vitra.

home stories

FEELING AT HOME
WITH VITRA

Home is where we feel comfortable and at ease. But where does this positive feeling come from? One thing is clear: there are no hard and fast rules. Each home has its own unique character – just like the people who furnish it. Objects and furnishings, colours and forms are accumulated over time in accordance with personal preferences. And new items are continually added. But objects are not the only things that make this place special: friends and family enjoy our hospitality here, and having people over creates wonderful memories.

Vitra Home Stories is therefore more than a catalogue full of furniture. It is a source of inspiration for life at home. It shows how home living has changed over the years and been influenced by various cultures. The traditional function of individual rooms has been expanded.

The furniture collection is bound by a promise: its designs do not chase after short-lived trends, but strive for originality and a distinct imprint. Along with furniture classics by Girard, Nelson and Eames, you can also find contemporary designs.

Take some time to glance through the pages. Perhaps you'll discover a new chapter of your own Home Story.

vitra.

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Dining Room
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Kitchen and dining room. As varied as the meals you enjoy here.

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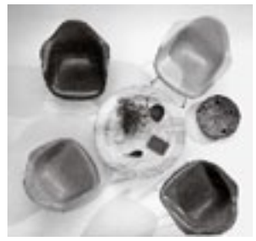
Eames Plastic Group
Story



One of the most important furniture designs of the last century – in terms of how and especially when it was created.

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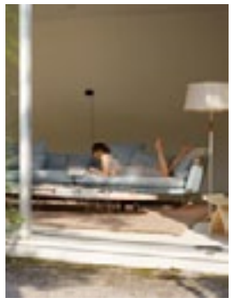

This is where your personal tastes and preferences really come to the fore. Playful forms or clean lines? Or perhaps both?

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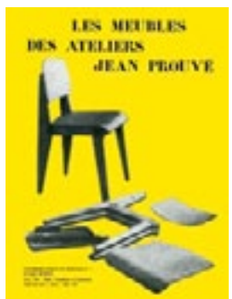

The engineer among design legends.

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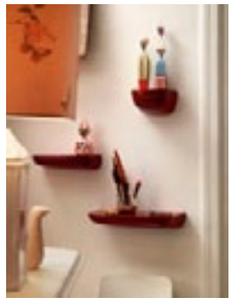

A successful atmosphere is the sum of many things. In particular, small objects play an important part.

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Welcome to the Vitra Campus. So much to see and discover.

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Colours, materials and products – all at a glance.

Dining Room

Today the dining room is much more than just a dining room. It's a place for gathering around the table, even long after meals have been finished. It serves as a space for doing homework and hosting cocktail parties. It's where the full scope of family life takes place.

The canted legs of the EM Table (1950) by Jean Prouvé are connected by a crossbar, illustrating the structural forces and flow of stresses in a way that is typically seen only in engineering structures.

With its organically shaped seat shell, the Plastic Side Chair (1950) by Charles and Ray Eames seems today like an archetype of the genre of chairs whose shell can be combined with diverse bases.

1.
EM Table
Jean Prouvé, 1950

2.
Eames Plastic Side Chair DSW
Charles & Ray Eames, 1950

*Available from June 2015

Eames Plastic Chairs

The Eames Plastic Chairs, created by Charles and Ray Eames as the very first plastic chairs to be produced with industrial methods, are counted among the most important furniture designs of the twentieth century. The organically shaped shells are very comfortable and a wide variety of bases makes it possible to find the perfect chair for many different uses and requirements.

New seat height

Since 1951, there has been a marked increase in average human height – and likewise in the height of tables and chairs. Consequently, Vitra has added roughly 20 mm to the base height of the Eames Plastic Chairs while also making adaptations to the seat geometry.

Eames Plastic Side Chair DSX
Charles & Ray Eames, 1950

Eames Plastic Armchair DAR
Charles & Ray Eames, 1950

*Available from June 2015

New colours*

With 14 shell colours and 28 upholstery shades, the collection of Plastic Side Chairs and Plastic Armchairs offers around 400 possible combinations.

DAX
03 red (poppy red)
68 pink/poppy red

DSR
04 white
74 dark blue/ivory

DSW
93 classic green
86 mint/forest

RAR
21 ocean

DSR
34 mustard
71 yellow/pastel green

DAR
94 moss grey
87 ivory/forest

DSX
35 basalt
75 dark blue/moor brown

DSX
89 oxide red
62 red/moor brown

DAW
73 navy blue
84 blue/moor brown

DSR
28 classic red

DAW
30 cream
79 warmgrey/ivory

DAX
01 basic dark
78 nero/moor brown

DAW
23 ice grey

DSW
25 mauve grey
80 warmgrey/moor brown

DAL
04 white
69 grass-green/ivory

DSW
21 ocean
73 petrol/moor brown

The History of the Eames Plastic Chair

The concept of the now legendary plastic chair was developed in 1948 for the 'Low-Cost Furniture Design' competition organised by the Museum of Modern Art. The use of organically shaped fibreglass revolutionised furniture-making at the time – and led to the world's first serially produced plastic chair in 1951. The resulting product family developed by Charles and Ray Eames, the Eames Plastic Group, remains a model to this day for countless modern chair designs.

A further reason for its success story is the seemingly infinite range of possible variations. In addition to the seat shell with and without armrests, the variety of bases in different materials make the chair such an all-rounder. At the dining table or in the garden.

Nuns from Immaculate Heart College during the World's Fair in Brussels, 1958

Charles Eames, on a Plastic Side Chair, celebrating his birthday, 1951

Advertising photo for the Eames Plastic Rocking Chair, 1951

Advertising photo for Eames Wire and Plastic Chairs, 1965

Bedroom, Eames House

An Eames Plastic Armchair and folding table outside the Eames House in Pacific Palisades, California

The Eames House: dining room and kitchen, 1994

Various Eames Chairs, 1950

Eames Office employee Verla Shulman sitting in an armchair seat shell, Venice Beach, California, 1950

Ray and Charles Eames with a group of prototypes during the Museum of Modern Art's 'Low-Cost Furniture Design' competition, 1948

Jean Prouvé designed the wooden table Guéridon (1949/50) for the University of Paris. The classic table is a variation of Prouvé's architecturally informed design vocabulary in a natural material.

With its organically shaped seat shell, the Plastic Side Chair (1950) by Charles and Ray Eames seems today like an archetype of the genre of chairs whose shell can be combined with diverse bases.

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

1.
Guéridon
Jean Prouvé, 1949/1950

2.
Eames Plastic Side Chair DSW
Charles & Ray Eames, 1950

3.
Wire Chair DKR
Charles & Ray Eames, 1951

4.
Wooden Dolls
Alexander Girard, 1953

5.
Eames House Bird

6.
Wall Clock - Sunburst Clock
George Nelson, 1948-1960

7.
Akari 1A
Isamu Noguchi, 1951

Featuring a pedestal base made of chrome-plated rods, the Dining Table (1954/55) by artist and designer Isamu Noguchi is one of the most elegant dining tables in the history of twentieth-century design.

The timeless DCW and DCM dining chairs (1945/46) in the Plywood Group by Charles & Ray Eames appear elegant and graceful – despite the indestructible solidity of their construction.

1.
Dining Table
Isamu Noguchi, 1954/1955

2.
Wire Chair DKR
Charles & Ray Eames, 1951

3.
Plywood Group DCM
Charles & Ray Eames, 1945/1946

4.
Eames Plastic Side Chair DSW
Charles & Ray Eames, 1950

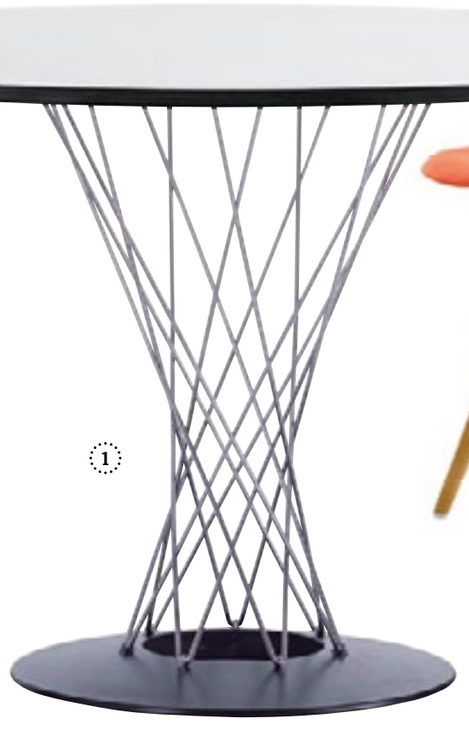
5.
Wire Chair DKW
Charles & Ray Eames, 1951

6.
Eames House Bird

7.
Wooden Dolls Cat & Dog
Alexander Girard, 1963

8.
Wall Clock - Sunburst Clock
George Nelson, 1948-1960

9.
Akari 3AD
Isamu Noguchi, 1951



No place surpasses the kitchen when it comes to melding tradition with modern life. As a space where modern technology enables shared culinary activities, it has become the hub of every home.

The seat of the Zeb Stool (2014), designed by Edward Barber and Jay Osgerby, is mounted on a height-adjustable swivel base. The sleeve of the column comes in various colours and the seat is available in different versions.

Verner Panton developed the iconic Panton Chair (1959/60) as the first single-piece cantilever chair in plastic. Panton Chair Classic is the original version of the chair with a glossy lacquer finish.

1.
Zeb Stool
Edward Barber & Jay Osgerby, 2014

2.
Panton Chair Classic
Verner Panton, 1959/1960

3.
Guéridon
Jean Prouvé, 1949/1950

4.
HAL Ply Wood
Jasper Morrison, 2012

5.
HAL Ply Tube
Jasper Morrison, 2012

The Wood Table (2014) by Edward Barber and Jay Osgerby is distinguished by its archetypal form and precisely balanced proportions, making it seem as though it has always existed.

HAL Armchair Wood (2014) by Jasper Morrison combines a comfortable, organically contoured seat shell and an elegant wooden base to create a contemporary chair marked by striking contrasts.

The interplay of the natural materials leather and wood give HAL Leather Wood (2014) by Jasper Morrison a rich, warm look while the soft padding provides enhanced comfort.

1.
Wood Table
Edward Barber & Jay Osgerby, 2014

2.
HAL Armchair Wood
Jasper Morrison, 2014

3.
HAL Leather Wood
Jasper Morrison, 2014

4.
HAL Armchair Tube Stackable
Jasper Morrison, 2014

5.
HAL Leather Cantilever Armrest
Jasper Morrison, 2014

6.
Rise Table
Jasper Morrison, 2014

7.
Rotary Tray
Jasper Morrison, 2014

HAL Family

‘Special is generally less useful than normal’: this statement sums up Jasper Morrison’s guiding principle for creating designs that are not extraordinary but rather ‘super normal’ and – just like HAL – that show deference to the dictates of daily life. With HAL, he has reinterpreted the multifunctional shell chair and created a versatile family of chairs with a clean contemporary look. Over fifteen different chair bases can be combined with a seat shell in polypropylene (HAL), in plywood (HAL Ply) or with a lightly padded shell covered in leather (HAL Leather). The related HAL Armchair rounds out the HAL family.

HAL Cantilever
14 ivy

HAL Leather Wood
69 marron

HAL Tube
29 brick

HAL Cantilever Armrest
01 basic dark

HAL Ply Wood
17 light oak

HAL Leather Cantilever Armrest
66 nero

HAL Sledge
65 orange

HAL Ply Tube
17 light oak

HAL Wood
04 white

HAL Armchair Wood
65 orange

PORTRAIT

Jasper Morrison

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

The canted legs of the EM Table (1950) by Jean Prouvé are connected by a crossbar, illustrating the structural forces and flow of stresses in a way that is typically seen only in engineering structures.

For Jill (2011) by Alfredo Häberli, the edges of the veneer are drawn together until they meet in the middle of the seat. This construction ensures its superb comfort, which is unexpected from a wooden seat shell.

After a century of industrially produced wooden chairs, Jasper Morrison's design of the Basel Chair (2008) renews this classic genre: its seat and back are made of plastic for enhanced comfort.

