



HISTORIEN OM PICASSO
MUSEUM

L.ERCOLANI





CHAIRS

- 12 Butterfly Chair
- 16 Flow Chair
- 18 Lara Chair
- 20 Stacking Chair
- 22 All-Purpose Chair
- 24 Utility Armchair
- 26 Utility Chair
- 28 Utility Highback Chair
- 28 Utility Highback Armchair

STOOLS

- 34 Utility Bar Stool
- 36 Utility Counter Stool
- 38 Lara Bar Stool
- 40 Lara Counter Stool

BENCHES

- 56 Loveseat
- 58 Von Bench

LOUNGE CHAIRS

- 60 Upholstered Reprise Chair
- 64 Reprise with Webbed Seat
- 66 Reprise with Hide Seat

TABLES

- 84 Pennon Large Table
- 88 Pennon Small Table
- 90 Plank Table
- 92 Drop Leaf Table

DESKS

- 96 Treviso Desk Ash

SOFAS

- 102 Grade Three Seater Sofa
- 106 Grade Two Seater Sofa
- 110 Grade Chair
- 112 Studio Couch

COFFEE TABLES

- 124 IO Large Coffee Table
- 126 IO Coffee Table
- 128 IO Side Table
- 130 IO Long Table

CABINETS

- 136 Canvas Large Cabinet
- 140 Canvas Small Cabinet
- 142 Canvas Tall Cabinet
- 144 Canvas Media Unit

FINISHES

- 146 Timbers
- 146 Stains
- 146 Fabrics

Introduction



Introduction

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 the heritage and legacy of well-built furniture, designed and crafted to be cherished for generations.

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, where L.Ercolani has since been influenced by local artistry and classic British design traditions. Lucian's founding company, Ercol, was awarded a Board of Trade Utility Furniture contract in 1944 for 100,000 Utility 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 thoughtful designs that consistently impart a rich, tactile language.



We believe that the key parameters in quality furniture are form and function. Our furniture is designed with delicate visuals and soft, haptic qualities that make every space, from intimate residences to corporate office environments, warm and inviting.

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.



C H A

I R S

Butterfly Chair



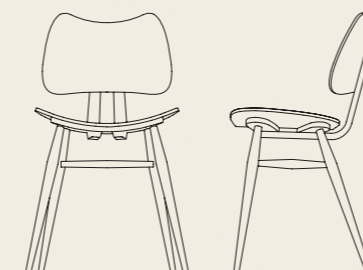
Designed by Lucian Ercolani

1956

Few forms embody the legacy of L.Ercolani as consummately as that of the modest BUTTERFLY CHAIR – the iconic everyday dining chair designed by Lucian Ercolani. Launched in 1956, the subtle curves and sculptural refinement of the BUTTERFLY CHAIR helped transform the chair into a beloved mid-century classic.

Offered in ash timber with an ash veneer steam-bent ply seat and back, the BUTTERFLY CHAIR is an attractive and eye-catching accompaniment to the heartening ritual of dining with loved ones.

The chair is available in eight statement-making finishes and is now available with an upholstered seat, in a variety of harmonious textiles and colour-palettes.



L.ERCOLANI

SPECIFICATIONS

Product Code	7402
Dimensions	W: 51 D: 46 H: 82 SH: 47 cm.
Timber	Ash w. Ash Veneer
Finishes	
COM Required	0.5m for 1 or 2 seats



Above: The upholstered BUTTERFLY CHAIR, designed by founder Lucian Ercolani, in ash with the modernist Ochre finish.

Flow Chair



Designed by Tomoko Azumi

2015

Taking its name from the fluid, sweeping lines produced by steam-bent timber, the FLOW CHAIR was born out of a collaboration with Japanese designer, Tomoko Azumi. Designed in 2015, the FLOW CHAIR exemplifies the warm elegance of contemporary Japanese design, subtly revealing its essence through soft, emotive cues.

With sinuous, tapered legs built to stack easily when not in use, the chair balances function and beauty in a harmonious, graceful form.


Manufactured in solid Ash timber, the FLOW CHAIR is offered in eight bespoke finishes, and is now available with an upholstered seat.

SPECIFICATIONS

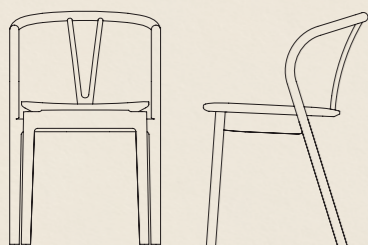
Product Code 7800

Dimensions W: 49 D: 53 H: 76 SH: 46 cm.

Timber Ash

Finishes 

COM Required 0.5m for 1 or 2 seats





Chairs

Lara Chair



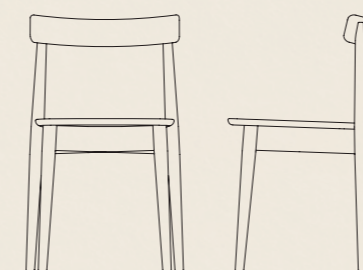
Designed by Dylan Freeth

2016

Designed in 2016 with the hospitality industry in mind, the LARA CHAIR's balanced and unassuming appearance makes it well-suited to both domestic and commercial dining spaces. Designed to stack easily after use, the LARA CHAIR is the consummate embodiment of Dylan Freeth's technical abilities and values as a designer.

Boasting a steam-bent backrest and subtle, crafted details, the chair's dished seat panel provides a comfortable and reliable base, allowing users to focus on the nourishment and sustenance of dining. The soft tactility of the LARA CHAIR's surface makes it an inviting accompaniment to a wide array of gastronomic environments, including urban cafes, fine-dining restaurants and intimate bistros.

Constructed of solid ash timber, the LARA CHAIR is offered in 8 different finishes and is now available with an upholstered seat.



SPECIFICATIONS

Product Code	1990
Dimensions	W: 49 D: 46 H: 78 SH: 47 cm.
Timber	Ash
Finishes	



Chairs

Stacking Chair



Designed by Lucian Ercolani

1956

The STACKING CHAIR unites functionality and aesthetic appeal in a precise, streamlined silhouette, deliberately designed for optimal comfort, ease of use and versatility.

Purpose-built for convenience, the outward-facing legs of the STACKING CHAIR allow the chairs to be stacked vertically when not in use. This, coupled with the chair's ergonomic design, make the STACKING CHAIR a versatile offering that complements urban workspaces, intimate dining environments and private residences alike.

Constructed of solid Ash timber, the STACKING CHAIR is offered in eight distinctive finishes.



L.ERCOLANI

SPECIFICATIONS

Product Code 7392

Dimensions W: 45 D: 49 H: 80 SH: 47 cm.

Timber Ash

Finishes

All-Purpose Chair



Designed by Lucian Ercolani

1956

The ALL-PURPOSE CHAIR is the ultimate testament to the enduring appeal of timeless, multi-functional design. An original 1950's design from company founder, Lucian Ercolani, the ALL-PURPOSE CHAIR has become an overnight contemporary classic for both the home and workplace.

True to its name, the ALL-PURPOSE CHAIR's noble, unadorned appearance allows it to seamlessly blend into a wide array of environments and interiors — subtly enhancing its surroundings with a resounding sense of harmony, comfort and alignment. Favoured for both its versatility and practicality, the ALL-PURPOSE CHAIR features an ergonomic seat design, gently sculpted to complement the body's contours and ensure users' continued comfort.


Manufactured in solid Ash, the ALL-PURPOSE CHAIR is offered in eight bespoke finishes.

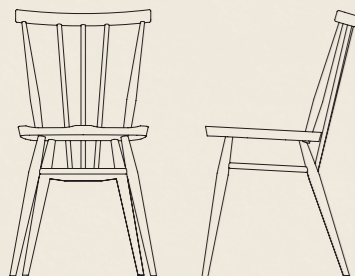
SPECIFICATIONS

Product Code 7755

Dimensions W: 46 D: 47 H: 83 SH: 47 cm.

