pli Side Table by Victoria Wilmotte, as well as the Bibendum Armchair, the Adjustable Table E1027 and the Roattino Floor Lamp by Eileen Gray, who was a Parisian by choice.



# **HOTEL REGINA EXPERIMENTAL BIARRITZ, BIARRITZ / FR**

Spectacularly situated on a cliff on the Atlantic Ocean, the 5-star luxury hotel Regina Experimental Biarritz has recently been given a new interior by Dorothée Meilichzon. She designed the bar that is located in the atrium of the elegant Belle Époque building as a tribute to the legendary designer and architect Eileen Gray. Consequently, Meilichzon's choice of furnishings includes the Bar Stool No. 2 and the Roattino Floor Lamp by ClassiCon, which were designed by Eileen Gray in 1928 and 1931 respectively.



BAR STOOL NO. 2

ROATTINO FLOOR LAMP





**FAIRMONT HOTEL  
VIER JAHRESZEITEN**  
HAMBURG, PLI SIDE TABLE



**HILTON HOTEL**  
BRISBANE,  
MUNICH LOUNGE CHAIR



**SCHNEEW[EYES]S OPTIK**  
LEIPZIG, EUVIRA ROCKING CHAIR, BELL TABLE, ODIN SOFA,  
TRITON BAR STOOL



**SHERATON GRAND TBILISI  
METECHI PALACE**  
TBILISI, EUVIRA ROCKING CHAIR



**FOUR SEASONS HOTEL**  
NEW YORK, BELL TABLE



**AUDEMARS PIGUET  
LOUNGE GALLERY  
WEEKEND BERLIN**  
BERLIN, BAR STOOL NO. 2



**THE RITZ-CARLTON**  
MELBOURNE, BELL TABLE



**HOTEL DE TOURREL**  
ST.-RÉMY-DE-PROVENCE, ORCUS HOME DESK, ROQUEBRUNE CHAIR, TRITON BAR STOOL



**NORDSTROM  
FLAGSHIP STORE**  
NEW YORK, BELL TABLE



**JUNSHAN CULTURAL CENTER**  
BEIJING, BELL SIDE TABLE



**GAGGENAU FLAGSHIP STORE**  
MIAMI, BOW COFFEE TABLE SERIES



**GOLVET RESTAURANT**  
BERLIN, MUNICH ARMCHAIR



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



**JIMMY CHOO STORE**  
LONDON, BELL TABLE



**JW MARRIOTT RESORT & SPA**  
VENICE, SELENE PENDANT LAMP



**LE LABO**  
MELBOURNE, ODIN SOFA





PLI SIDE TABLE HIGH & LOW



BOW COFFEE TABLE SERIES

#### **NEW YORK BAR IM HOTEL ESTREL, BERLIN / DE**

In Germany's largest hotel, the Estrel in Berlin-Neukölln, Tanja Lincke Architekten have created a glamorous bar. With its cosmopolitan flair, choice of materials and eccentric colour scheme it is reminiscent of typical bars in the metropolis of New York. With their shiny metallic surfaces, the Pli Side Table and the Bow Coffee Table by ClassiCon perfectly complement the furnishing concept of this elegant, atmospherically lit space that features a central bar counter.





CORKER SERIES

### **HOTEL HERMITAGE, LUCERNE / CH**

Under the direction of the internationally operating architecture firm Herzog & de Meuron, this traditional hotel on Lake Lucerne is currently reinventing itself – with a spectacular façade design and contemporary interiors that unite the highest design standards with exceptional comfort. The newly designed bar welcomes guests with its relaxed ambience, featuring furniture in red and in natural colours, including the Corker range by ClassiCon, which was designed by Herzog & de Meuron. It also provides a magnificent view of the lake and the mountains.







**RELAIS DE CHAMBORD**  
CHAMBORD, PIEGA MIRROR OBJECT



**BEIRUT TERRACES  
RESIDENCES**  
BEIRUT, SELENE PENDANT LAMP



**KADEWE**  
BERLIN, SELENE PENDANT LAMP



**W HOTEL**  
ISTANBUL, BELL TABLE, EUVIRA ROCKING CHAIR



**SLS LUX BRICKELL**  
MIAMI, BELL TABLE



**MANDARIN ORIENTAL HOTEL**  
LAGO DI COMO, BOW COFFEE TABLE SERIES



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





**PORSCHE STUDIO  
CHEONGDAM**  
SEOUL, SELENE PENDANT LAMP



**HOTEL MAISTRA 160**  
PONTRESINA / ST. MORITZ, EUVIRA ROCKING CHAIR, ROATTINO  
FLOOR LAMP, BIBENDUM ARMCHAIR, ADJUSTABLE TABLE E1027



