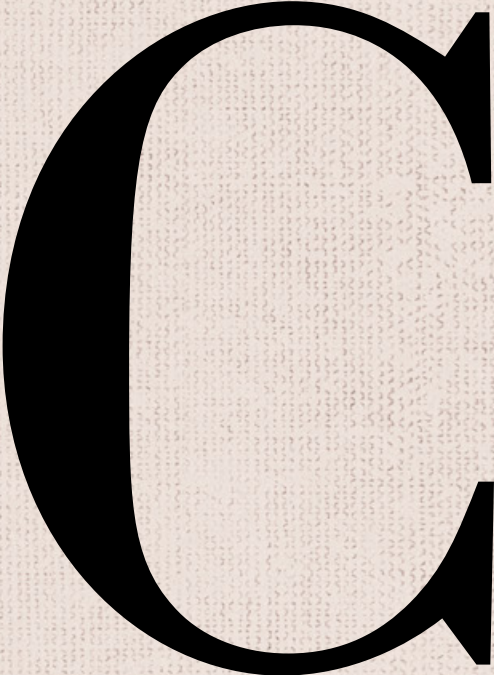


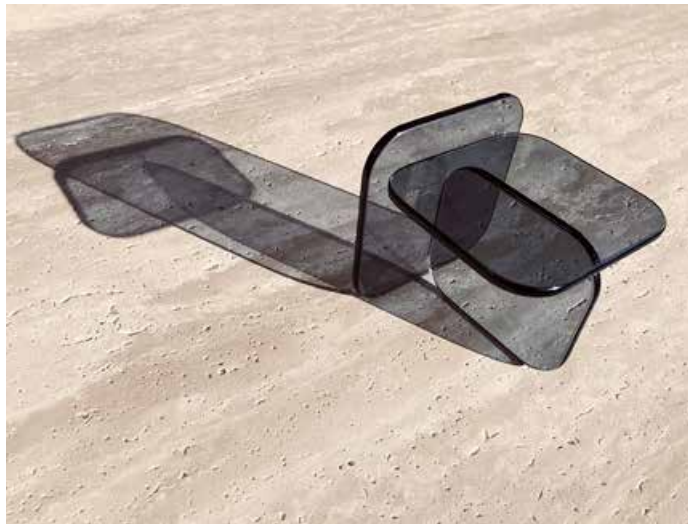
ClassiCon

Classic Contemporary Design



ClassiCon

Classic Contemporary Design





Oliver Holy, Owner

I usually trust my gut instinct
when I add a new product
to the Clarison Collection.

It often ends up in my home,
as well.

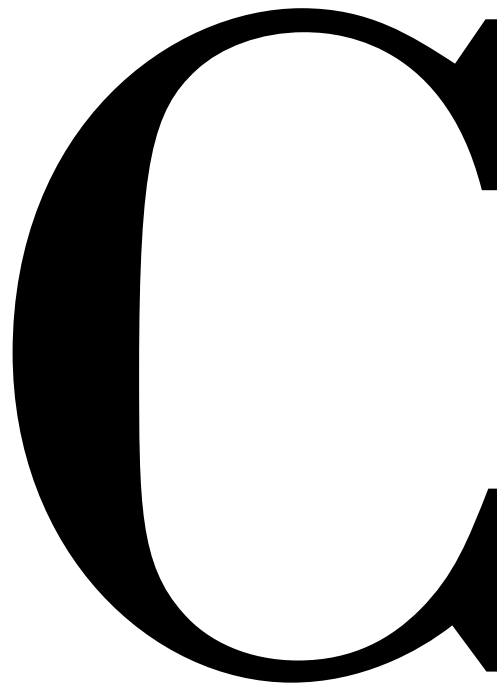
Enjoy browsing and discovering!

Yours,
Oli Hoyle



ClassiCon

Classic Contemporary Design



P 10
Company

P 145
Oliver Holy's
Munich

P 162
Contract

P 183
Designers

P 21
Collection

P 154
Craftsmanship

P 174
Eileen Gray
E1027

P 186
Products

Classic Contemporary Design

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



1927

Adjustable Table E1027, Eileen Gray

classic



2012

Bell Side Table, Sebastian Herkner

contemporary



1908

Nymphenburg Coat Stand, Otto Blümel

classic



2007

Saturn Coat Stand, Barber Osgerby

contemporary

A place for visions and views: the place where its history begins is as timelessly classic as our furniture. Since 2003, ClassiCon's showroom, offices and warehouse have been located in a building designed for us by architect Joachim Jürke. With its reduced aesthetics, materials such as glass, concrete and wood, and a consistently sustainable orientation it is a symbol of our philosophy to always focus on the essential.





timeless

What matters in the end are things that remain. At ClassiCon, we are dedicated to these timeless companions. Our name stands for the unmistakable combination of classic and contemporary, the classics of today and those of tomorrow. What they all have in common is that form and function prevail beyond trends and fashions. We enjoy having them around because they are outstandingly designed, carefully selected, and produced with the enormous passion of craftsmanship. Time is unable to harm them; instead, they gain in stature as time goes by.





How much spirit of departure does a piece of furniture contain? At ClassiCon, you will only find innovative furniture that expresses the courage to depart from familiar ground. Some of the pieces carry big names, and each can look back on a proud design history, sometimes over several decades. Others, however, are only at the beginning of writing their own big stories.

Pioneering design is in the best hands at ClassiCon because designers and their rights owners know how respectful we are about the handling of their originals. And since such icons are rare, our collection of modern classics is both small and fine.

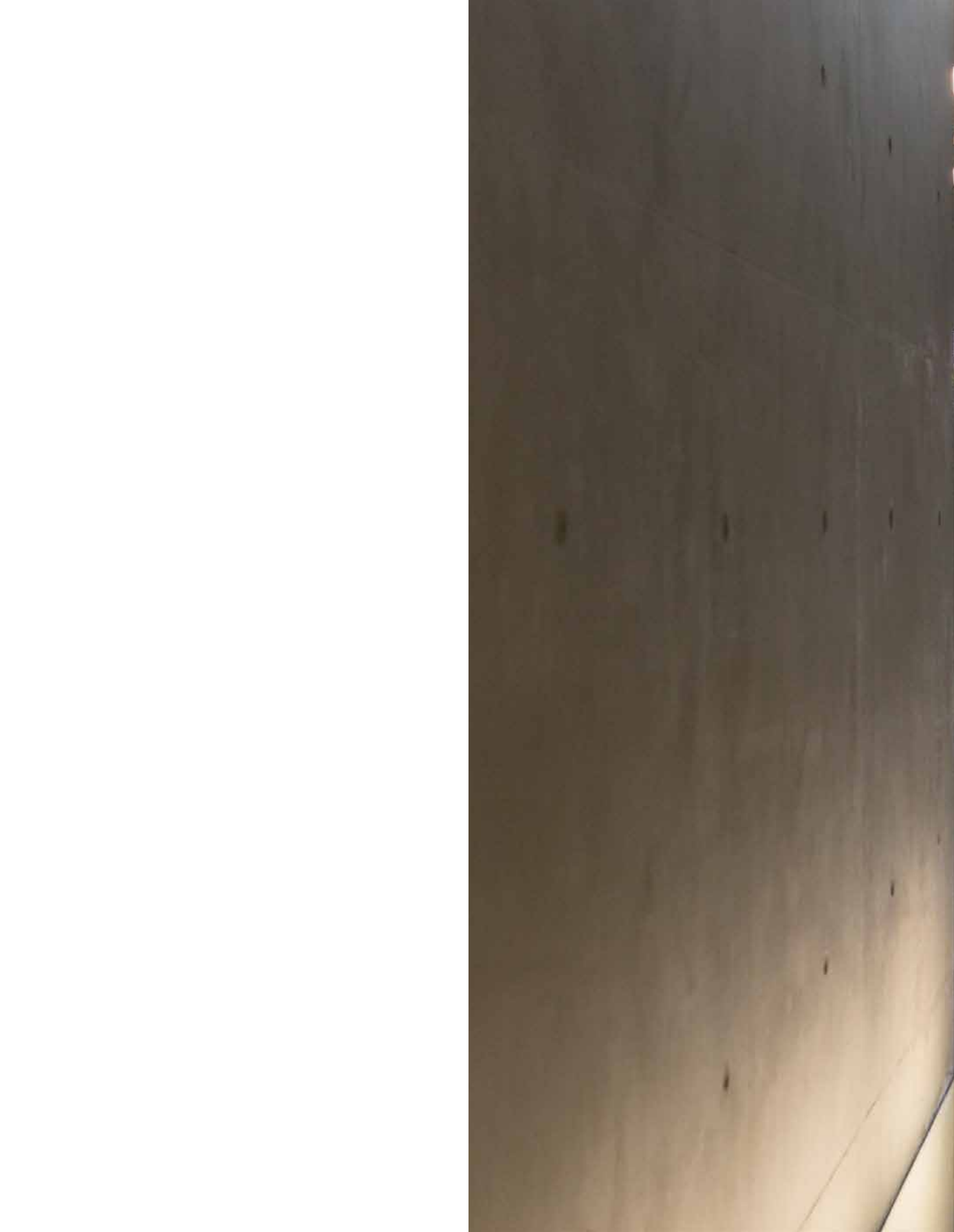
authentic

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

ClassiCon

Showroom









Oliver Holy, Owner, and Larissa Sarjeant, CEO

“We’re connected by an enthusiasm for excellent design, genuine craftsmanship, and the pleasure to experience both on a daily basis.”

Collection

Good furniture is like a good friend: somebody we like to have around, who becomes an appreciated part of us sooner or later, and who accompanies us through life wherever it may take us. This is the kind of furniture we produce.











TUBE LIGHT FLOOR LAMP 1927	EILEEN GRAY	P 194
BIBENDUM ARMCHAIR 1926	EILEEN GRAY	P 188
ADJUSTABLE TABLE E1027 1927	EILEEN GRAY	P 190
BONAPARTE RUG 1926-1935	EILEEN GRAY	P 193
NON CONFORMIST ARMCHAIR 1926	EILEEN GRAY	P 188
NYMPHENBURG COAT STAND 1908	OTTO BLÜMEL	P 193

Zeev Aram, World Licence Holder
of all Eileen Gray designs

“All you need is an
intelligent pair of eyes
and an open mind.”











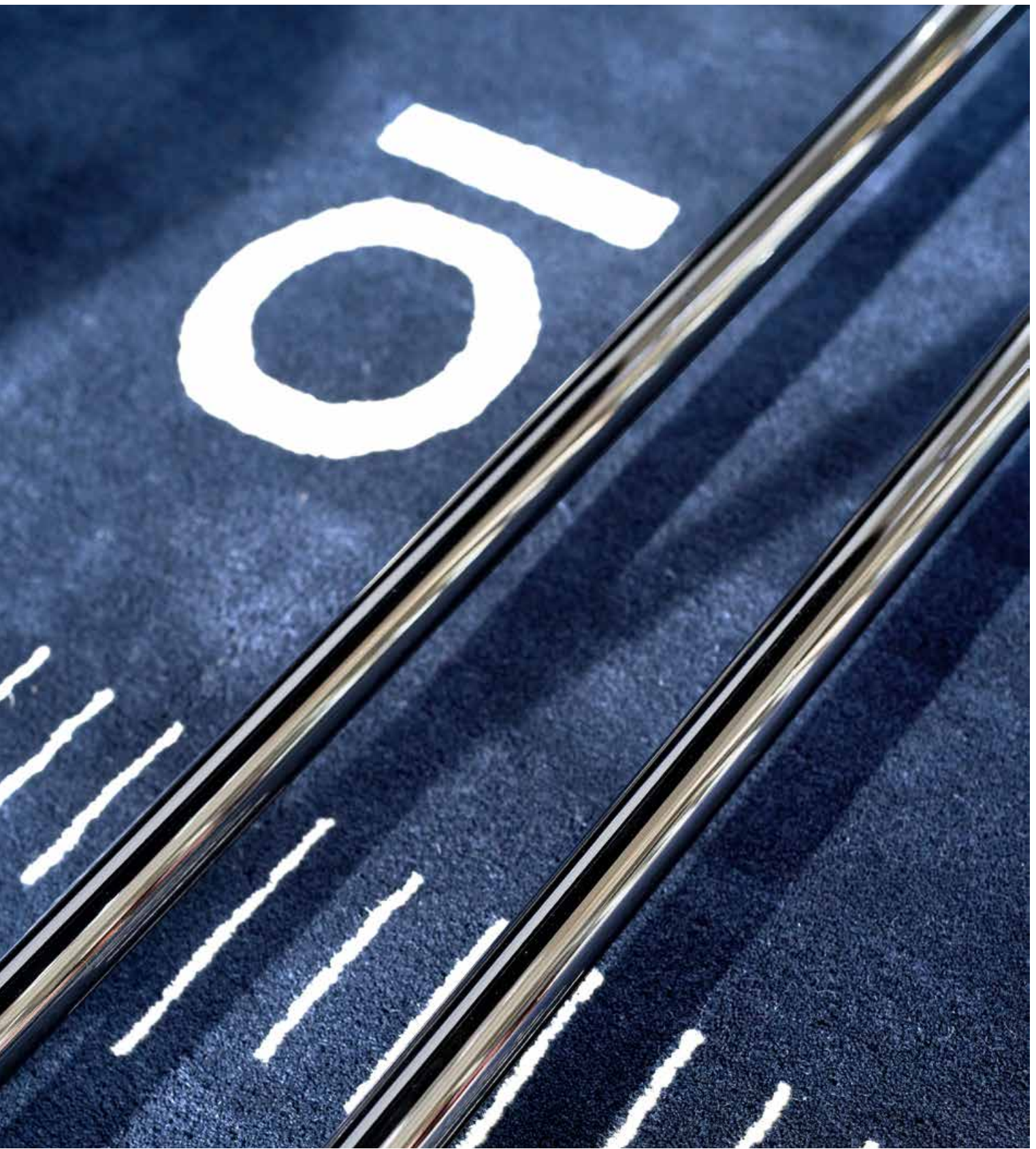














SELENE PENDANT LAMP 2006
CENTIMETRE RUG 1926
MENTON TABLE 1932
LOTA SOFA 1924
BOWL 2014

SANDRA LINDNER
EILEEN GRAY
EILEEN GRAY
EILEEN GRAY
CLASSICON

P 194
P 193
P 191
P 189
P 193



Anna and Dominik Wichmann,
Editor and Author / Entrepreneur, with Romy and Ella

“Good design functions across
generations. And it makes a
house a home.”