Timber Ash

Finishes 



L.ERCOLANI



Chairs

Utility Armchair



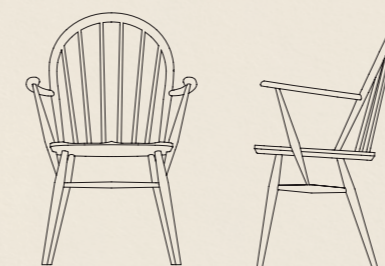
Designed by Lucian Ercolani

1945

Designed by Lucian Ercolani in 1945, the iconic UTILITY ARMCHAIR is an appealing merger of industrialization and thoughtful, emphatic design, imparting an innate sense of comfort and practicality that is both seen and felt.

Meticulously crafted and honed to minimalistic perfection, the UTILITY ARMCHAIR boasts a classic Windsor backrest with six, finely-carved spindles and supportive arm rests. A smooth, steam-bent ash bow encases the spindle structure, creating an elegant, sweeping arc that unites the chair's design elements in a simple, harmonious curve.

Manufactured in solid ash timber, the UTILITY ARMCHAIR is available in eight protective finishes.




L.ERCOLANI

SPECIFICATIONS

Product Code 7877A

Dimensions W: 64 D: 55 H: 92 SH: 45 cm.

Timber Ash

Finishes 

Utility Chair



Designed by Lucian Ercolani

1945

The philosophy behind the beloved UTILITY CHAIR is simple — enduring, timeless design, constructed using humble, straightforward materials and hand-built to last for generations. With these values in mind, Lucian Ercolani launched the first UTILITY CHAIR in 1945, marking a new and defining chapter in British design.

Meticulously crafted and honed to minimalistic perfection, the UTILITY CHAIR boasts a classic Windsor backrest with six, finely-carved spindles protruding from its curved base. A smooth, steam-bent ash bow encases the spindle structure, creating an elegant, sweeping arc that unites the chair's design elements in a simple, harmonious curve.

Manufactured in solid ash timber, the UTILITY CHAIR is available in eight finishes.

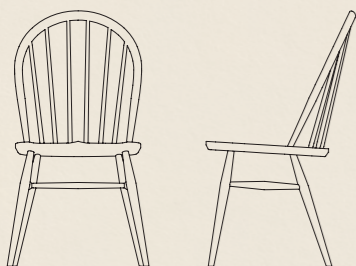
SPECIFICATIONS

Product Code 7877

Dimensions W: 49 D: 55 H: 92 SH: 45 cm.

Timber Ash

Finishes





Chairs

Utility Highback Chair



Designed by Lucian Ercolani

1945

A celebrated classic, the UTILITY HIGHBACK CHAIR encapsulates the pared-back simplicity of Lucian Ercolani's formative work, inspired by the purity of Windsor-style furniture. The welcoming form of the UTILITY HIGHBACK CHAIR has the power to elevate the atmosphere and occasion of everyday dining rituals. Made in solid Ash timber and available in eight protective finishes.



SPECIFICATIONS

Product Code

7875

Dimensions

W: 49 D: 60 H: 103 SH: 45 cm.

Timber

Ash

Finishes



L.ERCOLANI

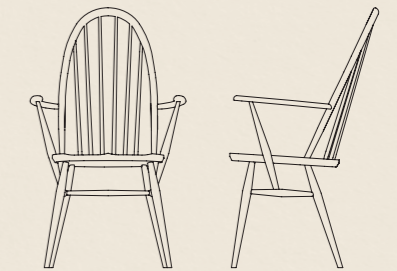
Chairs

Utility Highback Armchair

Designed by Lucian Ercolani

1945

Built to inspire comfort and connection, the UTILITY HIGHBACK ARMCHAIR is a time-honoured collector's piece for all walks of life. A celebrated classic, the UTILITY HIGHBACK ARMCHAIR encapsulates the pared-back simplicity of Lucian Ercolani's formative work, inspired by the purity of Windsor-style furniture. Made in solid Ash timber and available in eight protective finishes.



SPECIFICATIONS

Product Code

7875A

Dimensions

W: 65 D: 60 H: 103 SH: 45 cm.

Timber

Ash

Finishes





S T O

O L S





Stools

Utility Counter Stool



Designed by Lucian Ercolani

1956

The UTILITY COUNTER STOOL was originally custom-built as seating for L.Ercolani's team of designers when sketching in the factory. Today, some seventy years later, the stool remains a favourite of creators everywhere.

A classic characteristic of traditional Windsor craftsmanship, the UTILITY COUNTER STOOL features tapered, outward-facing legs and a moulded ash seat that accentuates the stool's agile build. Additionally, the UTILITY COUNTER STOOL boasts the iconic wedge & tenon joint — a trademark detail found in many of Lucian Ercolani's early works.

Manufactured in solid ash, the UTILITY COUNTER STOOL is offered in eight finishes.



L.ERCOLANI

SPECIFICATIONS

Product Code	4666
Dimensions	W: 39 D: 37 H: 65 SH: 65 cm.
Timber	Ash
Finishes	

Utility Bar Stool



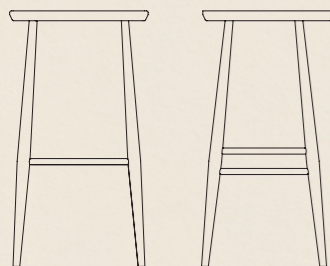
Designed by Lucian Ercolani

1956

The UTILITY BAR STOOL was developed to add a modern day bar height companion to the original counter stool design by Lucian Ercolani. The stool is now perfect for both the creator, the kitchen and the bar.

A classic characteristic of traditional Windsor craftsmanship, the UTILITY BAR STOOL features tapered, outward-facing legs and a moulded ash seat that accentuates the stool's agile build. Additionally, the UTILITY BAR STOOL boasts the iconic Windsor wedge & tenon joint — a trademark detail found in many of Lucian Ercolani's early works.

Manufactured in solid ash, the UTILITY BAR STOOL is offered in eight finishes.




SPECIFICATIONS

Product Code 4667

Dimensions W: 39 D: 37 H: 75 SH: 75 cm.

Timber Ash

Finishes 





Stools

Lara Counter Stool



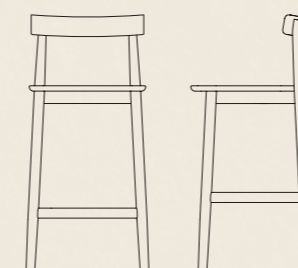
Designed by Dylan Freeth

2019

Developed to fit snugly into the contours of countertops, the LARA COUNTER STOOL is a graceful accompaniment to contemporary cafes, restaurants and hotels. Designed in 2019 by Dylan Freeth for use in the hospitality industry, the LARA COUNTER STOOL blends practicality and visual appeal in a soft, unobtrusive form.

The LARA COUNTER STOOL echoes Freeth's fondness for clean, functional design that focuses on utility and convenience. Subtle, crafted details such as radiused corners and curved edges lend a permeating sense of sophistication to the stool's urban profile.

Constructed of solid ash timber, the LARA COUNTER STOOL is offered in eight finishes and is now available with an upholstered seat.



L.ERCOLANI

SPECIFICATIONS

Product Code	1993
Dimensions	W: 43 D: 43 H: 90 SH: 65 cm.
Timber	Ash
Finishes	

Lara Bar Stool



Designed by Dylan Freeth

2019

Slightly larger than its counterpart, the LARA BAR STOOL is a graceful accompaniment to contemporary cafes, restaurants and hotels. Designed in 2019 by Dylan Freeth for use in the hospitality industry, the LARA BAR STOOL blends practicality and visual appeal in a soft, unobtrusive form.