**LANE CRAWFORD**  
SHANGHAI, ADJUSTABLE TABLE E1027



**CREUTZ & PARTNERS  
GLOBAL ASSET MANAGEMENT**  
BEILER, TRITON BAR STOOL



**THE MAYBOURNE RIVIERA**  
ROQUEBRUNE-CAP-MARTIN, ROATTINO FLOOR LAMP



**SCHREIBEREI  
RESTAURANT**  
MUNICH,  
PIEGA MIRROR OBJECT



**THE WORK PROJECT**  
SINGAPORE, BIBENDUM ARMCHAIR, ADJUSTABLE TABLE E1027



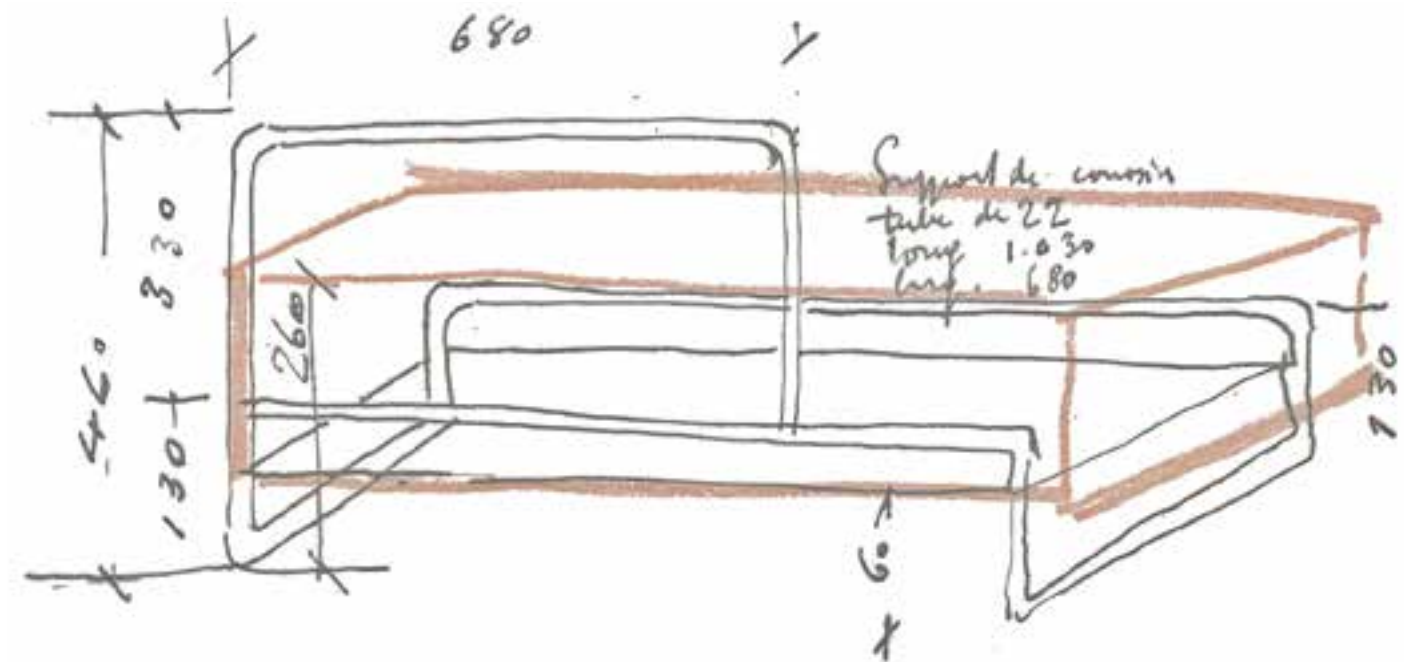


**TOKYO GARDEN TERRACE KIOICHO, TOKYO / JP**

Surrounded by a large public garden, a huge complex consisting of offices, apartments, commercial premises, hotel and leisure spaces has been created in the centre of Tokyo by the planners Nikken Sekkai LTD and Kohn Pedersen Fox Associates PC. Several Monte Carlo Sofas by Eileen Gray can be found in the prestigious reception area of the office building.

## DESIGNERS

The international designers in our portfolio are separated by decades or entire epochs. What unites them is their creative exploration of materials, forms and technologies – and the aspiration to create outstanding products.



### TANGIBLY DURABLE

From idea to sketch, to draft, to prototype – that's how it was back in 1925 when Eileen Gray's Day Bed was created, and that's how it still is today. Despite digitisation, in the first instance most furniture designers think with their hands. The tactile quality of the shapes and materials is already existent during the design process and this is what characterises ClassiCon furniture.

**#ClassiCon**





**TAIDGH O'NEILL, 1980**

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



**A+A COOREN, 1974 / 1973**

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



**IPPOLITO FLEITZ GROUP  
TILLA GOLDBERG, 1973**

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



**HERZOG & DE MEURON**

Herzog & de Meuron was founded in Basel in 1978 by Jacques Herzog and Pierre de Meuron. The architectural practice is managed by the two founders, together with the Partners and the CEO. An international team of over 500 individuals work on projects in Europe, America and Asia. Besides other awards, Herzog & de Meuron received the Pritzker Architecture Prize for their work, which includes the Tate Modern in London, the M+ Museum for Visual Culture in Hong Kong, the Allianz Arena in Munich and the Elbphilharmonie concert hall in Hamburg. **Corker, Volkshaus**



**SEBASTIAN HERKNER,  
1981**

Sebastian Herkner studied product design at the HfG Offenbach am Main. In 2006, he founded his own studio for objects, interior design and exhibition design. With his Bell Table design from 2012, which is part of the ClassiCon collection, he succeeded in taking his first big step towards international recognition. Today, Herkner is one of the most sought after designers of his generation. This success is reflected in numerous distinctions and awards – among them, in 2011, the Young Talent Award of the Design Award of the Federal Republic of Germany and the appointment as Guest of Honour of imm Cologne 2016, in the course of which Herkner was asked to design “Das Haus – Interiors on Stage”. Maison & Objet Paris named him Designer of the Year 2019; several other awards, including the German Design Award, can be added to the list. In 2021, Elle Deco honoured him with the Best International Designer award.  
**Bell, Plissée**



**EILEEN GRAY, 1878–1976**

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



**NERI & HU, 1965 / 1968**

Lyndon Neri and Rossana Hu are the founding partners of the Neri&Hu Design and Research Office, an internationally active design and architectural office headquartered in Shanghai since 2006. They both studied architecture in Berkeley; Rossana Hu did her master's degree at Princeton, and Lyndon Neri at Harvard. Today, they are among the most influential forces in design and architecture in China and beyond. In their designs, they combine western and Asian influences and consider themselves bridge builders between the cultures. In addition to their design work, they run Design Republic, a concept store for outstanding international design in Shanghai – it was among the first places to bring a modern design experience to China.  
**Lantern Light**



**HERBERT H. SCHULTES, 1938–2020**

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



**NINA MAIR, 1978**

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



**SANDRA LINDNER, 1974**

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





#### OTTO BLÜMEL, 1881–1973

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



#### JADER ALMEIDA, 1981

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

#### BARBER OSGERBY, 1969

Edward Barber and Jay Osgerby founded their East London studio in 1996, after studying architecture at the Royal College of Art. The strength of their creative partnership has led to collaborations with some of the world's most progressive companies and an output that encompasses architecture, interiors, sculpture, product and exhibition design, from the iconic Loop Table (1996) to the 2012 Olympic Torch. In 2001, Barber Osgerby founded another design studio in London: Universal is considered one of the most innovative design consulting agencies in the world. In 2012, they launched the strategy-based industrial design consultancy Map Project Office. **Paris, Saturn**



#### KONSTANTIN GRIC, 1965

After training as a cabinet maker, Konstantin Grcic studied design at the Royal College of Art in London. In 1991, he set up his own design company Konstantin Grcic Design. In the same year, he presented furniture designs for ClassiCon. In 2002, ClassiCon published the first book about his work and also dedicated a solo exhibition to him in Milan. Many of his products won international design awards and are on display in museums worldwide, including MoMA, New York, and Centre Pompidou, Paris. Grcic and ClassiCon celebrated 25 years of collaboration in 2016 with the publication of a limited Black Edition, accompanied by an artist's portfolio. Since 2020, Grcic has held a professorship at the Hamburg University of Fine Arts and has been appointed a member of the Academy of Arts in Berlin in 2021. **Chaos, Diana Series, Mars, Odin, Orcus, Pallas, Ulisse, Venus**



#### GUILHERME TORRES, 1973

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



#### ECKART MUTHESIUS, 1904–1989

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



#### CHRISTIAN HAAS, 1974

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



#### VICTORIA WILMOTTE, 1985

Victoria Wilmotte studied at the Royal College of Art in London, among others, and has her own design studio in Paris. Her design process, resembling that of a sculptor, is special: she weighs volume and emptiness and removes material until she has found ideal angles or curves and polishes the surfaces to the point when they precisely achieve the structure, haptics and light refraction she seeks. **Piega, Pli**



#### CLEMENS WEISSHAAR, 1977–2021

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



#### ORTEGAGUIJARRO, 1988 / 1989

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



#### CHRISTOPH BÖNINGER, 1957

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



#### SAUERBRUCH HUTTON, 1955 / 1957

Louisa Hutton and Matthias Sauerbruch established their office for architecture, urban development and design in 1989. Their holistic approach is seen in projects where functionality is untied with exacting architectural demands, and sensuality with environmental sustainability. A model and drawings of their first high-rise building, the GSW Headquarters in Berlin (1999), is part of the architecture collection of MoMA, New York. Both have taught at various international institutions, including the Harvard Graduate School of Design. **Munich**



