

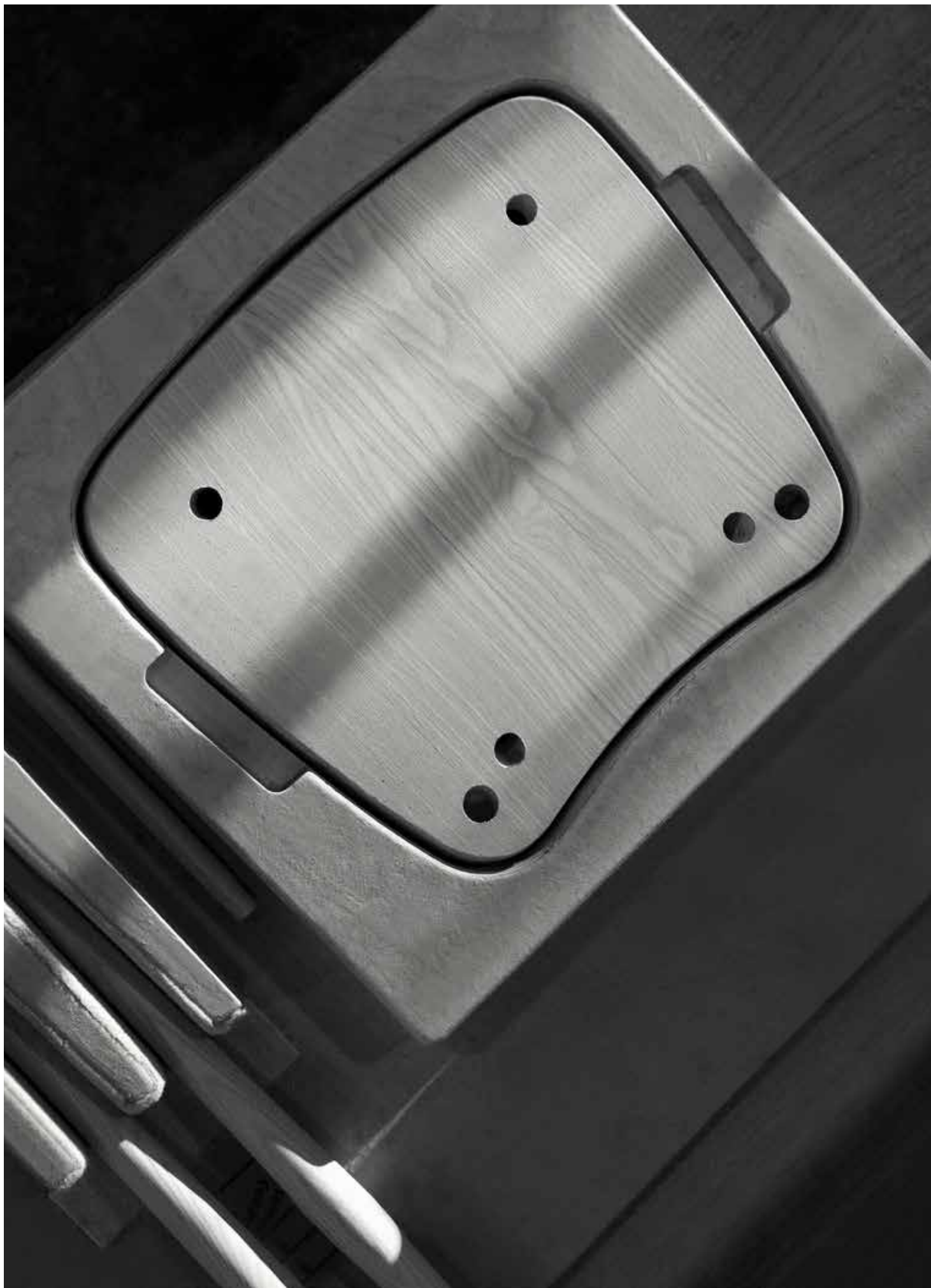
# L.ERCOLANI



# PREFACE



The vision of L. ERCOLANI is firmly rooted in a century of design tradition. A vision that only grows in strength and eminence as the years pass, further solidifying Ercol's legacy of well-built furniture, designed and crafted to be cherished for generations.



