

# GUBI



*Extended edition*

## ICONS, MEMORIES & STORIES

**DESIGN BOOK**



Many hours in life will be spent at home with objects and furniture collected alone or together with your family. This is the way most of us live, but only when we reach a particular level of memories and stories will it start to feel like a real home. What exactly defines this moment is hard to say. In my life, I've learned that this is very much up to the individual and what we surround ourselves with.

Today, the Gubi collection, has become unique and personal. To me it feels like home. It is a collection that embraces tales of distinct personalities and true visionaries of their time. Bringing all these designs together under "one roof" is our way of gathering memories, celebrating diversity and historical relevance. At the same time we believe it reflects the way you create a home.

It takes special effort and careful editing to build a collection of icons that span almost 100 years of design history - from the early days of Bauhaus and Bestlite, to Greta M. Grossman conquering a man's world with her feminine style and sense of detailing to the recently launched Beetle chair from GamFratesi, who represent a new interpretation of the meeting between Danish and international design traditions. All these stories are treasured and embedded in our collection of designer icons!

What's common for all our designs is that they share some characteristics and qualities. In their own way each and everyone has challenged the ordinary upon creation, others were innovative for their time. We think this gives a personal appeal while it enables them to pass through time as true design icons.

At Gubi we've been travelling for several years now, gathering treasures and icons of the future along the way - and it is with a special sense of accomplishment that I now state that we have reached our destination - we've come home and we want to embrace this feeling for a little while...

Welcome home in the Gubi design house!



JACOB GUBI  
CHIEF CREATIVE OFFICER

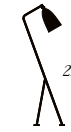
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### 44 GRETA M. GROSSMAN [1906-1999]

*At Gubi we have a love affair with Grossman and it is essential to us, that this unique Swedish female design icon, who took the US by storm in the 1940's and 50's stays honored and remembered for her contributions to the Californian Design movement.*

### 114 GAMFRATESI [2006-]

*GamFratesi & Gubi have embarked on a new journey... In 2013 two new design items, the Beetle Chair & the Paper Table, from young and progressive Danish-Italian design duo – Enrico Fratesi & Stine Gam - will see the light of day. We had a chat with the duo about the process of getting from a bug to a chair and how a messy stack of ruled paper can become the source of inspiration for a table.*



### 130 JACQUES ADNET [1900-1984]

*Architect and interior designer, Jacques Adnet, defined himself as "innovative and classic, the champion of a tradition looking into the future". This premonition appears surprisingly precise as his designs stand out as some of the most convincing examples of timeless design today – the perfect blend of traditional craftsmanship and modern foresight. Danish design house Gubi is proud to materialize Adnet's vision once again, with the re-launch of two of his beautiful mirrors: Adnet Rectangulaire and Circulaire.*

# TIMELINE

45 YEARS OF DESIGN HISTORY IN 10 MINUTES

- 1967 *Gubi founded by Gubi & Lisbeth.  
Design of cake tins, hammock & furniture series in denim fabric combined with acrylic tables*
- 1975 *Horse blankets introduced as furnishing fabric*
- 1978 *Launch of Holmen Holmen cloth and blankets*
- 1982-1985 *Launch of the Furniture Series including Grand Piano, Diva Daybed and Louis Sofa, Lounge Chair and Table*
- 1988 *Gubi begins as a distributor of BestLite and several Spanish agencies*
- 1990-1992 *Opening of store in Godthåbsvej, Frederiksberg which is continuously extended*
- 1994 *The business in Grønnegade established*
- 1999-2001 *New concept with high-end furniture and design and fashionwear from Prada, Fendi and Louis Vuitton*
- 2001 *Jacob Gubi takes over the management of Gubi A/S and makes a radical change  
by Paul Leroy*
- 2002 *Total furnishing of Nesa combined with the development of the Gubi Chair*
- 2003 *Beginning of the cooperation with Komplot Design with the Gubi Chair  
Launch of GOS 2 and GOS 3 in collaboration with Andrius  
Introduction soft coating as a new surface for furniture  
Awards: The Innovation Award, Neocon Chicago*
- 2004 *Gubi receives the Danish Design Prize for the Gubi Chair  
Gubi takes over all rights to the Bestlite  
Awards: Red Dot Award and DDD*
- 2005 *The Gubi Chair becomes part of the Gubi Furniture Series  
Gubi wins a design competition  
Independent focus on Brand  
Gubi moves to the Frederiksberg area  
Gubi delivers furniture  
Gubi Chair 2.0*
- 2006 *Awards*
- 2007 *1*
- 2008 *2*



## THE BESTLITE COLLECTION ● 🏠

*Designed by Robert D. Best [1892-1984]*

1930  
Bestlite has been in continuous production since 1930. Robert Dudley Best (1892 – 1984) was fascinated by the Bauhaus movement's lean design and revolutionary demands for a new era free from superfluous decoration. It was in this spirit he designed the Bestlite lamps. Its unique aesthetic and functionality have made it a modern design icon.