BELL SIDE TABLE 2012
BELL COFFEE TABLE 2012
ODIN SOFA 2005
BLUE MARINE RUG 1926-1935

SEBASTIAN HERKNER
SEBASTIAN HERKNER
KONSTANTIN GRČIĆ
EILEEN GRAY

P 190
P 190
P 189
P 193





EUVIRA ROCKING CHAIR 2013
BELL COFFEE TABLE 2012
BELL SIDE TABLE 2012
SELENE PENDANT LAMP 2006

JADER ALMEIDA
SEBASTIAN HERKNER
SEBASTIAN HERKNER
SANDRA LINDNER

P 188
P 190
P 190
P 194







BELL COFFEE TABLE 2012	SEBASTIAN HERKNER	P 190
BELL SIDE TABLE 2012	SEBASTIAN HERKNER	P 190
BELL SIDE TABLE COPPER* 2013	SEBASTIAN HERKNER	P 190
BELL COFFEE TABLE COPPER* 2013	SEBASTIAN HERKNER	P 190

*The metal top frame in unlacquered copper develops a natural patina.

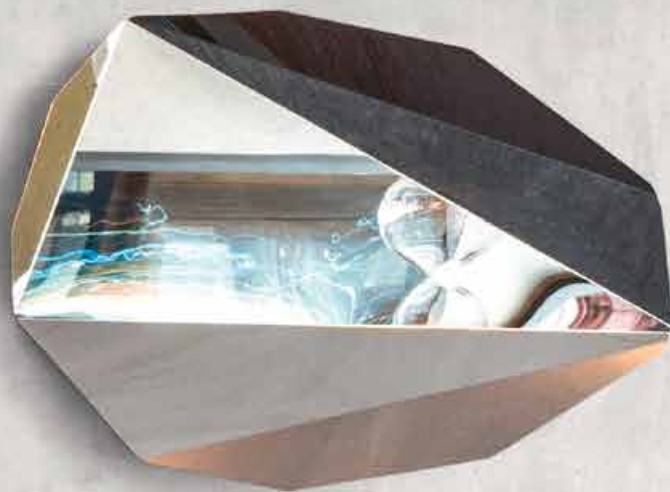




PLI TABLE 2017
AÉRIAS CHAIR 2018
PIEGA MIRROR OBJECT LARGE 2018
VASE 2014

VICTORIA WILMOTTE
TILLA GOLDBERG
VICTORIA WILMOTTE
CLASSICON

P 191
P 188
P 192
P 193





TUBE LIGHT FLOOR LAMP 1927	EILEEN GRAY	P 194
DAY BED 1925	EILEEN GRAY	P 189
PIEGA MIRROR OBJECT MEDIUM 2018	VICTORIA WILMOTTE	P 192
PIEGA MIRROR OBJECT SMALL 2018	VICTORIA WILMOTTE	P 192
ADJUSTABLE TABLE E1027 1927	EILEEN GRAY	P 190



Dani Wong, PR and Trade Marketing Manager

"A good project works even without advertising. Especially when it brings along its very own history."



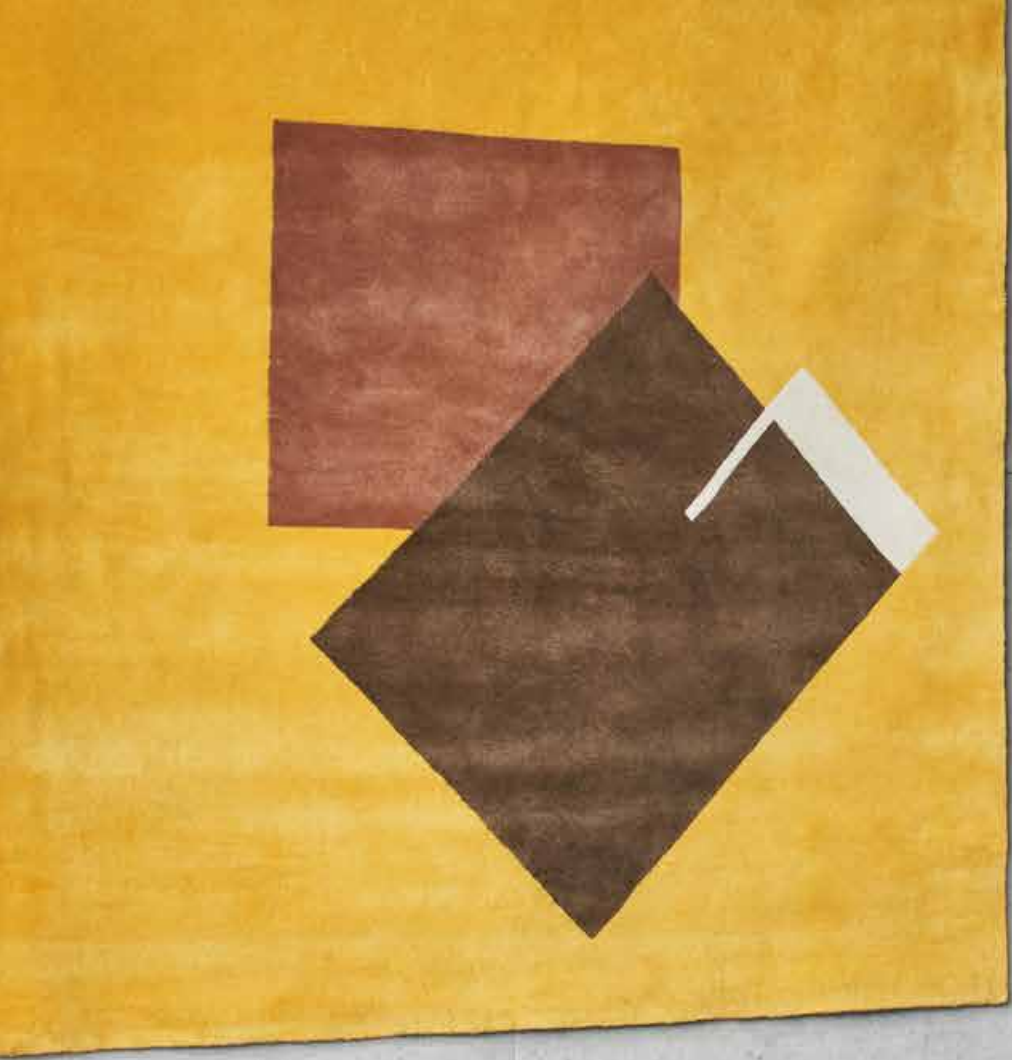




ODIN SOFA 2005
BELL SIDE TABLE 2012
BELL HIGH TABLE 2020
SHIA VASE 2020

KONSTANTIN GRČIĆ
SEBASTIAN HERKNER
SEBASTIAN HERKNER
CLASSICON

P 189
P 190
P 191
P 193





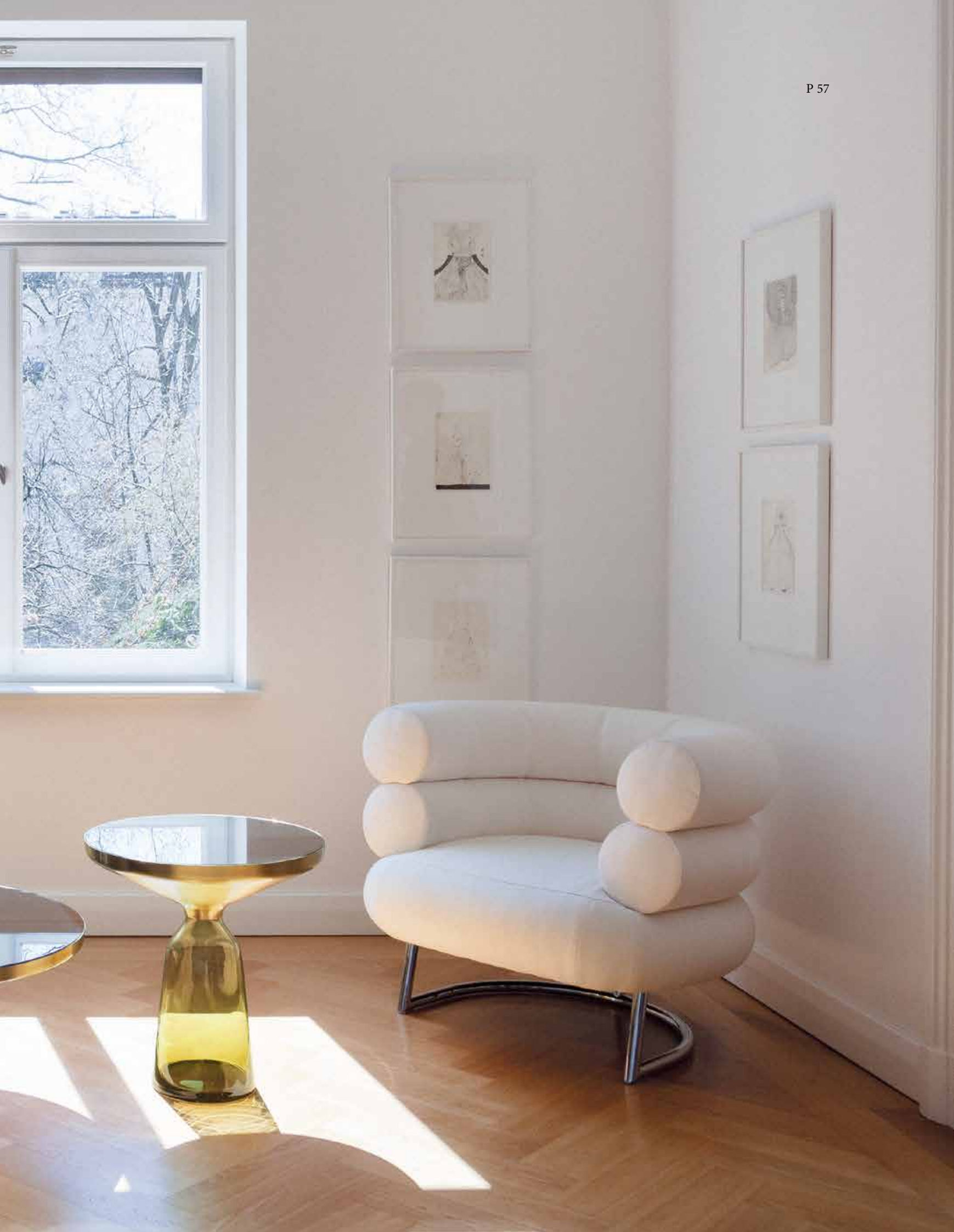
CASTELLAR RUG 1926-1935	EILEEN GRAY	P 193
BIBENDUM ARMCHAIR 1926	EILEEN GRAY	P 188
ADJUSTABLE TABLE E1027 1927	EILEEN GRAY	P 190
ODIN SOFA 2005	KONSTANTIN GRČIĆ	P 189
TAIDGH SHELF A + B 2019	TAIDGH O'NEILL	P 192
BOW COFFEE TABLE NO. 3 MARBLE 2019	GUILHERME TORRES	P 190
BOW COFFEE TABLE NO. 5 2018	GUILHERME TORRES	P 190
TAIDGH SHELF C 2019	TAIDGH O'NEILL	P 192



BIBENDUM ARMCHAIR 1926
BELL COFFEE TABLE 2012
BELL SIDE TABLE 2012

EILEEN GRAY
SEBASTIAN HERKNER
SEBASTIAN HERKNER

P 188
P 190
P 190





BELL HIGH TABLE 2020
SHIA VASE 2020
ROATTINO FLOOR LAMP 1931

SEBASTIAN HERKNER
CLASSICON
EILEEN GRAY

P 191
P 193
P 194





CYPRIS MIRROR 2015
VASE 2014
BELL SIDE TABLE 2012

NINA MAIR
CLASSICON
SEBASTIAN HERKNER

P 192
P 193
P 190



Maren Pensgard and Sondre Hornvedt,
Graphic Designer and Osteopath

“Cosiness is an interaction of
various factors. A key factor:
furniture with character.”







