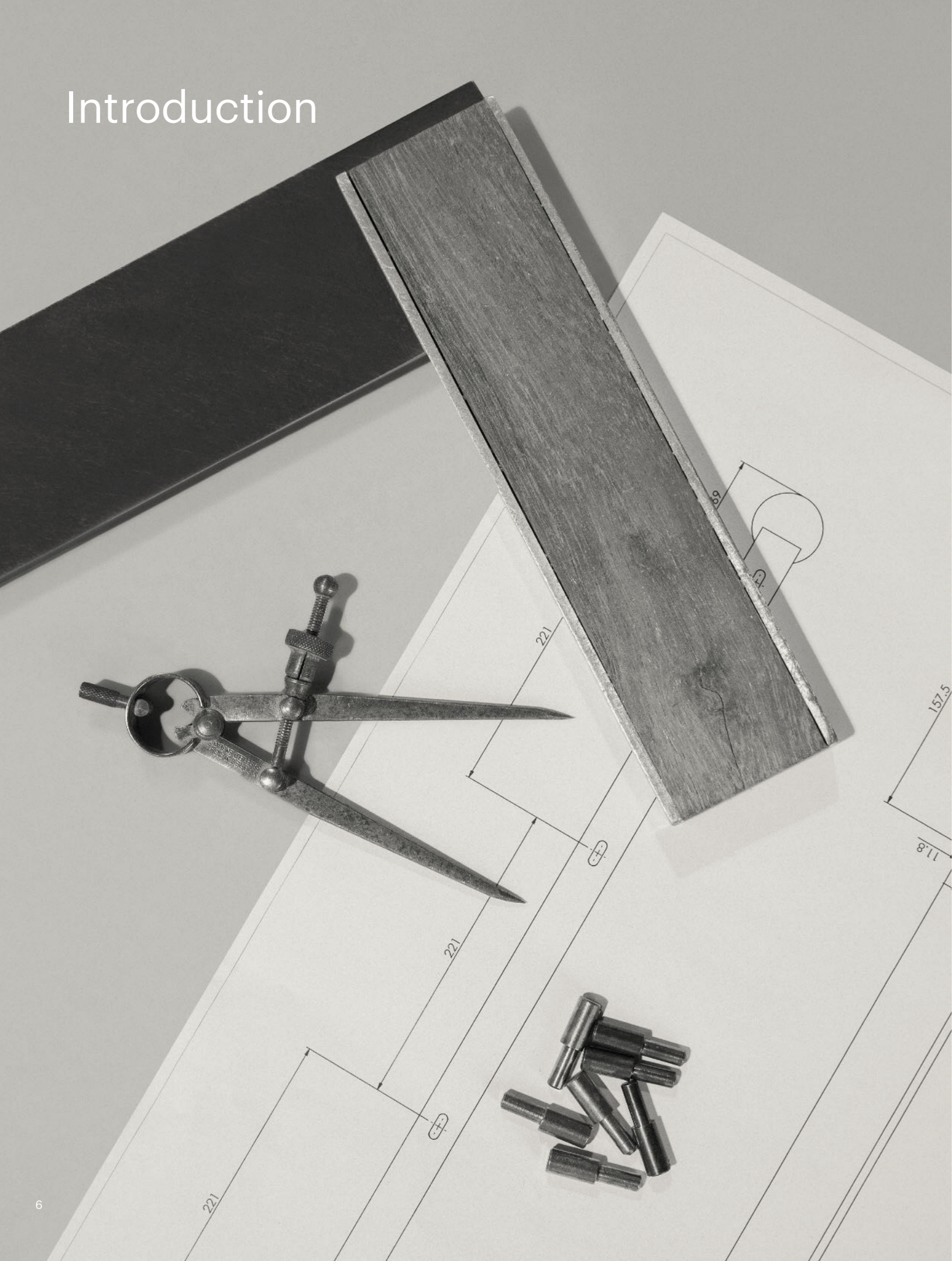


L.ERCOLANI



Introduction



Introduction

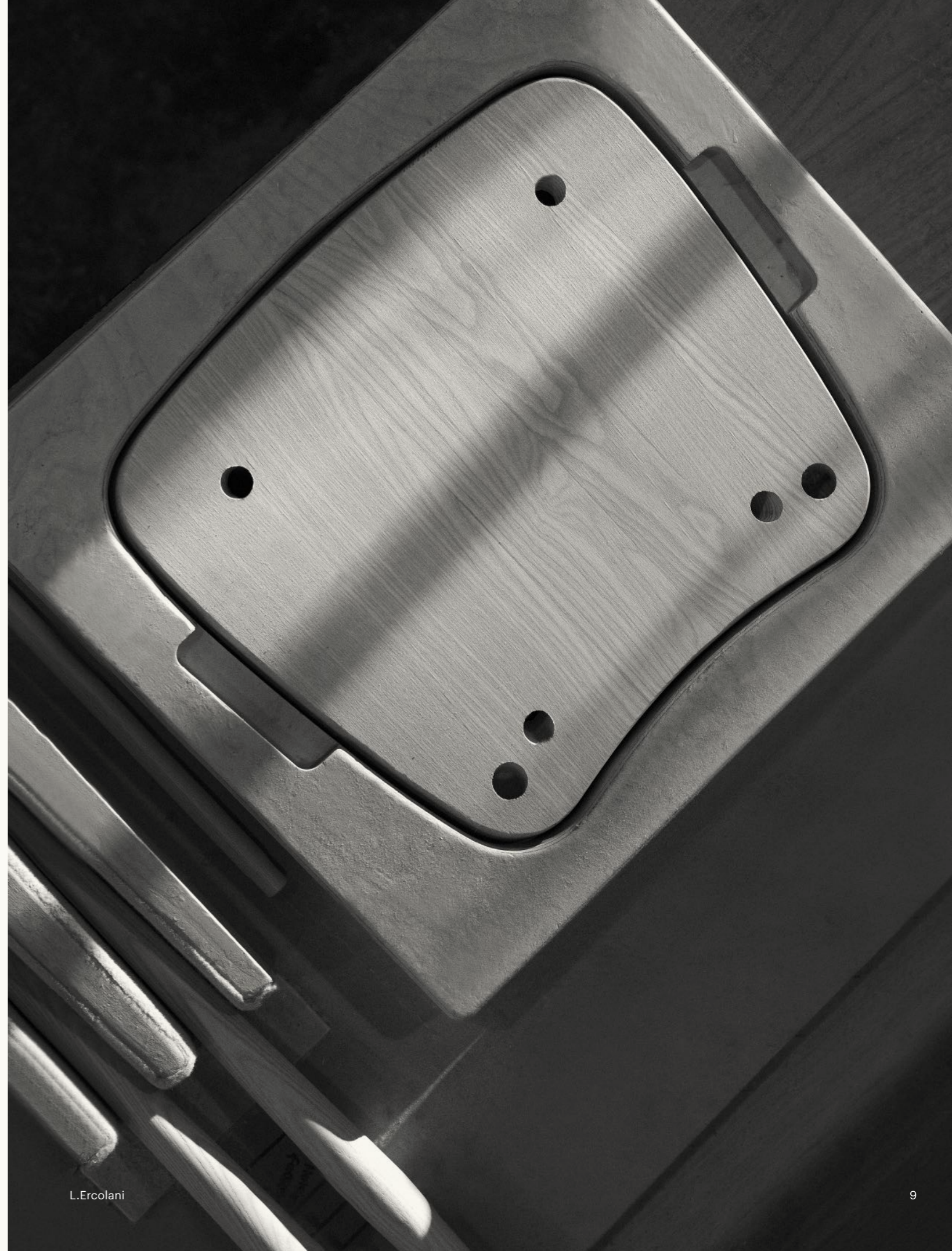
The vision of L.ERCOLANI is firmly rooted in a century of design tradition. A vision that only grows in strength and eminence as the years pass, further solidifying the heritage and legacy of well-built furniture, designed and crafted to be cherished for generations.

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, focusing 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.



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.





“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.”





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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.



Visually inspiring your home and work environments with warm minimalist pieces of furniture that is sure to attract the eye. Above: The UPHOLSTERED BUTTERFLY CHAIR pictured with the PENNON LARGE TABLE and CANVAS LARGE CABINET, designed by Norm Architects.



Above: The TREVISO DESK by Matthew Hilton in walnut accompanied by the classic BUTTERFLY CHAIR, by founder Lucian Ercolani in ash with a modern black finish.



Above: The IO LONG TABLE in walnut, designed by Lars Beller Fjetland sat next to the CANVAS SMALL CABINET in ash, designed by Norm Architects and the GRADE THREE SEATER SOFA in ash, in a beautiful, darkened stain designed by Jonas Wagell.



There is a unique intention in every living space, carefully illuminating the mood we wish to convey. **Above:** The latest UPHOLSTERED BUTTERFLY CHAIR in ash, in a stained black finish and upholstered leather seat padding. **Right:** The UPHOLSTERED REPRISE CHAIR by Norm Architects in ash, STUDIO COUCH by founder Lucian Ercolani and the IO SIDE TABLE by Lars Beller Fjetland.