Tip Ton (2011), an all-plastic chair with forward-tilt action designed by Edward Barber and Jay Osgerby, comes in various colours. The forward-tilt position lifts and straightens the pelvis and spine.

1.
EM Table
Jean Prouvé, 1950

2.
Jill Wood
Alfredo Häberli, 2011

3.
Basel Chair
Jasper Morrison, 2008

4.
Tip Ton
Edward Barber & Jay Osgerby, 2011

5.
Tabouret Solvay
Jean Prouvé, 1941

As with food, people also have personal preferences when it comes to furnishings. What really counts is the right selection of ingredients: classic or contemporary – or a fresh mix?

1.
Wood Table
Edward Barber & Jay Osgerby, 2014

2.
Jill Tube
Alfredo Häberli, 2011

3.
Tip Ton
Edward Barber & Jay Osgerby, 2011

4.
Basel Chair
Jasper Morrison, 2008

5.
Tabouret Solvay
Jean Prouvé, 1941

6.
Wall Clocks - Ball Clock
George Nelson, 1948-1960

7.
Classic Trays
Alexander Girard, 1952-1974

8.
Paper Napkins
Alexander Girard, 1953-1961

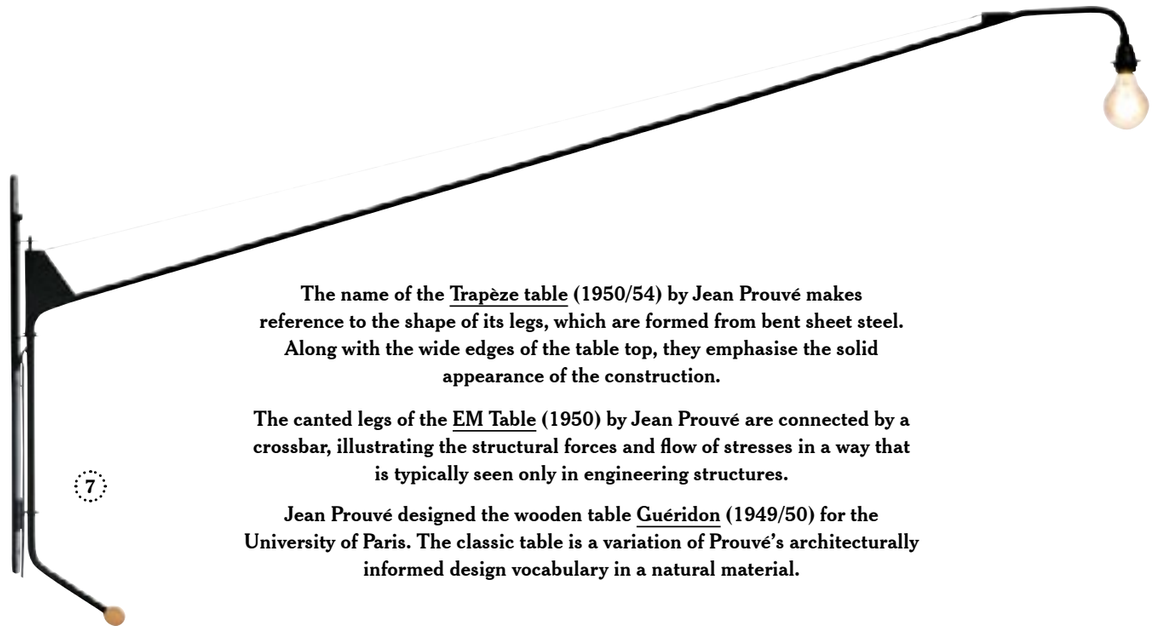
9.
Rotary Tray
Jasper Morrison, 2014

1.
Table Solvay
Jean Prouvé, 1941

2.
Fauteuil Direction
Jean Prouvé, 1951

3.
EM Table
Jean Prouvé, 1950

4.
Standard
Jean Prouvé, 1934/1950



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The name of the Trapèze table (1950/54) by Jean Prouvé makes reference to the shape of its legs, which are formed from bent sheet steel. Along with the wide edges of the table top, they emphasise the solid appearance of the construction.

The canted legs of the EM Table (1950) by Jean Prouvé are connected by a crossbar, illustrating the structural forces and flow of stresses in a way that is typically seen only in engineering structures.

Jean Prouvé designed the wooden table Guéridon (1949/50) for the University of Paris. The classic table is a variation of Prouvé's architecturally informed design vocabulary in a natural material.

1

5

6

2

3

4

PORTRAIT

Jean Prouvé

Jean Prouvé, who regarded himself as an engineer throughout his lifetime, was both the designer and manufacturer of his product ideas. His unique oeuvre, ranging from a letter opener to door and window fittings, from lighting and furniture to prefabricated houses and modular building systems, encompasses almost anything that is suited to industrial production and construction.

1.
EM Table
Jean Prouvé, 1950

2.
Trapèze
Jean Prouvé, 1950/1954

3.
EM Table (solid wood)
Jean Prouvé, 1950

4.
Guéridon
Jean Prouvé, 1949/1950

5.
Standard
Jean Prouvé, 1934/1950

6.
Standard SP
Jean Prouvé, 1934/1950

7.
Potence
Jean Prouvé, 1950

Standard

Chairs take the most stress on their back legs, where they bear the weight of the user's upper body. The engineer and designer Jean Prouvé illustrated this simple insight in his distinctive design for the Standard Chair: while steel tubing suffices for the front legs, since they bear a relatively light load, the back legs are made of voluminous hollow sections that transfer the primary stress to the floor.

10 natural oak, with
protective varnish
80 coffee powder-coated
(smooth)

45 black pigmented
walnut
12 deep black powder-coated
(smooth)

04 natural dark oak,
protective vanish
88 ecru powder-coated
(smooth)

Standard
Jean Prouvé, 1934/1950

Standard SP

Standard SP (Siège en Plastique) builds a bridge from past to present, giving this iconic chair a contemporary look without altering its form: made of robust plastic, the seat surface and backrest of Standard SP come in a palette of finely modulated colours. The durable matte finish of the powder-coated bases corresponds to the plastic surfaces of the chair.

92 citron
40 chocolate
powder-coated
(textured)

12 deep black
35 basalt
powder-coated
(textured)

74 olive
88 ecru
powder-coated
(textured)

87 teak brown
06 Japanese red
powder-coated
(textured)

69 marron
91 mint
powder-coated
(textured)

35 basalt
12 deep black
powder-coated
(textured)

31 warm grey
80 coffee
powder-coated
(textured)

Standard SP
Jean Prouvé, 1934/1950

PORTRAIT

Verner Panton

Verner Panton was an influential figure in the development of design during the 1960s and '70s. After moving to Switzerland in the early 1960s, the Danish designer became known for his inventive, novel ideas for furnishings, lighting and textiles. The masterful use of colour was a hallmark of his work.

Only since 1999 has it been possible to produce the iconic Panton Chair (1960) in accordance with Verner Panton's fundamental idea: out of durable, dyed-through plastic with a lustrous matte finish.

Verner Panton developed the iconic Panton Chair (1959/60) as the first single-piece cantilever chair in plastic. Panton Chair Classic is the original version of the chair with a glossy lacquer finish.

1.
Panton Chair Classic
Verner Panton, 1959/1960

2.
Panton Chair
Verner Panton, 1999

Elegant chairs can turn any evening meal into a fine dinner.

The canted legs of the EM Table (1950) by Jean Prouvé are connected by a crossbar, illustrating the structural forces and flow of stresses in a way that is typically seen only in engineering structures.

In 1940, Charles Eames and Eero Saarinen created the comfortable Organic Chair for the Museum of Modern Art's 'Organic Design in Home Furnishings' competition. Also available in the Organic Highback version.

Vertical ribs concealed in the back shell of the Softshell Chair (2008), designed by Ronan and Erwan Bouroullec, provide freedom of movement and superb comfort.

1.
EM Table
Jean Prouvé, 1950

2.
Organic Chair
Charles Eames & Eero Saarinen, 1940

3.
Softshell Chair
Ronan & Erwan Bouroullec, 2008

A pleasure for purists.

Puristic designs like the A-Table (1992/2005) brought Maarten Van Severen to fame: all of his products are characterised by a symbolic aesthetic and carefully balanced proportions.

The aesthetic hallmark of the .03 chair (1998) by Maarten Van Severen is its sleek, slim shape. The supple shell provides a high degree of comfort, which is first revealed upon use.

1.
A-Table
Maarten Van Severen, 1992/2005

2.
.03
Maarten Van Severen, 1998

The Aluminium Chair possesses a timeless elegance. Pairing it with a wooden table yields an exciting combination.

The Wood Table (2014) by Edward Barber and Jay Osgerby is distinguished by its archetypal form and precisely balanced proportions, making it seem as though it has always existed.

The Wood Bench (2014), designed by Edward Barber and Jay Osgerby, is a robust and elegant bench made of solid wood, whose aesthetic and structural features correspond to the Wood Table.

The Aluminium Chairs EA 101-104 (1958) by Charles and Ray Eames are somewhat narrower than the other Aluminium Chairs, making them ideally suited as dining chairs – on swivel or non-swivel bases, with or without armrests.

1.
Wood Table
Edward Barber & Jay Osgerby, 2014

2.
Aluminium Chair EA 103
Charles & Ray Eames, 1958

3.
Aluminium Chair EA 101
Charles & Ray Eames, 1958

4.
Wood Bench
Edward Barber & Jay Osgerby, 2014

5.
Wall Clocks - Sunflower Clock
George Nelson, 1948-1960

The Wood Table (2014) by Edward Barber and Jay Osgerby is distinguished by its archetypal form and precisely balanced proportions, making it seem as though it has always existed.

The Aluminium Chairs EA 101-104 (1958) by Charles and Ray Eames are somewhat narrower than the other Aluminium Chairs, making them ideally suited as dining chairs – on swivel or non-swivel bases, with or without armrests.

1.
Wood Table
Edward Barber & Jay Osgerby, 2014

2.
Aluminium Chair EA 104
Charles & Ray Eames, 1958

3.
Aluminium Chair EA 101
Charles & Ray Eames, 1958

Dining at the Eames House

Invitations to the home of Ray and Charles Eames were legendary. This was especially true when a meal was served. In addition to planning the meal, Ray immensely enjoyed preparing the table to please each individual guest. The arrangement of tablecloths, dishes, vases and cutlery resembled a freshly painted picture, whose shapes and colours complimented the food that was served, creating a small gesamtkunstwerk. The composition of things on the table was as unique as the visitors themselves. Yet pomp or pageantry was never the aim: the Eameses' intention was to demonstrate their appreciation of their guests' presence. An inglorious example of this otherwise much admired 'table art' was recounted by the architect Kevin Roche, who had been invited to dinner. For the final course, Ray served a 'visual dessert': three vases filled with flowers. The hungry architect politely expressed his thanks and headed straight for the next ice cream shop.

A celebratory midday meal at the Eames House on the occasion of the IBM exhibition 'Movable Feasts', 1973

Living Room

The place where we keep everything that's important to us. A stack of favourite books has its place, as do seashells from past beach holidays. The clean lines of the Place Sofa lend a calming atmosphere to this mix-and-match assortment.

With carefully composed proportions, great comfort and a conscious renunciation of decorative details, the Place Sofa (2008) by Jasper Morrison unites the characteristics of a lounge sofa in its purest form.

The Colour Wheel Ottoman was part of 'The Girard Group' furniture collection presented by Alexander Girard in 1967. The nine triangular fabric segments give the ottoman its unmistakably unique graphic look.

1.
Place Sofa
Jasper Morrison, 2008

2.
Colour Wheel Ottoman
Alexander Girard, 1967

3.
Nelson Bench
George Nelson, 1946

PORTRAIT

Hella Jongerius

The Dutch designer Hella Jongerius lives and works in Berlin. She founded the Jongeriuslab studio in 1993 and began collaborating with Vitra in 2004. Since then, she has contributed a substantial number of designs to the continually expanding Vitra Home Collection.

The unique and memorable design of the comfortable Polder Sofa (2005) by Hella Jongerius derives from its asymmetrical shape, varied combinations of fabrics and colours, and carefully chosen details.