**NYMPHENBURG COAT STAND** 1908  
**NON CONFORMIST ARMCHAIR** 1926  
**ORBIS DESK LAMP** 1994  
**ROATTINO FLOOR LAMP** 1931  
**BELL SIDE TABLE** 2012  
**CHAOS CHAIR** 2001

OTTO BLÜMEL  
EILEEN GRAY  
HERBERT H. SCHULTES  
EILEEN GRAY  
SEBASTIAN HERKNER  
KONSTANTIN GRČIĆ

P 219  
P 214  
P 220  
P 220  
P 216  
P 214

## PRODUCTS

It may sound unusual when referring to a collection of design furniture, but we actually feel a great sense of responsibility with regard to its compilation: the responsibility to select only the best designs which, together with the other items in our design range, form a harmonious, substantial and timeless collection.

In one word: ClassiCon.





# Seating Furniture

## Chairs and Armchairs



**AÉRIAS CHAIR** 2018  
IPPOLITO FLEITZ GROUP  
TILLA GOLDBERG  
H 82 / W 55 / D 54 / SH 46

SEE PAGES 71, 72, 183  
Frame tubular steel, powder-coated in black. Seat and backrest frame moulded wood, black lacquered, covered with weaving made of reinforced leather straps. Leather weaving optionally in one or two colour/s. Felt or plastic gliders, replaceable.



**AIXIA CHAIR** 1928  
EILEEN GRAY  
H 84 / W 40 / D 52 / SH 48

SEE PAGES 96, 111, 193  
Frame chrome-plated tubular steel. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Gliders solid hardwood.



**ROQUEBRUNE CHAIR** 1927  
EILEEN GRAY  
H 79 / W 45 / D 53 / SH 47

SEE PAGES 71, 109, 173, 177, 192, 202  
Frame tubular steel, powder-coated in black or chrome-plated. Seat and backrest bend leather, laced. Plastic gliders.



**BONAPARTE ARMCHAIR** 1935  
EILEEN GRAY  
H 74 / W 62 / D 67 / SH 47

SEE PAGES 63, 75, 170  
Frame chrome-plated tubular steel. Beech frame with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Plastic gliders in black.



**NON CONFORMIST ARMCHAIR** 1926  
EILEEN GRAY  
H 78 / W 57 / D 63 / SH 49

SEE PAGES 81, 110, 126, 166, 212  
Frame chrome-plated tubular steel. Beech frame with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Plastic gliders in black.



**VENUS CHAIR** 2006  
KONSTANTIN GRIC  
H 81 / W 53 / D 53 / SH 46

SEE PAGES 96, 99, 132, 162  
Moulded wood, solid wood veneered in oak, natural or black-stained, or natural walnut, with clear varnish. Backrest handle bend leather in mocha brown. Bend leather gliders in mocha brown.



**MARS CHAIR** 2003  
KONSTANTIN GRIC  
H 76 / W 48 / D 54 / SH 46

SEE PAGES 19, 96, 100, 135, 174  
Base rigid polyurethane. Seat tubular steel with polyurethane upholstery. Cover in fabric or leather. Height-adjustable metal gliders.



**EUVIRA LOUNGE CHAIR** 2015  
JADER ALMEIDA  
H 73/78 / W 71 / D 74 / SH 42/48

SEE PAGES 55, 59, 148  
Frame solid oak, natural, brown or black-stained, with clear varnish. Seat in hemp-coloured or black nylon cord or upholstery polyurethane with rubber webbing and cover in fabric or leather. Replaceable gliders in felt or plastic.



**EUVIRA ROCKING CHAIR** 2013  
JADER ALMEIDA  
H 68/73 / W 72 / D 77 / SH 41/47

SEE PAGES 29, 46, 48, 55, 58, 148, 149, 158, 171, 181, 185, 202, 206, 207  
Frame solid oak, natural, brown or black-stained, with clear varnish. Seat in hemp-coloured or black nylon cord or upholstery polyurethane with rubber webbing and cover in fabric or leather. Undersides of skids have felt inserts.



**CHAOS CHAIR** 2001  
KONSTANTIN GRIC  
H 78 / W 87 / D 70 / SH 43

SEE PAGES 91, 133, 135, 213  
Frame chrome-plated tubular steel. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. One height-adjustable plastic glider in black.



**BIBENDUM ARMCHAIR** 1926  
EILEEN GRAY  
H 72 / W 90 / D 79 / SH 42

SEE PAGES 16, 24, 27, 46, 69, 73, 120, 138, 153, 154, 170, 179, 200, 207  
Frame tubular steel, powder-coated in black or chrome-plated. Beech frame with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Plastic gliders in black.



**MUNICH ARMCHAIR** 2011  
SAUERBRUCH HUTTON  
H 81 / W 69 / D 54 / SH 47

SEE PAGES 43, 189, 203  
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Replaceable gliders in felt or plastic.



**MUNICH LOUNGE CHAIR** 2009  
SAUERBRUCH HUTTON  
H 72 / W 97 / D 69 / SH 41

SEE PAGES 43, 178, 202  
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Replaceable gliders in felt or plastic.



**VOLKSHAUS LOUNGE CHAIR** 2024  
HERZOG & DE MEURON  
H 72 / W 78 / D 70 / SH 41

SEE PAGES 40, 102, 104, 107, 184, 197, 198  
Frame solid oak, natural, with clear varnish and seat in forest green cord. Or frame solid oak, black lacquered and seat in black cord. Optionally cushions in various versions. Grey felt gliders.



## Stools



**MUNICH STOOL** 2012  
SAUERBRUCH HUTTON  
H 41 / W 53 / D 42

SEE PAGE 43  
Frame solid oak or walnut, natural or black-stained, with clear varnish. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Replaceable gliders in felt or plastic.



**VOLKSHAUS STOOL** 2024  
HERZOG & DE MEURON  
H 37 / W 65 / D 45

SEE PAGES 103, 160, 184, 199  
Frame solid oak, natural, with clear varnish and seat in forest green cord. Or frame solid oak, black lacquered and seat in black cord. Optionally cushions in various versions. Grey felt gliders.



**BANU STOOL** 1931  
ECKART MUTHESIUS  
H 46 / W 52 / D 42

SEE PAGES 111, 191  
Frame chrome-plated flat steel. Beech seat frame. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Replaceable gliders in felt or plastic.



**CORKER NO. 1, NO. 2, NO. 3** 2022  
HERZOG & DE MEURON  
NO. 1 H 38 / DM 38, NO. 2 H 40 / DM 50, NO. 3 H 48 / DM 47

SEE PAGES 41, 105, 146, 184, 194, 205  
Stool or side table. Available in three sizes. Dark cork with impregnation, milled from one block.