## THE GROSSMAN COLLECTION ● ○ 🏠

*Designed by Greta M. Grossman [1906-1999]*

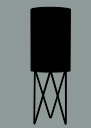
1948  
Greta M. Grossman (1906 – 1999) emigrated from Sweden to the US in the 1940's where she played a significant role in defining the aesthetic of midcentury Californian Modernism. Today her designs are highly collectible and are sold at auctions all around the world. In Grossman's products everything is unique in their lightness of form with elegant, asymmetric lines.



## THE ADNET COLLECTION ● 🏠

*Designed by Jacques Adnet [1901-1984]*

1950  
Jacques Adnet (1900 – 1984) was best known for his Art Deco Modernist designs, his partnership with Hermès and as an icon of French Modernism. He was one of the first to integrate leather, metal and glass in the structure and decoration of furniture. His style is the epitome of luxury and he created a legacy of fine design that feels modern even today.



## THE PEDRERA COLLECTION ● ○ 🏠

*Designed by Barba Corsini [1910-2001] & Joaquim R. Millet*

1953  
In 1953 Barba Corsini renovated the loft space within Antonio Gaudí's famous building "La Pedrera" in Barcelona, transforming it from a simple laundry room and storage area into 13 modern duplex apartments. To reinforce the modernist style of the rooms, Corsini decorated the apartments with furniture that he designed himself, including the Pedrera lamps and table for which he achieved great international recognition.



## THE MATEGOT COLLECTION ● ○ 🏠

*Designed by Mathieu Matégot [1910-2001]*

1954  
Mathieu Matégot's (1910 – 2001) organic forms and lightness of touch create a sense of joy and the ground breaking and innovative techniques that he employed result in aesthetic and, above all, contemporary designs. Matégot was the first person to combine metal tubing with perforated sheet metal; a pairing that characterizes his work.



## THE TURBO COLLECTION ●

*Designed by Louis Weisdorf*

1965  
Louis Weisdorf's Turbo Pendant was created in 1965, but was first put into production in 1967 and has achieved great success over the years. It illustrates design at its best: It is simple in form, yet complex in structure and combines a sense of airiness and strength in a beautiful sculptural whole. The inspiration for the lamp is the lightness of the Japanese paper lamp but in a more durable and robust version.



## THE QUISTGAARD COLLECTION ●

*Designed by Jens Quistgaard [1919-2008]*

1966  
Jens Quistgaard was an original thinker, an entrepreneur, an innovator and a prolific designer. Through his collaboration with Ted Nierenberg, Quistgaard designed more than 4,500 products before his death in 2008. One of his most successful furniture designs is the distinctive Quistgaard Safari Chair, designed in 1965. Quistgaard Safari Chair is one of a kind and today is considered an international design classic.



## THE SEMI COLLECTION ● 🏠

*Designed by Bonderup & Thorup*

1968  
The Semi was designed in 1968 as a product of the creative partnership between the two architects, Claus Bonderup & Torsten Thorup. Semi, with its distinctive arch-shaped, enameled metal shade, lightness of form and unique timeless design, is based on the shape of two quarter-circles put together back-to-back. It first achieved great success in the 1980's and became a Danish Design icon.



## THE GUBI OLSEN COLLECTION ○

*Designed by Gubi Olsen*

1982  
Always with a global outlook Gubi Olsen, founder of Gubi, has created his own unique post-modernistic expression. The inspiration comes from the rich Danish traditions of craft and furniture production, mixed with historical and visual references such as French cinema, Napoleon Bonaparte and a grand piano.