The coffee table Guéridon Bas (1944) by Jean Prouvé is available in a light version as well as with a dark finish, which harks back to an original version made of tropical wood known as the 'Table Africaine'.

1.
Polder Sofa
Hella Jongerius, 2005

2.
Guéridon Bas
Jean Prouvé, 1944

3.
Environmental Enrichment Panels - Knot
Alexander Girard, 1971

4.
Akari 14A
Isamu Noguchi, 1951

With its elegant legs, the Suita Sofa almost seems to float. Even a three-seater with a chaise longue doesn't appear overly voluminous. And a delicate coffee table makes an ideal companion.

Characterised by an elegant technological aesthetic, the Suita Sofa family (2010) by Antonio Citterio comprises many different components. These can be freely combined or also used as independent elements.

The Plate Tables (2004) by Jasper Morrison feature a felicitous interplay of subtle curves and precisely defined edges. They are available in two different sizes and with tops in marble or MDF.

1.
Suita Sofa
Antonio Citterio, 2010

2.
Plate Table
Jasper Morrison, 2004

3.
Leather Side Table
Ronan & Erwan Bouroullec, 2014

The Suita sofa family is a perfect fit for any space. Which Suita suits you best?

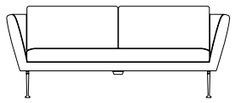
The Suita Sofa* system is characterised by an aesthetic that is at once lightweight and industrially technical. The geometrically precise body and cushions seem to float above the sleek, bridge-like aluminium legs, which can be seen as a tribute to mid-century American design. The Suita Sofa* family consists of many individual components. These can be used as independent elements or freely combined to adapt to all kinds of interior environments and furnishing needs. The seat and back cushions are available in firm or soft versions.

The Suita Sofa comes in two- and three-seat models. The version shown here is a Suita Sofa Three-Seater with soft upholstery in Cosy fabric with contrast stitching.

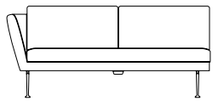
Suita Sofa with wide chaise longue and Suita Platform. Shown here as a firm upholstered two-seater with removable cover in Corsaro fabric.

Suita Sofa with head section, shelf and chaise longue, shown here as a soft upholstered open Suita Sofa Three-Seater with shelf, as a large Suita Chaise Longue with head section and as a Suita Platform with removable cover, all in Olimpo fabric, with pointed cushions.

*Additional versions and more information can be found at: www.vitra.com/suita

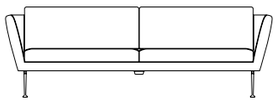


Suita Sofa Two-Seater
H 885 x W 1800 x D 880

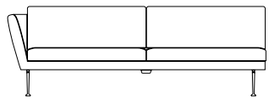


Suita Sofa Two-Seater open
H 885 x W 1660 x D 880

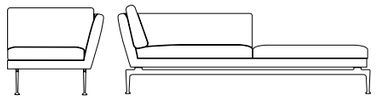
Suita Chaise Longue small
H 885 x W 1700 x D 855



Suita Sofa Three-Seater
H 885 x W 2330 x D 880



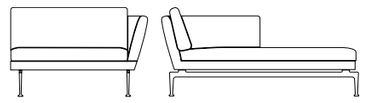
Suita Sofa Three-Seater open
H 885 x W 2180 x D 880



Suita Chaise Longue large
H 885 x W 2205 x D 855

Suita Ottoman
H 465 x W 1010 x D 810

Suita Daybed
H 465 x W 1955 x D 800



Suita Chaise Longue wide
H 885 x W 1700 x D 1165

Suita Platform
H 400 x W 1600 x D 855

Suita Platform
H 400 x W 1255 x D 1200

Characterised by an elegant technological aesthetic, the Suita Sofa family (2010) by Antonio Citterio comprises many different components. These can be freely combined or also used as independent elements.

Nicknamed the 'surfboard table', the ETR coffee table (Elliptical Table Rod Base, 1951) by Charles and Ray Eames rests on a rigid base construction formed from welded wire rods.

1.
Suita Sofa
Antonio Citterio, 2010

2.
Elliptical Table ETR
Charles & Ray Eames, 1951

3.
Butterfly Stool
Sori Yanagi, 1954

PORTRAIT

Edward Barber & Jay Osgerby

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

Pleasantly soft upholstery and side and back panels that can be adjusted to an outward angle of approximately 30° give the Mariposa Sofa (2014) by Edward Barber and Jay Osgerby its extraordinary comfort.

1.
Mariposa 2 1/2-Seater
Edward Barber & Jay Osgerby, 2014

2.
Hexagonal Table
Alexander Girard, 1967

3.
Eames House Bird

Mariposa Love Seat
01 lemon

Mariposa 2-Seater
01 lemon

Mariposa 3-Seater
01 lemon

The Mariposa Sofa does not openly display its functional features: the slim side and back elements can be continuously and silently adjusted, from an upright position to an outward angle of approximately 30° and back again. The resistance is calibrated in such a way that these elements stay in place when the sitter leans back in a normal manner, but will adjust to the desired angle when intentional pressure is applied. This flexibility allows individual users to determine the position that is most comfortable for them. Thanks to the unusual depth of the seat surface, two people can sit on either end and comfortably face each other – to carry on a conversation or share a cosy spot for reading. With these special features, the Mariposa Sofa offers an inviting place to prop up your feet and relax.

Mariposa 2 1/2-Seater
01 lemon

* Mariposa 2-Seater, 3-Seater, Love Seat available from October 2015

The arm and backrest elements bring to mind the wings of a butterfly – ‘Mariposa’ in Spanish.

The Mariposa Sofa radiates an inviting aura of spacious comfort – and yet maintains a subtly understated presence thanks to its balanced proportions. The sofa owes its extraordinary comfort, on the one hand, to the pleasantly soft upholstery, which completely surrounds the sitter and prevents contact with any hard structural elements. On the other hand, an ingenious adjustment mechanism makes it possible to individually tilt the side and backrest elements for various sitting or reclining positions.

1.
Mariposa 2 1/2-Seater
Edward Barber & Jay Osgerby, 2014

2.
Cork Family
Jasper Morrison, 2004

A sofa like a nest. The Alcove Sofa exudes the cosiness of a small hideaway.

With its plush cushions, quilted panels and loose pointed pillows, the Alcove Plume sofa (2013) by Ronan and Erwan Bouroullec offers ultimate comfort and cosiness.

The three stools or side tables of the Cork Family (2004) by Jasper Morrison are distinguished by the advantageous natural properties of cork: lightweight and extremely durable, they also have a velvety surface that is pleasant to touch.

1.
Alcove Plume
Ronan & Erwan Bouroullec, 2013

2.
Cork Family
Jasper Morrison, 2004

3.
Graphic Print Pillows - Maze, mustard
Alexander Girard, 1961

Shelving and a living sculpture in one.

With the design of Planophore (2014), Edward Barber and Jay Osgerby created a solid and sturdy bookshelf with a light and open aesthetic. As its most striking structural feature, the pivoting aluminium panels add dynamic variability.

Planophore wide, 3.5 HU
90 smoked oak solid wood oiled

Planophore wide, 1.5 HU
70 natural oak solid oiled

1.
Planophore
Edward Barber & Jay Osgerby, 2014

2.
Cork Family
Jasper Morrison, 2004

3.
Alcove Plume
Ronan & Erwan Bouroullec, 2013

Its curved contours give Grand Repos an aura of classical elegance. Superb comfort is ensured by the mechanical unit, which works its wonders unseen.

The elegant swivel-based lounge chairs Repos and Grand Repos (2011) by Antonio Citterio offer supreme comfort thanks to their integrated synchronised mechanism.

1. Grand Repos
Antonio Citterio, 2011

2. Ottoman
Antonio Citterio, 2011

Grand Repos – Repos – Petit Repos

With the lounge chairs Repos and Grand Repos, Vitra and Antonio Citterio have introduced a new level of comfort and movement to the world of home seating: luxurious upholstery, generous dimensions, inviting armrests and a high backrest give these elegant swivel lounge chairs an expression of supreme comfort. Thanks to the synchronised mechanism concealed beneath the upholstery, sitters can move from an upright posture to a reclined angle for resting and lock the backrest in any position. The resistance of the backrest can be manually adjusted to the user's weight. This ensures great comfort and optimal spinal support across the entire range of movement.

Repos and Grand Repos are available with two different seat heights (410 and 460 mm). Petit Repos adds a low lounge chair to the family of chairs by Antonio Citterio. Like the Grand Repos and Repos lounge chairs, it is distinguished by its high-quality materials, outstanding comfort and contemporary design. Petit Repos has an integrated flexible back connection. The backrest gently reclines, inviting the sitter to sink into the chair for even more comfort.

1.
Petit Repos
Antonio Citterio, 2013

2.
Panchina
Antonio Citterio, 2011

3.
Repos
Antonio Citterio, 2011

4.
Ottoman
Antonio Citterio, 2011

5.
Grand Repos
Antonio Citterio, 2011

PORTRAIT

Antonio Citterio

The architect and designer Antonio Citterio, who lives and works in Milan, has collaborated with Vitra since 1988. Together they have produced a series of office chairs and various office systems, as well as products for the Vitra Home Collection. The Citterio Collection is constantly being expanded.

Surprising lounge chairs:
Instead of upholstery – a sling seat made of knit fabric.
Instead of leather or fabric – leather and fabric.

The translucent sling cover of Ronan and Erwan Bouroullec's Slow Chair (2006) replaces the thick cushions of traditional armchairs, resulting in a generously proportioned armchair that is both lightweight and comfortable.

With its casual combination of such diverse materials as wood, metal, leather and fabric, the distinctive East River Chair (2014) clearly bears the signature of Dutch designer Hella Jongerius.

1.
Slow Chair
Ronan & Erwan Bouroullec, 2006

2.
East River Chair
Hella Jongerius, 2014

3.
Tabouret Solvay
Jean Prouvé, 1941

Designs based on structural principles result in fascinating and autonomous furnishings.

With its distinctively dynamic appearance, the comfortable Cité armchair (1930) is an early masterpiece by the French designer and engineer Jean Prouvé.

The comfortable Fauteuil de Salon (1939) by Jean Prouvé is a classic piece exemplifying the designer's characteristic structural aesthetic.

1.
Cité
Jean Prouvé, 1930

2.
Fauteuil de Salon
Jean Prouvé, 1939

3.
Guéridon Bas
Jean Prouvé, 1944

4.
Tabouret Solvay
Jean Prouvé, 1941

5.
Akari 45A
Isamu Noguchi, 1951

Ageless furnishings – also known as classics.

The Aluminium Chair (1958) by Charles and Ray Eames is one of the great furniture designs of the twentieth century. As a tribute to its superior quality, it comes with a 30-year guarantee from Vitra.

The sculptor and designer Isamu Noguchi described the Coffee Table (1944) as his best furniture design – no doubt because he succeeded in translating the biomorphic idiom of his artworks into a piece of sculptural furniture.

1.
Aluminium Chair EA 124
Charles & Ray Eames, 1958

2.
Coffee Table
Isamu Noguchi, 1944

With his design of the Coconut Chair in 1955, George Nelson created an instantly recognisable lounge chair. Nelson himself drew the analogy to a coconut cut into eight parts, but with reversed colours.

The sculptor and designer Isamu Noguchi described the Coffee Table (1944) as his best furniture design – no doubt because he succeeded in translating the biomorphic idiom of his artworks into a piece of sculptural furniture.

1.
Coconut Chair
George Nelson, 1955

2.
Coffee Table
Isamu Noguchi, 1944

3.
Akari BB3-33S
Isamu Noguchi, 1951

4.
Butterfly Stool
Sori Yanagi, 1954

5.
Occasional Table LTR
Charles & Ray Eames, 1950

PORTRAIT

Charles & Ray Eames

Charles and Ray Eames are counted among the most important figures of twentieth-century design. Their work spans the fields of furniture design, filmmaking, photography and exhibition design. Vitra is the sole authorised manufacturer of Eames products for Europe and the Middle East. When you own an Eames product made by Vitra, you know it is an original.

With their iconic design of the Lounge Chair (1956), Charles and Ray Eames set new standards and created one of the best-known classics in the history of modern furniture.