**CORKER NO. 1 MARBLE** 2023  
HERZOG & DE MEURON  
H 38 / DM 38

SEE PAGES 40, 41, 172  
Stool or side table. Solid marble in various versions, matt or polished and impregnated. Milled from one block.

## Barstools



**BAR STOOL NO. 1** 1928  
EILEEN GRAY  
H 70–80 / DM 38

SEE PAGE 45  
Seat height-adjustable. Threaded rod and column chrome-plated steel. Base cast aluminium, powder-coated in black or white. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Replaceable gliders in felt or plastic.



**BAR STOOL NO. 2** 1928  
EILEEN GRAY  
H 74 / W 30 / D 39

SEE PAGES 45, 201, 202  
Frame sectional steel and floor base steel, lacquered in black or cream. Two stainless steel bars. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Replaceable gliders in felt or plastic.



**SATISH BAR STOOL** 1931  
ECKART MUTHESIUS  
H 78 / DM 36

SEE PAGES 45, 142  
Frame chrome-plated tubular steel. Beech seat frame. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Plastic gliders in black.



**TRITON COUNTER STOOL** 2007  
CLEMENS WEISSHAAR  
H 65 / W 50 / D 49

SEE PAGE 44  
Frame tubular steel, powder-coated with fine texture in black or chrome-plated or copper-plated, with clear varnish. Seat polyurethane, colour-lacquered, or covered in bend leather. Hook for bag in frame colour. Plastic gliders in black.



**TRITON BAR STOOL** 2007  
CLEMENS WEISSHAAR  
H 75 / W 50 / D 49

SEE PAGES 44, 141, 202, 207  
Frame tubular steel, powder-coated with fine texture in black or chrome-plated or copper-plated, with clear varnish. Seat polyurethane, colour-lacquered, or covered in bend leather. Hook for bag in frame colour. Plastic gliders in black.

## Sofas



**DAY BED & DAY BED GRAND** 1925  
EILEEN GRAY  
Day Bed H 60 / W 190 / D 86 / SH –43  
Day Bed Grand H 60 / W 200 / D 90 / SH –43

SEE PAGES 21, 35, 131, 135, 165  
Available in two sizes. Frame tubular steel, powder-coated in black or chrome-plated. Padded beech frame with rubber webbing. Removable mattress with Bonell spring core and padding of polyurethane and polyester fibre. Cover in fabric or leather. Plastic gliders in black.



**LOTA SOFA** 1924  
EILEEN GRAY  
H 85 / W 240 / D 95 / SH 43,  
Box H 55 / W 30 / D 88

SEE PAGES 8, 49, 51, 150  
Padded beech frame with spring interior. Sideboxes MDF high-gloss colour-lacquered, mounted on plastic casters in black. Loose seat cushion with natural down filling. Loose back and side cushions filled with natural down and stabilisers. Cover in fabric or leather.



**MONTE CARLO SOFA** 1929  
EILEEN GRAY  
H 60 / W 280 / D 95 / SH 40

SEE PAGES 17, 157, 208  
Frame chrome-plated tubular steel. Beech frame with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Height-adjustable metal gliders.



**ODIN SOFA** 2005  
KONSTANTIN GRČIC  
H 74 / W 160 / D 69 / SH 44

SEE PAGES 9, 53, 146, 202, 203  
Frame tubular steel with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Two recessed grips on back. Height-adjustable metal gliders.



**ULISSE DAYBED** 2016  
KONSTANTIN GRČIC  
H 78 / W 211 / D 77 / SH 40/46

SEE PAGE 159  
Frame solid oak or walnut, natural or black-stained, with clear varnish. Metal components solid brass, unvarnished or black chrome-plated. Loose neck pillow and upholstered cushion polyurethane with polyester fibre. Cover in fabric or leather. Cushion can be fixed in head and foot area with push buttons. Headboard height-adjustable at three settings. Anti-slip plastic gliders in white.

# Tables

## Side and Coffee Tables



**ADJUSTABLE TABLE E1027** 1927  
EILEEN GRAY  
H 64–102 / TH 55–93 / DM 52

SEE PAGES 18, 73, 78, 153, 156, 165, 167, 200, 207  
Frame height-adjustable, chrome-plated tubular steel. Tabletop clear crystal glass or grey smoked glass, or black lacquered metal.



**ADJUSTABLE TABLE E1027 BLACK VERSION** 1927  
EILEEN GRAY  
H 64–102 / TH 55–93 / DM 52

SEE PAGES 6, 17, 18, 52, 138, 139, 207  
Frame height-adjustable, tubular steel, powder-coated in black. Tabletop clear crystal glass or grey smoked glass, or black lacquered metal.



**BELL SIDE & BELL COFFEE TABLE** 2012  
SEBASTIAN HERKNER  
Side H 53 / DM 50  
Coffee H 36 / DM 75

SEE PAGES 37, 89, 145, 169, 179, 181, 200, 202, 203, 206, 213  
Available in two sizes. Hand-blown glass base in various colours. Metal top frame solid brass, with clear varnish. Tabletop crystal glass, black lacquered, or marble tabletop in various versions, polished and impregnated. Or glass tabletop with inlaid straw marquetry in various versions.



**BELL SIDE & BELL COFFEE TABLE** 2012  
SEBASTIAN HERKNER  
Side H 53 / DM 50  
Coffee H 36 / DM 75

SEE PAGES 7, 31, 35, 37, 144  
Available in two sizes. Hand-blown glass base in various colours. Metal top frame solid steel, black lacquered. Tabletop crystal glass, black lacquered, or marble tabletop in various versions, polished and impregnated. Or glass tabletop with inlaid straw marquetry in various versions.



**BELL SIDE & BELL COFFEE TABLE COPPER SPECIAL EDITION** 2013  
SEBASTIAN HERKNER  
Side H 53 / DM 50  
Coffee H 36 / DM 75

SEE PAGES 37, 53  
Available in two sizes. Hand-blown glass base in quartz grey. Metal top frame solid copper, unvarnished, with crystal glass tabletop, black lacquered.



**BELL SIDE TABLE MARBLE** 2023  
SEBASTIAN HERKNER  
H 53 / DM 50

SEE PAGES 51, 144, 172  
Solid marble in various versions, matt or polished and impregnated.



**BOW COFFEE TABLE NO. 1, NO. 2, NO. 3, NO. 4, NO. 5, NO. 6** 2018 & 2022  
GUILHERME TORRES  
NO. 1 H 19 / W 70 / D 70, NO. 2 H 25 / W 70 / D 70, NO. 3 H 31 / W 70 / D 70, NO. 4 H 19 / W 100 / D 100, NO. 5 H 25 / W 100 / D 100, NO. 6 H 37 / W 100 / D 70

SEE PAGES 22, 28, 30, 139, 145, 186, 203, 204, 206  
Available in three tabletop sizes and four table heights. Table natural or burnished solid brass sheet, with clear varnish or solid steel sheet, black lacquered. Tabletop crystal glass, black lacquered or marble tabletop in Nero Marquina or Bianco Carrara, polished and impregnated. Height-adjustable felt gliders.