## PREFACE

This promise was born from a heartfelt calling to create. A desire reflected today in the company's values and craftsmanship. Established in 1920 by 32-year-old trained furniture maker Lucian Ercolani, Ercol was influenced by local artistry and classic British design traditions. Ercol was awarded a Board of Trade Utility Furniture contract in 1944 for 100,000 Windsor Chairs, giving Ercolani his first opportunity to mass-produce his humble and timeless designs. During a past trip to New York, the young Ercolani found himself drawn to the intrinsic simplicity of Shaker furniture. Years later, inspired by this event, Ercolani stripped the chair's design to its simplest form, focussing on increasing durability and production efficiency. This commission would define a new design direction for the company, a shift that is still reflected in our ever-evolving portfolio of furniture design. The nuances of this distinct yet classic presence continues to befit contemporary living, dining and working settings, remaining just as relevant and treasured as they were in the years prior.

Inspired by the pure elemental beauty of wood, our furniture echoes a modest and unadorned aesthetic, quietly encouraging purposeful interaction, collaboration and intimacy. Born out of a deep appreciation for rich materiality, we pride ourselves on creating a thoughtful design that consistently imparts a rich, tactile language.



What defines real craftsmanship? In our case, a century of tradition and knowledge passed down from members of the Ercol family into the present. An enduring imprint of genuine artistry, devotion to quality and an intrinsic understanding of wood acquired from decades of studying the material's aesthetic and structural qualities.





The L. ERCOLANI ethos can be defined as simple, enduring design that never goes out of style. Reflecting the mid-century modern ideals of functionalism and post-war purity, our pieces convey a timeless familiarity, intimately felt and understood by users worldwide.





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L. ERCOLANI partners with global talents to reinvent and re-interpret our core capabilities. United by a shared understanding of quality craftsmanship and honest design principles, we work alongside renowned designers to create contemporary well-built furniture with international appeal.

From hotel lobbies to home offices, our design language is highly attuned to the increasing fluidity of modern living. By balancing timeless craftsmanship and pragmatic design, we strive to help encourage connectivity and serenity in all environments. Our furniture is designed both to stand on their own, as statement pieces or seamlessly blend into their surroundings, forming a soothing backdrop to the things and connections in life that truly matter.



By collaborating with international designers, we strive to challenge our perceptions of design, evolving our practice with fresh eyes and diverse perspectives. With our gaze fixed on the future, L. ERCOLANI looks to new generations for inspiration and enlightenment, combining century-old traditions with innovative technology.





CONTENTS

How a space feels to be in, dine in and work in largely depends on the furniture that inhabits it. To facilitate and encourage moments of concentration and connection, our collection is made up of pieces that enhance a sense of familiarity, imparting a sense of home, heritage and belonging. Whether for work or play, retreating or socialising, our designs will remain relevant, generation after generation, proudly crafted with an enduring sense of heritage and constructed with uncompromising attention to detail.



1. Living



2. Dining



3. Working

# L I V

There is a unique intention in every living space. A certain thoughtfulness in the straight, precise lines of a coffee table, a wish in the curvature of a rocking chair and softly uttered in the wings of a Butterfly Chair. We choose our spaces wisely, favouring those that subtly reveal our desires in soft, emotive cues. Spaces and settings that accentuate the mood, the occasion and the people. A variety of bespoke wood types, finishes and colours allow us to shape the essence of a room, carefully illuminating the mood we wish to convey. We present a cohesive collection of individually expressive pieces, all attuned to a single elegant discourse, as if instruments in an orchestra.

# I N G







LIVING





Created to visually inspire, our pieces balance comfort, functionality and aesthetics in a calm and uniform design language. This language helps to blur the lines between living and working spaces, adding meaning and authenticity to corporate contexts, social backdrops and private residences all the same.



Shown above and on the left in walnut, the IO SIDE TABLE by Lars Beller Fjetland is an instant L. ERCOLANI classic. Inspired by nature, the piece seamlessly elevates the ambience of any room with its soft, cloud-like edges and smooth, unblemished form. Paired with the table is Norm Architect's REPRISE CHAIR, pictured in a deep walnut with a crafted leather sling. A supple companion designed to elegantly support moments of connection and contemplation.