1.
Lounge Chair & Ottoman
Charles & Ray Eames, 1956

2.
Prismatic Table
Isamu Noguchi, 1957

3.
Eames Wool Blanket
Charles & Ray Eames, 1947

Not just any lounge chair: THE lounge chair!

'Why don't we make an updated version of the old English club chair?' With this comment, Charles Eames initiated the development of the Lounge Chair, a process that took several years.The aim was to satisfy the desire for an amply proportioned chair that combined ultimate comfort with the highest quality materials and craftsmanship. When it came out in 1956, the design of this armchair by Charles and Ray Eames set new standards: it is not only lighter, more elegant and more modern than the conventionally ponderous club chair – it is also more comfortable. Thanks to these qualities, the Lounge Chair became one of the most famous designs by Charles and Ray Eames and has attained the status of a classic in the history of modern furniture. The Lounge Chair is now available from Vitra in two sizes: with classic dimensions and with new, larger dimensions. Furthermore, the various combinations of leather upholstery covers, wooden shells and bases are now joined by white and black editions with corresponding details.

1.
Lounge Chair
Charles & Ray Eames, 1956

2.
Lounge Chair Ottoman
Charles & Ray Eames, 1956

1

2

1

There is something especially endearing about the Plywood Group. It's no wonder that the very first version, the DCM, acquired a nickname from the start: Potato Chip Chair. Even just one of these chairs will turn heads.

With the small lounge chair classics LCM and LCW (1945) from the Plywood Group, Charles and Ray Eames succeeded in creating a moulded plywood design that still looks contemporary today.

Nicknamed the 'surfboard table', the ETR coffee table (Elliptical Table Rod Base, 1951) by Charles and Ray Eames rests on a rigid base construction formed from welded wire rods.

1.
Elliptical Table ETR
Charles & Ray Eames, 1951

2.
Plywood Group LCM
Charles & Ray Eames, 1945/1946

3.
LCW Calf's Skin
Charles & Ray Eames, 1945/1946

4.
Plywood Group LCW
Charles & Ray Eames, 1945/1946

5.
Stools
Charles & Ray Eames, 1960

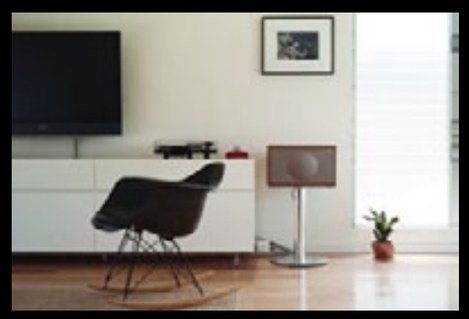
6.
Classic Pillows Maharam
Various Designers, 1947–1973

A successful interior is a collage of one's own life.

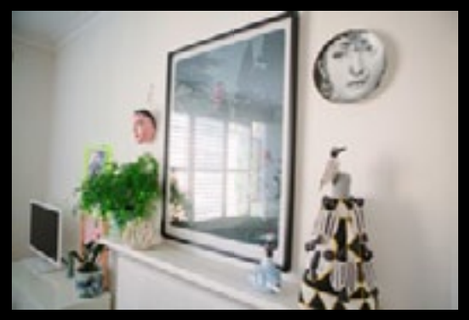
Feeling contented and at ease when we're at home is a matter of personal preferences. Whether red or blue, wood or plastic, minimalist or playful, there are no fixed rules.

'Books give me a feeling of security: stories from the past, a sense of confidence about the future. My library is a sacred place for me.' Mirkku, Berlin

'A lot of things came from my shop. Mari has collected pieces from trips to Bali and Thailand, so the house is a big mix of all of us. Nobu works too much, and is quite minimal.' Andrew, Barcelona



'I've gone through phases of finding a lot of pieces to decorate my home, then stripped the rooms down back to the essentials. Everything in my home now is basically things that I like to use and/or things that inspire me in some way.' Mark, Hawaii



'Home, according to Alain de Botton in "The Architecture of Happiness" is the guardian of our identity, it is where the self is restored and dreams are actualised. I spend so much time here, so it is very important to me for it to feel a certain way.' Miranda, Melbourne

Home Office

We work wherever our laptop is. Its space-saving technology makes it easier to set up a home office.

The expansive Soft Pad Group by Charles and Ray Eames includes the models EA 217 and EA 219 (1969), two luxurious, softly upholstered office chairs featuring backrests with different heights.

The slender, elegantly splayed legs of Compas Direction, designed by Jean Prouvé in 1953, call to mind the hinged arms of a compass – 'le compas' in French. With its compact dimensions, the desk is ideal for the contemporary home office.

1.
Compas Direction
Jean Prouvé, 1953

2.
Soft Pad Chair 217
Charles & Ray Eames, 1969

3.
Akari UF4-L8
Isamu Noguchi, 1951

The Sphere Table (2012) was developed by Hella Jongerius in conjunction with the redesign of the North Delegates Lounge at the United Nations in New York. The 'bubble' on the solid wooden table creates a sheltered space within a room.

Tip Ton (2011), an all-plastic chair with forward-tilt action designed by Edward Barber and Jay Osgerby, comes in various colours. The forward-tilt position lifts and straightens the pelvis and spine.

1.
Sphere Table
Hella Jongerius, 2012

2.
Tip Ton
Edward Barber & Jay Osgerby, 2011

3.
Follow Me
Antonio Citterio, 2002/2012

4.
Coffee Mugs
Alexander Girard, 1971

4

1

2

3

2

Luminous colours and curved forms add inspiration to functionality.

Mounted on a height-adjustable base with castors, the PACC version of the Eames Plastic Armchair (1950) by Charles and Ray Eames is an ideal choice for the home office.

With decorative panels in coordinated colours, the classic Eames Desk Unit EDU (1949) by Charles and Ray Eames adds a fresh, inviting accent to any home office.

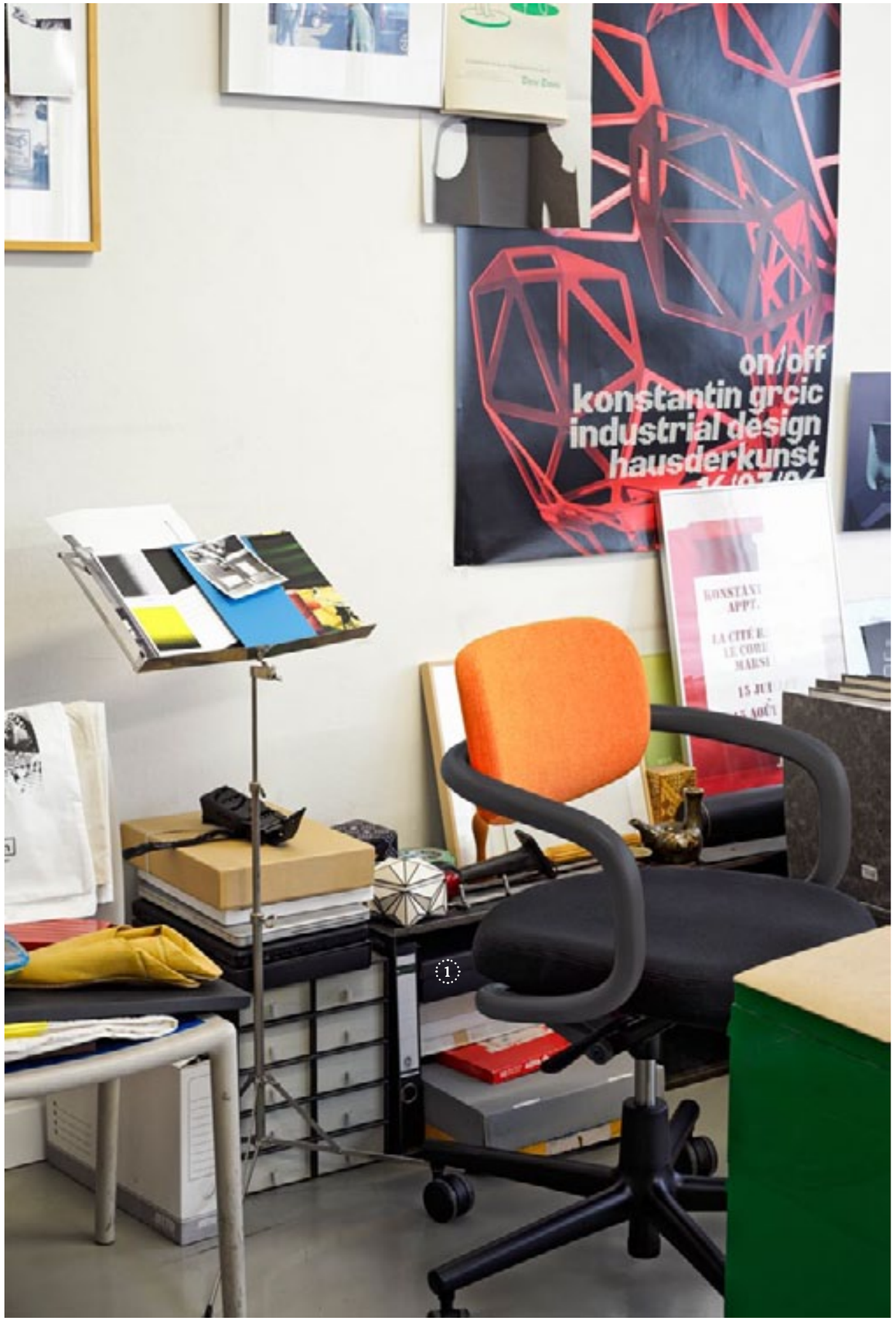
Charles and Ray Eames developed the Eames Storage Units ESU (1949) according to the principles of industrial production. The ESU Shelf is available in various heights; the ESU Bookcase is narrower and comes in one standard size.

1.
Eames Desk Unit EDU
Charles & Ray Eames, 1949

2.
Eames Storage Unit ESU
Charles & Ray Eames, 1949

3.
Eames Plastic Armchair PACC
Charles & Ray Eames, 1950

4.
Classic Pillows Maharam
Various Designers, 1947-1973



1

Allstar

The Allstar chair defies conventional categorisations: what period is it from? Does it fulfil specific functions? What is it made of?

In developing the chair, Konstantin Grcic kept such formulations open in order to provide users with a relaxed home-like feel and sense of familiarity. These qualities make Allstar an ideal choice for home offices.

1.
Allstar
Konstantin Grcic, 2014

70 grass-green/forest
95 signal green

84 blue/moor brown
61 aquamarine

66 nero
04 white

72 yellow/poppy red
12 deep black

PORTRAIT

Konstantin Grcic

Konstantin Grcic trained as a cabinetmaker at Parnham College in Dorset before studying industrial design at the Royal College of Art in London. In 1991 he set up his own Munich-based practice, Konstantin Grcic Industrial Design (KGID), where he has developed products, furniture and lighting for leading design companies.

*Available from August 2015

Visible structural elements and the charm of industrial design characterise the creations of Jean Prouvé. They are true eye-catchers in any home.

The slender, elegantly splayed legs of Compas Direction, designed by Jean Prouvé in 1953, call to mind the hinged arms of a compass – 'le compas' in French. With its compact dimensions, the desk is ideal for the contemporary home office.

The compact dimensions of the comfortable Fauteuil Direction (1951) by Jean Prouvé enable it to be used as table seating – whether at a dining table or desk.

1.
Compas Direction
Jean Prouvé, 1953

2.
Fauteuil Direction
Jean Prouvé, 1951

Bureau Métallique (1946) by Jean Prouvé is a piece of industrial design history that has been revived in the Prouvé RAW Office Edition*. The desk has integrated storage and a cable channel.

Covered in fabric or leather, the comfortable Fauteuil Direction Pivotant (1951) by Jean Prouvé is height-adjustable with a backward tilt mechanism that can be adapted to the weight of the user.