EUVIRA ROCKING CHAIR 2013
EUVIRA LOUNGE CHAIR 2015
MATÉRIA SIDE TABLE 2021
MATÉRIA LONG TABLE 2021

JADER ALMEIDA
JADER ALMEIDA
CHRISTIAN HAAS
CHRISTIAN HAAS

P 188
P 188
P 191
P 191







EUVIRA LOUNGE CHAIR 2015
SOL SIDE TABLE 2021
EUVIRA ROCKING CHAIR 2013
DIANA A SIDE TABLE 2002

JADER ALMEIDA
ORTEGAGUIJARRO
JADER ALMEIDA
KONSTANTIN GRČIĆ

P 188
P 191
P 188
P 190





EUVIRA ROCKING CHAIR 2013	JADER ALMEIDA	P 188
BELL COFFEE TABLE 2012	SEBASTIAN HERKNER	P 190
BELL SIDE TABLE 2012	SEBASTIAN HERKNER	P 190
BELL LIGHT PENDANT LAMP 2013	SEBASTIAN HERKNER	P 194



BELL SIDE TABLE COPPER* 2013	SEBASTIAN HERKNER	P 190
BELL COFFEE TABLE COPPER* 2013	SEBASTIAN HERKNER	P 190
BELL SIDE TABLE MINIATURE 2014	SEBASTIAN HERKNER	P 193

*The metal top frame in unlacquered copper develops a natural patina.



BELL SIDE TABLE 2012	SEBASTIAN HERKNER	P 190
TAIDGH SHELF B 2019	TAIDGH O'NEILL	P 192
EUVIRA ROCKING CHAIR 2013	JADER ALMEIDA	P 188
LANTERN LIGHT FLOOR LAMP 2017	NERI&HU	P 194



PAILLA WALL LAMP 1927
MANDU VALET STAND 1932
BANU STOOL 1931

EILEEN GRAY
ECKART MUTHESIUS
ECKART MUTHESIUS

P 194
P 192
P 189















SEDAN CHAIR 2015	NERI&HU	P 188
PALLAS TABLE 2003	KONSTANTIN GRČIĆ	P 191
SELENE PENDANT LAMP 2006	SANDRA LINDNER	P 194
PARIS SHELF 2005	BARBER OSGERBY	P 192
SEDAN LOUNGE CHAIR 2013	NERI&HU	P 188
PLI SIDE TABLE LOW 2016	VICTORIA WILMOTTE	P 191
CYPRIS MIRROR 2015	NINA MAIR	P 192



MATÉRIA LOW BOARD SERIES 2021
CYPRIS MIRROR 2015
LANTERN LIGHT TABLE LAMP 2017

CHRISTIAN HAAS
NINA MAIR
NERI&HU

P 191
P 192
P 194



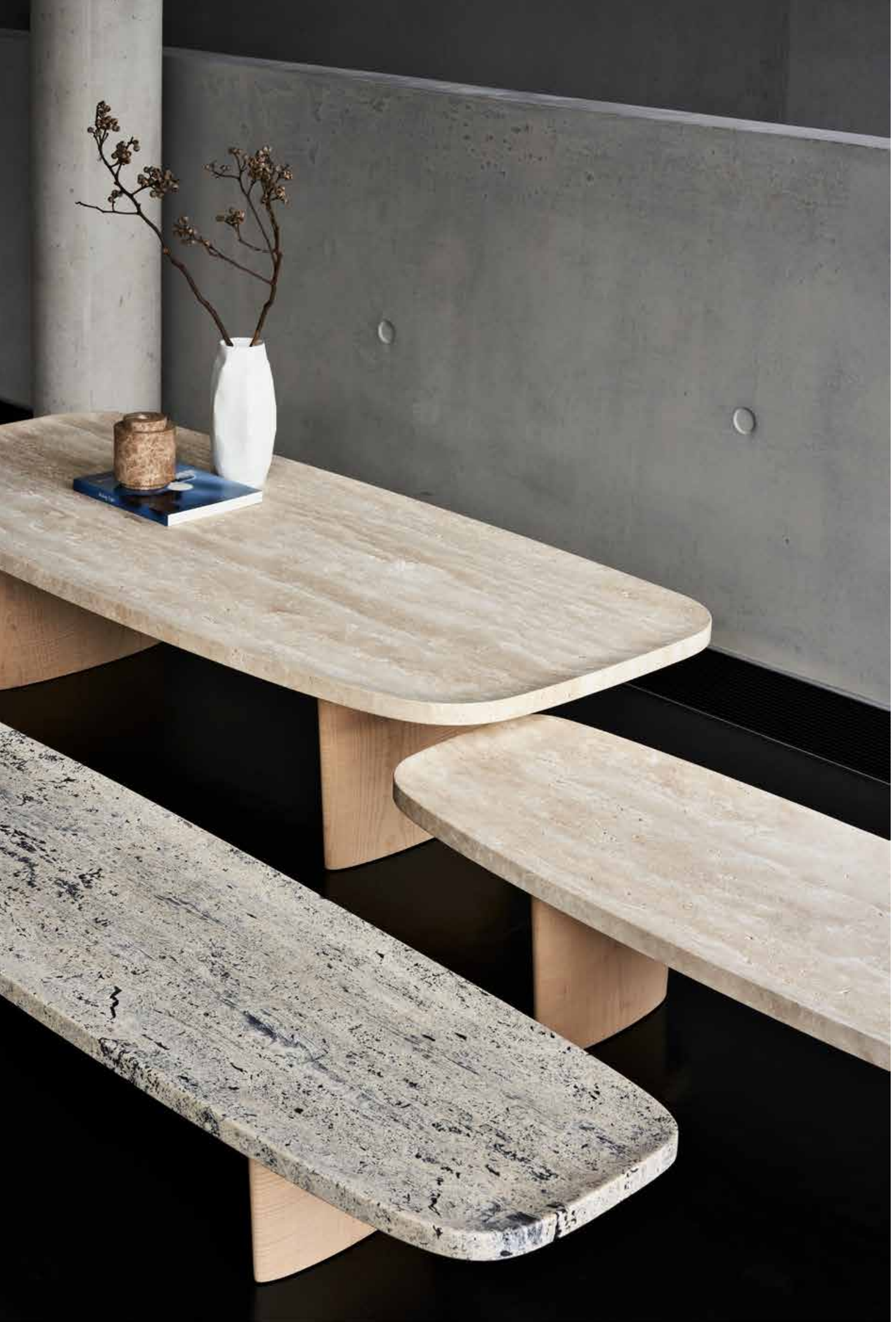




MATÉRIA LOW BOARD SERIES 2021
SHIA VASE 2020
KILKENNY RUG 1926-1935
LOTA SOFA 1924
SELENE PENDANT LAMP 2006
PLISSÉE FLOOR LAMP 2020

CHRISTIAN HAAS
CLASSICON
EILEEN GRAY
EILEEN GRAY
SANDRA LINDNER
SEBASTIAN HERKNER

P 191
P 193
P 193
P 189
P 194
P 194







LANTERN LIGHT FLOOR LAMP 2017
MARS CHAIR 2003
PLI TABLE 2017

NERI&HU
KONSTANTIN GRČIĆ
VICTORIA WILMOTTE

P 194
P 188
P 191







PLISSÉE FLOOR LAMP 2020	SEBASTIAN HERKNER	P 194
CYPRIS MIRROR 2015	NINA MAIR	P 192
VENUS CHAIR 2006	KONSTANTIN GRČIČ	P 188
PLI TABLE 2017	VICTORIA WILMOTTE	P 191
TAIDGH SHELF D 2019	TAIDGH O'NEILL	P 192











BIBENDUM ARMCHAIR 1926
PLI SIDE TABLE LOW + HIGH 2016 + 2017
BONAPARTE ARMCHAIR 1935

EILEEN GRAY
VICTORIA WILMOTTE
EILEEN GRAY

P 188
P 191
P 188



Max Mader, Sales Manager

"I have a Tube Light at home,
I love the classic's casual industrial
look. The design could have been
made today."