Pictured in solid ash with a dead matt finish, and crafted with Sorensen Leather, VICTORY Cognac, the MARINO CHAIR and FOOT-STOOL all offer users an intimate escape from everyday life. For a tranquil moment of connection, whether at home or at work, lean back in a bespoke VON configuration, appreciating its warm appeal and comforting form.













Above, the CANVAS SMALL CABINET by Norm Architects features walnut sliding doors and front covers with architectural references, combining form and function in an unassuming, sophisticated manner. Shown in walnut, the VON ARMCHAIR by Hlynur Atlason, instantly elevates the ambience of a home environment. Pictured on the right, the clean, structural integrity of Norm's REPRISE CHAIR offers an ideal perch for leisurely afternoon reading and meaningful conversations that last long into the evening.



# JONAS



Guided by a minimal aesthetic with graphic references, architect and designer Jonas Wagell is inspired by soft shapes and intuitive forms. Originally established in 2008, his Stockholm-based design studio primarily focuses on design rather than architecture. With a diverse portfolio of work and several global collaborations under his belt, his approach aims to extend minimalism and modernism to reveal a welcoming, friendly and almost playful sentiment. In his calling to create simple and honest products, Wagell's style stays true to the essence of Scandinavian design, amended only to reveal a more personal yet light-hearted disposition. His style is both expressive and composed, exemplifying modern-day life.

# WAGELL







JONAS WAGELL

Jonas Wagell's work is the perfect harmony of playfulness and minimalism, artfully blending the two concepts in a refined design language. The Swedish designer works across disciplines and borders, creating an instantly-recognizable aesthetic that imparts a relaxed sense of sophistication.

Q. How do you achieve timelessness in design and still maintain a distinct beauty and character?

JW. Timelessness is a difficult word to interpret. The meaning, I suppose, is to discard short-lived trends and to pursue an aesthetic that stands the test of time. I believe that designers should strive to create bodies of work that go beyond our visual tendencies and aesthetic inclinations, developing their own personal and distinctive language. Personal work, the authentic imprint of a creator, will always be relevant and timeless.

Q. Working with Scandinavian minimalism, how do you ensure a warm and welcoming presence in your designs?

JW. Growing up in Sweden, I imagine my roots have dictated a lot of my preferences. As with many Scandinavians, I prefer simple shapes and minimal forms. However, I don't see a contradiction between Scandinavian values and warm aesthetics. In fact, I view it as the opposite. I see minimalism as a way to reduce distraction, thus creating a stronger sense of character: to boil down the sauce to enhance the flavour.

Q. What inspired the Grade Collection?

JW. In a few words: craftsmanship, understated elegance and comfort. I often refer to my work as "graphic" in the sense that I try to create simplistic objects with a distinctive character that is easy to understand. With the Grade Collection, we wanted to create a sofa with outstanding comfort, paired with a minimal, friendly aesthetic and a sort of gentleman's confidence.

Q. Please describe your process when working on the design?

JW. Creating furniture is a collaborative effort. As a designer, I provide a language of form and visual signature which then evolves to match the furniture maker's identity. The designer has to absorb the character of this specific role, working in unity with the maker's history, ethos and desires. When working on the Grade Collection, I first compiled a reference library based on L. ERCOLANI's heritage, moods and visual inspiration.





Guided by his experiences both as an architect and furniture designer, Jonas Wagell's work reflects a personal yet welcoming sentiment. Scandinavian yet worldly, classic yet modern; his unique visual identity lends itself to all environments and regions, spanning his home country of Sweden and abroad.

However, designing a sofa involves so much more than aesthetics. I am tasked with bringing together a multitude of factors such as comfort, materials, dimensions, modularity and construction, as well as price range. Ultimately, the design process relies on the designer's ability to fine-tune the details and proportions, achieving just the right amount of comfort and specific character.

Q. How did you go about referencing L. ERCOLANI's DNA in the collection?

JW. When I think of L. ERCOLANI, natural wood, craftsmanship and lasting quality are the first things that come to mind. Therefore wood was a natural choice for the collection in order to create a strong visual language. The entire base is made of refined hardwood, elevating the upholstered body of the sofa.