The LARA BAR STOOL echoes Freeth's fondness for clean, functional design that focuses on utility and convenience. Subtle, crafted details such as radiused corners and curved edges lend a permeating sense of sophistication to the LARA BAR STOOL's urban profile.


Constructed of solid ash timber, the LARA BAR STOOL is offered in eight finishes and is now available with an upholstered seat.

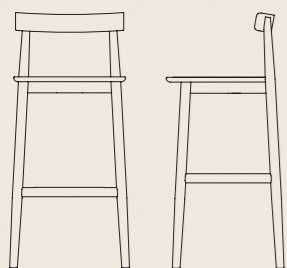
SPECIFICATIONS

Product Code 1994

Dimensions W: 44 D: 43 H: 100 SH: 75 cm.

Timber Ash

Finishes 





Interview



Christian Møller Andersen
Art Director of L.Ercolani

Q&A

Long-term collaborating creative, Christian Møller Andersen, has curated a stain collection palette to give our portfolio classics a contemporary feel. The MODERN TONES palette harmoniously complements the quality construction and natural materials for which the brand is known, while breathing new life into heritage pieces through striking colour. In our latest Q&A, Christian reflects on the collaboration with L.Ercolani, and the inspiration behind the stain collection.

Modern Tones by Christian M. Andersen

What inspired your collaboration with L.Ercolani?

The starting point for the colour palette came from looking at modernist and mid-century designs from the 1950s, and the colours that helped define a lot of the design, architecture and art that emerged during that era. I wanted to form a palette that felt bold, warm and rich, while also complimenting the more understated, tactile simplicity of the wood that is the central material in all of L.Ercolani's designs. I wanted a sense of harmony and balance between the natural wood and the colour stains, so that they could be combined more seamlessly in an interior environment. In the process of defining and finetuning the stains, it was essential that the stains had the right level of transparency to sustain the texture and tactility of the wood grain.

How did you go about defining a bold, new palette of colour stains for a brand with such a rich heritage?

Drawing inspiration from the 1950s, I took cues from L.Ercolani's Originals collection and

the designs that Lucian Ercolani did during that period. It was of vital importance to me that the new colour stains had close ties to the history and heritage of the brand, so the addition of the new colours felt holistic. To me, the new tones marry the brand's historic past with their forward-thinking approach through an intense use of colour. I wanted to use Lucian's mid-century designs as a foundation and build upon this idea of tactile warmth with richer tones, atypical of the time during which the pieces originated.

One of the stains in the new palette, the Original stain, actually came about from looking at old varieties of the Butterfly Chair and Stacking Chair at the L.Ercolani factory, all of which were produced in the 1950s. They had a warm and golden look to them that you usually only get after decades of use. The Original stain was an attempt to replicate this look, honouring the heritage of the brand in a fairly direct visual manner.

As the creative mind and eyes behind L.Ercolani's redesigned visual identity, how did you translate this brand aesthetic into the stain palette?

“The fact that we’re able to introduce them now just proves to me how much the brand has evolved into its own entity, while staying true to the Ercol brand and heritage.”

– Christian Møller Andersen



Modern Curves: Eye-catching in its curvy, playful design language, the BUTTERFLY CHAIR provides a comfortable sit with its moulded wing-shaped back and seat. First launched in 1956, the chair remains an iconic and durable design that effortlessly fits into any contemporary home setting.



The level of transparency in the stains emphasise the attention to craftsmanship that has been put into each piece, honouring the natural wood grain.



Left: The pieces in our portfolio are visually compatible with each other. Shown on the right, is THE REPRISE CHAIR designed by Copenhagen based architecture and design firm Norm Architects alongside the IO SIDE TABLE by Norwegian designer Lars Beller Fjetland. **Right:** Pictured above, depicts a close-up of the CANVAS LARGE CABINET designed by Norm Architects and on the right, the classic BUTTERFLY CHAIR designed by founder Lucian Ercolani, in ash, in a two-tone warm grey and original stain.



Over the past couple of years, I've been fortunate to work closely with L.Ercolani and help redefine the brand's visual DNA and identity. Since 2018, we've worked on creating a unique visual language that feels honest, thoughtful, and natural. However, we've simultaneously made slow and gradual additions to the visual DNA by carefully adding elements of colour to the interior styling or photography. This gradual process has helped us redefine the brand's aesthetic slowly over the years and turn it into something that hopefully feels both timeless and modern.

The new palette includes a new series of colourful stains — Off White, Ochre, Warm Grey, Original, and Vintage Red. They are all intended breaks from tradition, but

still closely tied to the brand's modernist references and background. And quite importantly as well, the level of transparency in the stains emphasise the attention to craftsmanship that's been put into each piece, honouring the natural wood grain.

Looking at the new range of colour stains, I don't think we would have been able to introduce these rich and bold colours three years ago. The fact that we're able to introduce them now just proves to me how much the brand has evolved into its own entity, while staying true to the Ercol brand and heritage.

New Colours

- Vintage Red
- Original
- Off White
- Ochre
- Warm Grey



Left: The VON Bench, designed by Icelandic designer Hlynur Atlason, is a versatile piece of furniture, suitable for any contemporary home, office or restaurant. **Above:** The Butterfly Chair, created by founder Lucian Ercolani. Shown here in the Modern Tones, and available in eight statement finishes.



B E N

C

H E S

Loveseat



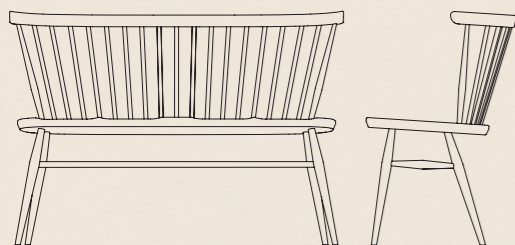
Designed by Lucian Ercolani

1956

A romantic twist on the classic Windsor chair, the LOVESEAT by Lucian Ercolani imbues a distinct and timeless allure that is conducive to a wide assortment of modern settings.

Designed in 1956, the LOVESEAT reflects Lucian Ercolani's discerning eye for detail and features his signature blend of beauty and functionality. Loosely inspired by the silhouette of the Windsor chair, the LOVESEAT features a moulded timber seat and spindle back-rest, gently curved to align with the body's natural contours and provide optimal comfort.

The LOVESEAT is offered in both solid Ash and Walnut timber. The Ash variation is also available in eight finishes.



SPECIFICATIONS

Product Code 7450 (Ash), 4450 (Walnut)

Dimensions W: 117 D: 53 H: 82 SH: 47 cm.

Timber Ash/Walnut

Finishes 





Benches

Von Bench



Designed by Hlynur Atlason

2018

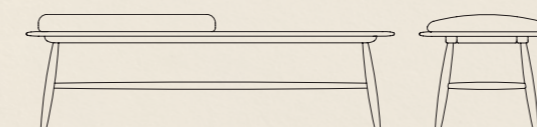
Designed by Hlynur Atlason in 2018, the VON COLLECTION is an attractive addition to L.Ercolani's versatile portfolio of multifunctional pieces for modern living, working and playing.

The generous curves of the VON BENCH offer an inspiring retreat from everyday life — perfect for reading, socializing and leisurely reclining. With endless configurations and possible applications, the bench's modular form can be easily adjusted to accommodate users' preferences and needs.

The VON BENCH is available in both solid Ash and Walnut timber. The Ash variation is also offered in eight bespoke finishes. The bench is available with or without the seat pad.

SPECIFICATIONS

Product Code	0428 (Ash), 1428 (Walnut)
Dimensions	W: 150 D: 55 H: 48 SH: 48 cm.
Timber	Ash/Walnut
Finishes	
COM Required	1.5 m.