3.
Bureau Métallique
Jean Prouvé, 1946

4.
Fauteuil Direction Pivotant (Tissu)
Jean Prouvé, 1951

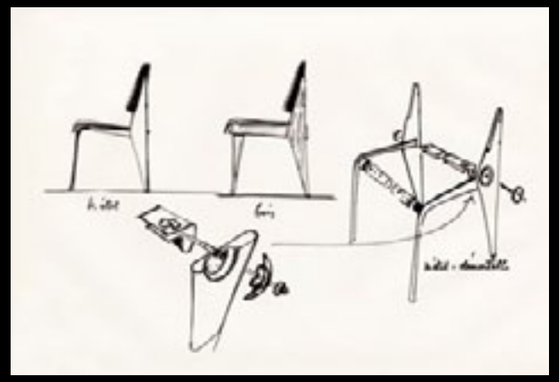
5.
Lampe de Bureau
Jean Prouvé, 1930

6.
Petite Potence
Jean Prouvé, 1947

7.
Zip Pouches
Alexander Girard, 1965

8.
Desk Clocks - Tripod Clock
George Nelson, 1947/1953

*Available from August 2015



Drawing for the design journal 'Intérieurs', 1965

Jean Prouvé in his office in Maxéville

Jean Prouvé

Jean Prouvé is regarded today as one of the most important postwar designers of the previous century. He began his career as a metal artisan before opening his own workshop in Nancy in 1924. Fascinated by the possibilities inherent in metalwork and sheet metal processing, he created numerous furniture designs. Prouvé founded his own factory in 1947 and moved on to Paris in 1953, where he served as an engineering consultant for a number of prominent building projects. Working together with architectural greats such as Le Corbusier and Oscar Niemeyer, he not only executed their plans, but also contributed to the projects with his own ideas. As chairman of the jury for the Centre Pompidou architectural competition in 1971, he played a major role in selecting the now famous design of Piano and Rogers – thereby leaving his mark on architectural history. In late 2006 the Vitra Design Museum presented a comprehensive retrospective of his work under the title 'Jean Prouvé: Poetics of the Technical Object'. Four years prior, Vitra had begun to issue re-editions of selected designs by the great French constructeur in close cooperation with the Prouvé family.

Knock-down wooden chair CB 22 (No. 301)

Metal desk base, 1948

Fauteuil Direction, Prouvé RAW Office Edition, 1951

Compas Direction desk

Leaflet, published in early 1951

Outdoor

When daily living moves outdoors, we bask in the friendly welcome. A gentle breeze, the sun's warming rays, the scent of flowers and foliage. Here we are received as guests: Vegetal is an homage to nature.

Featuring an elegant cruciform base and understated design, the Bistro Table (2009/2010) by Ronan and Erwan Bouroullec is also suited for outdoor use in the version with a solid core table top.

With the design of Vegetal (2008), Ronan and Erwan Bouroullec succeeded in creating a chair that evokes the organic forms of natural vegetation. Fittingly, the chair is also suited for outdoor use.

1.
Bistro Table
Ronan & Erwan Bouroullec, 2009/2010

2.
Vegetal
Ronan & Erwan Bouroullec, 2008

A terrace opens the home to the outside. The perfect spot for HAL: it can be used both indoors and out.

With HAL (2010/14), Jasper Morrison has created a versatile chair family with a clean contemporary look. Various bases can be combined with seats in a variety of materials and colours and with optional seat covers.

1.
Bistro Table
Ronan & Erwan Bouroullec, 2009/2010

2.
HAL Tube
Jasper Morrison, 2010

PORTRAIT

Maarten Van Severen

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

The MVS Chaise (2000) by Maarten Van Severen looks like a sculptural object, yet thanks to its resilient material and the two different resting positions, it is also extremely comfortable.

1.
MVS Chaise
Maarten Van Severen, 2000

2.
Prismatic Table
Isamu Noguchi, 1957

Maarten Van Severen's .05 chair (2004) is the first cantilever seating design whose uncompromising form and flexible comfort surpass the archetypal chair without back legs conceived by Mart Stam in 1926.

The emphasis on connections and functional elements, in addition to its lively colours, gives the Waver armchair (2011) by Konstantin Grcic a sporty character. It is also suited for outdoor use.

1.
.05
Maarten Van Severen, 2004

2.
Waver
Konstantin Grcic, 2011

Whether you get comfortable on Tip Ton or Waver, you'll always stay in motion.

Tip Ton (2011), an all-plastic chair with forward-tilt action designed by Edward Barber and Jay Osgerby, comes in various colours. The forward-tilt position lifts and straightens the pelvis and spine.

With their thin table tops and plinth-like bases, the appealing Metal Side Tables (2004) by Ronan and Erwan Bouroullec are available in various sizes for indoor and outdoor applications.

1.
Tip Ton
Edward Barber & Jay Osgerby, 2011

2.
Waver
Konstantin Grcic, 2011

3.
Metal Side Table
Ronan & Erwan Bouroullec, 2004

The Eames Plastic Chair is truly a universal chair. When the weather's nice, mealtime can simply be moved to the garden.

With its organically shaped seat shell, the Plastic Side Chair (1950) by Charles and Ray Eames seems today like an archetype of the genre of chairs whose shell can be combined with diverse bases.

1.
Eames Plastic Side Chair DSR
Charles & Ray Eames, 1950

PORTRAIT

Hans Coray

Throughout his lifetime, Hans Coray (1906–1991) positioned himself at the intersection of art, design and architecture, attaching great importance to functionality and simplicity. From the 1950s onward, he was primarily active as a painter and sculptor.

Young couple at the Swiss National Exhibition, 1939

Michel Charlot developed the Davy Table (2014) to complement the legendary Landi Chair designed by Hans Coray in the same material. This makes them an ideal combination, especially for outdoor settings.

Technical innovation, optimal use of materials, minimalist forms and understated elegance have made the Landi Chair (1938) by Hans Coray a classic that looks as fresh and vital today as ever.

1.
Davy Table
Michel Charlot, 2014

2.
Landi Chair
Hans Coray, 1938

Whether inside, outside or somewhere in between: the Panton Chair is a natural choice.

Only since 1999 has it been possible to produce the iconic Panton Chair (1960) in accordance with Verner Panton's fundamental idea: out of durable, dyed-through plastic with a lustrous matte finish.

1.
Bistro Table
Ronan & Erwan Bouroullec, 2009/2010

2.
Panton Chair
Verner Panton, 1999

* Available for a short time only as a limited edition in the colour 'summer green'

Verner Panton

Verner Panton was born in Denmark in 1926. He initially studied at Odense Technical College and went on to complete an architectural degree at the Royal Danish Academy of Fine Arts in Copenhagen. He emerged as one of the most innovative designers of the previous century with a passion for experimentation. Panton's aim was to overcome the bourgeois lifestyles of the postwar period. He wanted to change everything, which led him to combine colours and shapes in radically new ways. Nevertheless, his designs possess their own distinctive elegance, revealing the influence of his two years as an assistant to Arne Jacobsen. The Panton Chair is a true icon. It took several years before the one-piece moulded shell could be industrially produced. Thanks to this extensive development process, the design became a timeless classic that continues to enhance many interiors – both as a chair and as a sculpture.

'How to undress in front of your husband', photo sequence with Amanda Lear and the Panton Chair, 1970

First publication of the Panton Chair, cover page of Mobilia, 145/1967

Verner Panton, Rolf Fehlbaum and Manfred Diebold, c. 1966

Design sketches, 1957-1960

Marianne Panton on a Panton Chair, c. 1970

Photograph for the Danish design magazine Mobilia, 1967

Verner Panton in his studio, Basel, c. 1969

Children's Room

In a child's room, everything is usually out of control. Rounded shapes and indestructible materials are right at home in this wonderful chaos. Panton Junior was made specifically with this in mind.

Featuring vibrant colours and smooth, flowing curves, Panton Junior (1959/60) by Verner Panton is a sturdy and cheerful chair in a perfect size for young children.

1.
Panton Junior
Verner Panton, 1959/1960

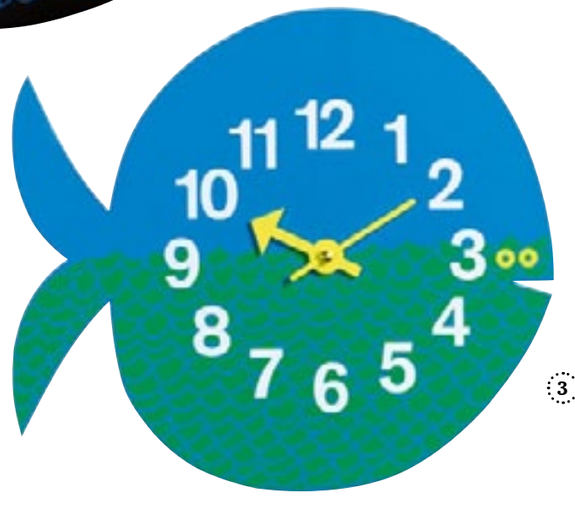
* Available for a limited time only in the colours 'aqua turquoise' and 'citron'

The Zoo Timers (1965) by George Nelson – wall clocks in the form of colourfully rendered personalities from the animal kingdom – offer children a fun and entertaining way to keep track of time.

Designed by Dorothee Becker, Uten.Silo (1969/70) brings order to offices, kitchens, workshops, bathrooms and children's rooms. It is available in two different sizes and three colour options: white, black or red.

1

2



3

1.
Zoo Timers - Elihu the Elephant
George Nelson, 1965

2.
Zoo Timers - Omar the Owl
George Nelson, 1965

3.
Zoo Timers - Fernando the Fish
George Nelson, 1965

4.
Uten.Silo
Dorothee Becker, 1969

5.
Classic Trays
Alexander Girard, 1952-1974

4

5

Animal figures are classics in the world of toys. They inspire the imagination and endless hours of play. The elephant has always been a special favourite.

Whether as an indoor-outdoor toy or simply as an attractive object in a child's room, the friendly looking Eames Elephant (1945) by Charles und Ray Eames with its prominent, oversized ears will bring delight to children and parents alike.

Alexander 'Pundy' Matter riding on the Eames Plywood Elephant, of which only two prototypes were produced (1945).

1.
Eames Elephant
Charles & Ray Eames, 1945

From the brochure 'Girard Group for Herman Miller', 1967

Alexander Girard, 1961

Advertisement for the textile collection designed by Girard for Herman Miller, 1960

A man of many talents: Alexander Girard was a designer, architect, interior designer, stylist, curator and passionate collector.

Born in 1907, Alexander Girard grew up in Florence as the son of an art collector. In his early years, the young Girard was influenced by the city's unique mix of history and modernity. Architectural studies took him in 1930 from Italy to England and later the United States. In America, his playful take on design initially caused something of a stir, but the number of Girard's admirers quickly grew and he became a sought-after designer. In the 1960s, he designed the interior of the celebrated New York restaurant La Fonda del Sol and developed a new brand identity for Braniff International Airways. Fascinated by Mexican folk art, he embraced bold colours and forms as his personal trademark. In developing the new Home Complements collection, Vitra made extensive use of resources in the Alexander Girard archive. The result is an assortment of timeless design objects, which you can select and arrange to suit your own individual tastes and preferences.

Alexander Girard in his studio, 1972

Conversation pit, designed for the Miller House, 1953

Coffee table in Alexander Girard's home, Santa Fe, New Mexico, 1953

Alexander Girard's home in Santa Fe, New Mexico, 1953

Alexander Girard, 1953

Accessories

The right combination of large and small objects, patterns and colours creates a special atmosphere of ease and contentment. The eye travels from one thing to the next, collecting impressions along the way.

The Environmental Enrichment Panels (1971) by Alexander Girard are high-quality screen printed designs on fabric displaying abstract graphic patterns or figurative subjects based on timeless human themes.

Environmental Enrichment Panels
Alexander Girard, 1971

No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

No. 8

Wooden Doll Cat

Wooden Doll Cat large

PORTRAIT

Alexander Girard

The architect and designer Alexander Girard was one of the leading figures in American design during the postwar era. His passion for colours, patterns and textures found expression in the field of textile design, which was a focal part of his oeuvre.

Alexander Girard originally created the Wooden Dolls (1953), a whimsical assortment of figures both joyful and grim, for his own home. Today they add a charming touch to any interior.