MUNICH ARMCHAIR* 2011
MUNICH LOUNGE CHAIR 2009

SAUERBRUCH HUTTON
SAUERBRUCH HUTTON

P 188
P 189

*Contrast stitching exclusively for premium leather

















ORCUS HOME DESK 1993
VENUS CHAIR 2006
ORBIS FLOOR LAMP 1994
ORBIS DESK LAMP 1994

KONSTANTIN GRČIĆ
KONSTANTIN GRČIĆ
HERBERT H. SCHULTES
HERBERT H. SCHULTES

P 192
P 188
P 194
P 194



ORCUS HOME DESK 1993
ROQUEBRUNE CHAIR 1927
ORBIS FLOOR LAMP 1994
VASE 2014
ORBIS DESK LAMP 1994

KONSTANTIN GRČIĆ
EILEEN GRAY
HERBERT H. SCHULTES
CLASSICON
HERBERT H. SCHULTES

P 192
P 188
P 194
P 193
P 194





TRITON BAR STOOL 2007

CYPRIS MIRROR 2015

BOWL 2014

BELL LIGHT PENDANT LAMP 2013

ROQUEBRUNE RUG 1926-1935

CLEMENS WEISSHAAR

NINA MAIR

CLASSICON

SEBASTIAN HERKNER

EILEEN GRAY

P 189

P 192

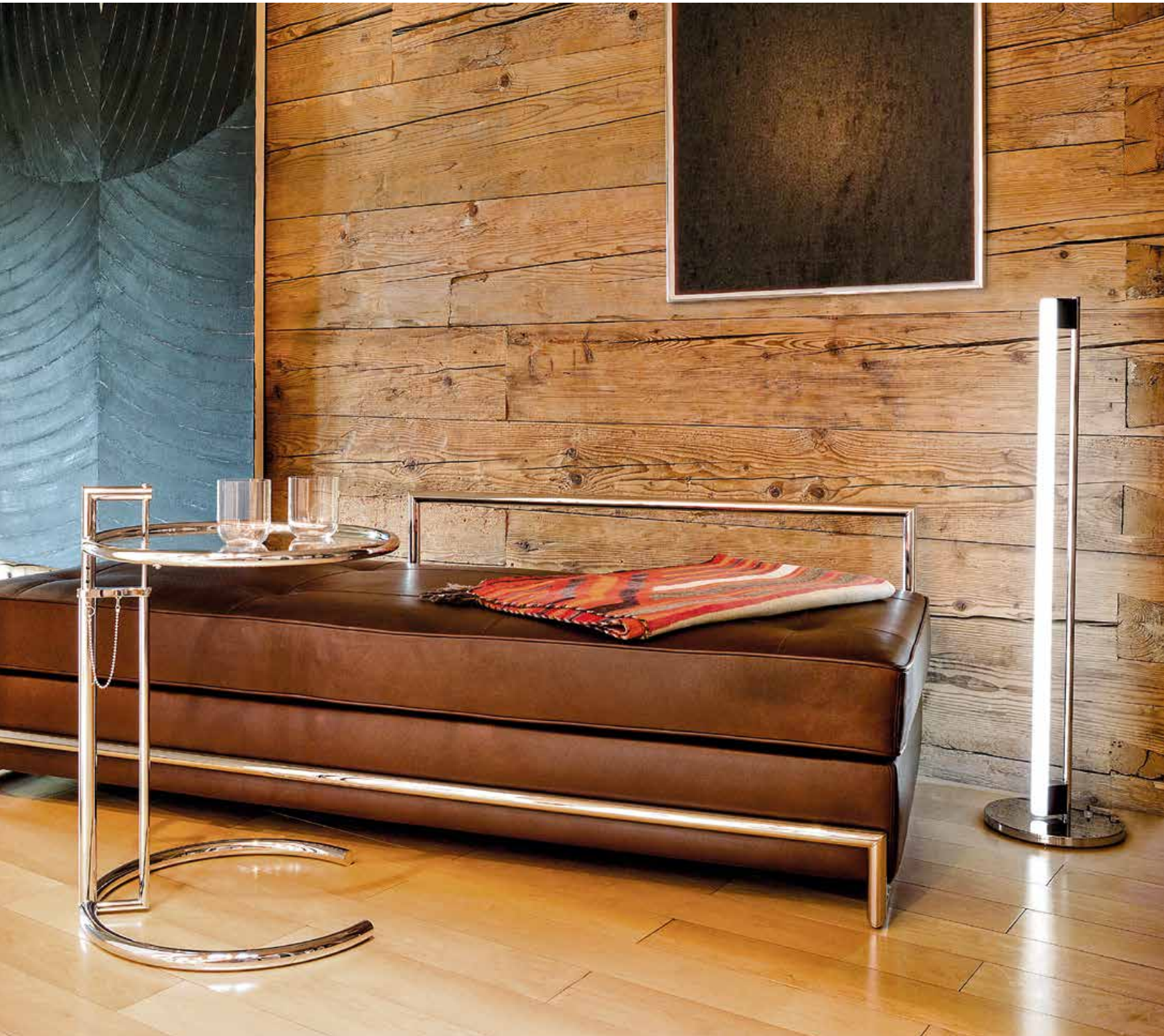
P 193

P 194

P 194







NYMPHENBURG COAT STAND 1908
USHA UMBRELLA STAND 1932
DAY BED 1925
ADJUSTABLE TABLE E1027 1927
TUBE LIGHT FLOOR LAMP 1927

OTTO BLÜMEL
ECKART MUTHESIUS
EILEEN GRAY
EILEEN GRAY
EILEEN GRAY

P 193
P 193
P 189
P 190
P 194



Michael Vilgertshofer and Dr. Michael Jilek, Attorneys-at-Law

“Plagiarisms are theft of intellectual property.”







SATISH BAR STOOL 1931	ECKART MUTHESIUS	P 189
PIEGA MIRROR OBJECT LARGE 2018	VICTORIA WILMOTTE	P 192
BAR STOOL NO. 2 1928	EILEEN GRAY	P 189
BAR STOOL NO. 1 1928	EILEEN GRAY	P 189
BELL LIGHT PENDANT LAMP 2013	SEBASTIAN HERKNER	P 194













ROQUEBRUNE CHAIR 1927
DOUBLE X TABLE 1928
RIVOLI TABLE 1928

EILEEN GRAY
EILEEN GRAY
EILEEN GRAY

P 188
P 191
P 191



FOLDING SCREEN 1930	EILEEN GRAY	P 192
NON CONFORMIST ARMCHAIR 1926	EILEEN GRAY	P 188
OCCASIONAL TABLE 1927	EILEEN GRAY	P 191
WENDINGEN RUG 1926-1935	EILEEN GRAY	P 194
SELENE PENDANT LAMP 2006	SANDRA LINDNER	P 194





FOLDING SCREEN 1930
CASTELLAR MIRROR 1927
BAR STOOL NO. 1 1928
PETITE COIFFEUSE 1926

EILEEN GRAY
EILEEN GRAY
EILEEN GRAY
EILEEN GRAY

P 192
P 192
P 189
P 191





DE STIJL TABLE 1922

EILEEN GRAY

P 190

MONTE CARLO SOFA 1929

EILEEN GRAY

P 189

ST. TROPEZ RUG 1926-1935

EILEEN GRAY

P 194

ADJUSTABLE TABLE E1027 1927

EILEEN GRAY

P 190

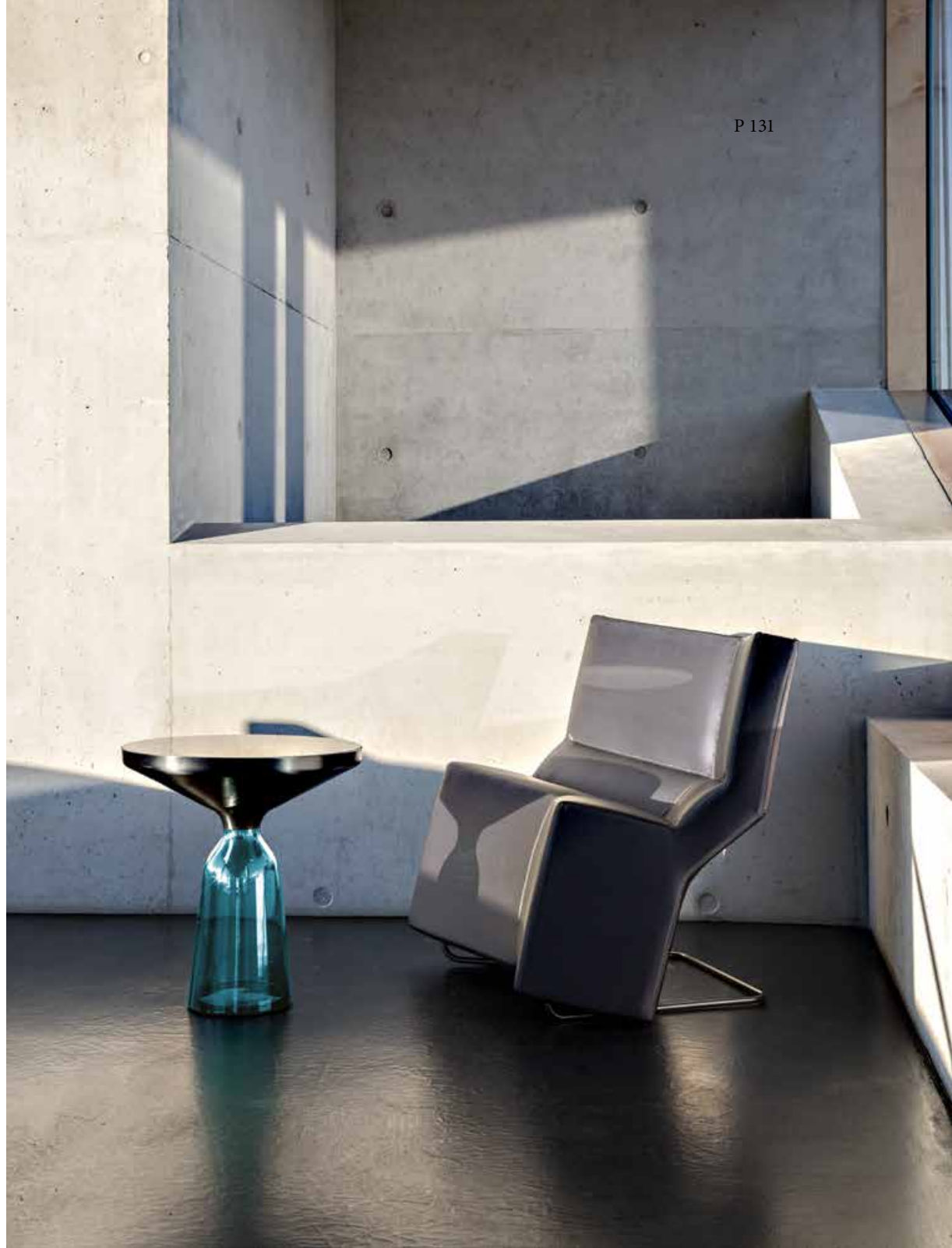
SATURN COAT STAND 2007

BARBER OSGERBY

P 193









TUBE LIGHT FLOOR LAMP 1927
ULISSE DAYBED 2016
DIANA A SIDE TABLE 2002

EILEEN GRAY
KONSTANTIN GRČIĆ
KONSTANTIN GRČIĆ

P 194
P 189
P 190





DIANA SIDE TABLE C + A + B 2002
SELENE PENDANT LAMP 2006
PARIS SHELF 2005
VASE 2014
NOTOS STANDING DESK 1997
ORBIS FLOOR LAMP 1994

KONSTANTIN GRČIĆ
 SANDRA LINDNER
 BARBER OSGERBY
 CLASSICON
 THOMAS KÜHL + ANDREAS KROB
 HERBERT H. SCHULTES

P 190
 P 194
 P 192
 P 193
 P 193
 P 194



Luisa Siepmann and Ferdinand Böniger,
Digital Marketing Manager and Student

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

















ROATTINO FLOOR LAMP 1931
BIBENDUM ARMCHAIR 1926
PETITE COIFFEUSE 1926
SELENE PENDANT LAMP 2006

EILEEN GRAY
EILEEN GRAY
EILEEN GRAY
SANDRA LINDNER

P 194
P 188
P 191
P 194



Oliver Holy's Munich

Oliver Holy has been living in Munich for 25 years. And as much as the owner of ClassiCon may travel around the world, he would not want to live anywhere else. The city always influences and surprises him anew; hence, it also becomes an inspiration for the ClassiCon collection. He showed locations that make the city his own to design editor Gabriele Thiels.





The ocean can be found in the centre of Munich. You can reach it through a discrete entrance in the former Residenzpost, a glamorous palazzo right across from the State Opera. The temporary video installation “Voir la Mer” is on display at the “Espace Louis Vuitton”: French artist Sophie Calle filmed people who are doing precisely that for the first time in their lives: “seeing the ocean”. The view is of their backs with the water in front of them, its murmur filling the space. And then they turn around, each of them in their own time, and their faces reveal emotion, joy, disbelief.

“Look, the old gentleman has to close his eyes as he faces the unfathomable,” says Oliver Holy with fascination. “And there, a seasoned man is almost moved to tears. His glazed look is so emotional that it is truly touching!” Holy is the owner of ClassiCon, and he could have invited me to the Munich district of Riem, to the spectacularly purist headquarters of his company, where the entire style-defining furniture collection that has been bringing international reputation to his company and himself for many years is on display in two spacious showrooms – from classics, such as Eileen Gray’s “Adjustable Table E1027”, to contemporary icons like Sebastian Herkner’s “Bell Table”, to newer objects including “Piega”, a sculptural wall-mounted mirror object designed by Victoria Wilmotte. Instead, he prefers to lead you into this exhibition space for contemporary art and gets fascinated with people with whom, at first glance, he has nothing in common. At second glance, however, they experience in a pure way what he is always seeking and what is the key to his success: the overwhelming impression the discovery of the unknown can provide.

Although born in the Swabian city of Metzingen, Oliver Holy has been living in Munich for around 25 years and has compiled a small tour through his adopted city. He takes you to places that are representative of the city to him and that he likes to share with others. You get to know him well along the way, although – or especially because – neither furniture stores nor big art museums are on the list. “Why should I look at the one hundredth chair? Or the one hundredth Pollock, Warhol, Chamberlain? They’re all beautiful, but I won’t discover anything new,” he says. “And I always need something new.” So instead: a bar, a watch shop, a pastry shop – and the “Espace Louis Vuitton”, which is still an insider tip, although it opened in 2014. “Hardly anybody knows about it,” Oliver Holy says. His mother pointed it out to him, and “she has a good sense for such art projects.” Since then, he hasn’t missed a single exhibition.

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

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

“I do what I like,” says Oliver Holy. “We know the saying ‘self-praise stinks’ but I believe that I can presage sooner than others what will be interesting for the market.” Therefore, ClassiCon only realises designs that almost nobody else would dare tackle. He pushed through with the “Bell Table”, for example, after seeing a prototype pictured in an English language Wallpaper magazine, although it posed major production challenges with its coloured glass base and brass funnel, and it really did not fit in with the portfolio at the time. Today, the table can rightly be called a modern classic – and it’s also a bestseller.





Our day started in Charles Schumann's "Tagesbar" – Charles is a man who also does what he likes and has become one of the most famous barkeepers in the world. "His original business, the 'Schumann's', is an institution in Munich," says Oliver Holy. The design entrepreneur starts his day at the "Tagesbar" whenever his schedule allows for it. He orders a latte, buttered pretzel, cold cuts and an egg – "I do love breakfast" – and almost feels like he's at home. He appreciates the unpretentious yet attentive service, the sense of quality that speaks to him from every detail and the overall casual welcome culture that prevails here. Charles Schumann is as famous for all of that as he is for his intransigence. His guests like what he likes, and he must like his guests. "Charles is his own doorman," says Oliver Holy. He and his two younger siblings were taken to the "Schumann's", which is also a restaurant, by their parents when they were teenagers. To this day, it is the family's favourite meeting place – and that sentiment is shared by many designers, gallerists and artists. This place is "a creative hub", and the atmosphere is cosmopolitan and inspiring in a very special way. "You won't even find this in New York," he explains, and his American business friends agree with him.