L.ERCOLANI

L O U

N G E



60. Upholstered Reprise Chair – 64. Reprise Chair with Webbed Seat – 66. Reprise Chair with Hide Seat
68. Von Armchair – 70. Von Chair



Lounge Chairs

Upholstered Reprise Chair



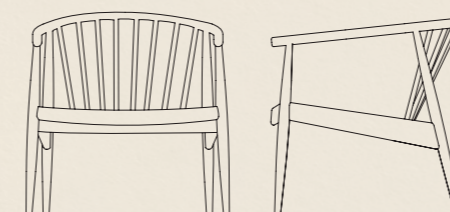
Designed by Norm Architects

2020

Brimming with elevated architectural references, the UPHOLSTERED REPRISÉ CHAIR is an effortlessly graceful seating solution with a refined, subtle presence. Launched in 2020, the chair is a collaborative effort between L.Ercolani and Norm Architects.

With roots dating back to 1944, the chair's seamless silhouette is achieved by steam-bending a single piece of timber to create a sinuous, uninterpreted line that stretches all the way around the backrest.

Offered in both solid Ash and Walnut timber, the UPHOLSTERED REPRISÉ CHAIR is a soothing addition to the contemporary collector's home. The upholstered seat cushion is offered in a variety of harmonious textiles and colour-palettes. A back cushion is offered as an addition. The Ash variation is also available in eight finishes.



L.ERCOLANI

SPECIFICATIONS

Product Code	0601 (Ash), 0604 (Walnut), 0608 (Back Cushion)
Dimensions	W: 71 D: 67 H: 68 SH: 40 cm.
Timber	Ash/Walnut
Finishes	
COM Required	0.8m for 1 or 2 seats / 0.5m for 1 or 2 back cushions





Lounge Chairs

Reprise Chair with Webbed Seat



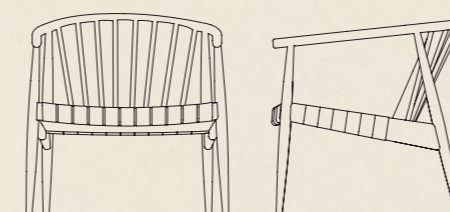
Designed by Norm Architects

2020

Brimming with elevated architectural references, the REPRISÉ CHAIR WITH WEBBED SEAT is an effortlessly graceful seating solution with a refined, subtle presence. Launched in 2020, the chair is a collaborative effort between L.Ercolani and Norm Architects.

Drawing on L.Ercolani's extensive legacy as craftsmen and purveyors of fine design — the REPRISÉ CHAIR WITH WEBBED SEAT features Lucian Ercolani's traditional woodturning and steam-bending techniques. With roots dating back to 1944, the chair's seamless silhouette is achieved by steam-bending a single piece of timber to create a sinuous, uninterpreted line that stretches all the way around the backrest.

Offered in both solid ash and walnut timber, the REPRISÉ CHAIR WITH WEBBED SEAT is a soothing addition to the contemporary collector's home. The REPRISÉ CHAIR WITH WEBBED SEAT in ash features dove grey seat webbing while the walnut variation includes classic black seat webbing. The ash variation is also available in eight finishes. A back cushion, for extra softness, is offered as an addition.



L.ERCOLANI

SPECIFICATIONS

Product Code	0600 (Ash), 0603 (Walnut), 0608 (Back Cushion)
Dimensions	W: 71 D: 67 H: 68 SH: 37 cm.
Timber	Ash/Walnut
Finishes	

Reprise Chair with Hide Seat



Designed by Norm Architects

2020

Brimming with elevated architectural references, the REPRISÉ CHAIR WITH HIDE SEAT is an effortlessly graceful seating solution with a refined, subtle presence. Launched in 2020, the chair is a collaborative effort between L.Ercolani and Norm Architects.

Drawing on L.Ercolani's extensive legacy as craftsmen and purveyors of fine design — the REPRISÉ CHAIR WITH HIDE SEAT features Lucian Ercolani's traditional woodturning and steam-bending techniques. With roots dating back to 1944, the chair's seamless silhouette is achieved by steam-bending a single piece of timber to create a sinuous, uninterpreted line that stretches all the way around the backrest.

Offered in both solid Ash and Walnut timber, The REPRISÉ CHAIR WITH HIDE SEAT in ash features a brandy-coloured hide seat while the Walnut variation includes either a classic black or dark brown hide seat. The Ash variation is also available in eight finishes and a back cushion is offered as an addition.

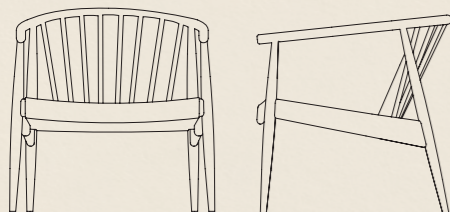
SPECIFICATIONS

Product Code 0602 (Ash), 0605 (Walnut), 0608 (Back Cushion)

Dimensions W: 71 D: 67 H: 68 SH: 37 cm.

Timber Ash/Walnut

Finishes 







Q

A

Interview



Henry Tadros
Director of L.Ercolani

Q&A

Growing up in a 100-year old family business is an extremely special and personal opportunity. We speak to L.Ercolani Director, Henry Tadros, about his inspirations and motivations for launching the new L.Ercolani brand to celebrate his great grandfathers work and designs. How the craftsmanship has changed over a century and what the future holds for the brand.

Interview with Henry Tadros

What were your motivations for launching the new era of your family business with L.Ercolani?

In 1920 my great grandfather, Lucian Ercolani, established Ercol as a company that celebrated the beauty of solid wood and excelled in the marriage of high-tech machinery alongside age old handcraft skills. His iconic designs from the 1950s are mid-century classics and the pure essence of our company. They were honest and beautiful designs with clean lines and simple light forms. Lucian had come over from Italy to London with nothing and built one of the most famous furniture brands in the UK. His drive, charisma, and spirit ensured that a century later his legacy was still as strong as ever and his company flourishing. As we came into our 100th year of business in 2020 I wanted to be able to celebrate his immense work, his designs and eternal striving for modernity, and in doing so we established L.Ercolani. The brand is the new home for his iconic designs but, equally important for me, it is the home for the work we do with modern furniture designers from around the world.

How did the company excel in the marriage of high tech machinery with classical hand made craftsmanship?

From the 1920s to the 1940s, Lucian spent a huge amount of time and effort in ensuring that Ercol would be a factory that could mass produce furniture. Making furniture in the UK had previously been a slow and laborious process with typically one piece being worked on at a time, from tree to finished product. Using traditional methods such as wedge and tenon joints, seat adzing, dovetails joints and traditional steam bending techniques. What Lucian did was revolutionary, he established a factory using high-tech machinery, for the time, coupled with skilled craftsmen that could use these traditional techniques but also make furniture in a large quantity. The Utility Trade order in the mid-1940s for 100,000 Utility Chairs really gave us the opportunity to embed that into our manufacturing processes.

Fast forward 70 years we are still making everything in our state-of-the-art factory in the UK. We've invested heavily in our high-tech machining; the same machines that are also used in the luxury car industry and by Formula One teams. By using these machines, we know we can get precision cutting to the nth millimetre, extreme reliability, and can reduce the manpower spent doing this which all means we can really spend the time in



Upholstery Collection: Offering soft seating solutions in L.Ercolani classics. The collection features Lucian Ercolani's BUTTERFLY CHAIR, Tomoko Azumi's FLOW CHAIR and the REPRISE CHAIR by Norm Architects.