Wooden Doll Dog large

Wooden Doll Dog

No. 9

No. 10

No. 11

No. 12

No. 13

No. 14

No. 15

No. 16

No. 17

No. 18

No. 19

No. 20

No. 21

No. 22

Patterns and graphics transform everyday objects into things of beauty.

The Classic Trays (1952–74) by Alexander Girard come in three sizes. Made of laminated plywood, they feature motifs from the rich store of images created by this legendary designer.

1

6

1.
Coffee Mugs
Alexander Girard, 1971

2.
Classic Trays
Alexander Girard, 1952–1974

3.
L'Oiseau
Ronan & Erwan Bouroullec, 2011

4.
Matchboxes
Alexander Girard, 1967–1972

5.
Rotary Tray
Jasper Morrison, 2014

6.
Paper Napkins
Alexander Girard, 1953–1961

5

2

3

4

The Miniatures Collection of the Vitra Design Museum presents the most important classics of modern furniture history on a 1:6 scale and replicates the historic originals down to the smallest detail.

Standard Chair
Prouvé, 1930

Landi Chair
Hans Coray, 1938

Organic Armchair
Eames & Saarinen, 1940

LCW
Eames, 1945

La Chaise
Eames, 1948

DSW
Eames, 1950

RAR
Eames, 1950

DKR Wire Chair
Eames, 1951

Butterfly Stool
Yanagi, 1954

Coconut Chair
Nelson, 1955

Lounge Chair & Ottoman
Eames, 1956

Heart-Shaped Cone Chair
Panton, 1959

Panton Chairs (Set of 5)
Panton, 1959/60

Tom Vac
Arad, 1999

Vegetal (Set of 3)
Bouroullec, 2008

1.
Aluminium Chair
Eames, 1958

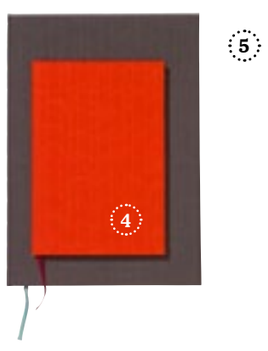
2.
Notebook Softcover Pocket
Alexander Girard, 1952

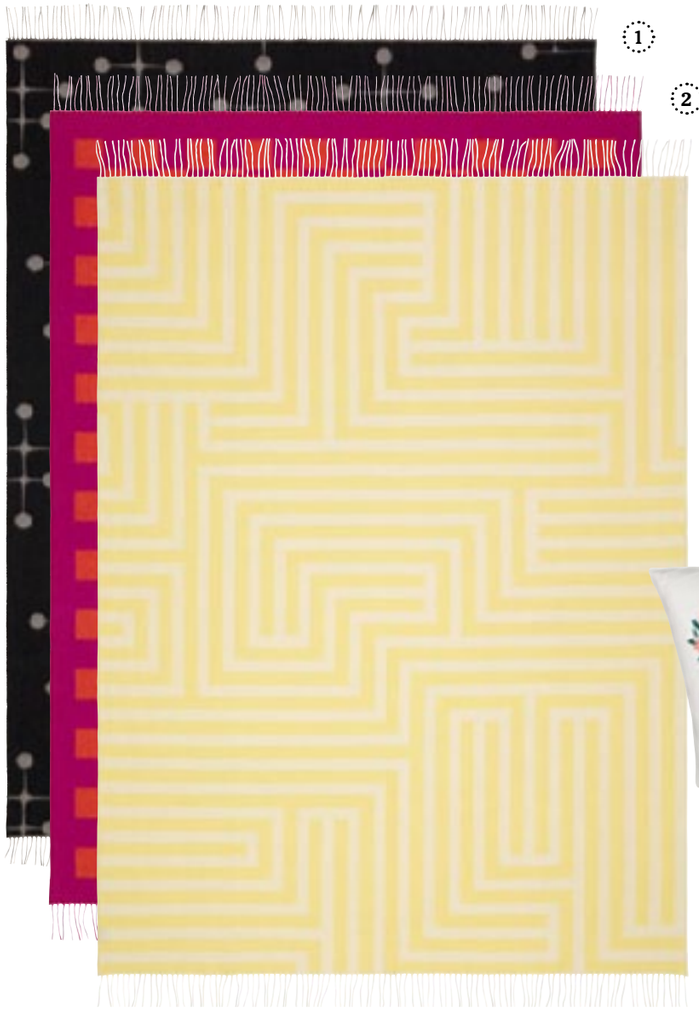
3.
Notebook Softcover A5
Alexander Girard, 1952

4.
Notebook Hardcover A5
Alexander Girard, 1952

5.
Notebook Hardcover A4
Alexander Girard, 1952

6.
Zip Pouches
Alexander Girard, 1965





The Wool Blankets by Charles and Ray Eames (1947) and Alexander Girard (1961/71) are produced in a jacquard weave from the finest Merino lambswool and feature striking two-toned patterns.

The Graphic Print Pillows by Alexander Girard bring abstract graphic patterns and expressive figurative motifs to life, providing striking accents for a diverse range of interior styles.

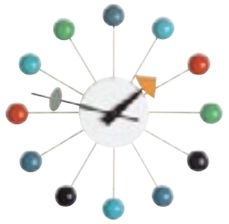
1.
Eames Wool Blanket
Charles & Ray Eames, 1947

2
Girard Wool Blankets
Alexander Girard, 1961/1971

3.
Graphic Print Pillows
Alexander Girard, 1961

Spindle Clock

Eye Clock



Ball Clock

Star Clock

PORTRAIT

George Nelson

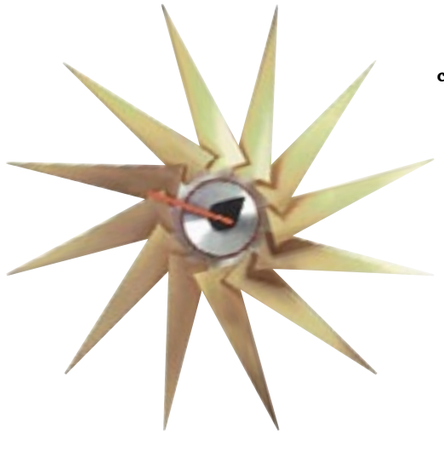
George Nelson is regarded as one of the most important figures in American design. Active as an architect, a product and exhibition designer and a writer, he was a leading voice in the discourse on design and architecture over several decades. Vitra is the sole authorised manufacturer of specified Nelson products for markets in Europe and the Middle East. The Vitra label guarantees that you own a Nelson original.

Sunburst Clock

Petal Clock

Flock of Butterflies

With his collection of Wall Clocks (1948–1960), George Nelson conceived a wide array of timepieces, some of which have since become icons of 1950s design.



Turbine Clock

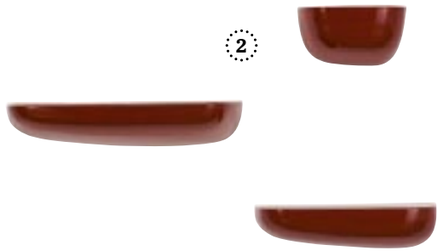
Asterisk Clock

Sunflower Clock

2

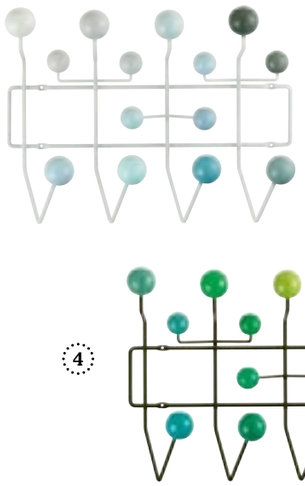
Designed by Ronan and Erwan Bouroullec, Algues (2004) are decorative elements for interior design applications. Reminiscent of plants, the plastic elements can be linked together to form weblike structures.

5



2

3



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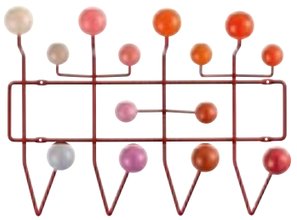


1

6

1.
Toolbox
Arik Levy, 2010

2.
Corniches
Ronan & Erwan Bouroullec, 2012

3.
Algue
Ronan & Erwan Bouroullec, 2004

4.
Hang it all
Charles & Ray Eames, 1953

5.
Coat Dots
Hella Jongerius, 2013

6.
Eames House Bird

Akari 45X

Akari 23A

Akari 45A

Akari 1P

Akari E

Akari 9AD

PORTRAIT

Isamu Noguchi

Akari 1AD

The oeuvre of Japanese-American artist and designer Isamu Noguchi is unusually multi-faceted. Since 2002, the Vitra Design Museum has produced re-editions of his designs in cooperation with the Isamu Noguchi Foundation in New York. Some of these pieces now belong to the Vitra Collection.

Akari 14A

The Akari Light Sculptures by Isamu Noguchi (1951) are handcrafted luminaires made of shoji paper in Japan. 'The harshness of electricity is transformed through the magic of paper back to the light of our origin – the sun.' (Noguchi)

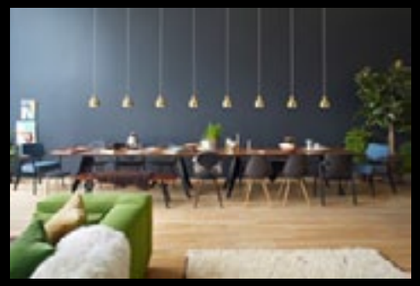
Akari BB3-55DD

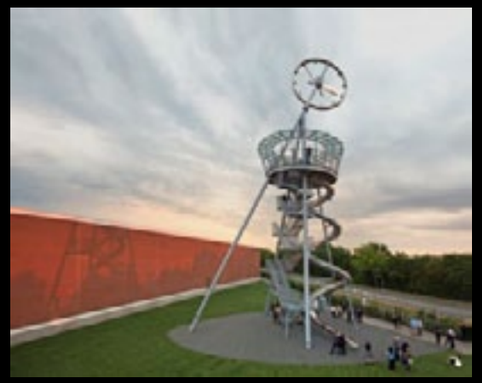
Akari 20N

Akari 1AG

Akari XP1

Akari UF3-Q





Welcome to the Vitra Campus!

In 1981, a major fire destroyed most of the factory buildings that had been erected since the 1950s on the Vitra production premises. In the aftermath, the site has been developed into a heterogeneous ensemble of contemporary architecture, prompting the architectural critic Philip Johnson to write: 'Not since the Weissenhofsiedlung in Stuttgart in 1927 has there been a gathering in a single place of a group of buildings designed by the most distinguished architects in the Western world.'

Above all, the extraordinary quality of the purpose-built structures and their considerable number on this relatively small site have made the Vitra Campus into an attraction for connoisseurs of architecture from around the world. Buildings by Tadao Ando, Richard Buckminster Fuller, Frank O. Gehry, Nicholas Grimshaw, Zaha Hadid, Herzog & de Meuron, Jean Prouvé, Álvaro Siza, SANAA, Renzo Piano and Carsten Höller can be viewed on guided architectural tours.

The VitraHaus, designed by Herzog & de Meuron, serves as Vitra's flagship store and houses the Vitra Home Collection. In addition to the showroom spaces, which are spread over four storeys, visitors can enjoy a shop and café on the ground floor.