**BOW COFFEE TABLE NO. 3 MARBLE** 2019  
GUILHERME TORRES  
H 31 / W 70 / D 70

SEE PAGES 23, 50, 161, 172  
Solid marble in Nero Marquina or Bianco Carrara, polished and impregnated. Height-adjustable felt gliders.



**CORKER NO. 1, NO. 2, NO. 3** 2022  
HERZOG & DE MEURON  
NO. 1 H 38 / DM 38, NO. 2 H 40 / DM 50, NO. 3 H 48 / DM 47

SEE PAGES 41, 105, 146, 184, 194, 205  
Stool or side table. Available in three sizes. Dark cork with impregnation, milled from one block.



**CORKER NO. 1 MARBLE** 2023  
HERZOG & DE MEURON  
H 38 / DM 38

SEE PAGES 40, 41, 172  
Stool or side table. Solid marble in various versions, matt or polished and impregnated. Milled from one block.



**DE STIJL TABLE** 1922  
EILEEN GRAY  
H 81 / W 61 / D 64

SEE PAGE 136  
Solid wood and MDF. Matte lacquered in black and white.



**DIANA A SIDE TABLE** 2002  
KONSTANTIN GRČIĆ  
H 42 / W 53 / D 25

SEE PAGES 93, 95, 171  
Sheet steel, powder-coated with fine texture in various colours. Bottom covered with polyethylene.



**DIANA B SIDE TABLE** 2002  
KONSTANTIN GRČIĆ  
H 53 / W 47 / D 43

SEE PAGES 61, 93, 94, 133, 135, 159, 188  
Sheet steel, powder-coated with fine texture in various colours. Bottom covered with polyethylene.



**DIANA C SIDE TABLE** 2002  
KONSTANTIN GRČIĆ  
H 34 / W 47 / D 36

SEE PAGE 95  
Sheet steel, powder-coated with fine texture in various colours. Bottom covered with polyethylene.





**DIANA D COFFEE TABLE** 2002  
KONSTANTIN GRČIĆ  
H 27 / W 90 / D 64

SEE PAGE 94, 106  
Base sheet steel, powder-coated with fine texture in various colours. Tabletop clear crystal glass. Bottom covered with polyethylene.



**DIANA E SIDE TABLE** 2002  
KONSTANTIN GRČIĆ  
H 54 / W 61 / D 47

SEE PAGE 95  
Sheet steel, powder-coated with fine texture in various colours. Swivel top. Bottom covered with polyethylene.



**DIANA F SIDE TABLE** 2002  
KONSTANTIN GRČIĆ  
H 44 / W 65 / D 41

SEE PAGE 95  
Sheet steel, powder-coated with fine texture in various colours. Swivel top. Bottom covered with polyethylene.



**MATÉRIA TABLE SERIES** 2021  
CHRISTIAN HAAS  
Side Table H 30 / W 110 / D 39, Long Table H 23 / W 170 / D 39, Coffee Table H 37 / W 160 / D 70

SEE PAGES 85, 87, 148, 150, 158, 185  
Available in three sizes. Frame solid ash, natural, with clear varnish. Travertine tabletop, elaborately milled, natural or with indigo-dyed indentations. Tabletop support colour-lacquered metal in light ivory. Black felt gliders.



**MATÉRIA TABLE SERIES MARBLE** 2024  
CHRISTIAN HAAS  
Side Table H 30 / W 110 / D 39  
Long Table H 23 / W 170 / D 39  
Coffee Table H 37 / W 160 / D 70

SEE PAGES 34, 86, 139  
Available in three sizes. Frame solid ash, black lacquered. Marble tabletop, elaborately milled, high-gloss polished and impregnated. Tabletop support colour-lacquered metal in black. Black felt gliders.



**MENTON TABLE** 1932  
EILEEN GRAY  
H 42/65 / TH 32/65 / W 128 / D 65/56

SEE PAGE 75  
Frame chrome-plated tubular steel. Tabletop with linoleum surface, black on one side and grey on the other, with solid beech edging. Foldable for use in two different heights.



**OCCASIONAL TABLE** 1927  
EILEEN GRAY  
Round H 57 / TH 43 / W 40 / D 45  
Rectangular H 57 / TH 43 / W 36 / D 41

SEE PAGES 24, 65, 72, 77, 166  
Available in two shapes. Base chrome-plated tubular steel. Tabletop round or rectangular MDF high-gloss lacquered in black, grey, white or Chinese red. Plastic gliders in grey.



**PETITE COIFFEUSE** 1926  
EILEEN GRAY  
H 84 / TH 76 / W 47 / D 66

SEE PAGES 72, 80, 143  
Chest of drawers and dressing table. Frame chrome-plated tubular steel. Tabletop and suspended box with two swivel drawers and one door MDF high-gloss lacquered in black or white. Plastic gliders in black.



**PLI SIDE TABLE LOW & HIGH** 2016 & 2017  
VICTORIA WILMOTTE  
Low H 48 / W 56 / D 42  
High H 65 / W 56 / D 42

SEE PAGES 57, 91, 162, 170, 202, 204  
Available in two sizes. Base folded high-gloss polished stainless sheet steel, in various colours, tinted with a special method. Oval tabletop crystal glass, underside colour-lacquered. Felt gliders in black.



**RIVOLI TABLE** 1928  
EILEEN GRAY  
H 101 / TH 71 / W 73/139 / D 36/64

SEE PAGES 65, 176  
Frame chrome-plated tubular steel and two swivel trays in chrome-plated steel. Tabletops MDF high-gloss lacquered in black, grey, white and Chinese red, partially foldable. Plastic gliders in black and one height-adjustable metal glider.



**SAX SIDE TABLE** 2017  
CHRISTOPH BÖNINGER  
H 58-73 / W 60 / D 60

SEE PAGE 140  
Variably height-adjustable side table on casters. Frame steel, powder-coated in black or chrome-plated. Tabletop crystal glass, black lacquered or Fenix HPL in matte black. Plastic casters in black.



**SOL SIDE TABLE** 2021  
ORTEGAGUIJARRO  
H 51 / TH 41 / W 50 / D 46

SEE PAGES 82, 84  
Parsol glass in bronze or grey (LSG). Or crystal glass with coloured inlay in royal blue (LSG).



**VOLKSHAUS SIDE TABLE** 2024  
HERZOG & DE MEURON  
H 48 / D 50

SEE PAGES 102, 107, 160, 199  
Frame and tabletop solid oak, natural, with clear or black varnish. Grey felt gliders.

# Tables, Home Desks, Shelves, Accessories

## Tables



**DOUBLE X TABLE** 1928  
EILEEN GRAY  
H 72/73 / W 224/225/230 / D 82/110/110

SEE PAGES 96, 177  
Frame chrome-plated tubular steel. Tabletop MDF real-wood veneered in ash, black-stained, with clear varnish. Or tabletop clear crystal glass. Height-adjustable metal gliders.



**JEAN TABLE** 1929  
EILEEN GRAY  
H 70/72 / W 65/130 / D 70

SEE PAGES 108, 173  
Frame chrome-plated tubular steel. Tabletop foldable, laminated with white HPL, solid beech edging. Height-adjustable metal gliders.