Left: CANVAS TALL CABINET and PENNON TABLE by Norm Architects. **Above:** The BUTTERFLY CHAIR presented in a black stain finish and just above, shown in Ochre.



making our pieces of furniture properly. Many of our employees have been with us more than 40 years, and some even over 50 years, and have been perfecting their craft all this time and are immensely proud of their final work. This knowledge is simply irreplaceable and just can't be done by a machine. We do have an apprenticeship programme in hand too, don't worry.

How has the past informed the future? And what is that future?

We have such a rich and long heritage of making my great grandfather's designs here in our factory in the UK, and that's wonderful, but I would like to think that he would want us to now be approaching design and manufacturing in a similar forward-looking way that he did. Pushing manufacturing capabilities with our

machines and looking to make modern designs in solid wood like we did in the 1950s.

So, this heritage is our past, it has made our company be who we are, and is the bedrock of how we do things here. The wonderful contemporary designers from around the world are drawn in by this heritage, alongside our state-of-the-art factory, which really gives them the opportunity to work with our factory team and have a process in the machining of each part. We work closely together to ensure that we're designing and developing new furniture which has that Lucian Ercolani essence but is also pushing the design language forward for us and highlighting each designer's unique voice. I am extremely excited to be at the start of making the next generation of iconic designs with them all. —

Visit our showroom in Princes Risbrough.
Address can be found on page 148.



L.ERCOLANI



T A B

L E S



Tables

Pennon Large Table



Designed by Norm Architects

2019

Versatile and timeless, the organic curves of the PENNON LARGE TABLE are a tangible expression of Norm Architects' trademark Nordic minimalism. Designed in 2019, the oval form of the PENNON LARGE TABLE is a tactile and serene complement to a wide variety of contemporary living and dining spaces.

The table's distinctive build was inspired by the structure of old biplane wings — with smooth, wide limbs that gently taper at their base and soft, moulded edges. A traditional wooden spindle joins the two legs, to create an alluring juxtaposition of delicacy and durability.

Available in Ash and Walnut timber, the elemental warmth of wood is a soothing complement to the PENNON LARGE TABLE's broad form. The ash variation is offered in eight finishes.

SPECIFICATIONS

Product Code 1810 (Ash), 1815 (Walnut)

Dimensions W: 244 D: 128 H: 75 cm.

Timber Ash/Walnut

Finishes



L.ERCOLANI



Above: The Small PENNON TABLE, designed by Norm Architects, in walnut. Sitting with the LARA CHAIR, in Ash with the Original stain, by Dylan Freeth.

Pennon Small Table



Designed by Norm Architects

2019

The PENNON SMALL TABLE is an attractive complement to its larger counterpart; the PENNON LARGE TABLE. Versatile and timeless, the table's organic curves serve as a tangible expression of Norm Architects' trademark Nordic minimalism.

Designed in 2019 and built to last for generations, the oval form of the PENNON SMALL TABLE lends itself to a wide variety of contemporary living and dining spaces. The table's distinctive build was inspired by the structure of old biplane wings — with smooth, wide limbs that gently taper at their base and soft, moulded edges

Available in Ash and Walnut timber, the elemental warmth of natural wood is a soothing complement to the PENNON SMALL TABLE's clean-lined form. The Ash variation is offered in eight finishes.

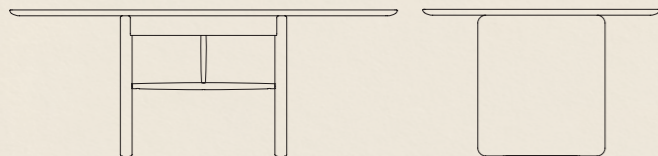
SPECIFICATIONS

Product Code 1811 (Ash), 1816 (Walnut)

Dimensions W: 198 D: 121 H: 75 cm.

Timber Ash/Walnut

Finishes





Tables

Plank Table



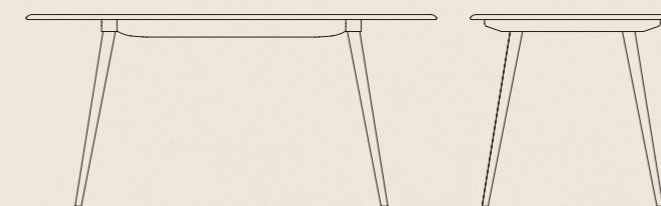
Designed by Lucian Ercolani

1956

Simple, elegant and timeless — the endless appeal of the PLANK TABLE can be attributed to its distinctive, mid-century exterior. Designed by Lucian Ercolani in 1956, the table's rounded, soft-moulded edges and balanced profile transformed it into an instant household favourite.

Bespoke, crafted details accentuate the appeal of the PLANK TABLE, with tapered, outward-facing legs and discrete joinery that blends in seamlessly with the table's sleek profile. The focal point of the PLANK TABLE, a solid ash table top, lends a grounding, tactile dimension to the table's clean form.

Constructed of solid ash, the PLANK TABLE is offered in eight finishes.



SPECIFICATIONS

Product Code 7382

Dimensions W: 152 D: 76 H: 73 cm.

Timber Ash

Finishes



Drop Leaf Table



Designed by Lucian Ercolani

1956

The DROP LEAF TABLE is a lovingly restored re-edition of a classic 1956 design by Lucian Ercolani. Versatile and highly practical, the DROP LEAF TABLE is attuned to the fluidity of contemporary living, dining and working.

Favoured for its flexibility, the oval DROP LEAF TABLE features two hinged drop leaves which can be let down to minimize its size when the table is not in use. When fully-opened, the DROP LEAF TABLE comfortably seats 4 and can accommodate up to 6 guests at a time — making it the perfect piece for contemporary dining environments.


Built of solid ash, the DROP LEAF TABLE is offered in eight finishes.

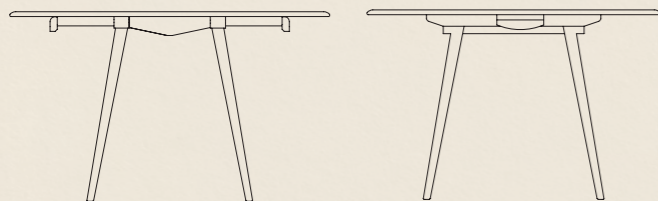
SPECIFICATIONS

Product Code 7384

Dimensions W: 62-120 D: 110 H: 73 cm.

Timber Ash

Finishes 



D

E

S

K

S





Desks

Treviso Desk



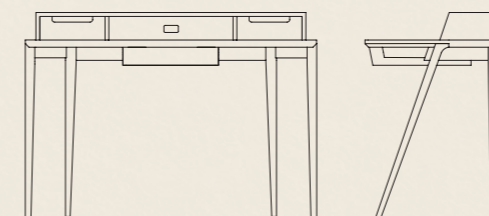
Designed by Matthew Hilton

2009

The TREVISIO DESK by Matthew Hilton imparts a rich, tactile quality of timelessness, elegance and durability. Launched in 2009, the clean, angular lines and subtle, ergonomic details of the TREVISIO DESK make for a striking and functional workstation — perfect for creative professionals, dedicated scholars and remote workers alike.

Designed to enhance and increase productivity, the TREVISIO DESK is a seamless complement to L.Ercolani's versatile portfolio of chairs and modular workplace solutions. Unapologetically angular and geometric in form, the desk boasts a distinctive oblique profile with tilted wooden legs and discrete, built-in drawers.

The bold, architectural integrity of the TREVISIO DESK draws awareness to the haptic, grounding qualities of natural wood. Offered in a beautiful Ash, the TREVISIO DESK's calming materiality complements a wide array of contemporary living and working spaces.