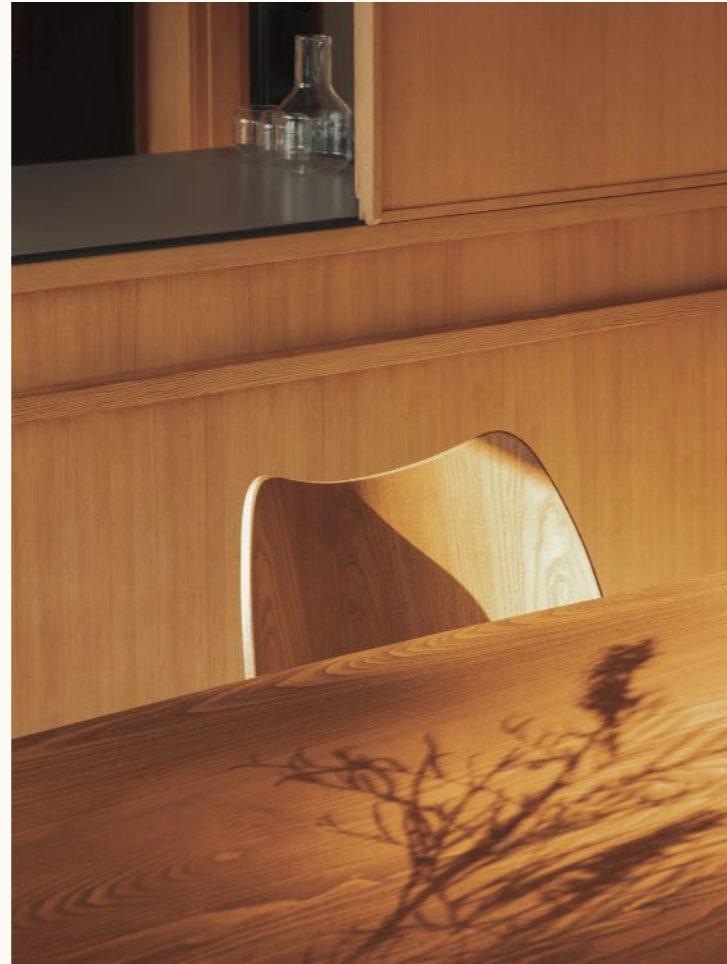
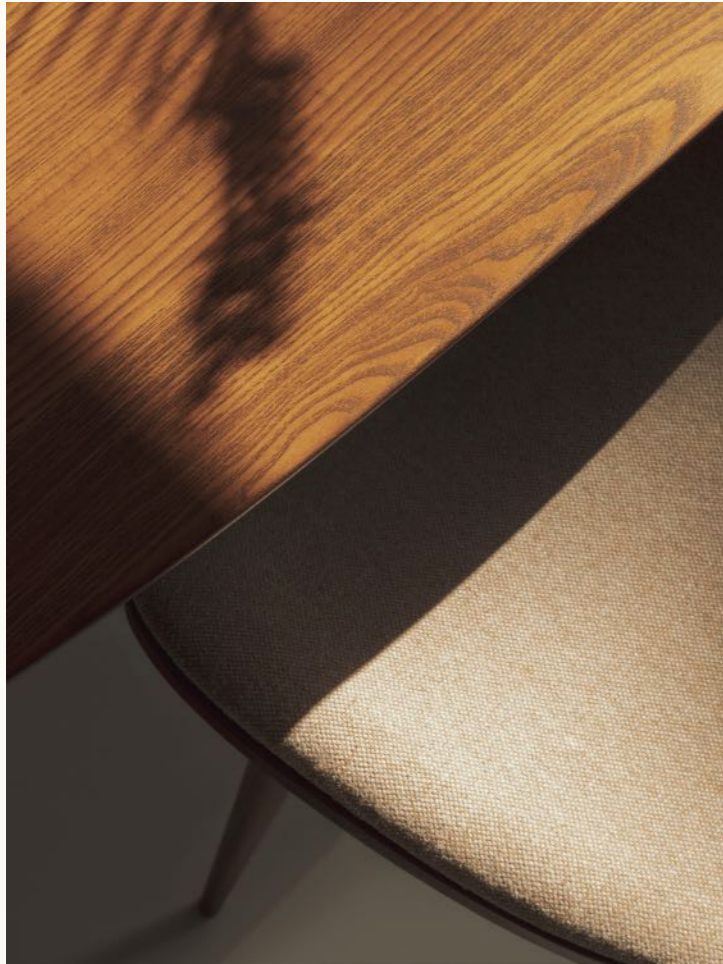


Above: The intricate detail of the CANVAS LARGE CABINET by Norm Architects depicts the care and craftsmanship that goes into each piece. **Right:** The GRADE THREE SEATER SOFA by Jonas Wagell in ash and the IO LARGE COFFEE TABLE by Lars Beller Fjetland in walnut.