**LOU PEROU TABLE** 1926  
EILEEN GRAY  
H 70/73 / W 130/195 / D 65

SEE PAGES 70, 152  
Frame chrome-plated tubular steel. Part of the tabletop can be folded up for extension. Tabletop MDF high-gloss lacquered in black or white. Plastic gliders in black.



**PALLAS TABLE** 2003  
KONSTANTIN GRICIC  
H 72 / W 240/300 / D 75

SEE PAGES 32, 135, 174  
Sheet steel 4 mm thick. Powder-coated with fine texture in various colours. Outdoor version: galvanised, weatherproof powder-coated with fine texture.



**PLI TABLE** 2017  
VICTORIA WILMOTTE  
H 73/74 / W 180 / D 140

SEE PAGES 54, 57, 162  
Base folded high-gloss polished stainless steel, in various colours, tinted with a special method. Oval tabletop crystal glass, underside colour-lacquered, or oval marble tabletop in various versions, polished and impregnated. Height-adjustable felt gliders in grey.

## Home Desks



**ORCUS HOME DESK** 1993  
KONSTANTIN GRICIC  
H 123/125 / TH 73 / W 105 / D 42/92

SEE PAGES 101, 134, 192, 202  
Frame chrome-plated tubular steel. Lockable body MDF, real-wood veneered in walnut, with clear varnish, or high-gloss lacquered in white. Fold-out worktop with black leather desk pad. Four drawers including a secret compartment. Cable duct. Height-adjustable metal gliders.



**PEGASUS HOME DESK** 2014  
IPPOLITO FLEITZ GROUP /  
TILLA GOLDBERG  
H 75 / W 121 / D 51

SEE PAGES 60, 183, 189  
Frame flat steel, black lacquered or covered in bend leather in mocha brown or khaki. Body with drawer and compartments, HPL/MDF matte lacquered in mauve or night blue. Front and back clad burnished stainless sheet steel or solid walnut, with clear varnish. Worktop reinforced bend leather, can be folded up on the side. Cable duct. Height-adjustable metal gliders.



**ZELOS HOME DESK** 2008  
CHRISTOPH BÖNINGER  
H 86 / TH 75 / W 68/120 / D 54

Frame chrome-plated flat steel. Body MDF, real-wood veneered in walnut, with clear varnish, or high-gloss lacquered in black. Fold-out worktop with black leather desk pad. Side compartments, drawer and additional storage space with cable duct. Felt gliders in grey.



**PARIS SHELF** 2005  
BARBER OSGERBY  
H 39/75/111 / W 200 / D 35

SEE PAGE 92  
Boards MDF real-wood veneered in walnut, with clear varnish or lacquered in jet black or grey white. Variable elements sheet steel, powder-coated with fine texture in various colours (available in version U and L, interchangeable). Base with height-adjustable plastic gliders in black.



**TAIDGH SHELF B** 2019  
TAIDGH O'NEILL  
H 49 / W 59 / D 33

Shelves, connection parts and laths natural solid oak, oiled with silk matte surface.

## Accessories



**TAIDGH SHELF C** 2019  
TAIDGH O'NEILL  
H 70 / W 81 / D 29

Shelves, connection parts and laths solid walnut, natural, oiled with silk matte surface. Angle steel, copper-plated, unvarnished.



**TAIDGH SHELF D** 2019  
TAIDGH O'NEILL  
H 77 / W 165 / D 31

Shelf, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface.



**CASTELLAR MIRROR** 1927  
EILEEN GRAY  
H 64 / W 58 / D MAX.38

SEE PAGES 106, 160  
Mirror with a swivel-mounted section. Frame chrome-plated steel. Mirror polished crystal glass with faceted edges.



**CYPRIS MIRROR** 2015  
NINA MAIR  
DM 75 / D 10

SEE PAGE 88  
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.



**CYPRIS MIRROR** 2015  
NINA MAIR  
H 70 / W 70 / D 10

Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.



**CYPRIS MIRROR** 2015  
NINA MAIR  
H 180/60 / W 60/180 / D 10

SEE PAGES 23, 29, 40, 90, 168, 183  
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze. Version 60 x 180 cm for horizontal or vertical use. Tilt protection included for use as a leaning mirror.



**PIEGA MIRROR OBJECT**  
**SMALL, MEDIUM, LARGE** 2018  
VICTORIA WILMOTTE  
Small H 48 / W 80 / D 10  
Medium H 62 / W 100 / D 12  
Large H 75 / W 145 / D 15

SEE PAGES 107, 163, 172, 206, 207  
Decorative design object available in three sizes; high-gloss polished stainless steel. For horizontal or vertical use.



**FOLDING SCREEN** 1930  
EILEEN GRAY  
H 167 / W 10–143

SEE PAGES 50, 64  
Four-piece foldable screen. Solid wooden frame with two different perforated metal panel fillings. High-gloss lacquered in black, white and Chinese red.



**MANDU VALET STAND** 1932  
ECKART MUTHESIUS  
H 109 / W 41 / D 38

SEE PAGES 110, 193  
Tubular steel, powder-coated in black, bronze or chrome-plated. Silicone anti-slide strip for trousers. Plastic gliders in black.



**NOTOS STANDING DESK** 1997  
THOMAS KÜHL + ANDREAS KROB  
H 140 / W 78 / D 68

SEE PAGES 106, 188  
Variably height-adjustable. Five angles of tilt. Foldable. Frame tubular steel, powder-coated with fine texture in jet black or white aluminium. Tabletop plywood, real-wood veneered in black-stained ash or in maple, with clear varnish. Plastic gliders in black.



**NYMPHENBURG COAT STAND** 1908  
OTTO BLÜMEL  
H 180 / W 49 / D 44

SEE PAGES 46, 81, 110, 155, 212  
Brass, powder-coated in black or nickel-plated.



**SATURN COAT STAND** 2007  
BARBER OSGERBY  
H 165 / W 59 / D 53

SEE PAGES 42, 47, 96, 191  
Solid beech, black-stained or solid oak, natural, with clear varnish. Black metal hooks. Plastic gliders in black.



**TADAIMA CONSOLE** 2017  
A+A COOREN  
H 88 / W 73 / D 21

SEE PAGES 47, 143  
Wall console. Solid oak, natural, brown or black-stained, with clear varnish. Anti-slip black plastic gliders on the bottom.



**USHA UMBRELLA STAND** 1932  
ECKART MUTHESIUS  
H 50 / DM 28

SEE PAGES 47, 155  
Flat steel, powder-coated in black, bronze or chrome-plated. Base wood, satin lacquered in black. Drip pan sheet steel black or grey lacquered.



**SOL SIDE TABLE MINIATURE** 2021  
ORTEGAGUIJARRO  
H 10,2 / W 10 / D 9,4

Miniature 1:5 scale. Parsol glass in bronze or grey.



**SHIA VASE** 2020  
CLASSICON  
H 30 / DM 20

SEE PAGES 150, 163  
Hand-blown glass in various colours.