“Bachmann & Scher” is located at Promenadenplatz, just a few minutes from the “Tagesbar”. The small, stylish watch shop is specialised in high end vintage models for which Oliver Holy has a fondness. International collectors treasure the address, but he is not one of them. He simply prefers old watches to new ones. “This has always been my passion. I like the haptics, the fact that the mechanism runs harder or softer – in a sense, each watch has its own personality.” He wears his watches day and night, does not even take them off while sleeping or taking a shower, and especially not when he jumps into the Tegernsee. “That’s why my first question always is whether it’s waterproof? And, if it’s not, can it be waterproofed?” The Tudor watch he is looking at should be waterproof: a Submariner “Snowflake” (because one of the hands looks like one), made in 1979. It was produced for the French marines and worn by elite divers, as Joram Scher, one of the two owners, explains. That would fit Oliver Holy well. Although he is bound to a wheelchair due to a skiing accident at the age of eight, he is a daredevil in sports: he skis, water skis and rides a racing bike. Joram Scher grins: “Oli, you not only have good taste but you also have a good nose.” The model turns out to be an ultra-rare item, published in an opulent watch catalogue and therefore even more valuable. “I simply like it,” Oliver Holy says plainly. He says that he will think about it, and we move on to Silvia Stancics’ “Schoko.laden” right around the corner.





Were it not for the breathtakingly fine smell of chocolate, one might think that this confectionery shop was a magnificent workshop of a goldsmith due to its futuristic ambience. Like jewels, the pralines – all hand-made, of course, and based on the owner’s designs – are presented on the curved counter. Fruit truffles in soft violet, red or green, with perfect surfaces and gold dust décor that looks like it was added with an airbrush: the designs are just as sophisticated and delightful as the flavours. “This is crazy, isn’t it?”, remarks Oliver Holy as he gives you a tour through the products. “You must try the mango truffles! My entire family loves them.” – “You have to eat the caramel sea salt praline whole; because it has a liquid filling.” And as the chocolate melts on your tongue, you realise that the statement once made by Markus Lüpertz about his custom-tailored shirts and glamorous rings applies to all of them – to the chocolates and the watches, the Nymphenburg porcelain and the art and, basically, to all things about which Oliver Holy becomes infectiously enthusiastic: all these things are “compliments to life”. However, while it may have sounded a bit grumpy and pretentious coming out of the mouth of the painter-prince from Düsseldorf, it is entirely unpretentious and characterised by Swabian modesty with regard to Oliver Holy.



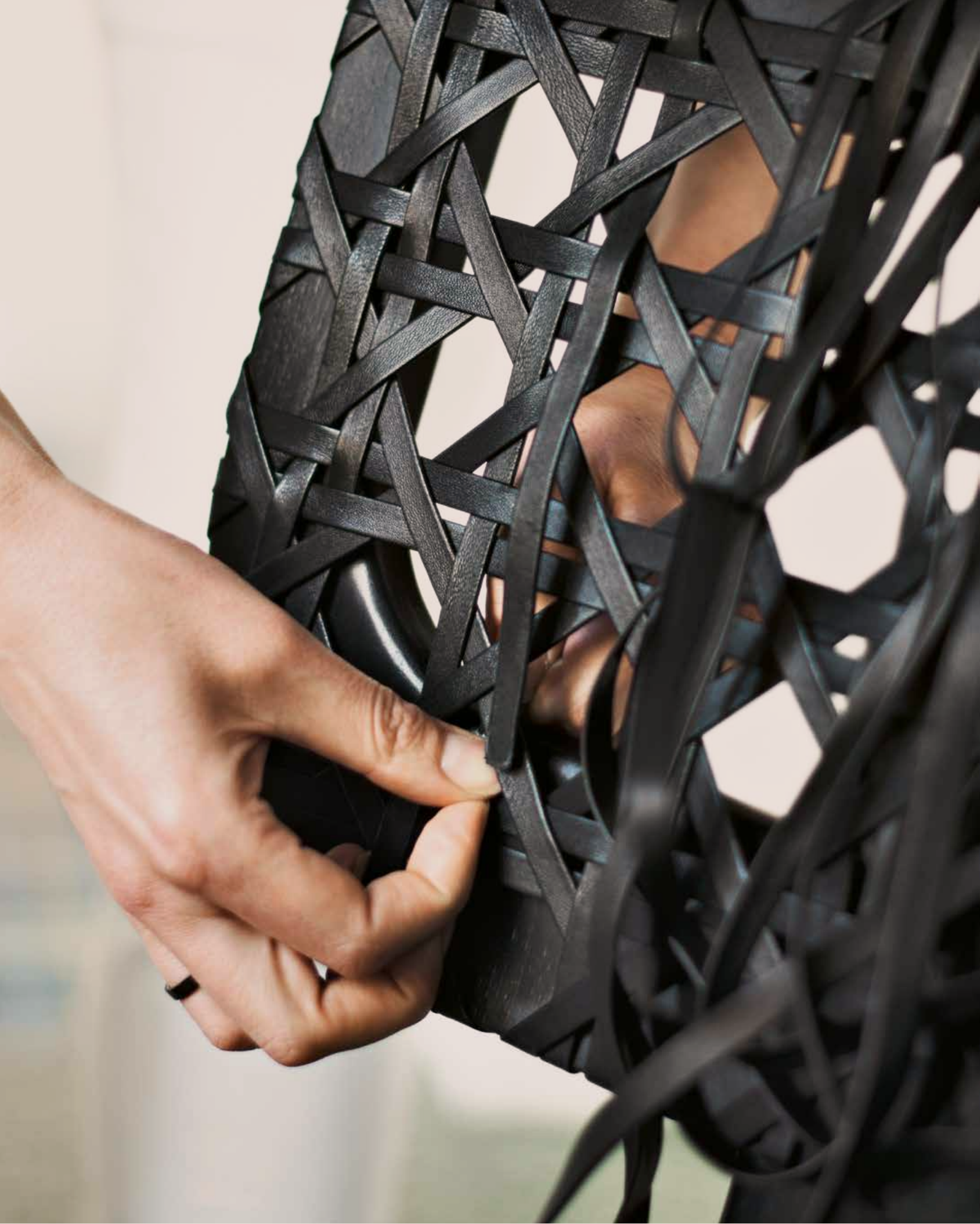
We were on our tour for a long while, and we took our time to experience Oliver Holy's Munich. It is cosmopolitan and down-to-earth, generous within a concentrated space and characterised by a sense of quality that you can see, touch and taste.

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

It is a good mix: the style and glamour of Munich, but also the substance of this city and the down-to-earth atmosphere of Tegernsee. Oliver Holy personifies this mix.

“The ‘Bräustüberl’ has always been a regular meeting place for our family. There are so many memories connected to it!”





Thinking with the Hands

ClassiCon furniture is handmade. To achieve this, the small company works with a network of experts: small, owner-managed handicraft businesses that dare to venture into uncharted territory armed with traditional knowledge.

It takes no small amount of courage to take that step. So does taking part in an international design trade show as a furniture brand while barely presenting a single piece of furniture, or celebrating the handicraft production without showing a single hand. Instead: faces. In close-ups, larger than life, covered with sweat and highly focused, they appear on the screens of a video installation through which ClassiCon was represented at the renowned “Designers’ Saturday” trade fair. The concept was created by designer Sebastian Herkner. He had the glassblowers who make the coloured base of his “Bell Table” filmed as they worked. Their mimicry alone conveys the sense that they are doing both strenuous and precise work, and the appreciation becomes noticeable especially in close-ups that focus entirely on the people. For Herkner and ClassiCon, these men are “heroes”. And that is the title of the installation. It received the honour of winning the trade fair’s “Grand Prix”, and it says everything about the importance of handicraft for ClassiCon as well as the challenge for the manufacturers with whom the company works. It also clarifies how the relationship contributes to the identity of both parties.

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

The “Euvira Rocking Chair” by Brazilian designer Jader Almeida (2013) draws its characteristic lightness from the two side elements, above all. The trapezoid frames made of solid oak form the armrests and skids, slightly tapering on the top and bottom. Their surfaces flow from straight to organically formed shapes; the subtle curve in the wood that creates this effect is turned and sanded by hand – and a small masterpiece in itself.









This kind of furniture requires a network of specialists, manufacturers that dare to venture into uncharted territory armed with traditional knowledge and come up with solutions beyond the standards of serial machine production. Usually, these are small to medium sized handicraft businesses, owner-managed like ClassiCon, with both short decision-making paths and a comparably large degree of willingness to think outside the box. Especially because the orders are unusual and highly demanding for the manufacturers, the search for such businesses can essentially be considered part of the design process. Most of them are based in Germany, and many are even located in the Munich region, where excellent and highly specialised handicraft people have always lived. “The expertise is available right outside our doorstep,” says Oliver Holy. “Of course, we use and promote it.”

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

“Manual re-thinking” is what the Westphalian basket weaver with whom she developed “Aërias” calls it. “The leather did not scare me off,” he says. The challenge was to enlarge the well-known, small and

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

For the tabletop of the “Pegasus” desk, a leather manufactory in northern Italy found the solution: thin metal rods are hidden in the saddle leather of the flexible tabletop, providing both flexibility and stability, “as is the case with a corset”, as the managing director explains. Magnets fix it to the desk and give it form: “We receive the drawing and develop an idea from it.” Of course, this requires profound knowledge of the nature and quality of the material, its thickness, flexibility and surface. The company is now in its second generation of ownership, and “there has been quite a bit of knowledge amassed regarding what is possible and what is not.”



Many companies preserve their expertise for decades, and sometimes it is slumbering beneath the surface and must be rediscovered and awakened. In such cases, Tilla Goldberg digs deeper: “If you can do all of that, perhaps you can also do this?” Usually, the owners start recalling how their parents or even grandparents dealt with a comparable detail. “‘Let me sleep on it over the weekend’ is a sentence I often hear,” she says. “You see the sparkle in their eyes and know that they’re already thinking about it.” Sometimes, she gets an email exclaiming “I got it!” and the solution at four o’clock in the morning.

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



Our furniture is a commitment to substance and quality – in private spaces as well as in offices, lobbies, business premises and hotels. We closely cooperate with designers and manufacturers and are therefore able to quickly and reliably realise individual requests. Matching the appropriate project and the person behind it.



Contract





NON CONFORMIST ARMCHAIR,
ADJUSTABLE TABLE E1027



TRITON BAR STOOL

HOTEL DE TOURREL, ST.-RÉMY-DE-PROVENCE / F

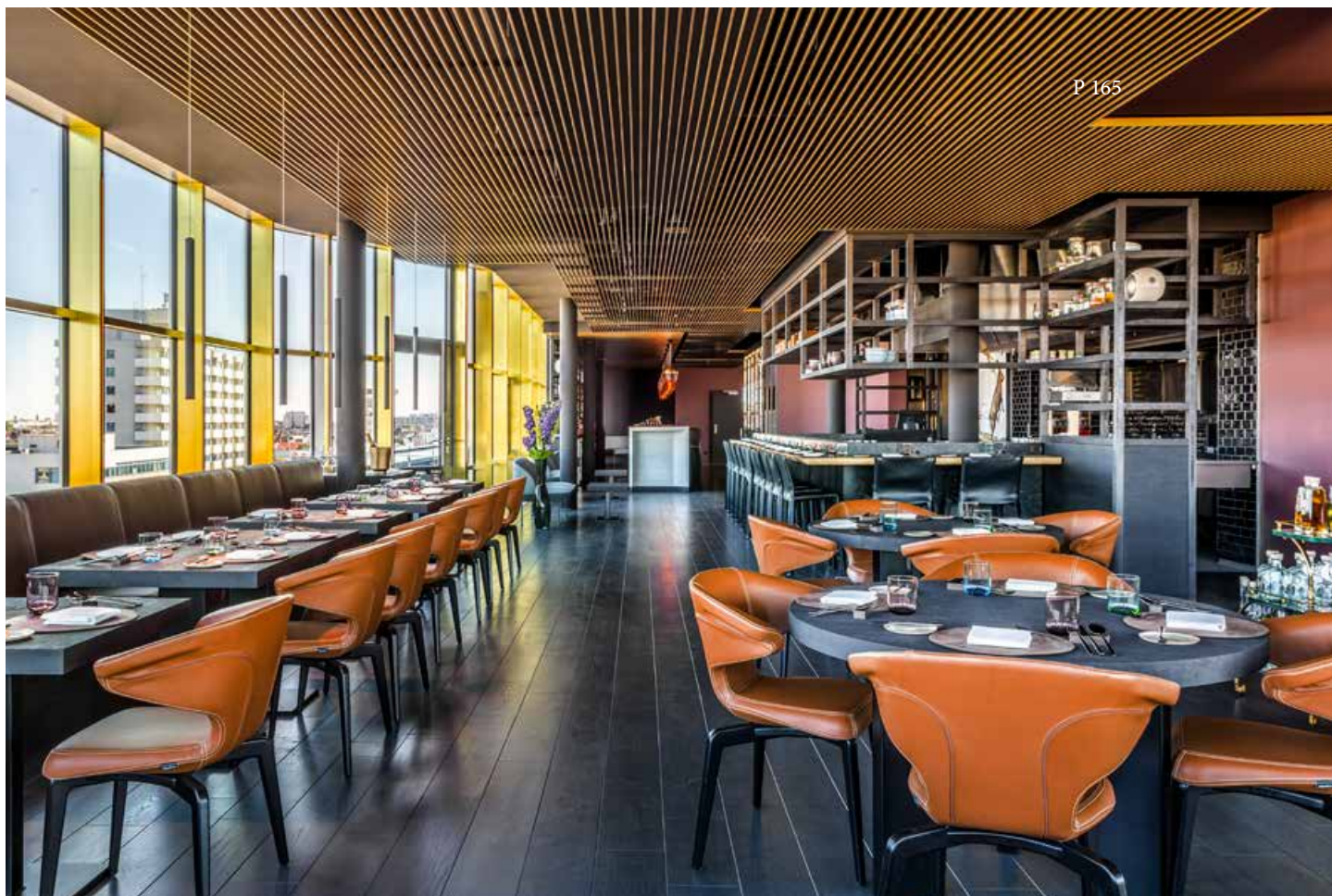
In the centre of the old village, in a 17th century palais, the hotel with its generous suites also features a wine bar and a Michelin starred restaurant offering new Mediterranean cuisine. The original character of the former residence of the noble Turrel d'Almeran family was complemented with furniture from the ClassiCon collection – including designs by Konstantin Grcic, Jader Almeida, and Eileen Gray.