Left: The UPHOLSTERED FLOW CHAIR, designed by Tomoko Azumi in the original stain. **Right:** The GRADE TWO SEATER SOFA designed by Jonas Wagell and the IO LARGE COFFEE TABLE by Lars Beller Fjetland, in walnut.



Above: Focusing on the intimate details of the new UPHOLSTERED BUTTERFLY CHAIR, reveals the beautiful curves and texture of the iconic chair. **Right:** The UPHOLSTERED BUTTERFLY CHAIR accompanied by THE PENNON LARGE TABLE and CANVAS LARGE CABINET, both designed by Norm Architects, in our original stain.



Left: The IO SIDE TABLE by Lars Beller Fjetland unites quality craftsmanship with organic form, inspired by Beller's forest wanderings in the autumn. The piece seamlessly elevates the ambience of any room with its soft, cloud-like edges and smooth unblemished form, paired perfectly next to the GRADE TWO SEATER SOFA by Jonas Wagell, in ash.



Right: The UPHOLSTERED REPRIS CHAIR by Norm Architects, in walnut, welcomes warmth into any environment. Remodelling and adapting the original version of the chair now provides additional relaxation by introducing improved cushioning, offering support and leisurely comfort.



Above: The GRADE TWO SEATER SOFA by Jonas Wagell, the LOVESEAT, BUTTERFLY CHAIR and DROP LEAF TABLE by Lucian Ercolani, just behind. All pieces featured are shown in ash with the original stain.

Q



A

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

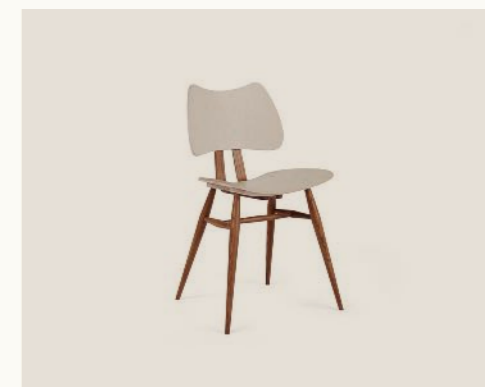
the designs that Lucian Ercolani did during that period. It was of vital importance to me that the new colour stains had close ties to the history and heritage of the brand, so the addition of the new colours felt holistic. To me, the new tones marry the brand's historic past with their forward-thinking 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.”

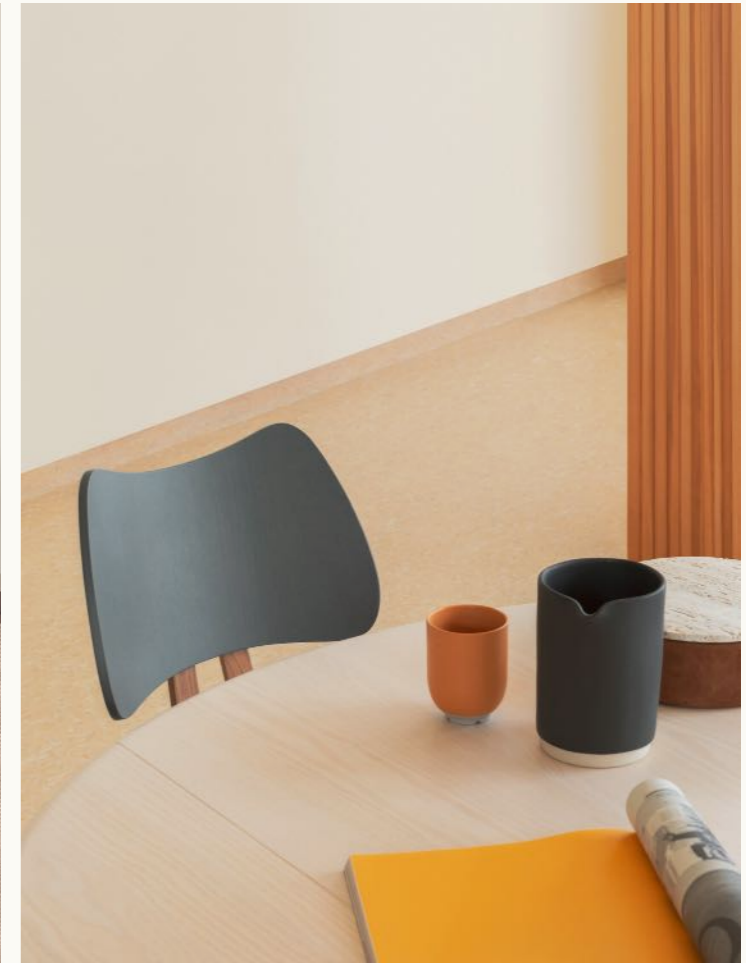
– Christian Møller Andersen



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.