We look forward to your visit!

www.vitra.com/campus

Index of products

Chairs

.03

Seat shell in 7 colours, base frame in basic dark, bright chrome or light grey, stackable or not stackable
→ p. 35

.05

Seat shell in 7 colours, stainless steel base frame, stackable, suitable for use outdoors
→ p. 99

Allstar

Armrests in 4 colours, seat back in 28 colours, black base and black seat cushion
→ p. 87

Aluminium Chair EA 101, EA 103, EA 104

Leather Premium covers in 22 colours, leather covers in 7 colours, Netweave in 3 colours, fabric covers in 28 colours, base in bright chrome or polished aluminium, swivel or non-swivel, with or without armrests
→ p. 37, 39

Aluminium Chair EA 105, EA 107, EA 108*

Leather Premium covers in 22 colours, leather covers in 7 colours, Netweave in 3 colours, fabric covers in 28 colours, base in bright chrome or polished aluminium, swivel or non-swivel, with or without armrests
→ p. 37, 39

Aluminium Chair EA 117*

Leather Premium covers in 22 colours, leather covers in 7 colours, fabric covers in 28 colours, base in bright chrome or polished aluminium

Aluminium Chair EA 119*

Leather Premium covers in 22 colours, leather covers in 7 colours, fabric covers in 28 colours

Basel Chair

Seat shell in 6 colours, base frame in natural beech or black varnished beech
→ p. 21, 23

Eames Plastic Chairs

Seat shell in 14 colours, 6 of which are new, various base frames, some suitable for use outdoors
→ p. 5–7, 11, 13, 103

Eames Plastic Armchair RAR

Seat shell in 14 different colours, without upholstery, wire base frame with runners in stained maple
→ p. 7

Eames Plastic Armchair PACC, Eames Plastic Side Chair PSCC

Seat shell in 14 colours, 6 upholstery variations possible, 5-pointed star base frame with double rollers
→ p. 85

Fauteuil Direction

Seat and back rest in 2 fabrics, 9 colours, base frame in 5 colours, wooden arm rest in 3 types of wood
→ p. 24, 88

Fauteuil Direction Pivotant

Available in 2 versions, covered in fabric or Leather Premium
→ p. 89

HAL

Seat shell in 8 colours, plastic or wood, various base frames, stackable or non-stackable, some suitable for use outdoors
→ p. 15–19, 95

Jill

Seat shell in black pigmented ash, natural oak, black pigmented walnut, different bases
→ p. 21, 23

Landi-Stuhl

Matt anodised aluminium
→ p. 105

Lobby Chair*

Leather in 7 colours

Organic Chair, Organic Chair Highback, Organic Conference

Cover in 3 fabrics and 50 different colours, base frame in natural oak or black ash
→ p. 33

Panton Chair

6 different colours, suitable for use outdoors
→ p. 30, 107

Panton Chair Classic

In white, black, red
→ p. 14, 31

Physix*

Knitted covers in 5 colours or woven covers in 6 colours, polished aluminium base, soft grey or deep black

Plywood Group

Available as dining or lounge chair, metal and wood or wood only, with leather or calf's skin
→ p. 13, 77

Sim*

Seat shell in 4 colours

Soft Pad Chair EA 205, EA 207, EA 208*

Leather Premium in 22 colours, leather in 7 colours, base in bright chrome or polished aluminium, swivel or non-swivel, with or without armrests

Soft Pad Chair EA 217, EA 219

Leather Premium in 22 colours, leather in 7 colours, base in bright chrome or polished aluminium
→ p. 80

Softshell Chair

Leather in 7 colours, 2 fabrics in 37 colours, base frame with four feet, four-pointed star or five-pointed star
→ p. 33

Standard

Seat and back in 3 different types of wood, base frame in 5 colours
→ p. 25–29

Standard SP

Base frame, seat and back in 7 colours
→ p. 27–29

Tabouret Haut*

Natural oak, natural dark oak

Tip Ton

8 colours, 5 of which are suitable for use outdoors, stackable
→ p. 21, 23, 83, 101

Tom Vac*

Seat shell in white or basic dark

Vegetal

7 different colours, suitable for use outdoors
→ p. 93

Wiggle Side Chair*

Corrugated board and hardboard frame

Wire Chair

Seat shell from bent and welded steel wire, chrome or powder-coated in 3 colours, optional with removable seat cushions, 3 different bases, suitable for use outdoors
→ p. 11, 13

Zeb Stool

Seat in wood, leather, soft, connecting tube in 5 colours
→ p. 14

Tables

A-Table

MDF table top, black powder-coated tubular steel base frame
→ p. 35

Bistro Table

Table top in melamine, oak veneer or solid core material suitable for use outdoors, 3 colours, base frame powder-coated in basic dark, also available as stand-up table
→ p. 93, 95, 107

Bureau Métallique

Table top in melamine, metal base frame in industrial green, under-frame box in olive green or vintage green
→ p. 89

Compas Direction

Table top in solid natural oak, fumed oak or American walnut, base frame in 5 colours
→ p. 81, 88

Contract Table*

Table top in 2 materials, round or square, 4 different bases, also suitable for use outdoors

Davy Table

Matt anodised aluminium
→ p. 105

Dining Table

Table top in 2 sizes
→ p. 13

Eames Desk Unit EDU

Plywood table top with birch veneer, colour-coordinated panels
→ p. 85

EM Table

Table top in solid wood, hard surface (HPL), veneer, 5 sizes, base frame in various colours
→ p. 5, 21, 25, 27

Guéridon

Solid natural oak, fumed oak or American walnut in 2 different sizes
→ p. 11, 15, 27

HAL Table*

Table top in 3 colours, suitable for use outdoors, stackable

Home Desk*

Shelf with white hard surface (HPL), walnut veneer edge, chrome-plated tubular metal base frame

Map Table*

Table top in melamine or oak veneer, column feet in bright chrome or powder-coated basic dark

Sphere Table

Table top in natural oak, bearings and drawer bottoms in Translucent Sky or Translucent Sun
→ p. 82

Table Solvay

Available in natural oak, fumed oak or American walnut in 5 different sizes
→ p. 24, 33

Trapèze

Table top with hard surface (HPL) in 2 sizes
→ p. 27

Wood Table

In solid natural oak, fumed oak or American walnut in 4 different sizes
→ p. 17, 23, 37, 39

Lounge chairs and armchairs

.06*

Seat shell in basic dark or signal red, stainless steel base frame, suitable for use outdoors

*Not shown in this catalogue. To learn more, contact a dealer near you or visit our website at www.vitra.com

Aluminium Chair EA 115, EA 116*

Leather Premium covers in 22 colours, leather covers in 7 colours, Netweave in 3 colours, fabric covers in 28 colours, base in bright chrome or polished aluminium

Aluminium Chair EA 124, EA 125

Leather Premium covers in 22 colours, leather covers in 7 colours, fabric covers in 28 colours, base in bright chrome or polished aluminium
→ p. 68

Amoebe, Amoebe Highback*

Fabric cover in 8 colours

C1*

Leather covers in 7 colours or 2 different fabrics in 43 colours

Cité

Seat and back rest made of fabric or leather, base frame in 3 colours
→ p. 67

Coconut Chair

Fabric cover in 28 colours, leather cover in 7 colours
→ p. 71

Cone Chair, Cone Stool*

Fabric cover in 8 colours

East River Chair

4 colour combinations
→ p. 65

Fauteuil de Salon

Seat and back rest in 2 fabrics, 9 colours, base frame in 5 colours, wooden arm rest in 3 types of wood
→ p. 67

Heart Cone Chair*

Fabric cover in 8 colour

La Chaise*

White shell

Lounge Chair & Ottoman

Shells in 3 types of wood, Leather Premium or Leather Grand each in 4 colours, 2 different sizes, additionally available in a white or black version
→ p. 73–75

MVS Chaise

Recliner in basic dark, stainless steel base frame, suitable for use outdoors
→ p. 97

Petit Repos

Cover in 3 different fabrics in 39 colours, various types of leather in 38 colours
→ p. 63

Repos & Grand Repos

Cover in 3 different fabrics in 39 colours, various types of leather in 38 colours, 2 seat heights, optional with Ottoman or Panchina
→ p. 61–63

Slow Chair & Ottoman

Various colour combinations
→ p. 64

Soft Pad Chair EA 215, EA 216*

Leather Premium in 22 colours, leather in 7 colours, base frame in bright chrome or polished aluminium, swivel or non-swivel

Soft Pad Chair EA 222, EA 223*

Leather Premium in 22 colours, leather in 7 colours, base frame in bright chrome or polished aluminium

Soft Pad Chaise ES 106*

Leather Premium in 22 colours, leather in 7 colours, base frame in chocolate

Waver

Covers for carcass, seat cushion, arm rests, neck cushion in 6 different colours of fabric, cushions and arm rests also with leather cover, frame and base powder-coated in different colours
→ p. 99, 100

Sofas

Alcove Plume

Covers in 5 different fabrics and 98 different colours, 3-seater, 2-seater, fauteuil & ottoman
→ p. 57,59

Alcove Sofa*

Covers in 4 different fabrics and 62 different colours, 3-seater, 2-seater, love seat & ottoman, also available as Highback

Mariposa

Covers in 7 different fabrics and 104 different colours, 3-seater, 2-seater, Love Seat
→ p. 53–55

Place Sofa

Leather Premium covers in 10 colours, leather covers in 7 colours, 6 different fabrics in 73 different colours, various modules, ottoman
→ p. 43

Polder Sofa

4 different colour combinations, 2 sizes
→ p. 45

Suita Sofa

Leather Premium covers in 22 colours, leather covers in 7 colours, 7 different fabrics in 78 colours
→ p. 47–49

Coffee and occasional tables

Coffee Table

Base frame in black ash, walnut or maple
→ p. 69, 71

Cone Table*

Black or white

Cork Family

Solid cork, 3 versions
→ p. 55, 57, 59

ETR (Elliptical Table Rod Base)

Table top in black or white
→ p. 77

Guéridon Bas

Solid natural oak, fumed oak, American walnut
→ p. 45, 67

Hexagonal Table

Table top and base frame made of polished die-cast aluminium
→ p. 53

Leather Side Table

Leather in nero or chocolate, 2 sizes
→ p. 47

Low Table Set*

Corrugated board and hardboard frame

Metal Side Table

In 7 colours, 3 high-gloss and 4 powder-coated (suitable for use outdoors), 3 sizes
→ p. 101

Nelson Tables*

2 sizes, 2 colours

NesTable*

5 different colours

Occasional Table LTR

Table top in white, black or gold
→ p. 71

Plate Table

Table top in Carrara marble or powder-coated MDF in 2 colours, 3 different sizes
→ p. 47

Plywood CTM*

Table top in natural ash or black ash

Prismatic Table

Black or white
→ p. 73, 97

Rise Table

5 colours
→ p. 17

Splayed Leg Table*

Table top in black or white marble

Tray Table*

Table top in maple or black ash

Stools and benches

Bovist*

3 different motifs

Butterfly Stool

Maple or rosewood
→ p. 71

Color Wheel Ottoman

Available in 2 versions and various colours
→ p. 43

Elephant Stool*

In cream or black

Hocker*

Solid birch, dark brown or white

Mochi*

5 different colour combinations

Nelson Bench

Natural ash, 2 sizes
→ p. 43

Stools

Solid walnut, 3 models
→ p. 77

Tabouret Solvay

Available in natural oak, fumed oak or American walnut
→ p. 21, 23, 65, 67

Wiggle Stool*

Corrugated board and hardboard frame

Wood Bench

Solid natural oak, fumed oak or American walnut in 4 different sizes
→ p. 37

Storage and partition elements

Eames Storage Unit ESU

Plywood shelving with birch veneer, colour-coordinated panels in various heights
→ p. 85

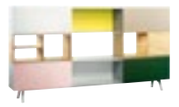
Folding Screen*

Plywood with natural ash veneer

Follow Me

Lockable trolley for use at home and in the office
→ p. 82

Kast*



In 3 heights

Living Tower*

In 3 different colours

Planophore

Dark and light wood and panels in 2 heights and widths
→ p. 59

*Not shown in this catalogue. To learn more, contact a dealer near you or visit our website at www.vitra.com