BELL TABLE



LOTA SOFA, BIBENDUM ARMCHAIR, OCCASIONAL TABLE,
ST. TROPEZ RUG, MENTON TABLE



MUNICH ARMCHAIR

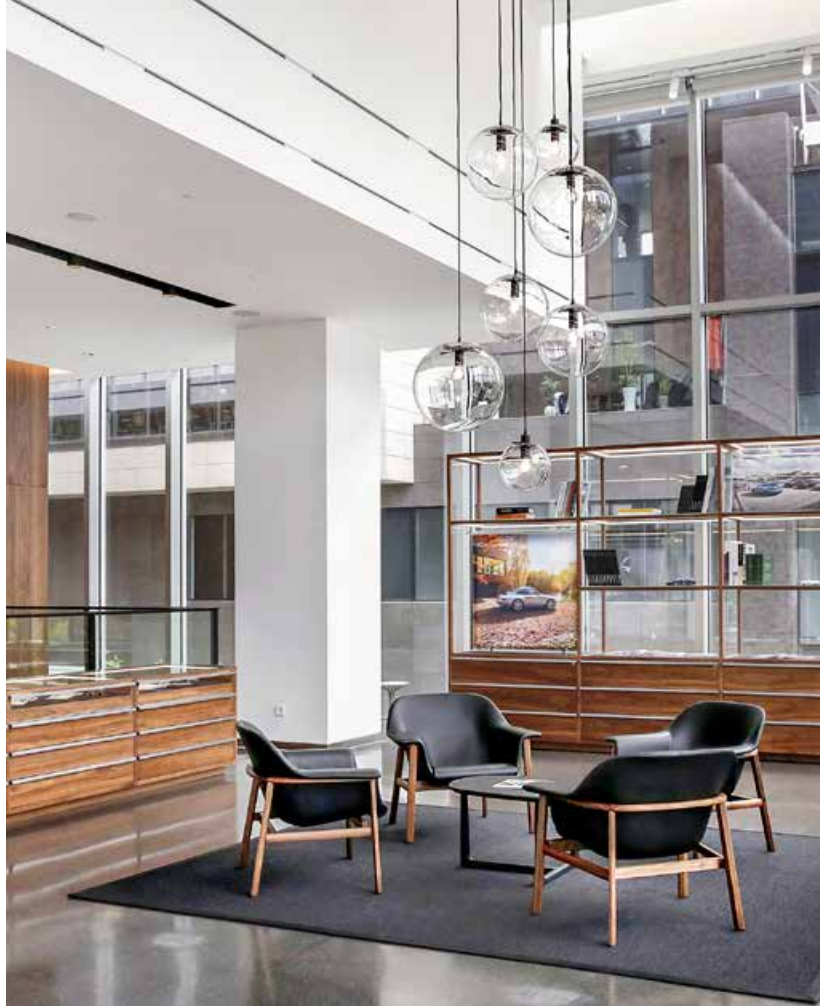
MICHELIN STARRED RESTAURANT GOLVET, BERLIN / DE

The Michelin starred Golvjet restaurant is one of the best culinary addresses in Berlin. The architecture is also sensational: from the ninth floor of a corner building on Potsdamer Straße, the restaurant offers spectacular panoramic views of the city. Munich Armchairs by Sauerbruch Hutton were chosen to accentuate the impressive design.





MUNICH SOFA, SELENE PENDANT LAMP



SEDAN LOUNGE CHAIR, SELENE PENDANT LAMP

PORSCHE STUDIO CHEONGDAM, SEOUL / KR

With the “Porsche Studio” concept, the Munich based creative office Designliga provides an answer to the question about what automotive retail might look like in the future. In inner city locations, Porsche invites visitors to a place where identity becomes an experience for all the senses: a private home setting. ClassiCon designs by Sandra Lindner, Neri&Hu and Barber Osgerby are decisive elements of the innovative interior concept.

SEDAN LOUNGE CHAIR, SATURN COAT STAND





ADJUSTABLE TABLE E1027



BIBENDUM ARMCHAIR

THE WORK PROJECT, SINGAPORE / SG

The Work Project sets new standards in the design of work areas. The co-working spaces of the provider in Singapore and Hong Kong combine luxury, service and design. Furniture including Sebastian Herkner's Bell Table and Eileen Gray's Bibendum Armchair are part of the spatial concept oriented towards communication and exchange.

BELL TABLE





AESOP STORE
LONDON, SELENE PENDANT LAMP



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



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



FOUR SEASONS HOTEL
NEW YORK, BELL TABLE



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



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



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



HILTON HOTEL
BRISBANE,
MUNICH LOUNGE CHAIR



RELAIS & CHÂTEAUX MAMMERTSBERG
FREIDORF, MUNICH ARMCHAIR



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



JIMMY CHOO STORE
LONDON, BELL TABLE



THE ST. REGIS HOTEL
ISTANBUL, BELL TABLE COPPER, ADJUSTABLE TABLE E1027



**OUTLETCITY
HEADQUARTERS**
METZINGEN,
SELENE PENDANT LAMP



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



LE LABO
MELBOURNE, ODIN SOFA



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



MUNICH RE GROUP
MUNICH, MUNICH LOUNGE CHAIR



JUNSHAN CULTURAL CENTER
BEIJING, SEDAN LOUNGE CHAIR





**BEIRUT TERRACES
RESIDENCES**

BEIRUT, SELENE PENDANT LAMP



SULWHASOO FLAGSHIP STORE

SEOUL, SEDAN LOUNGE CHAIR



FOUR SEASONS HOTEL

SAN FRANCISCO, ADJUSTABLE TABLE E1027



STEINWAY & SONS

MUNICH, BOW COFFEE TABLE, SEDAN LOUNGE CHAIR



ERSTE CAMPUS

VIENNA, MUNICH SOFA



W HOTEL

ISTANBUL, BELL TABLE, EUVIRA ROCKING CHAIR



RELAIS DE CHAMBORD

CHAMBORD, PIEGA MIRROR OBJECT



**SELFRIDGES
DEPARTMENT STORE**

LONDON, SEDAN LOUNGE CHAIR



INTERCONTINENTAL
LJUBLJANA, BELL TABLE



**FACHHOCHSCHULE
NORDWESTSCHWEIZ**
MUTTENZ, EUVIRA LOUNGE CHAIR



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



SHERATON GRAND TBILISI METECHI PALACE
TBILISI, EUVIRA ROCKING CHAIR, BELL TABLE



LONELY BOUTIQUE
AUCKLAND, BIBENDUM ARMCHAIR



SHIPPING COMPANY
LONDON, SELENE PENDANT LAMP



JEAN-GEORGES
SHANGHAI, SEDAN LOUNGE CHAIR



NACHMANN LAWYERS
MUNICH, BIBENDUM ARMCHAIR,
OCCASIONAL TABLE



THE SUKHOTHAI
SHANGHAI, BELL TABLE







Designs from the ClassiCon collection can be found in museum collections around the world:

MUSEUM OF MODERN ART NEW YORK, USA

CENTRE POMPIDOU PARIS, FRANCE

NATIONAL MUSEUM OF IRELAND DUBLIN, IRELAND

LOUISIANA MUSEUM OF MODERN ART COPENHAGEN, DENMARK

VICTORIA & ALBERT MUSEUM LONDON, UNITED KINGDOM

MUSÉE DES ARTS DÉCORATIFS PARIS, FRANCE

MUSEUM OF MODERN ART SAN FRANCISCO, USA

THE CHICAGO ATHEANEUM CHICAGO, USA

THE INTERNATIONAL MUSEUM OF DESIGN LONDON, UNITED KINGDOM

MUSEUM OF MODERN ART PHILADELPHIA, USA

TEL AVIV MUSEUM OF ART TEL AVIV, ISRAEL

MUSÉE DES ARTS DÉCORATIFS ET DU DESIGN GHENT, BELGIUM

MUSEUM FÜR GESTALTUNG ZÜRICH, SWITZERLAND

ARCHITEKTUR-MUSEUM FRANKFURT AM MAIN, GERMANY

VITRA DESIGN MUSEUM WEIL AM RHEIN, GERMANY

DESIGN CENTER STUTTGART, GERMANY

DIE NEUE SAMMLUNG MUNICH, GERMANY

**EILEEN GRAY EXHIBITION
BARD GRADUATE CENTER**

NEW YORK, USA

Responsibility for Masterpieces of Design

ClassiCon

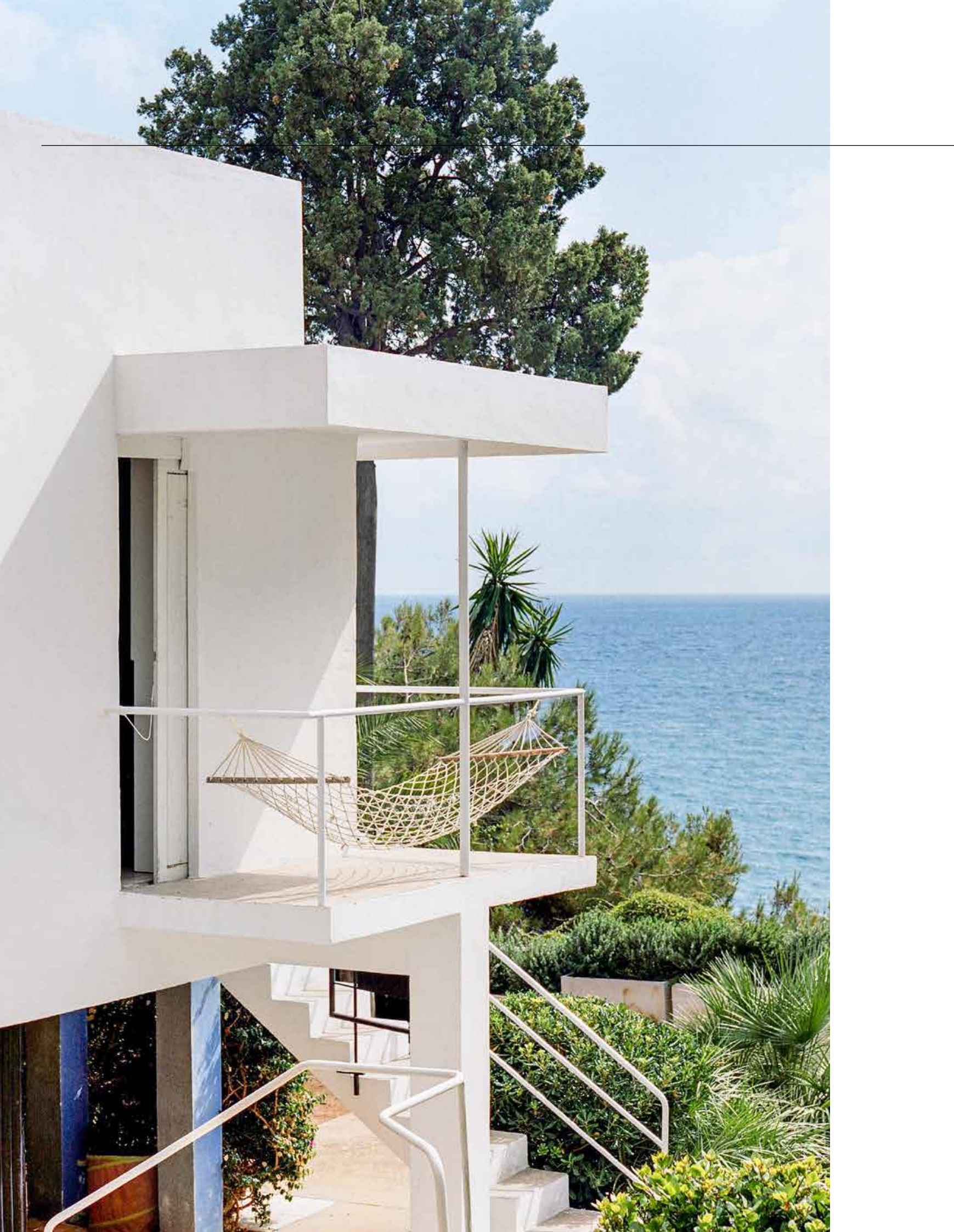
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Steven M. Gray

AUTHORISED BY ARAM DESIGNS LTD

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 ready her furniture and lamps for series production for the first time. In 1973, she granted the worldwide rights for the production and distribution of her designs to Aram Designs Ltd., London. As a longstanding partner and licensee authorised by Aram, we guarantee a high-quality production of the Eileen Gray Collection, absolutely true to the authorised designs. Eileen Gray's embossed signature and the ClassiCon logo prove that these pieces of furniture were produced with the approval from the rights owners. For the production, we also guarantee compliance with all environmental requirements, the use of high-quality materials and processing methods, as well as meticulous final quality control.