The pieces in our portfolio are visually compatible with each other. **Left:** The REPRISE CHAIR designed by Copenhagen based architecture and design firm Norm Architects alongside the IO SIDE TABLE by Norwegian designer Lars Beller Fjetland. **Above:** A close up of the CANVAS LARGE CABINET designed by Norm Architects and 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

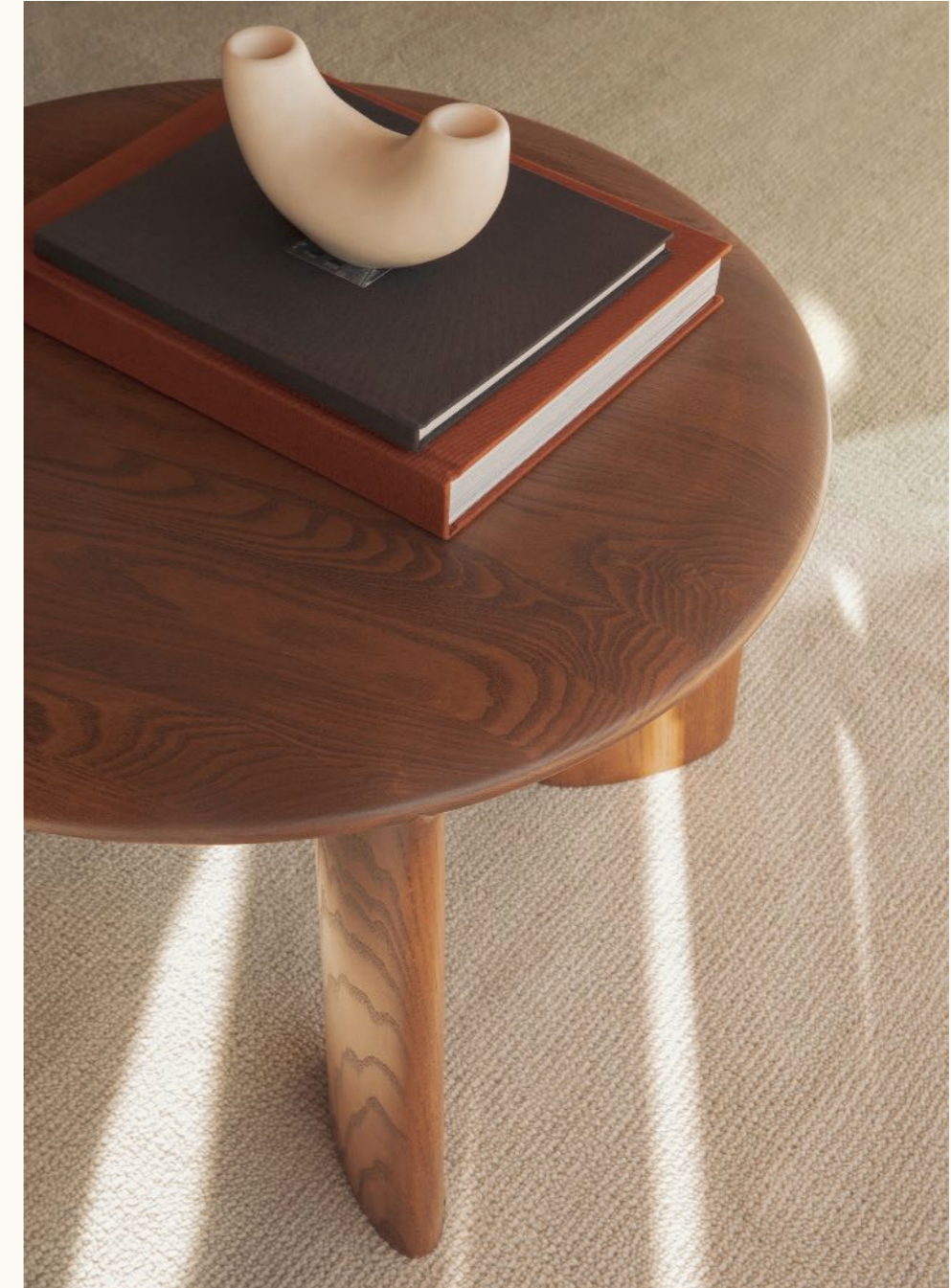
- Vintage Red
- Original Stain
- Off White
- Ochre Yellow
- Warm Grey



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 nine statement finishes.



Above: Introducing the GRADE Collection designed by Jonas Wagell, shown in black leather and fabric upholstery, in an ash underframe, around the IO LARGE COFFEE TABLE designed by Lars Beller Fjetland.