SPECIFICATIONS

Product Code	2336 (Ash)
Dimensions	W: 122 D: 59 H: 86 cm.
Timber	Ash
Finishes	





S

O

F

A

S



Sofas

Grade Three Seater Sofa

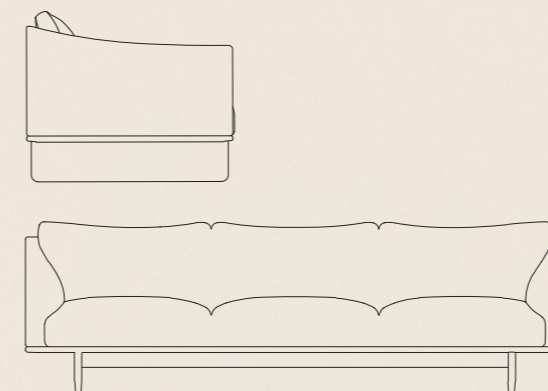


Designed by Jonas Wagell

2022

Effortless yet eye-catching and elegant, the GRADE THREE SEATER SOFA designed by Jonas Wagell in 2022, accentuates an understated elegance bringing warmth and comfort into its environment. The precise build and curves of the padded body of the sofa show nothing but true, detailed craftsmanship.

Offered in a variety of harmonious textiles and colour palettes. The solid Ash underframe is available in eight distinct finishes.



SPECIFICATIONS

Product Code	0720-3
Dimensions	W: 235 D: 90 H: 75 SH: 42 cm.
Timber	Ash
Finishes	
COM Required	12.5 m

L.ERCOLANI

103



Above: The GRADE THREE SEATER SOFA, designed by JONAS WAGELL, shown in Off-White. Sitting alongside the IO LARGE COFFEE TABLE, in walnut, and the CANVAS LARGE CABINET in Ash with the Off-White stain.

Grade Two Seater Sofa

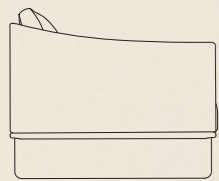


Designed by Jonas Wagell

2022

Designed by Jonas Wagell in 2022, the GRADE TWO SEATER SOFA accentuates an understated elegance bringing warmth and comfort into its environment. The precise build and curves of the padded body of the sofa show nothing but true, detailed craftsmanship.

Offered in a variety of harmonious textiles and colour palettes. The solid Ash underframe is available in eight distinct finishes.



SPECIFICATIONS

Product Code	0720-2
Dimensions	W: 180 D: 90 H: 75 SH: 42 cm.
Timber	Ash
Finishes	
COM Required	9 m







Sofas

Grade Chair

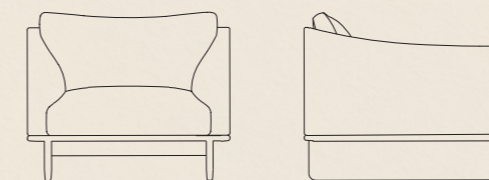


Designed by Jonas Wagell

2022

Designed by Jonas Wagell in 2022, the GRADE CHAIR offers outstanding comfort paired with minimal friendly aesthetics bringing warmth into its situated environment. The GRADE CHAIR exhibits the meticulous design work that has been determined throughout the creation of this piece, from the inner curves of the seat to the remarkable ash underframe.

Offered in a variety of harmonious textiles and colour palettes. The solid Ash underframe is available in eight distinct finishes.



L.ERCOLANI

SPECIFICATIONS

Product Code	0720
Dimensions	W: 90 D: 75 H: 75 SH: 42 cm.
Timber	Ash
Finishes	
COM Required	6 m.

Studio Couch



Designed by Lucian Ercolani

1956

Designed by Lucian Ercolani in 1956, the STUDIO COUCH is a charming and practical addition to the 21st century home.

Equal parts beautiful and functional, the versatile STUDIO COUCH features traditional spindle details and a simple, ergonomic backrest fashioned from a singular piece of carved wood. An arched, steam-bent ash rod stabilizes the armrests and webbing adds strength and support to the settee's frame. Whether shared with family or friends, the STUDIO COUCH is sure to enhance and elevate the moment with its tactual and interactive form.


Constructed in solid Ash, the STUDIO COUCH is offered in eight finishes, and offered in a variety of harmonious textiles, and colour-palettes.

SPECIFICATIONS

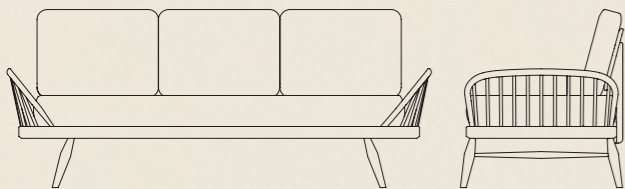
Product Code 7355

Dimensions W: 206 D: 88 H: 85 SH: 46 cm.

Timber Ash

Finishes 

COM Required 5 m.



Q

.

A

Interview



Jonas Wagell
Designer of the Grade Collection

Q&A

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. 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.

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

Timelessness is a difficult word to interpret. The meaning, I suppose, is to discard short-lived trends and 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.

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

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 and thus, create a stronger sense of character: to boil down the sauce to enhance the flavour.

What inspired the Grade Collection?

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 Upholstery Collection, we wanted to create a sofa with outstanding comfort, paired with a minimal, friendly aesthetic and a sort of gentleman's confidence.

Please describe your process, working on the design?

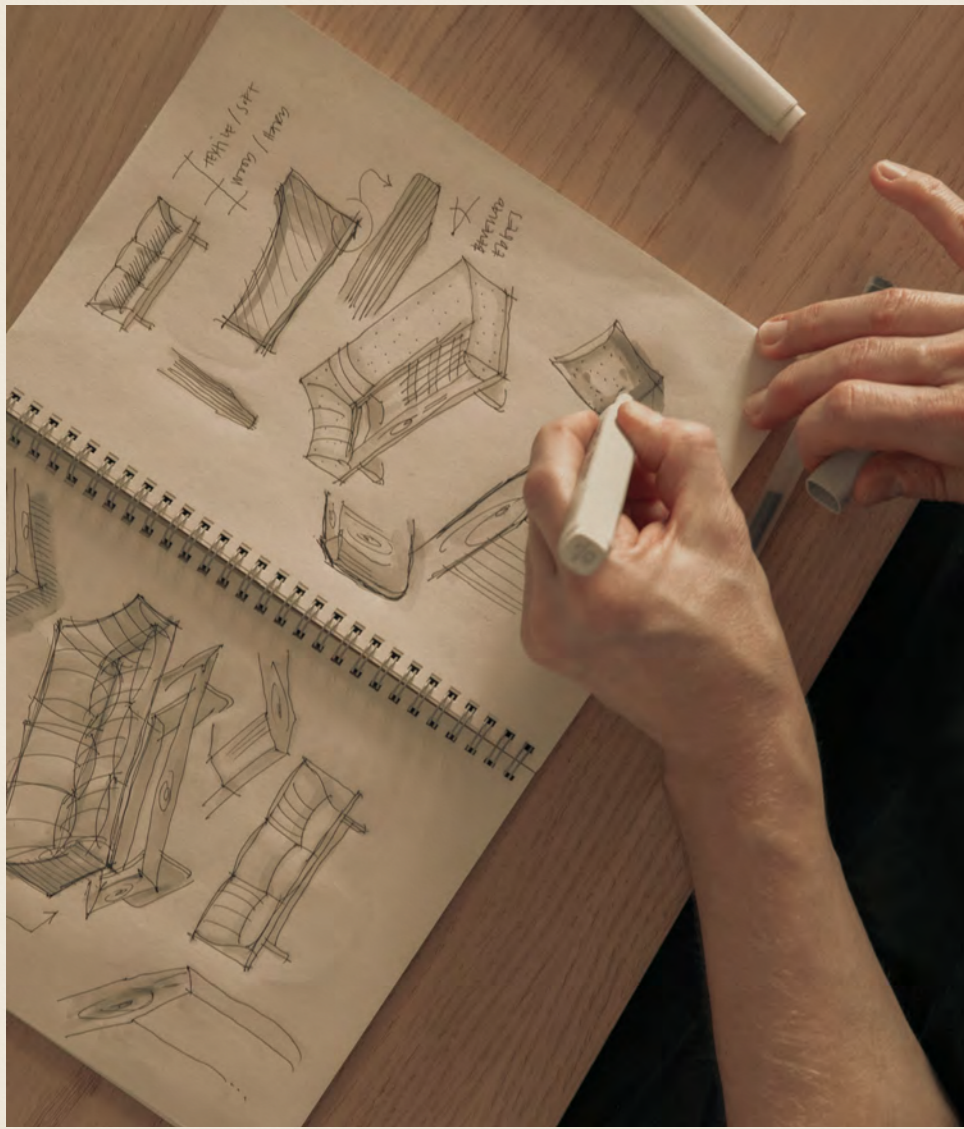
Creating furniture is a collaborative effort. As a designer, I provide a language of form and visual signature, which then evolve to match the furniture maker's identity. The designer has to absorb the character of this specific role, working in unity with the maker's history, ethos and desires. When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