Q. How do you and your approach to furniture design resonate with that of L. ERCOLANI?

JW. As a Swedish designer, I feel a strong connection to the values and heritage of L. ERCOLANI. We both share a profound appreciation for simplistic forms and rational solutions. This, combined with a deep-rooted love for quality materials and craftsmanship, is what binds our relationship so closely together. Most importantly, I find myself inspired by the company's story and the enduring spirit of Ercol which persists today, a century after its inception.

Q. Being part of L. ERCOLANI's carefully selected portfolio of well-renowned designer collaborations, what do you hope to accomplish through this partnership?

JW. Firstly, it is a great honour and pleasure to be given this opportunity. The ability to contribute to L. ERCOLANI's design lineage is an outstanding reward in itself. If my contribution can inspire people, or perhaps even new generations of users, to discover the quality and craftsmanship of L. ERCOLANI, then that would be the ultimate accomplishment.





# D I N

There's a reason why people linger after meals and it is rooted in something considerably more profound than food. Sharing a meal has always been a pretence to a much more intimate act; an excuse to facilitate connection. Having a meal by oneself is an act that is understood without fault and it is accommodated without deliberation. Dining together becomes something far more meaningful and it is the intangible nourishment of these experiences that we desire. Familial memories are enhanced over sunlit breakfasts, business relationships are strengthened over lunch and special occasions are brightened by dinner. Dining is an incomparable medium for human interaction and whether shared in a lively restaurant with peers or the warmth of your home with family, the substance, the sentiment and the connection remains the same.

# I N G







Few things bring a community together like the act of dining. Sharing a meal, whether with friends or family, binds us on an intimate level. Pictured above in walnut, the LARGE PENNON TABLE by Norm Architects sets the scene for these transformative experiences. Designed by Lucian Ercolani, the ash BUTTERFLY CHAIR with a black finish, completes the picture, creating a setting for people to gather at all stages of their lives. Easily stacked for convenience, the modest form of the solid ash LARA CHAIR by Dylan Freeth offers a versatile and contemporary presence.



Quietly encouraging, our diverse portfolio of tables, chairs and cabinets lend a tactful hand. Whether a private residence, a high-end restaurant, a hotel or any other venue, the right furniture punctuates the setting and inspires the occasion. Drawing on a century of ingenuity, our timeless pieces are designed for comfort, functionality and aesthetic appeal, allowing you to focus on the true essence of dining.



Often, simplicity is the ultimate sophistication. Featuring the SMALL PENNON TABLE in ash, the quiet tranquillity of the scene above reflects this sentiment, evoking a natural sense of calmness and wellbeing. Enriched with the classically appealing silhouette of Ercolani's BUTTERFLY CHAIR in original ash, the collection conveys a serene purity. Punctuating this scene, the gentle swell of the ash LOVESEAT encourages users to sit side-by-side and share the experience of dining together.



Whether formal or casual, contemporary or traditional, our furniture provides the backdrop to our most treasured memories. Shown on the left, the ALL PURPOSE CHAIR and PLANK TABLE pieces are equal parts timeless and versatile, both bearing the classic signature of warmth and tradition synonymous with the Originals collection. Shown with the DROP LEAF TABLE, the ash WINDSOR CHAIR is a lifelong companion, emphasizing the moments and the people in life that you value most.







Ercol's Originals are bound by an ageless elegance which makes them just as relevant in contemporary settings as they were a century ago. Clockwise from the left: the LOVESEAT, the QUAKER CHAIR, the STACKING CHAIR and the SADDLE STOOL, all pictured in ash with a whitened finish. Designed by Ercolani himself, these simple pieces are the foundation of L. ERCOLANI's design language today. Above, the Originals COUNTER STOOL in solid ash, featuring the classic wedge and tenon joints.