Left: The STUDIO COUCH designed by founder Lucian Ercolani, an elegant yet versatile piece of furniture, doubling as a daybed making it convenient for overnight guests. **Above:** The IO SIDE TABLE by Lars Beller Fjetland in ash in the original stain, beautifully presenting the natural grain of the wood.



Left: Brimming with elevated architectural references, the REPRISÉ CHAIR is an effortlessly graceful seating solution with a refined, subtle presence, paired with the IO COFFEE TABLE by Lars Beller Fjetland. **Above:** Constructed using traditional wedge and tenon joinery, the solid ash LOVESEAT by founder Lucian Ercolani is a beautiful addition to the home, with its natural matt finish and sleek design language.



Uniting a minimal design language with soft shapes and the tactile warmth of wood, our pieces will complement any modern setting. **Above & Right:** The VON MAGAZINE TABLE in walnut and VON ARMCHAIR in ash, designed by Hlynur Atlason.





Effortless yet eye-catching and elegant, we approach our designs with an equally pragmatic and aesthetically driven mindset. Above: The GRADE THREE SEATER SOFA by Jonas Wagell, IO LARGE COFFEE TABLE designed by Lars Beller Fjetland and CANVAS LARGE CABINET, by Norm Architects.

L.Ercolani



Left: The GRADE CHAIR, by Jonas Wagell, shown here in black leather and the original stain in ash. **Above:** Tomoko Azumi's UPHOLSTERED FLOW CHAIR, also shown in the original stain, sitting with the PENNON SMALL TABLE in walnut.



Above: The REPRISE CHAIR showcases the collaborative effort between L.Ercolani and Norm Architects, merging Lucian Ercolani's traditional woodturning and steam-bending techniques and Norm's inspiration from 1950's Danish Design, achieving a seamless silhouette from a single piece of timber. **Right:** The DROP LEAF TABLE surrounded by Lucian Ercolani's, UPHOLSTERED BUTTERFLY CHAIRS, in ash.



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 grandfather's work and designs, how 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: The CANVAS TALL CABINET and PENNON TABLE by Norm Architects and BUTTERFLY CHAIR presented in a black stain finish. **Above:** The BUTTERFLY CHAIR 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. —



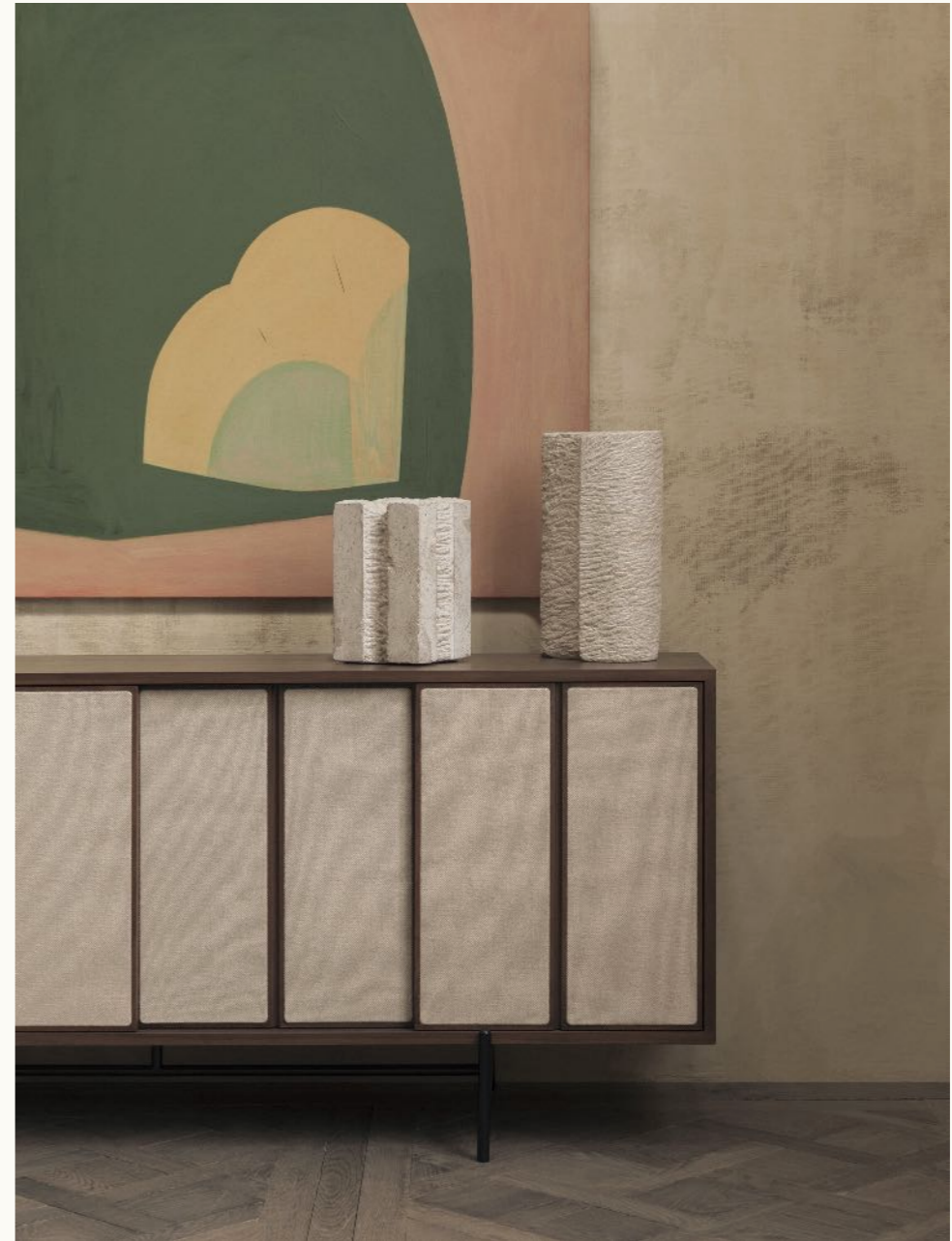
Visit our showroom in Princes Risbrough.
Address can be found on page 76.