In 2009, a brown leather armchair standing just 24 inches tall sold at Christie's for £19.4 million, setting an auction record for 20th-century furniture. It had an illustrious provenance, having sat in the Parisian drawing room of Yves Saint Laurent and Pierre Bergé – but who was the designer, people asked? The name was Gray, Eileen Gray – a quizzical expression remained on most faces. They can be forgiven their ignorance.

Eileen Gray, an Anglo-Irish artist, designer and architect, is one of the most influential creatives of the 20th century, and yet she remains one of the most elusive, her work often attributed to others. Amid the art and ideas that exploded in 1920s Paris, she rubbed shoulders with Gertrude Stein's literary stars, drank cocktails with Djuna Barnes' androgynous rebels, and talked theory with Le Corbusier's modernist pioneers, but never committed to a particular set.



E1027



She worked alone – painting, interior design, the Japanese craft of lacquerwork, designing furniture, making rugs, and selling her wares at her own gallery. It is a strange phenomenon – her talent went unquestioned, her pieces were popular, she had passionate love affairs with both men and women, yet amid the clamour of her contemporaries, Gray is quiet, industrious. As art critic Brian Dillon writes, “the real drama was in her work”.

There was also her passion for privacy. By 1926, Gray was searching for a refuge away from the noise of Paris, a place where a person “can count on being alone”. Engaged in a love affair with the Romanian journalist and architect Jean Badovici who was 15 years her junior, she bought a coastal plot in his name in Roquebrune-Cap-Martin on which to build them a house. The result was E1027 – one of the most exceptional expressions of modernist architecture ever created.

The serial code E1027 conceals a love story: E stands for Eileen, 10 and 2 for the initials of Jean Badovici, and 7 for G as in Gray.



Le Corbusier in a letter to Eileen Gray, 1938: " ... I am so happy to tell you how much those few days spent in your house have made me appreciate the rare spirit which dictates all the organisation inside and outside. A rare spirit which has given the modern furniture and installations such a dignified, charming and witty shape. ... Yours truly, Le Corbusier"



E1027



Built over three years in collaboration with Badovici – E1027 is a cryptic expression of their union – the building is informed by Le Corbusier’s notion of the “house as a machine for living in” yet diverges from the rigidity of his theories in its prioritisation of the personal. “Formulas are nothing, people are everything,” Gray said, and E1027 is a home constructed around the personalities of people – and not just the structure. There is the adjustable E1027 table, designed for her sister who loved to eat breakfast in bed but hated the crumbs, the trolley that muted rattling cups, the soft curves of the Bibendum chair, the simplicity of the Transat deckchair. She believed that “architecture must be its own decoration” so the walls remained white, and instead the sun, the land, the sea, were ushered in. The result was gentle equanimity, a fusion of art and nature, the peace she so desired.

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

Eileen Gray never returned to her most famous construction. She moved back to Paris after the war and continued her work in the peace she had always wanted, fading into obscurity before enjoying a resurgence in popularity shortly before her death aged 98 in 1976. E1027 has had an unhappy history. On Badovici’s death, it was bought by a Swiss heiress who left it to her gynaecologist, who sold all of Gray’s custom-made furniture and was then murdered by the gardener. Squatters took over and hastened its decline still further before the French government finally bought it in 1999. The rehabilitation process has been arduous, but in summer 2015 the house was at last reopened to the public.



Designers

The international designers in our portfolio are separated by decades or entire epochs. What unites them is the creative occupation with materials, forms and technologies – and the focus on creating outstanding products.



TAIDGH O'NEILL, 1980

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



A+A COOREN, 1974 / 1973

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



JADER ALMEIDA, 1981

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



OTTO BLÜMEL, 1881 – 1973

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



SEBASTIAN HERKNER, 1981

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



EILEEN GRAY, 1878 – 1976

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



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**



NERI&HU, 1965 / 1968

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



NINA MAIR, 1978

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



SANDRA LINDNER, 1974

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



VICTORIA WILMOTTE, 1985

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

Piega, Pli Series

BARBER OSGERBY, 1969

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



IPPOLITO FLEITZ GROUP TILLA GOLDBERG, 1973

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



CLEMENS WEISSHAAR, 1977

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



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



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**



ORTEGAGUIJARRO, 1988 / 1989

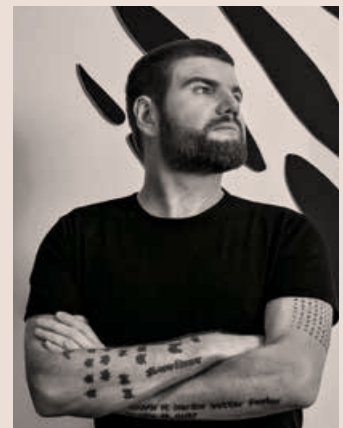
Studio OrtegaGuijarro was founded in 2017 by Alex Ortega and Carlos Guijarro in Barcelona. The two designers with a background in industrial and interior design have set themselves the goal to create individual and surprising everyday solutions. **Sol**



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



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**



CHRISTOPH BÖNINGER, 1957

As his dissertation project, Christoph Böniger 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 studied at the Architectural Association London. Their office for architecture, urban development and design was established in 1989 and has been located in Berlin since 1991. Their first high-rise building, the GSW Head Offices in Berlin (1999), is part of the architecture collection of MoMA New York. In addition, both were instructors at internationally renowned institutions, including the Harvard Graduate School of Design. **Munich Series**

It may sound strange for a design furniture collection, but we feel a great sense of responsibility with regard to its compilation. The responsibility to select only the best designs which, together with the other representatives of our design family, form a harmonious, substantial and timeless collection. In one word: ClassiCon.

Products



Seating Furniture

Chairs and Armchairs



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

SEE PAGES 30, 46, 154, 185
Frame tubular steel, powder-coated in black. Seat and backrest frame moulded wood, lacquered in black, covered with weaving made of reinforced leather straps. Leather weaving optionally in one or two colour/s. Felt or plastic gliders, replaceable.



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

SEE PAGES 4, 172, 180
Frame chrome-plated tubular steel. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Gliders solid mahogany.



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

SEE PAGES 13, 108, 120, 121, 122, 163, 179, 180
Frame tubular steel, powder-coated in black or chrome-plated. Seat and backrest bend leather, laced. Plastic gliders.



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

SEE PAGES 17, 94
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 25, 26, 124, 164
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 GRČIĆ
H 81 / W 53 / D 53 / SH 46

SEE PAGES 89, 90, 106
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 GRČIĆ
H 76 / W 48 / D 54 / SH 46

SEE PAGES 87, 91
Base rigid polyurethane. Seat tubular steel with polyurethane upholstery. Cover in fabric or leather. Height-adjustable metal gliders.



SEDAN CHAIR 2015
NERI&HU
H 84 / W 45 / D 54 / SH 46/47

SEE PAGE 78
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat shell rigid polyurethane foam with polyurethane upholstery. Cover in fabric or leather. Changeable gliders in felt or plastic.



SEDAN LOUNGE CHAIR 2013
NERI&HU
H 74 / W 85 / D 67 / SH 42

SEE PAGES 76, 77, 79, 166, 169, 170, 171
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat shell rigid polyurethane foam with polyurethane upholstery. Cover in fabric or leather. Changeable gliders in felt or plastic.



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

SEE PAGES 62, 65, 66, 162, 171
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. Changeable gliders in felt or plastic.



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

SEE PAGES 42, 64, 65, 67, 69, 71, 162, 170, 171
Frame solid oak, natural, brown or black-stained, with clear varnish. Seat in hemp-coloured or black nylon cord or upholstery polyurethane with rubber webbing and cover in fabric or leather. Undersides of skids have (non-slip) felt inserts.



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

SEE PAGE 131
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 23, 24, 54, 57, 94, 95, 142, 164, 167, 171, 180, 182
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 97, 98, 102, 165, 168
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Changeable gliders in felt or plastic.



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

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. Changeable gliders in felt or plastic.

Sofas



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

SEE PAGES 96, 99, 168, 169
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Changeable gliders in felt or plastic.



MUNICH SOFA 2010
SAUERBRUCH HUTTON
H 76 / W 163 / D 77 / SH 41

SEE PAGES 166, 170
Frame solid oak or walnut, natural or black-stained, with clear varnish. Seat frame tubular steel with rubber webbing. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Contrast stitching exclusively for premium leather. Changeable gliders in felt or plastic.



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

SEE PAGES 23, 49, 51, 113
Available in two sizes. Frame tubular steel, powder-coated in black or chrome-plated. Beech frame with rubber webbing. Loose mattress. Upholstery polyurethane with 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 37, 39, 83, 164
Padded beech frame with spring interior. Side-boxes MDF high-gloss colour-lacquered, mounted on plastic casters in black. Loose seat cushion with natural down filling. Loose back and side cushions filled with natural down and stabilisers. Cover in fabric or leather.



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

SEE PAGES 19, 115, 129, 180
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 GRCIC
H 74 / W 160 / D 69 / SH 44

SEE PAGES 40, 52, 55, 136, 162, 169
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.



LISSE DAYBED 2016
KONSTANTIN GRCIC
H 78 / W 211 / D 77 / SH 40/46

SEE PAGE 133
Frame solid oak or walnut, natural or black-stained, with clear varnish. Metal components solid brass, unvarnished or black chrome-plated. Upholstery 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.



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

SEE PAGE 73
Frame chrome-plated flat steel. Beech seat frame. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Changeable gliders in felt or plastic.

Bar Stools



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

SEE PAGES 117, 126
Seat height-adjustable. Threaded rod and column chrome-plated steel. Base cast aluminium, powder-coated in black or white. Upholstery polyurethane with polyester fibre. Cover in fabric or leather. Changeable gliders in felt or plastic.



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

SEE PAGES 117, 169
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. Changeable gliders in felt or plastic.



SATISH BAR STOOL 1931
ECKART MUTHESIUS
H 78 / DM 36

SEE PAGE 116
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

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 110, 111, 164, 171
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.

Tables

Side and Coffee Tables



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

SEE PAGES 6, 19, 24, 49, 113, 114, 129, 164, 167, 169
Frame height-adjustable, chrome-plated tubular steel. Tabletop clear crystal glass or grey smoked glass, or black lacquered metal.



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

SEE PAGES 22, 54, 137, 173
Frame height-adjustable, tubular steel, powder-coated in black. Tabletop clear crystal glass or grey smoked glass, or black lacquered metal.



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

SEE PAGES 7, 30, 40, 45, 52, 57, 61, 68, 71, 162, 164, 167, 168, 169, 170, 171, 187
Available in two sizes. Hand-blown glass base in various colours. Metal top frame solid brass, with clear varnish. Tabletop crystal glass, black lacquered, or tabletop marble in various versions, polished and impregnated.



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

SEE PAGES 41, 42, 45, 131
Available in two sizes. Hand-blown glass base in various colours. Metal top frame solid steel, black lacquered. Tabletop crystal glass, black lacquered, or tabletop marble in various versions, polished and impregnated.