## THE GUBI CHAIR COLLECTION ○ 🏠

*Designed by Komplot Design*

2003  
The Gubi Chair, designed by Komplot Design, was the first furniture design to be based on the innovative technique of moulding three-dimensional veneer. The 3-D design gives the chair comfort and a sense of lightness - the thickness of the veneer is reduced to half of that normally used. The Gubi Chair is part of the Museum of Modern Art's permanent collection.



## THE LEROY COLLECTION ○

*Designed by Paul Leroy*

2007  
The Leroy Collection features two quasi-sculptural designs: the Aoyama Table and the A3 stool. Aoyama, a district in Tokyo famous for its fashion houses, restaurants and interesting shops is where Danish-French architect and designer, Paul Leroy found his inspiration for the Aoyama table



## THE GAMFRATESI COLLECTION ○ 🏠

*Designed by GamFratesi*

2008  
The design partnership, GamFratesi embodies the meeting between Italian and Danish design. The contrasts are often the key to their inspiration. They work strictly within the Scandinavian approach to craft simplicity and functionalism but there is always a strong emotional pull towards the concept, and the story behind each piece.



## Y! TABLE COLLECTION ○

*Designed by Henning Larsen Architects*

2009  
With simple, classic lines and beautiful wooden tabletops, the versatile Y! table enhances any room. Y! Table was designed by Henning Larsen for Gubi in 2008 and with its many combinations is suited to all types of homes.



## THE RONDE COLLECTION ●

*Designed by Oliver Schick\**

2013  
The Ronde Pendant is Oliver Schick's first product for Gubi. The bell-shaped spun aluminium shade has references to the traditional archetype of a pendant lamp. A unique detail is the opening on the top with an overhanging collar that reminds of a jar such as a vase or an amphora. Ronde is also in several languages the word for round, circular or rotating.

OVERVIEW THE GUBI DESIGN COLLECTION

# LIGHTING

*True design icons can enter into any space and create a statement – much like art, lighting a space is often an aesthetic and artistic part of the interior. It usually also calls for a moment of reflection, and like the natural light often catches our eye, we aim to gather designs that encapsulate this along with our design values into a unique and iconic expression. We believe that lights are really what completes a home.*

*Some of the latest designs in our lights collection is the Turbo pendant, a glowing architectonic gem, created in 1965 by the Danish architect, Louis Weisdorf and the minimalistic, amphora-inspired Ronde designed by the young German designer, Oliver Schick.*

TABLE LAMPS



Pedrera Table Lamp – ABC  
By Barba Corsini & Joaquim R. Millet  
1953



Grashoppa Task Lamp  
By Greta M. Grossman  
1948







Cobra Table Lamp  
By Greta M. Grossman  
1950



Bestlite Table Lamp – BL2  
By Robert D. Best  
1930

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## THE BESTLITE COLLECTION

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*Designed by Robert D. Best*

1930



**BESTLITE TABLE LAMP – BL1** ●●●●●●●●●● BONE CHINA ●●

The lamp is available in chrome with matt black, matt white, off white & full chrome, and available in brass with charcoal black, grey, matt white & all brass. The lamp is also available with a bone china shade, all other parts either in chrome or brass. The colour of the textile cord matches the colour of the shade except all chrome which comes with black textile cord.

*H:51/84 x W:21 x D:21 x Ø16*



**BESTLITE TABLE LAMP – BL2** ●●●●●●●●●● BONE CHINA ●●

The lamp is available in chrome with matt black, matt white, off white & full chrome, and available in brass with charcoal black, grey, matt white & all brass. The lamp is also available with a bone china shade, all other parts either in chrome or brass. The colour of the textile cord matches the colour of the shade except all chrome which comes with black textile cord.

*H:50 x W:17.5 x D:17.5 x Ø16*

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## THE GROSSMAN COLLECTION

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*Designed by Greta M. Grossman*

1948 & 1950



**GRÅSHOPPA TASK LAMP** ●●●●●●●●

The tubular brass stand is mounted on a brass base whilst the elongated conical steel shade is mounted with a moveable joint in solid brass, consequently the light can be directional, yet the glare is minimal. The shade is powder-coated and available in the colours: jet black, anthracite grey, blue-grey, rosa & matt white. Switch is integrated in the base.

*H:41,2 Shade: Ø14,4 Base: 15*

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## THE PEDRERA COLLECTION

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*Designed by Barba Corsini & Joaquim R. Millet*

1953 & 2009



**PEDRERA TABLE LAMP – ABC** ●●●●●

This cylindrical table lamp is made of perforated metal and is available in colours: black, white, red & blue.