Above: Boasting a steam-bent backrest and subtle, crafted details, Dylan Freeth's LARA COUNTER STOOL, is the perfect kitchen accompaniment for dining around a kitchen bar. **Right & Previous:** The UPHOLSTERED FLOW CHAIR seated around the PENNON TABLE.

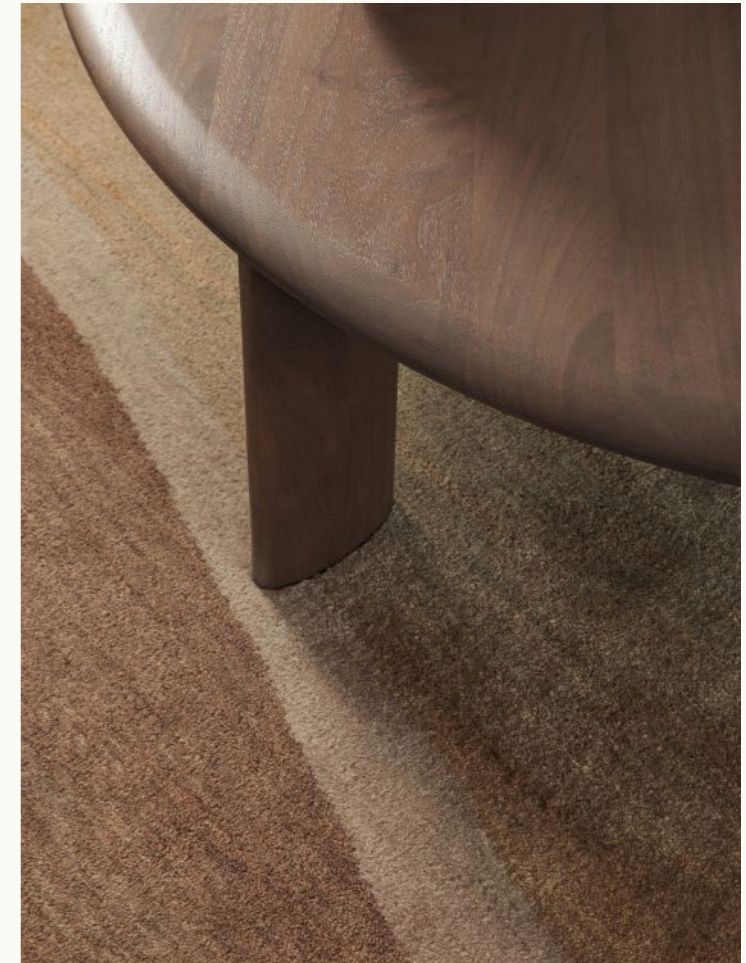




Often, simplicity is the ultimate sophistication. **Left:** The VON CHAIR designed by Hlynur Atlason, in ash, in a black stain finish. **Above:** Effortlessly adaptable to any environment, the CANVAS LARGE CABINET accentuates subtle elegance through its fabric-covered doors. From a variety of fabrics to choose from, personalise your CANVAS cabinet to complement your home settings.