# NORM

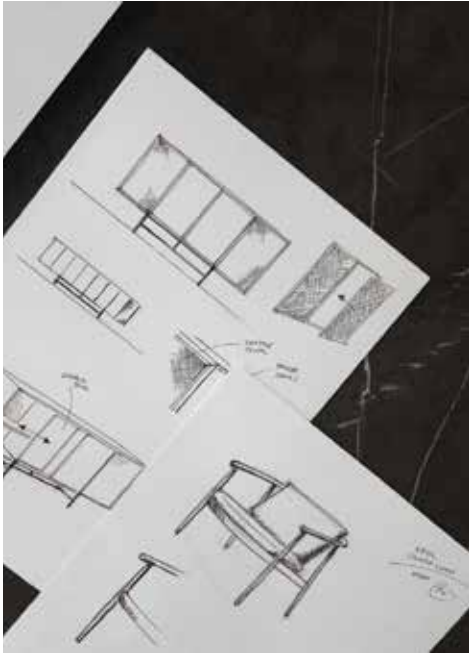
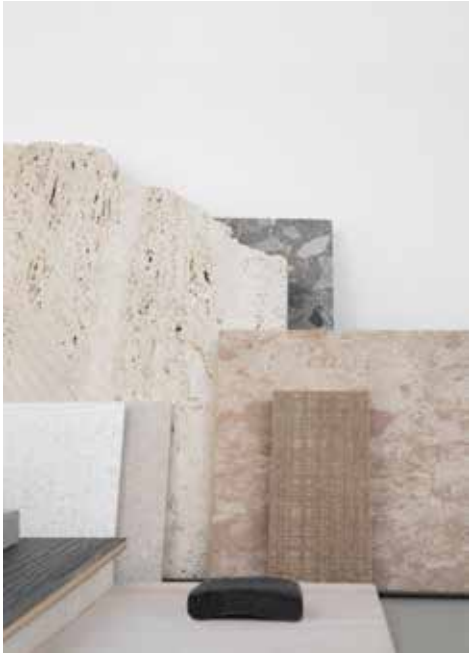


Founded in 2008, multifaceted design studio Norm Architects unifies thoughtful clean design with deep intuitive concepts. Located in Copenhagen, Denmark, they are guided by their rich cultural heritage and proudly uphold the Modernist principles of restraint and refinement. Their work displays an informed understanding of the symmetry between austerity and serenity and it reflects an uncompromising approach to quality and tradition. Working across multiple disciplines, they are established in industrial design, residential architecture, commercial interiors, photography and art direction. Tirelessly pursuing enduring design, the studio's appreciation of natural materials is instinctual. Polished and precise, Norm Architects' meticulous approach lends to a unique kinship between form and function.





# NORM ARCHITECTS



Q. What inspired your collaboration with L. ERCOLANI?

NA. While reflecting on the origins of L. ERCOLANI, we observed the company’s strong resemblance to Scandinavian furniture heritage. In particular, we valued L. ERCOLANI’s democratic approach and their combined use of honest materials and real craftsmanship, value-engineering furniture that is both affordable and long-lasting. L. ERCOLANI represents a heritage and philosophy that we understand intuitively and we were able to channel this native familiarity into our collaboration.

Q. As a studio with a strong sense of heritage in your design language, how did you approach this collaboration?

NA. We began our collaboration by investigating the commonalities between traditional British and Danish design language. Through this, we were able to craft a narrative bridging the two cultures, sprinkled liberally with references to the American mid-century Modern movement. We investigated how the two cultures respond to the same set of basic needs and how they channelled their similarities into our design process. By focusing on these details, we were able to create an attractive hybrid of both heritage backgrounds.

Q. Norm Architects and L. ERCOLANI are renowned for their craft and detail. How is this reflected in the collections?

NA. The Canvas collection is the perfect example of our common appreciation for detail. In this series, we unite our design language and construction with thoughtfully-crafted details such as dovetails joints, sliding doors and front covers with architectural rhythm. While these touches are subtle, their presence signifies a high standard of quality and craftsmanship. Every aspect of the collection’s design is purposeful, right down to the spacing of the sliding doors. The doors initially appear as two separate pieces but they are bound together as one. The groove dividing the two sides is a handle, blending seamlessly into the design.



Q. How do you approach contemporary and continuously relevant design from a humble mindset, recognising past norms and cultural tradition?