However, designing a sofa involves so much more than aesthetics. I am tasked with bringing together a multitude of factors, such as



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.





comfort, materials, dimensions, modularity, 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.

How did you go about referencing the L.Ercolani DNA in the collection?

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

How do you and your approach to furniture design resonate with that of Ercol's?

As a Swedish designer, I feel a strong connection to the values and heritage of

Ercol. 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, however, I find myself inspired by the company's story and the enduring spirit of Ercol which persists today, a century after its inception.

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

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



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.



C O F

F E E

IO Large Coffee Table



Designed by Lars Beller Fejtland

2020

Designed in 2020 by Lars Beller Fejtland, the IO LARGE COFFEE TABLE is the largest of its kind within the IO COLLECTION — a standout, well-constructed centerpiece with generous curves and a soothing matte finish that begs to be touched.

Constructed of solid wood, the rounded, plank-like legs of the IO LARGE COFFEE TABLE are a seamless extension of the table's sinuous profile, creating a continuous, uninterrupted silhouette from top to bottom. The IO LARGE COFFEE TABLE boasts a moulded, circular table-top with uniform, tactile edges and a homogeneous, unblemished surface — perfect for displaying books, magazines and various design objects.

Available in a pale Ash and rich Walnut timber, the elemental warmth of natural wood is a soothing complement to the IO LARGE COFFEE TABLE's refined profile. The ash variation is offered in eight finishes.

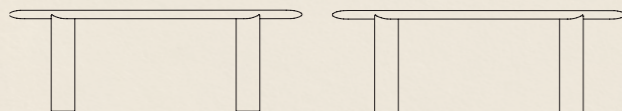
SPECIFICATIONS

Product Code 3692 (Ash), 3693 (Walnut)

Dimensions W: 130 D: 130 H: 36 cm.

Timber Ash/Walnut

Finishes





IO Coffee Table



Designed by Lars Beller Fejtland

2020

Designed in 2020 by Lars Beller Fejtland, the IO COFFEE TABLE is a mid-sized coffee table from the IO COLLECTION — a standout, well-constructed centerpiece with generous curves and a soothing matte finish that begs to be touched.

Constructed of solid wood, the rounded, plank-like legs of the IO COFFEE TABLE are a seamless extension of the table's sinuous profile, creating a continuous, uninterrupted silhouette from top to bottom. The IO COFFEE TABLE boasts a moulded, circular table-top with uniform, tactile edges and a homogeneous, unblemished surface — perfect for displaying books, magazines and various design objects.

Available in a pale Ash and rich Walnut timber, the elemental warmth of natural wood is a soothing complement to the IO COFFEE TABLE's refined profile. The ash variation is offered in eight finishes.

SPECIFICATIONS

Product Code 3690 (Ash), 3691 (Walnut)

Dimensions W: 100 D: 100 H: 36 cm.

Timber Ash/Walnut

Finishes



IO Long Table



Designed by Lars Beller Fejtland

2020

Designed in 2020 by Lars Beller Fejtland, the oblong shape of the IO LONG TABLE makes it the only of its kind within the IO COLLECTION. A standout, well-constructed centerpiece, the generous curves and a soothing matte finish of the table beg to be touched.

Constructed of solid wood, the rounded, plank-like legs of the IO LONG TABLE are a seamless extension of the table's sinuous profile, creating a continuous, uninterrupted silhouette from top to bottom. The IO LONG TABLE boasts a moulded table-top with uniform, tactile edges and a homogeneous, unblemished surface — perfect for displaying books, magazines and various design objects.

Available in a pale Ash and rich Walnut timber, the elemental warmth of natural wood is a soothing complement to the IO LONG TABLE's refined profile. The ash variation is offered in eight finishes.

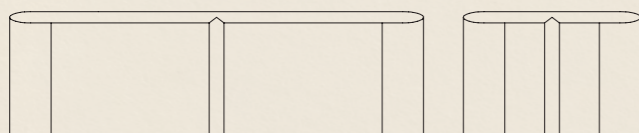
SPECIFICATIONS

Product Code 3696 (Ash), 3697 (Walnut)

Dimensions W: 140 D: 60 H: 36 cm.

Timber Ash/Walnut

Finishes 





Coffee & Side Tables

IO Side Table



Designed by Lars Beller Fejtland

2020

Designed in 2020 by Lars Beller Fejtland, the IO SIDE TABLE is the smallest table from the IO COLLECTION — a standout, well-constructed furnishing with generous curves and a soothing matte finish that begs to be touched.

Constructed of solid wood, the rounded, plank-like legs of the IO SIDE TABLE are a seamless extension of the table's sinuous profile, creating a continuous, uninterrupted silhouette from top to bottom. The IO SIDE TABLE boasts a moulded, circular table-top with uniform, tactile edges and a homogeneous, unblemished surface — perfect for displaying books, magazines and various design objects.

Available in a pale Ash and rich Walnut timber, the elemental warmth of natural wood is a soothing complement to the IO SIDE TABLE's refined profile. The ash variation is offered in eight finishes.

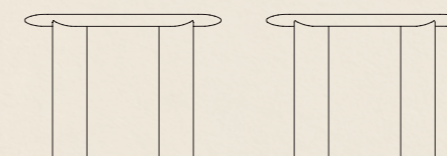
SPECIFICATIONS

Product Code 3694 (Ash), 3695 (Walnut)

Dimensions W: 60 D: 60 H: 36 cm.

Timber Ash/Walnut

Finishes



L.ERCOLANI





C A B

I N

E T S



Cabinets

Canvas Large Cabinet



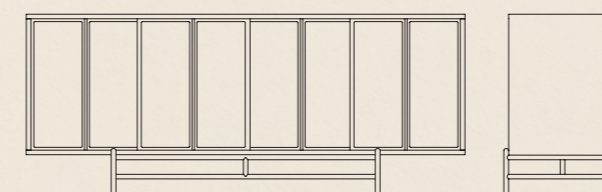
Designed by Norm Architects

2020

Driven by an uncompromising devotion to natural materiality and form, the CANVAS COLLECTION echoes Norm Architect's seminal vision and distinctive design language. Released in 2020, the CANVAS LARGE CABINET is a discrete, sophisticated solution for minimizing household clutter.

The star feature of the CANVAS LARGE CABINET is its series of sliding doors, designed to appear as separate elements yet bound together by a hidden handle, seamlessly tucked into the wooden groove. For a softer look, users can opt to add fabric panels to the outside of the doors, choosing between a soothing selection of muted, cohesive fabrics.