**VASE** 2014  
CLASSICON  
H 20 / DM 22

SEE PAGES 92, 163  
Hand-blown glass in various colours.



**BOWL** 2014  
CLASSICON  
H 10 / DM 32

SEE PAGES 93, 162, 163  
Hand-blown glass in various colours.



**BRICK SCREEN** 1922–1925  
EILEEN GRAY  
H 187 / W 115 / D 24

SEE PAGES 25, 26, 31  
Folding screen. Framework stainless steel. Shims, spacers and end caps polished solid brass, with clear varnish. Panels high-gloss lacquered in black. Handcrafted in Germany.

## Limited Edition



# Lamps

## Lamps



**PAILLA WALL LAMP** 1927  
EILEEN GRAY  
D 12 / DM 8.5

SEE PAGES 106, 142  
Steel, chrome-plated or black lacquered. Two-piece cylinder with thread.



**FORMA TABLE LAMP** 2023  
CHRISTIAN HAAS  
H 34 / DM 38

SEE PAGES 28, 34, 98, 139, 158, 185  
Base and lamp shade solid ash, natural with clear varnish or black lacquered, or solid walnut, natural, with clear varnish. Acrylic glass diffuser panel, satin-finished on one side. Push switch integrated in base, variably dimmable with memory function. Black felt gliders. Cable length 2 m.



**LANTERN LIGHT TABLE LAMP** 2017  
NERI&HU  
H 54 / W 21 / D 17

SEE PAGES 97, 183, 206  
Frame solid brass, natural or bur-nished, with clear varnish. Lamp shade hand-blown grey crystal glass. Diffusor opal glass white satin-finished. Push-button switch, dimmable. Plug-in power supply with interchangeable plugs for Europe, UK, Australia and USA. Felt gliders in black.



**LANTERN LIGHT FLOOR LAMP MEDIUM** 2017  
NERI&HU  
H 135 / DM 23

SEE PAGES 34, 159  
Frame solid brass, natural or bur-nished, with clear varnish. Lamp shade hand-blown grey crystal glass. Diffusor opal glass white satin-finished. Foot switch, dimmable. Plug-in power supply with interchangeable plugs for Europe, UK, Australia and USA. Felt gliders in black.



**LANTERN LIGHT FLOOR LAMP TALL** 2017  
NERI&HU  
H 170 / DM 28

SEE PAGE 34  
Frame solid brass, natural or bur-nished, with clear varnish. Lamp shade hand-blown grey crystal glass. Diffusor opal glass white satin-finished. Foot switch, dimmable. Plug-in power supply with interchangeable plugs for Europe, UK, Australia and USA. Felt gliders in black.



**ORBIS DESK LAMP** 1994  
HERBERT H. SCHULTES  
H 56–103 / DM 26

SEE PAGES 70, 212  
Lamp stand and reflector metal, texture-lacquered in matte black or chrome-plated. Rods and joints chrome-plated metal. Fully adjustable wireless joints allow for a great number of lighting positions, reflec-tor adjusts up/down and rotates sideways. Flip switch. Plastic gliders transparent.



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

SEE PAGES 74, 188, 192  
Lamp stand and reflector metal, texture-lacquered in matte black or chrome-plated. Rods and joints chrome-plated metal. Fully adjustable wireless joints allow for a great number of lighting positions, reflec-tor adjusts up/down and rotates sideways. Foot switch, dimmable. Plastic gliders transparent.



**ROATTINO FLOOR LAMP** 1931  
EILEEN GRAY  
H 151 / W 68 / D 25

SEE PAGES 62, 69, 143, 154, 200, 201, 207, 213  
S-shaped tubular brass and steel base, lacquered in black or cream white. Horizontally swivable lamp head. Lamp shade fabric in white, plasticized inside (fire retardant acc. to B1 standard). Foot switch, dimmable. Felt gliders in grey.



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

SEE PAGES 21, 73, 153, 156, 182  
Tubular steel, chrome-plated or black lacquered with black plastic lamp sockets for mounting light source. Metal floor plate, chrome-plated or black lacquered, with push-button switch, dimmable. Felt gliders in grey or black.



**PLISSÉE FLOOR LAMP** 2020  
SEBASTIAN HERKNER  
H 92 / DM 40

SEE PAGES 52, 54, 149, 151, 160  
Frame aluminium, colour-lacquered in black, bronze or brass. Hand-blown lamp shade white satin-finished opal glass with pleated surface. Push switch integrated in top of frame, variably dimmable with memory function. Black felt gliders.



**PLISSÉE PENDANT LAMP** 2023  
SEBASTIAN HERKNER  
H 51 / DM 40

SEE PAGES 52, 63, 190, 224  
Hand-blown lamp shade white satin-finished opal glass with pleated surface. Closing ring and socket steel and aluminium colour-lacquered in black, bronze or brass. Suspension from three steel wires, adjustable in height and alignment. Cable length 4 m, special lengths upon request.



**BELL LIGHT PENDANT LAMP** 2013  
SEBASTIAN HERKNER  
Size 1 H 40 / DM 45, size 2 H 53 / DM 32, size 3 H 34 / DM 29, size 4 H 41 / DM 35, CL 400

SEE PAGES 160, 181, 183, 189  
Customised combinations are possible with the various modules: light head anthracite grey powder-coated metal, or solid brass or copper, with clear varnish. Lamp shade fabric in white or green, plasticized white inside (hardly inflammable according to B1), or hand-blown lamp shade white satin-finished opal glass or grey crystal glass. Black cable. Cable length 4 m, special lengths upon request.



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

SEE PAGES 58, 71, 88, 140, 150, 203, 206, 207  
Available in five sizes. Hand-blown clear crystal glass sphere. Centrally suspended by a five-armed light head. Insect protection cover and light head in metal, black lacquered or brass-plated or copper-plated, with clear varnish. Black cable, fabric covered. Cable length 4 m, special lengths upon request.

## Rugs



**BLUE MARINE RUG** 1920–1935  
EILEEN GRAY  
L 110 / W 215  
L 179 / W 350

SEE PAGES 77, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**BONAPARTE RUG** 1920–1935  
EILEEN GRAY  
L 100 / W 210  
L 167 / W 350

SEE PAGES 81, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**CASSIS RUG** 1920–1935  
EILEEN GRAY  
L 240 / W 200  
L 300 / W 250

SEE PAGES 60, 63, 138, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**CASTELLAR RUG** 1920–1935  
EILEEN GRAY  
L 175 / W 175  
L 300 / W 250

SEE PAGES 129, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**CENTIMETRE RUG** 1920–1935  
EILEEN GRAY  
L 200 / W 300  
L 250 / W 375

SEE PAGES 112, 122, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**DE STIJL RUG** 1920–1935  
EILEEN GRAY  
L 220 / W 300  
L 250 / W 345

SEE PAGES 72, 73, 74, 157, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**FAUBOURG RUG** 1920–1935  
EILEEN GRAY  
L 200 / W 200  
L 300 / W 300