NA. In a world of extreme consumption, our studio aims to refine our practice rather than reinvent it. We strive to meet basic human needs through design that appeals to modern tastes and a diversity of cultures, all while reflecting our own timeless design language. We hope to encourage our customers to cherish their products for a lifetime.

Q. In what ways do the collections/designs reflect this increasing fluidity between the modern home, workspace and hospitality settings?

NA. The way that we work is evolving. People’s work lives are becoming increasingly mobile as a result. We are now able to seamlessly transfer our work—moving between the office and home, cafes and hotel lobbies and wherever else our whims might take us. In recent years, we have watched the lines blur between what was once considered purely residential and purely for contract use. Now we see a demand for “soft contract” furniture: pieces that appeal foremost to our senses while also containing the same practical functionalities. As architects and designers, we strive to understand how the spaces we occupy have a considerable impact on our habits and well-being. Therefore, it is important that we design spaces that serve personal and professional purposes as well as the growing space in-between.

Q. How did you go about referencing L. ERCOLANI’s DNA in the collections?

NA. Our new Reprise Chair is another great example of our collaboration process. To create this piece, we combined L. ERCOLANI’s traditional woodturning and steam bending techniques with a classic Danish design from the ‘50s. The chair’s legs are held in place with a singular, steam-bent piece of wood, paying homage to an Ercol tradition stretching back to 1944. The end result is a graceful, well-constructed chair with spindles for the legs and backrest.



# W O R



Work is all about purposeful interaction, collaboration and concentration. The recent shift in how we work requires multifunctional furniture design. Contemporary culture demands pieces that are highly versatile, lending themselves to a wide range of warm and inviting settings, from private homes and corporate environments to hotel lobbies. As designers, we approach this challenge with a pragmatic mindset, considering both functional and aesthetic solutions to make these settings feel less like work and more like home. We strive to create a careful balance of functionality and sensory appeal, an equilibrium that is essential to how a given space makes us feel.

# K I N G





## WORKING

Our ever-growing portfolio of tables, chairs and storage solutions offers a wide range of options to accommodate your needs for work. Easily adaptive to any contemporary home or workspace, our furniture embodies a modest yet sophisticated design language conducive to collaboration and creativity. A good desk should not only meet our practical needs. It should also welcome us into an office space, providing comfort through gracious details and textural warmth, designed to favour and promote well-being.





WORKING



Born from a collaboration with Tomoko Azumi, the FLOW CHAIR conveys a fluid elegance. Paired with the gentle curves of the SMALL PENNON TABLE, the chair offers a comfortable place for deliberation, encouraging productivity, inspiration and focus. On the right, the oak SVELTO ROUND STACKING STOOL by Lisa Sandall beckons users to unburden themselves for a moment of meditation. Finished with a matt coating, the stool features an indistinct concave imprint, increasing comfort without compromising its minimal aesthetic.









Modern workspaces call for tactile qualities and aesthetic appeal, favouring the warm and welcoming dimensions that we associate with the innate comfort of our homes. Pictured on the previous page, the CANVAS LARGE CABINET by Norm Architects, crafted in walnut. On the left, the REPRISE CHAIR, paired with the IO COFFEE TABLE by Lars Beller Fjetland, both in ash. Above, the oak TREVISIO DESK by Matthew Hitlon and solid ash LARA CHAIR, both crafted with architectural character and thoughtful details, making for a simple and comfortable workspace.



Contemporary workspaces are vastly different from the sterile, uninspired office cubicles of years past. Today, our spaces are designed to facilitate meaningful interactions and experiences, expressing a signature warmth and personality that makes people want to come to work. Pictured, VON WORK CHAIRS, MAGAZINE TABLE and BENCH, all created from solid ash. On the right, the TREVISO DESK by Matthew Hilton in walnut and the BUTTERFLY CHAIR by Lucian Ercolani in ash, portrayed with a modern, black finish.







Blending the old with new, the classic Originals BUTTERFLY CHAIR, LOVESEAT and PLANK TABLE compliment the simplicity of modern spaces. Painted with an energising red finish, the solid ash table serves as a workstation for all types of projects, providing a platform for whatever creative endeavours you are called to pursue. Pictured on the right, the CANVAS TALL CABINET by Norm Architects demonstrates its understated functionality, displaying the objects you wish to exhibit and hiding those that you prefer to keep out of sight.