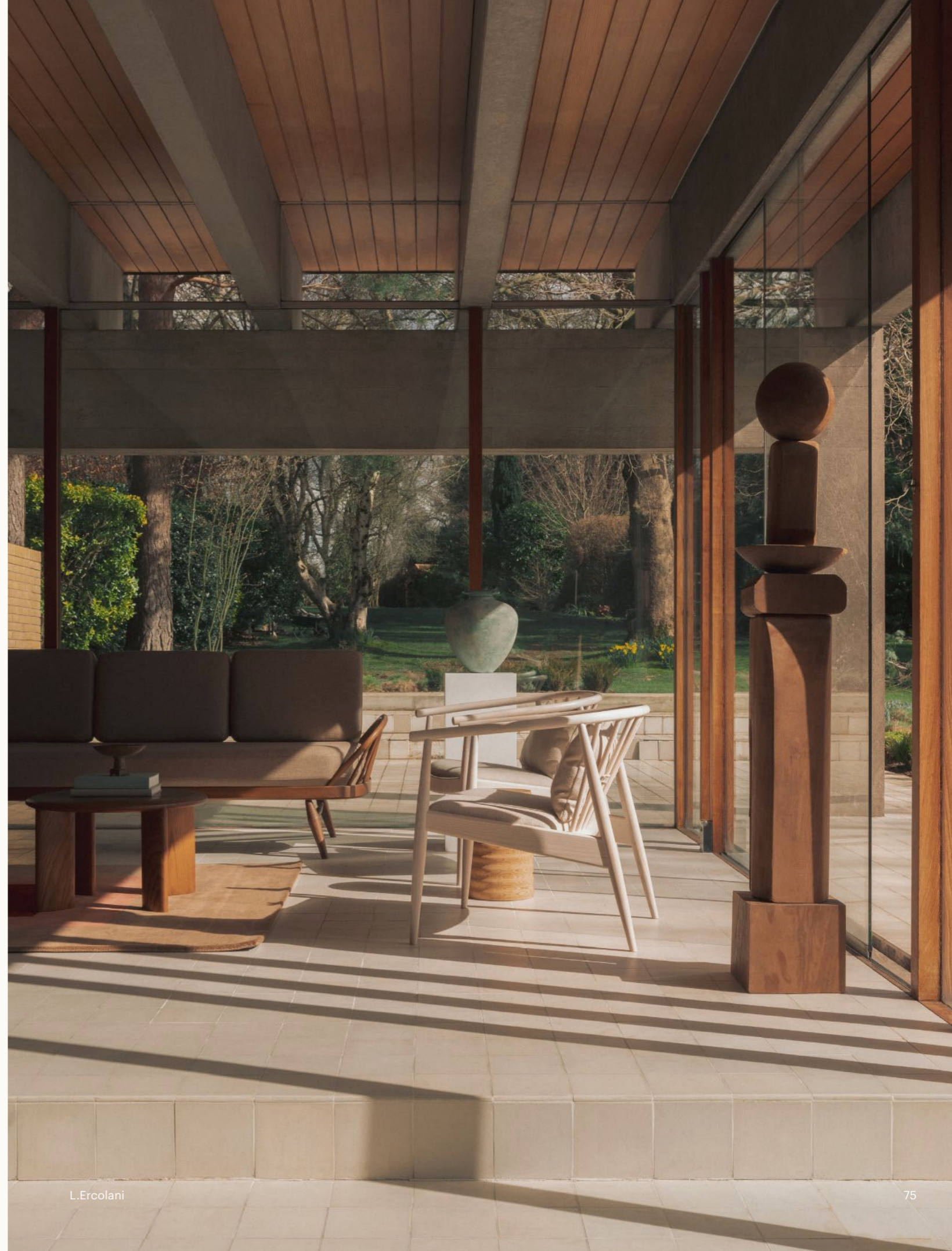
Contemporary culture demands pieces that are highly versatile, lending themselves to a wide range of warm and inviting settings. **Left:** The LARA CHAIR designed by Dylan Freeth. **Above:** The ALL PURPOSE CHAIR sitting with the PLANK TABLE, both heritage classics designed by founder Lucian Ercolani, first introduced in the 1950s.



Designing the GRADE Collection, Jonas Wagell's wanted to create a sofa with outstanding comfort, paired with minimal friendly aesthetics. **Left:** The GRADE TWO SEATER SOFA exhibits the meticulous design work that has been determined throughout the creation of this piece, from the curves of the seat to the ash underframe, also the IO LONG TABLE by Lars Beller Fjetland, in ash. **Above:** The IO COFFEE TABLE in walnut.



Blending the old with the new highlights a deep-rooted, and respected, understanding of true craftsmanship.
Right: Norm Architect's UPHOLSTERED REPRISE CHAIR in ash, alongside the STUDIO COUCH designed by founder Lucian Ercolani. **Above:** The BUTTERFLY CHAIR, in a two-toned stain, original and off-white.





Above: The iconic BUTTERFLY CHAIR sat around the PENNON TABLE, alongside the REPRISE CHAIR and CANVAS SMALL CABINET, all designed by Norm Architects.

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