Offered in both Ash and Walnut timber, the CANVAS COLLECTION allows users to personalize their cabinet to their individual needs and preferences. The Ash variation is offered in eight finishes.



L.ERCOLANI

SPECIFICATIONS

Product Code	1970 (Ash), 1971 (Walnut)
Dimensions	W: 183 D: 49 H: 77 cm.
Timber	Ash/Walnut
Finishes	
COM Required	1 m.

137



Canvas Small Cabinet



Designed by Norm Architects

2020

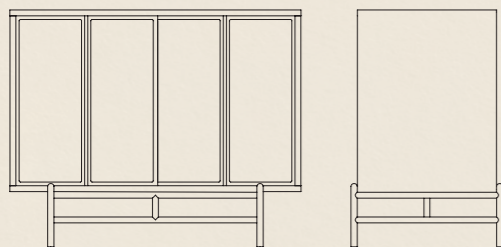
Driven by an uncompromising devotion to natural materiality and form, the CANVAS COLLECTION echoes Norm Architect's seminal vision and distinctive design language. Released in 2020, the CANVAS SMALL CABINET is a discrete, sophisticated solution for minimizing household clutter.

The star feature of the CANVAS SMALL CABINET is its series of sliding doors, designed to appear as separate elements yet bound together by a hidden handle, seamlessly tucked into the wooden groove. For a softer look, users can opt to add fabric panels to the outside of the doors, choosing between a soothing selection of muted, cohesive fabrics.

Offered in both Ash and Walnut timber, the CANVAS COLLECTION allows users to personalize their cabinet to their individual needs and preferences. The Ash variation is offered in eight finishes.

SPECIFICATIONS

Product Code	1972 (Ash), 1973 (Walnut)
Dimensions	W: 94 D: 49 H: 77 cm.
Timber	Ash/Walnut
Finishes	
COM Required	0.5 m.





Cabinets

Canvas Tall Cabinet



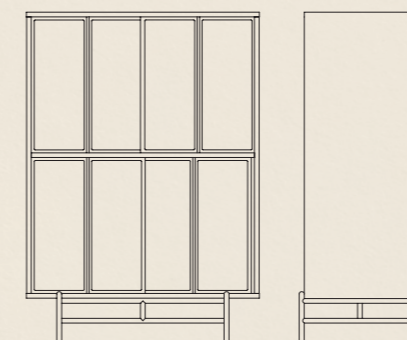
Designed by Norm Architects

2020

Driven by an uncompromising devotion to natural materiality and form, the CANVAS COLLECTION echoes Norm Architect's seminal vision and distinctive design language. Released in 2020, the CANVAS TALL CABINET is a discrete, sophisticated solution for minimizing household clutter.

The star feature of the CANVAS TALL CABINET is its series of sliding doors, designed to appear as separate elements yet bound together by a hidden handle, seamlessly tucked into the wooden groove. For a softer look, users can opt to add fabric panels to the outside of the doors, choosing between a soothing selection of muted, cohesive fabrics.

Offered in both Ash and Walnut timber, the CANVAS COLLECTION allows users to personalize their cabinet to their individual needs and preferences. The ash variation is offered in eight bespoke finishes



SPECIFICATIONS

Product Code	1974 (Ash), 1975 (Walnut)
Dimensions	W: 94 D: 49 H: 134 cm.
Timber	Ash/Walnut
Finishes	
COM Required	1 m.

L.ERCOLANI

143

Canvas Media Unit



Designed by Norm Architects

2020

Driven by an uncompromising devotion to natural materiality and form, the CANVAS COLLECTION echoes Norm Architect's seminal vision and distinctive design language. Released in 2020, the CANVAS MEDIA CABINET is a discrete, sophisticated solution for minimizing household clutter.

The star feature of the CANVAS MEDIA CABINET is its series of sliding doors, designed to appear as separate elements yet bound together by a hidden handle, seamlessly tucked into the wooden groove. For a softer look, users can opt to add fabric panels to the outside of the doors, choosing between a soothing selection of muted, cohesive fabrics.

Offered in both Ash and Walnut timber, the CANVAS COLLECTION allows users to personalize their cabinet to their individual needs and preferences. The Ash variation is offered in eight finishes.

SPECIFICATIONS

Product Code 1976 (Ash), 1977 (Walnut)

Dimensions W: 183 D: 49 H: 56 cm.

Timber Ash/Walnut

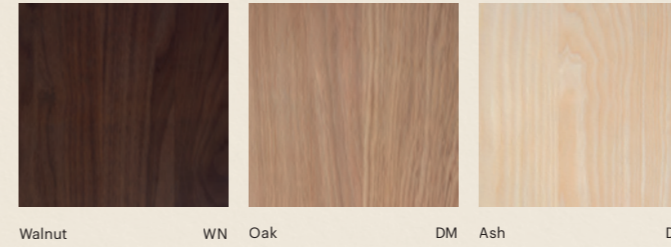
Finishes

COM Required 1 m.



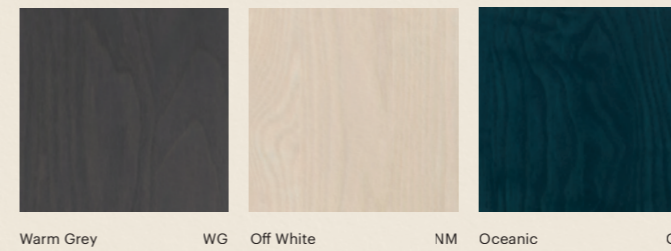


Timbers



Stains

Only available on Ash



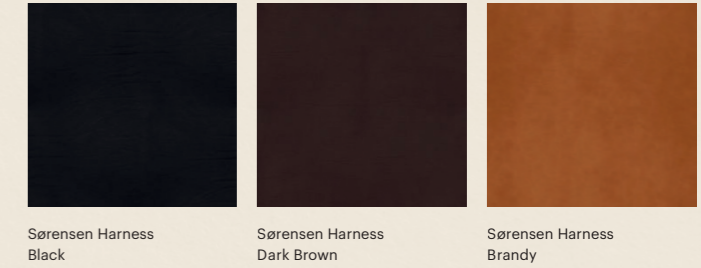
Webbed

Available on Reprise Chair with Webbed Seat



Hides

Available on Reprise Chair with Hide Seat



Fabrics & Leathers

To view the full selection please visit our website or refer to our swatches. The L.Ercolani fabric + leather selection consists of the following collections:

CAMIRA

Main Line Flax	65 colourways
Sumi	27 colourways
Yoredale	37 colourways
Synergy	75 colourways

SAHCO

Safire	17 colourways
--------	---------------

KVADRAT

Remix 3	72 colourways
Hallingdal 65	58 colourways

SØRENSEN

Ultra (Leather)	23 colourways
-----------------	---------------

Crib 5 - Camira's Main Line Flax and Kvadrat's Hallingdal 65 are inherently Crib 5. All other fabrics and leathers can be made Crib 5 on request.

Customers Own Material is available on request.

L.ERCOLANI

L.Ercolani UK
Summerleys Road
Princes Risbrough
Buckinghamshire
HP27 9PX, UK

All enquiries
info@lercolani.com

Phone
+44 1844 271800

L.Ercolani USA
2535 Walnut St. Suite E
Denver, CO 80205
United States

Follow us
lercolani.com
[@lercolanidesign](https://www.instagram.com/lercolanidesign)

© 2023 L.ERCOLANI. All rights reserved. No part of this publication may be reproduced, distributed or transmitted in any form or by any means, including photocopying or other electronic or mechanical methods, without prior written permission of L.Ercolani except in the case of brief quotation embodied in critical reviews and other non-commercial uses permitted in the copyright law. For permission requests please contact L.Ercolani.



The mark of
responsible forestry
FSC® C175185





L.ERCOLANI