# LARS



Emboldened by elements of his Nordic upbringing, Lars Beller Fjetland has fostered a deep appreciation for the natural world and its indispensable presence in the field of design. First introduced to woodworking as a child, he regards wood as “the very root of [his] ever-growing passion for designing and creating objects.” In 2011, he established his self-titled design office, Beller Design, with the ambition to cultivate objects that fulfil their purpose without sacrificing the aesthetic appeal for which they are sought. He believes that it is a designer’s mission to produce objects that are enduring and will appeal for generations to come. Both curious and pragmatic, he strives to underscore the inherent qualities of natural materials; functional, sustainable and innately beautiful.



Pairing crafted details with a deep-rooted understanding of wood's essence, the work of Lars Beller Fjetland's aligns with Ercol's long-standing tradition of craftsmanship and strong relationship with the natural world. Moved by his time spent in nature, the IO TABLE is inspired by Beller's forest wanderings in the autumn. Remembering the soft, organic shapes of wild mushrooms and skipping stones, the designer envisioned the table's subtle curves and smooth finish, creating a piece that translates the unrefined grace of nature.

Q. With a great love for and understanding of natural materials and wood in particular, what has the design process with L. ERCOLANI been like?

LF. The team at L. ERCOLANI know their way around wood, a fact that quickly became evident as we toured their in-house factory. The efficiency of their production exceeded my expectations and I was particularly fascinated by their ability to merge traditional craftsmanship with modern technology. This is, without a doubt, a company that is prepared for another 100 years of production. I decided to challenge their production team by pursuing a design with highly complex details and I was greatly impressed by how their product developers rose to my challenge. The end result of our collaboration is a true testament to their ingenuity, teamwork and problem-solving skills.

Q. In what ways is furniture made from natural materials more sustainable, both aesthetically speaking and in terms of durability?

LF. There is no doubt that natural materials like wood, stone and cork are more sustainable than plastic. Wood patinates in a particularly graceful way; weaving an evocative story of time and enriching the object with a soul-like essence. I refer to this force as the product's "persona." Our society has devolved from investing in our furniture to consuming our furniture. Gaining a better understanding of a product's persona could potentially persuade consumers to lengthen the lifespan of their purchases. Buying less but better is the way of the future but requires it effort from both the designer and consumer.





LARS BELLER FJETLAND



Q. What inspired the Io Collection and the soft organic features of its design language?

LF. From my first discussion with L. ERCOLANI, it was clear that they needed a family of tables to showcase the full extent of their capabilities. A premium product that exuded an aura of understated luxury forged from the same DNA as the Ercol originals.

The Io Collection was designed with naturalistic features that users can't help but interact with; soft curves and soothing matte finishes.

The solid construction of the piece has a bare, animalistic feel to it that is reminiscent of the expression: "the elephant in the room." There is nothing apologetic about the table's presence in the room yet it manages to blend in seamlessly with the rest of the L. ERCOLANI pieces.

The collection is called Io, which happens to be one of Jupiter's moons. Space and space travel have been a recent fascination of mine. Seeing the table from above helped all of the pieces fall into place.

Q. From a designer's perspective, how does L. ERCOLANI stand out as a wooden furniture manufacturer?

LF. Ercol holds a very special place in my heart and has for many years. As a young design student, I spent my weekends hunting for treasures in flea markets, waiting for the rare wondrous occasion when I would stumble across a vintage Ercol piece.

Even then, I recognised that there is something special about the Ercol originals. A certain quality that I suspect can be linked to Lucian Ercolani's Italian heritage; something uniquely driven and passionate.

Q. How do you resonate with L. ERCOLANI as a brand? What design principles do you share?

LF. Much like L. ERCOLANI, my mission as a designer is to create works that are timeless, sustainable and honest.

In particular, I recognise a fundamental element of honesty in both of our works. Materials are selected for their inherent qualities and form often arises from function, all the while managing to avoid boring or overly rational design. There is a certain beauty that lies in the understated.





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