Accessories

Akari Light Sculptures

Shoji paper, some painted
→ p. 11, 13, 45, 67, 71, 81, 133

Algue

In 7 colours
→ p. 131

Pillows Maharam

Various designs
→ p. 77, 85

Classic Trays

Various sizes and designs
→ p. 23, 113, 123

Coat Dots

3 pieces each in the color range of red, green and white
→ p. 131

Coffee Mug

4 different designs
→ p. 82, 123

Corniches

3 different sizes, 6 colours
→ p. 131

Desk Clocks

Various models
→ p. 89

Eames Elephant

5 different colours
→ p. 115

Eames House Bird

Solid alder, black lacquer finish
→ p. 11, 13, 53, 131

Eames Wool Blanket

100% merino wool
→ p. 73, 127

Environmental Enrichment Panels

Art screen prints on textiles, sizes vary according to motif
→ p. 45, 120

Girard Wool Blanket

5 patterns, 100% merino wool
→ p. 127

Graphic Print Pillows

Various sizes, designs and colours
→ p. 57, 127

Hang it all

4 colour schemes
→ p. 131

L'Oiseau

Maple wood, solid
→ p. 123

Lampe de Bureau

Olive-, industrial- or vintage green
→ p. 89

Matchboxes

6 motifs
→ p. 123

Miniatures Collection

65 models
→ p. 125

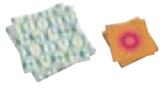
Notebooks

12 variants in 4 colour schemes
→ p. 124

Panton Junior

6 different colours
→ p. 111

Paper Napkins



2 sizes and various designs
→ p. 23, 123

Potence, Petite Potence

Powder-coated steel tubing, beech wood with cord dimmer
→ p. 27, 89

Rotary Tray

5 colours
→ p. 17, 23, 123

Seat Dots*

Diameter 38 cm, 7 colours

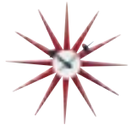
Toolbox

5 different colours
→ p. 131

Uten.Silo

2 sizes in white, classic red or black
→ p. 113

Wall Clocks



Various models
→ p. 11, 13, 23, 37, 129

Wooden Dolls, Cat & Dog

22 Wooden Dolls + Cat & Dog
→ p. 11, 13, 121

Zip Pouches

3 sizes
→ p. 89, 124

Zoo Timer

Elihu the Elephant, Omar the Owl, Fernando the Fish
→ p. 112

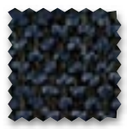
*Not shown in this catalogue. To learn more, contact a dealer near you or visit our website at www.vitra.com

Index of materials

Corsaro (selection)

05 stone melange

03 dark grey melange



04 dark blue melange

Corsaro is a sophisticated combination of fine and coarse yarns that give the fabric a Mediterranean flair. The bi-tone and tri-tone shades and bouclé yarn add vibrancy to larger areas. Corsaro is available in 7 colours. (46% polyacrylic, 20% wool, 14% polyester, 10% cotton, 5% linen, 5% nylon | 480 g/m²)

Available for following furniture
Mariposa, Suita Family

Credo (selection)

12 rock

06 anthracite/elephant

07 black/anthracite

Credo is a durable woollen fabric made of high-quality worsted yarn that feels pleasant to the touch. The bi-tone and tri-tone shades create a vibrant effect with a distinctive structure. Credo is a temperature-regulating fabric that guarantees a pleasant seat climate and can also be used in office environments. Credo is available in 12 colours. (95% virgin wool, 5% polyamide | 640 g/m²)

Available for the following furniture
Alcove Sofa, Grand Repos, Repos, Petit Repos, Ottoman (Repos Family), Panchina (Repos Family), Mariposa, Place Sofa, Suita Family, Organic Chair

Dumet (selection)

03 beige/grey

07 ginger/grey

10 pale rose/beige

09 grey melange

05 sand/anthracite

Dumet is a cotton mixture with a vivid appearance. The natural blended shades look elegant and exude Italian flair. Dumet is soft and pleasantly cool to the touch and is available in 18 colours. (46% cotton, 15% viscose, 22% wool, 8% linen, 9% polyamide | 485 g/m²)

Available for the following furniture
Alcove Plume, Grand Repos, Repos, Petit Repos, Ottoman (Repos Family), Panchina (Repos Family), Mariposa, Suita Family

Hopsak (selection)

69 grass-green/ivory

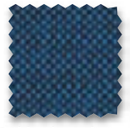
70 grass-green/forest

77 nero/forest

71 yellow/pastel green

96 red/cognac

81 ice blue/ivory



84 blue/moor brown

Hopsak is a rich flatweave made of polyamide. The bi-tone colours in contrasting, muted or brilliantly colourful combinations of warp and weft open up a whole range of design options. Hopsak is a robust, durable fabric that can be used in private buildings and public areas, and is available in 28 colours. (100% polyamide | 550 g/m²)

Available for the following furniture
Allstar, Aluminium Group Chair, Coconut Chair, Color Wheel Ottoman, Eames Plastic Armchair, Organic Chair, Eames Plastic Side Chair

Iroko

01 lemon

02 silver grey

03 sand

04 light brown

05 steel blue

06 dark blue

07 dark brown

08 dark grey

Iroko is a soft, robust flatweave containing chenille yarn. The pile gives it a grainy appearance and a cosy, velvety feel. The cooling cotton and viscose fibres make the fabric stable and durable. Iroko is available in 8 colours. (40% cotton, 40% viscose, 20% polyester | 730 g/m²)

Available for the following furniture
Mariposa

Moss (selection)

08 cream/dark grey

11 graphite/black

12 warm grey/black

The Panama weave combined with the mottled yarn gives this fabric a vibrant look. The grainy feel of the material has something Nordic about it; the polyamide guarantees outstanding technical values. Moss is available in 16 colours. (85% wool, 15% polyamide | 450 g/m²)

Available for the following furniture
Alcove Plume, Mariposa

Olimpo (selection)

02 pearl

04 sandstone

11 atlantic

06 graphite grey

The structure of Olimpo, so typical of linen, gives it a very fine, natural appearance. The perceptibly high proportion of linen ensures pleasantly cool seating, while the viscose makes it robust and abrasion-resistant. Olimpo is available in 10 colours. (70% linen, 30% viscose | 520 g/m²)

Available for the following furniture
Mariposa, Place Sofa, Suita Family

Over (selection)

01 ivory

05 slate

08 steel grey

03 dark grey

Over is a moderately heavy covering material with an elegant woven structure and a subtle shine. The linen content is perceptible and ensures pleasantly cool seating. Over is available in 9 colours. (60% viscose, 21% linen, 19% cotton | 710 g/m²)

Available for the following furniture
Place Sofa, Suita Family

Tonus (selection)

43 truffle

42 chocolate

01 black

Tonus is a durable, blended fabric made of wool with a small percentage of polyamide, and feels pleasantly soft despite its robust structure. This slightly felt-like, linen-weave fabric is available in 14 vibrant, solid colours. (90 % wool, 10 % polyamide, 490 g/m²)

Available for the following furniture
Amoebe, C1, Cone Chair, Cone Stool, Heart Cone Chair, Living Tower, Visiona Stool

Leather (selection)

71 sand

68 chocolate

66 nero

Vitra's standard leather is made of robust cowhide with an even grain that has been through-dyed, pigmented and embossed. It stands up to hard wear and tear, is easy to care for and can also be used in office environments. Leather is available in 9 colours. (Coated leather, 1.1–1.3 mm thick)

Available for the following furniture
Aluminium Group Chair, C1, Cité, Coconut Chair, Grand Repos, Repos, Petit Repos, Ottoman (Repos Family), Panchina (Repos Family), Lobby Chair, Place Sofa, Soft Pad Chair, Softshell Chair, Suita Family, Waver

Leather Forte

65 cognac

69 marron

68 chocolate

66 nero

Leather Forte has a soft, fine grain with a beautiful matt to increasingly shiny surface. This split leather is bulky, very robust and pleasantly firm to the touch. It is available in 4 through-dyed colours. (Embossed split cowhide leather, 1.8–2 mm thick)

Available for the following furniture
HAL Leather, Leather Side Table

Leather Grand

68 chocolate

66 nero

72 snow

71 sand

77 brown

Leather Grand is a strong cowhide leather with a natural, pronounced grain (tumble grain). It is through-dyed and lightly pigmented (semi-aniline leather). Leather Grand is voluminous, strong, warm to the touch and available in 5 colours. (Semi-aniline leather, 1.5–1.7 mm thick)

Available for the following furniture
Grand Repos, Repos, Petit Repos, Ottoman (Repos Family), Panchina (Repos Family), Lounge Chair, Ottoman (Lounge Chair), Suita Family

Leather Natural

78 dark sand

01 caramel

68 chocolate

66 nero

Leather Natural is a very soft cowhide leather; the untreated grain gives it a very natural appearance. Leather Natural is open-pored, breathable and warm to the touch. It develops a vital, typically leathery patina in use and is available in 3 colours. (Aniline leather, 1.3–1.5 mm thick)

Available for the following furniture
Grand Repos, Repos, Petit Repos, Ottoman (Repos Family), Panchina (Repos Family), Suita Family

Leather Premium (selection)

73 clay

75 camel

69 marron

68 chocolate

58 khaki

77 brown

67 asphalt

Leather Premium is a smooth leather made of cowhide with a flat grain and a subtle gloss. It is through-dyed and lightly pigmented. This semi-aniline leather is soft to the touch, like glove leather. Leather Premium is available in 11 colours. (Semi-aniline leather, 1.1–1.3 mm thick)

Available for the following furniture
Aluminium Group Chair, Fauteuil Direction Pivotant, Grand Repos, Repos, Petit Repos, Ottoman (Repos Family), Panchina (Repos Family), Lounge Chair, Ottoman (Lounge Chair), Place Sofa, Soft Pad Chair, Suita Family

Wood (selection)

70 natural oak solid oiled

75 American walnut solid oiled

90 smoked oak solid wood oiled

The open pores of this natural product help create a pleasant room climate. The varying grains and invariably stable construction of the robust woods gives every product a distinctive character. Vitra covers its woods with a protective varnish. Large, solid wood pieces such as tabletops are oiled, making them smooth to the touch and giving them a particularly natural appearance. The oil penetrates the wood, affording it protection that goes deeper than the surface. Oiled woods age with a distinctive individual patina.

Available for the following furniture
Basel Chair, Coffee Table, Compas Direction, Eames Plastic Armchair RAR, East River Chair, EM Table, Guéridon, Guéridon Bas, HAL Leather Wood, Hocker, Nelson Bench, Planophore, Sphere Table, Stools, Table Solvay, Tabouret Haut, Tabouret Solvay, Wood Table, Wood Bench

Veneer (selection)

54 maple

02 maple yellowish

walnut

30 black maple

Moulded wooden furniture can be made out of veneered plywood using a press technique. The finest quality wood is used for the outermost layers, which are 0.3 to 0.6 mm thick. This robust plywood is coated with an effective protective varnish; stained versions are also available depending on the product.

Available for the following furniture
Bistro Table, Eames Desk Unit EDU, Eames Storage Unit ESU, EM Table, Folding Screen, HAL Ply Wood, Jill Tube, Jill Wood, Kast, Lounge Chair, Ottoman (Lounge Chair), Plywood Group, Standard, Tray Table

Powder-coated metal (selection)

05/88 ecru powder-coated (textured)

91 mint powder-coated (textured)

35 basalt powder-coated (textured)

01/12 deep black powder-coated (textured)

The powder coating on metal surfaces is extremely robust, protects the metal from moisture and is scratch-resistant. Depending on the product, it may be smooth and shiny, finely structured or silky matt.

Available for the following furniture
.03, A-Table, Bistro Table, Cité, Compas Direction, Contract Table, Eames Desk Unit EDU, Eames Storage Unit ESU, EM Table, Fauteuil Direction, Fauteuil Direction Pivotant, Fauteuil de Salon, Kast, Lampe de Bureau, Map Table, Metal Side Table, Outdoor, Physix, Plate Table, Potence, Petit Potence, Prismatic Table, Rise Table, Soft Pad Chaise, Standard, Standard SP, Trapèze, Waver

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Concept, design, art direction:
Studio AKFB, Munich

Photography:
Florian Böhm, Studio AKFB
(unless otherwise listed in picture credits)
Texts: Martin Pross, Christoph von Arb
Lithography: GZD Media GmbH, Renningen
Printing: Karl Grammlich GmbH, Pliezhausen

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Set design: Paolo Bonfini (p.12/15/18/21/24/33/35/49/60/71/75–83/85/92–103/130); Filippa Egnell (p.6/11/45/55/64/65); Connie Hüsser (p.25/67/68/69/129/132); Annahita Kamali & Nicola Bärwald (p.14/39/43); Annahita Kamali & Marjan Kamali (p.17/51/120); Annahita Kamali & Leonie von Arx (p.5/28/37/47/57/59/105/107/111/113/122/127); Leonie von Arx (p.72)

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2015, Art. no. 09171302