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

SEE PAGES 45, 70, 160, 169
Available in two sizes. Hand-blown glass base in quartz grey. Metal top frame solid copper, unvarnished, with crystal glass tabletop, black lacquered. The tables of this special edition are engraved with a serial number. The unvarnished copper will slowly develop an attractive natural patina.



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

SEE PAGES 28, 33, 55, 119, 168, 169, 170
Available in two tabletop sizes and three table heights. Table solid brass sheet, natural or burnished, with clear varnish. Tabletop crystal glass, black lacquered or marble tabletop in Nero Marquina or Bianco Carrara, polished and impregnated. Height-adjustable felt gliders.



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

SEE PAGES 34, 55
Solid marble in Nero Marquina or Bianco Carrara, polished and impregnated. Height-adjustable felt gliders.



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

SEE PAGES 67, 132, 134
Sheet steel, powder-coated with fine texture in various colours. Bottom covered with polyethylene.



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

SEE PAGES 134, 135
Sheet steel, powder-coated with fine texture in various colours. Bottom covered with polyethylene.



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

SEE PAGE 134
Sheet steel, powder-coated with fine texture in various colours. Bottom covered with polyethylene.



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

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



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

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



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

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



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

SEE PAGE 128
Multiplex and MDF. Matte lacquered in black and white.

AUTUMN 2021

**MATÉRIA LOW BOARD 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 65, 80, 81, 83, 84

Available in three sizes. Frame solid maple, natural, with clear varnish.

Travertine tabletop, elaborately milled, natural or with indigo-dyed indentations.

Tabletop support colour-lacquered metal in light ivory. Black felt gliders.

**MENTON TABLE** 1932

EILEEN GRAY

H 42/65 / TH 32/65 / W 128 / D 65/56

SEE PAGES 37, 164

Frame chrome-plated tubular steel.

Tabletop with linoleum surface, black

on one side and grey on the other,

with solid beech edging. Foldable for

use in two different heights.

**OCCASIONAL TABLE** 1927

EILEEN GRAY

Round H 57 / TH 43 / W 40 / D 45

Rectangular H 57 / TH 43 / W 36 / D 41

SEE PAGES 124, 125, 164, 171

Base chrome-plated tubular steel.

Tabletop round or rectangular MDF

high-gloss lacquered in black, grey,

white or Chinese red. Plastic gliders

in grey.

**PETITE COIFFEUSE** 1926

EILEEN GRAY

H 84 / TH 76 / W 47 / D 66

SEE PAGES 126, 127, 142

Chest of drawers and dressing table.

Frame chrome-plated tubular steel.

Tabletop and suspended box with two

swivel drawers and one door MDF

high-gloss lacquered in black or white.

Plastic gliders in black.

Tables

**PLI SIDE TABLE LOW & HIGH**

2016 & 2017 VICTORIA WILMOTTE

Low H 48 / W 56 / D 42

High H 65 / W 56 / D 42

SEE PAGES 79, 92, 93, 94, 168

Available in two sizes. Base folded high-gloss polished stainless steel, in various colours, tinted with a special method. Oval tabletop crystal glass, colour-lacquered or oval tabletop marble or other natural stones, polished and impregnated. Felt gliders in black.

**RIVOLI TABLE** 1928

EILEEN GRAY

H 101 / TH 71 / W 73/139 / D 36/64

SEE PAGES 123, 180

Frame chrome-plated tubular steel

and two swivel trays chrome-plated

steel. Tabletops MDF high-gloss

lacquered in black, grey, white and

Chinese red, partially foldable. Plastic

gliders in black and one height-

adjustable metal glider.

**SOL SIDE TABLE** 2021

ORTEGAGUIJARRO

H 51 / TH 41 / W 50 / D 46

SEE PAGES 66, 75, 76

Parsol glass in bronze or grey.

Or crystal glass with coloured

inlay in royal blue.

**SAX SIDE TABLE** 2017

CHRISTOPH BÖNINGER

H 58-73 / W 60 / D 60

SEE PAGE 139

Variably height-adjustable side table

on casters. Frame steel, powder-

coated in black or chrome-plated.

Tabletop crystal glass, black lacquered

or Fenix HPL in matte black. Plastic

casters in black.

**BELL HIGH TABLE** 2020

SEBASTIAN HERKNER

H 74 / DM 130

SEE PAGES 31, 50, 53, 58

Hand-blown glass base in smoke

grey. Metal top frame solid brass

with clear varnish. Tabletop crystal

glass, black lacquered or tabletop

marble Nero Marquina or Bianco

Carrara, polished and impregnated.

**DOUBLE X TABLE** 1928

EILEEN GRAY

H 72/73 / W 224/225/230 / D 82/110/110

SEE PAGES 13, 122

Frame chrome-plated tubular steel.

Tabletop MDF real-wood veneered in

ash, black-stained or walnut, with

clear varnish, or high-gloss lacquered

in black. Or tabletop clear crystal

glass. Height-adjustable metal gliders.

**JEAN TABLE** 1929

EILEEN GRAY

H 70/72 / W 65/130 / D 70

SEE PAGES 121, 180

Frame chrome-plated tubular steel.

Tabletop foldable, laminated with

white HPL, solid beech edging.

Height-adjustable metal gliders.

**LOU PEROU TABLE** 1926

EILEEN GRAY

H 70/73 / W 130/195 / D 65

SEE PAGE 130

Frame chrome-plated tubular steel.

Part of the tabletop can be folded up

for extension. Tabletop MDF high-

gloss lacquered in black or white.

Plastic gliders in black.

**PALLAS TABLE** 2003

KONSTANTIN GRČIĆ

H 72 / W 240/300 / D 75

SEE PAGES 78, 97, 195

Sheet steel 4 mm thick. Powder-

coated with fine texture in various

colours. Outdoor version: galvanised,

weatherproof powder-coated with

fine texture.

**PLI TABLE** 2017

VICTORIA WILMOTTE

H 73/74 / W 180 / D 140

SEE PAGES 4, 46, 87, 88, 90, 91

Base folded high-gloss polished

stainless sheet steel, in various

colours, tinted with a special method.

Oval tabletop crystal glass, colour-

lacquered or oval tabletop marble

or other natural stones, polished and

impregnated. Height-adjustable felt

gliders in grey.

Home Desks, Shelves, Accessories

Home Desks



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

SEE PAGES 106, 108
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 2, 3, 102, 104, 159
Frame flat steel, black lacquered or covered in bend leather in mocha brown or khaki. Body with drawer and four compartments, HPL/MDF matte lacquered in mauve or night blue. Front and back clad burnished stainless sheet steel or solid walnut, with clear varnish. Worktop reinforced bend leather, bottom side covered with black fabric can be folded up on the side. Cable duct. Height-adjustable metal gliders.



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

SEE PAGE 138
Frame chrome-plated flat steel. Body MDF, real-wood veneered in walnut, with clear varnish, or high-gloss lacquered in black or white. Fold-out worktop with black leather desk pad. Side compartments, drawer and additional storage space with cable duct. Felt gliders in grey.



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

SEE PAGES 78, 134, 141
Boards MDF real-wood veneered in walnut, with clear varnish or lacquered in jet black or grey white. Variable elements sheet steel, powder-coated with fine texture in various colours (available in version U and L, interchangeable). Base with height-adjustable plastic gliders in black.



TAIDGH SHELF A 2019
TAIDGH O'NEILL
H 54 / W 56 / D 30

SEE PAGE 55
Shelves, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. For individual use or in combination with Taidgh Shelf B (see page 55).



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

SEE PAGES 55, 71
Shelves, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. For individual use or in combination with Taidgh Shelf A (see page 55).



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

SEE PAGES 55, 100
Shelves, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface. Angle steel, copper-plated, unvarnished.



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

SEE PAGE 89
Shelf, connection parts and laths solid oak or walnut, natural, oiled with silk matte surface.



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

SEE PAGE 126
Mirror with a swivel-mounted section. Frame chrome-plated steel. Mirror polished crystal glass with faceted edges.



CYPRIS MIRROR 2015
NINA MAIR
DM 75 / D 10

SEE PAGE 79
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

SEE PAGE 80
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze.



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

SEE PAGES 60, 61, 88, 93, 110
Frame solid brass, natural or burnished, with clear varnish. Mirror clear crystal glass or smoked glass, bronze. For horizontal or vertical use. Tilt protection included for use as a leaning mirror.



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

SEE PAGES 46, 49, 116, 170
Decorative design object available in three sizes; high-gloss polished stainless steel. For horizontal or vertical use.



FOLDING SCREEN 1930
EILEEN GRAY
H 167 / W 10-143

SEE PAGES 124, 125, 126
Four-piece, foldable screen. Wooden frame with two different perforated metal panel fillings. High-gloss lacquered in black, white and Chinese red.



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

SEE PAGE 72
Tubular steel, powder-coated in black or chrome-plated. Silicone anti-slide strip for trousers. Plastic gliders in black.

Accessories



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

SEE PAGE 135
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 21, 25, 112
Brass, powder-coated in black or nickel-plated.



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

SEE PAGES 101, 103, 129, 166
Solid beech, black-stained or solid oak or solid walnut, 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 63, 144
Wall console. Solid oak, natural, brown or black-stained, with clear varnish. Anti-slip transparent plastic gliders on the bottom.



USHA UMBRELLA STAND 1932
ECKART MUTHESIUS
H 50 / DM 28

SEE PAGE 112
Flat steel, powder-coated in black or chrome-plated. Base wood, satin lacquered in black. Drip pan sheet steel black or grey lacquered.



SHIA VASE 2020 CLASSICON
H 30 / DM 20
SEE PAGES 4, 53, 82

VASE 2014 CLASSICON
H 20 / DM 22
SEE PAGES 47, 61, 109, 134
BOWL 2014 CLASSICON
H 10 / DM 32
SEE PAGES 37, 110

Hand-blown glass in various colours.



BELL SIDE TABLE MINIATURE 2014
SEBASTIAN HERKNER
H 11 / DM 10

SEE PAGE 70
Miniature 1:5 scale. Hand-blown glass base in various colours with metal top frame solid brass, with clear varnish or solid steel, black lacquered. Or glass base in quartz grey with metal top frame solid copper, with clear varnish. Tabletop crystal glass, black lacquered.



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

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

Limited Edition



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

SEE PAGES 13, 26, 27, 157
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. An elaborate masterpiece of craftsmanship, this is the first version of the Brick Screen to be authorised by the licence holder, Aram Designs Ltd., London. Made to order in a limited edition of 75. Each piece is numbered consecutively and bears the Eileen Gray signature.

Rugs



BLUE MARINE RUG 1926-1935
EILEEN GRAY
L 215 / W 110

SEE PAGE 41
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.



BONAPARTE RUG 1926-1935
EILEEN GRAY
L 210 / W 100

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



CASTELLAR RUG 1926-1935
EILEEN GRAY
L 175 / W 175

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



CENTIMETRE RUG 1926
EILEEN GRAY
L 300 / W 200

SEE PAGES 36, 37
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.



KILKENNY RUG 1926-1935
EILEEN GRAY
L 201 / W 235

SEE PAGE 83
Rug 100% pure wool. Coloured with natural vegetable dyes. Hand-knotted with 80 knots per square inch (6.45 cm²). Dimensional tolerances of +/- 5 cm are possible. Rugs available in original sizes only.

Rugs, Lamps

Lamps



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

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



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

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



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

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



PAILLA WALL LAMP 1927
EILEEN GRAY
D 12 / DM 8.5

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



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

SEE PAGES 80, 81, 169
Frame natural, burnished or copper-plated solid brass, with clear varnish. Lamp shade hand-blown grey crystal glass. Diffuser opal glass white satin-finished. Push-button switch, dimmable. Customised LED light included. Plug-in power supply with interchangeable plugs for Europe, UK, Australia and USA. Felt gliders in black.



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

SEE PAGES 32, 71, 86
Available in two heights.
Frame natural, burnished or copper-plated solid brass, with clear varnish. Lamp shade hand-blown grey crystal glass. Diffuser opal glass white satin-finished. Foot switch, dimmable. Customised LED light included. 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 107, 109
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, reflector adjusts up/down and rotates sideways. Flip switch. Plastic gliders transparent.



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

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



PLISSÉE FLOOR LAMP 2020
SEBASTIAN HERKNER
H 92 / DM 40

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



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

SEE PAGES 59, 137, 142
S-shaped tubular steel, black lacquered. A pivot enables various positions of the lampshade. Lamp stand steel, black lacquered. Lamp shade fabric in white, plasticized inside (hardly inflammable according to B1). Foot switch. Felt gliders in grey.



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

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



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



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

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



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Abbreviations / Dimensions

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

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



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