SEE PAGES 17, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**KILKENNY RUG** 1920–1935  
EILEEN GRAY  
L 235 / W 201  
L 300 / W 250

SEE PAGES 126, 150, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**LA LUNE RUG** 1920–1935  
EILEEN GRAY  
L 200 / W 175  
L 300 / W 250

SEE PAGES 68, 69, 165, 222  
Rug made of 78% hand-spun New Zealand virgin wool, 16% nettle and 6% pure silk. Hand-woven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**MONOLITH RUG** 1920–1935  
EILEEN GRAY  
L 200 / W 300  
L 250 / W 375

SEE PAGES 29, 73, 98, 117, 158, 185, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**ROQUEBRUNE RUG** 1920–1935  
EILEEN GRAY  
L 200 / W 200  
L 300 / W 300

SEE PAGES 144, 161, 162, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



**ST. TROPEZ RUG** 1920–1935  
EILEEN GRAY  
L 204 / W 204  
L 300 / W 250

SEE PAGES 107, 154, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



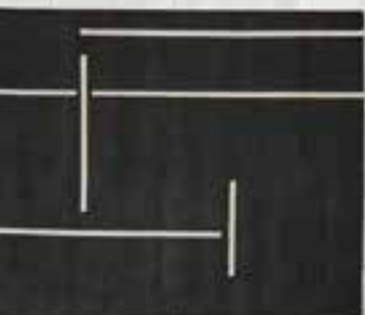
**WENDINGEN RUG** 1920–1935  
EILEEN GRAY  
L 208 / W 200  
L 300 / W 250

SEE PAGE 121, 137, 139, 171, 222  
Rug made of 100% hand-spun New Zealand virgin wool. Handwoven with 80 knots per square inch (6.45 cm<sup>2</sup>). Environmentally friendly colour pigments, tested according to OEKO-TEX<sup>®</sup> STANDARD 100. Low-maintenance, suitable for vacuum cleaners.



All products featured here are only suitable for indoor use  
(except for: Pallas Table by Konstantin Grcic).





**Experience the beauty of  
the forms and materials of our  
collection up close in a video**



## IMPRINT

**Creative direction (concept, design and visuals):** Thomas Biswanger

**Graphic design, photo shootings, project management ClassiCon:** Verena Nobbe

**Collection photos:** Elias Hassos, drone: Marcus Hassler

**Home photos:** Elias Hassos, as well as Marcus Hassler, Gerhardt Kellermann, Daniel Breidt, Christian Kain, François Halard, Florian Holzherr, Felix Holzer, Thomas Popinger, Thomas Biswanger, Narendra Shrestha, Jens Schnabel (p. 171), Evan Dion (p. 178)

**Designer photos:** Cooren: Joseph Melin, Herkner: Lutz Sternstein, Wilmotte: Roger Weber, Barber Osgerby: Alisa Connan, Goldberg: Monica Menez, Weisshaar: Matthias Ziegler, Grcic; Julian Baumann, Torres: Ale Ruaro, Haas: Markus Jans, Sauerbruch Hutton: Markus Lanz / Architekturgalerie München, Neri&Hu: Jiayi Yang & Zhu Zhe

**Product photos:** Felix Holzer

**References:** Bocci apartment: photo Cortili Photo Milan (p. 168) · Private apartment: architects Marcante-Testa, photos Carola Ripamonti (pp. 130–135) · Volkshaus Basel Hotel: architects Herzog & de Meuron, photos Robert Rieger · German ambassador's residence OECD: interior design Ulrike Wattenbach, photos Jérôme Epailard · Regina Experimental Biarritz Hotel: interior design Dorothée Meilichzon, photos Patrick Locqueneux · Hilton Brisbane: photo Sharrin Rees · Junshan Cultural Center: architects Neri&Hu, photos Xia Zhi · Gaggenau Appliances: photo Gaggenau Hausgeräte GmbH · Sheraton Grand Tbilisi Metechi Palace: interior design wrightassociates, Munich · Four Seasons Hotel New York: interior design Yabu Pushelberg, photo Gabrielle Pilotti Langdon/Architectural Digest (C) Condé Nast · Audemars Piguet: photo David von Becker · The Ritz-Carlton Hotel: interior design BAR Studio, photos Peter Bennet · Hotel de Tourrel: photos Bruno Suet · Nordstrom Flagship Store: photo Connie Zhou · JW Marriott Resort & Spa: architects Matteo Thun & Partners · Le Labo: Etic for Lexus Design Pavilion 2017 by Émilie Delalande · New York Bar: copyright Estrel Berlin / Andreas Gehrke · Hermitage Hotel: architects Herzog & de Meuron, photos Paolo Abate, Herzog & de Meuron, Hermitage Hotel · Beirut Terraces: architects Herzog & de Meuron, photos Iwan Baan · Porsche Studio Cheongdam: interior design Designliga, photos SSCL, SOHOME · Hotel Maistra 160: photo Ralph Feiner · KaDeWe: photo The KaDeWe Group · Lane Crawford: interior design Yabu Pushelberg, photo Nacasa & Partners Inc. · SLS Lux Brickell Hotel: interior design Yabu Pushelberg, photo Kris Tamburello · Creutz & Partners Global Asset Management S.A.: photo Serge Brison · Mandarin Oriental Hotel: photo Mandarin Oriental Lago di Como · Schreiberei Restaurant: interior design Studio Hildmannwilke, photo Hoang Dang · Tokyo Garden Terrace Kioicho: architects Nikken Sekkai Ltd and Kohn Pedersen Fox Associates PC

### Interview Oliver Holy

Text: Gabriele Thiels

### Eileen Gray Non Conformist Artist

Photos: Eileen Gray, © National Museum of Ireland, Dublin

Artwork: Eileen Gray

Text: Charlotte Kerner, author, Lübeck

**Texts:** Gabriele Thiels, Harald Willenbrock, Neumann Communication, ClassiCon

**Translations:** Susanne Dickel, SATS Translation Services / Katja Steiner

**Editing:** ed\_it! Text und Redaktion / Heike Tekampe

**Lithography:** Wolfgang Perez, Matthias Griesel, MXM Digital Service

**Cover:** Gmund paper

**Print:** Druckerei Vogl GmbH & Co KG

© ClassiCon GmbH, Munich

Subject to technical modifications. Actual colours may vary. Errors can not be excluded.

## COPYRIGHT / LICENCING RIGHTS

### ClassiCon® 2024

All rights reserved. None of the products or content included in this catalogue may be reproduced or copied without prior written consent.

### All Eileen Gray designs:

Authorised by The World Licence Holder Aram Designs Ltd, London

## ABBREVIATIONS / DIMENSIONS

H: height, W: width, D: depth, L: length, DM: diameter, SH: seat height,

TH: table height, CL: cable length. All dimensions in cm.

### ClassiCon GmbH

Sigmund-Riefler-Bogen 3  
81829 Munich  
Germany

Tel + 49 89 748133 0  
info@classicon.com  
www.classicon.com

### Showroom

Mon–Thu 8:30 – 17:00

Fri 8:30 – 15:00

Please make an appointment