*H:35,5 x W:18,5*



**PEDRERA TABLE LAMP – PD1** ●●●●●

This cylindrical table lamp is made of perforated metal and is available in colours: black, white, red & nickel.

*H:33 x W:13*



**COBRA TABLE LAMP** ●●●●●●●●

The tubular flexible arm can be bent in all directions whilst the shade can be rotated. The base is in powder coated steel and weighted with a cast iron ballast. The lamp is available in the colours: jet black, anthracite grey, blue-grey, warm grey & vintage red.

*H:34,5 x D:29/16,5*

FLOOR LAMPS



Pedrera Floor Lamp – PD2  
By Barba Corsini  
1950



Grashoppa Floor Lamp  
By Greta M. Grossman  
1949



Bestlite Floor Lamp - BL3 M  
By Robert D. Best  
1930



Cobra Floor Lamp  
By Greta M. Grossman  
1950



Bestlite Floor Lamp - BL3 M  
By Robert D. Best  
1930



Gräshoppa Floor Lamp  
By Greta M. Grossman  
1949

## THE GROSSMAN COLLECTION

Designed by Greta M. Grossman

1948



### GRÅSHOPPA FLOOR LAMP



The tubular steel tripod stand is tilted backward and the conical steel shade is ball-jointed onto the arm. Both stand and shade are powder coated and available in the colours: jet black, anthracite grey, blue-grey, warm grey, vintage red & matt white.

H:125,5 x W:43,5

## THE BESTLITE COLLECTION

Designed by Robert D. Best

1930

### BL3 S FLOOR LAMP



The lamp is available in chrome with matt black, matt white, off white, full chrome & all brass. The lamp is also available with a bone china shade, all other parts either in chrome or brass. The colour of the textile cord matches the colour of the shade except all chrome which comes with black textile cord.

H:113/152 x W:28 x D:28 x Ø16

### BL3 ORIGINAL SHADE LAMP



The lamp is available in chrome with matt black, off-white & white. The arm of the lamp is made of chrome and the shade and base are powder coated metal.

H:113/152 x W:28 x D:28 x Ø29

## THE GROSSMAN COLLECTION

Designed by Greta M. Grossman

1950

### COBRA FLOOR LAMP



The tubular flexible arm can be bent in all directions whilst the shade can be rotated. The base is in powder-coated steel and weighted with a cast iron ballast. The lamp is available in the colours: jet black, anthracite grey, blue-grey, warm grey & vintage red.

H:118 x W:67



### BL3 M FLOOR LAMP



The lamp is available in chrome with matt black, matt white, off white & full chrome, and available in brass with charcoal black, grey, matt white & all brass. The lamp is also available with a bone china shade, all other parts either in chrome or brass. The colour of the textile cord matches the colour of the shade except all chrome which comes with black textile cord.

H:113/152 x W:28 x D:28 x Ø21



### BL4 FLOOR LAMP



The lamp is available in chrome with matt black, matt white, off white & full chrome, and available in brass with charcoal black, grey, matt white & all brass. The lamp is also available with a bone china shade, all other parts either in chrome or brass. The colour of the textile cord matches the colour of the shade except all chrome which comes with black textile cord.

H:150 x W:28 x D:28 x D:116 x Ø21



## THE PEDRERA COLLECTION

Designed by Barba Corsini

1953

### PEDRERA FLOOR LAMP - PD2



This cylindrical floor lamp is made of perforated metal and is available in the colours: matt black & matt white. The lamp includes a dimmer switch.

H:113 x D:39



WALL LAMPS



Cobra Wall Lamp  
By Greta M. Grossman  
1950



Bestlite Wall Lamp – BL7  
By Robert D. Best  
1930





Bestlite Wall Lamp - BL6  
By Robert D. Best  
1930



Bestlite Wall Lamp - BL5  
By Robert D. Best  
1930



PENDANTS



Turbo Pendant  
By Louis Weisdorf  
1965



Gräshoppa Pendant  
By Greta M. Grossman  
1949



Bestlite Pendant – BI9 M  
By Robert D. Best  
1930



Ronde Pendant  
By Oliver Schick  
2013



Semi Pendant  
By Bonderup & Thorup  
1968



Pedrera Pendant – PD3  
By Barba Corsini & Joaquim R. Millet  
2003

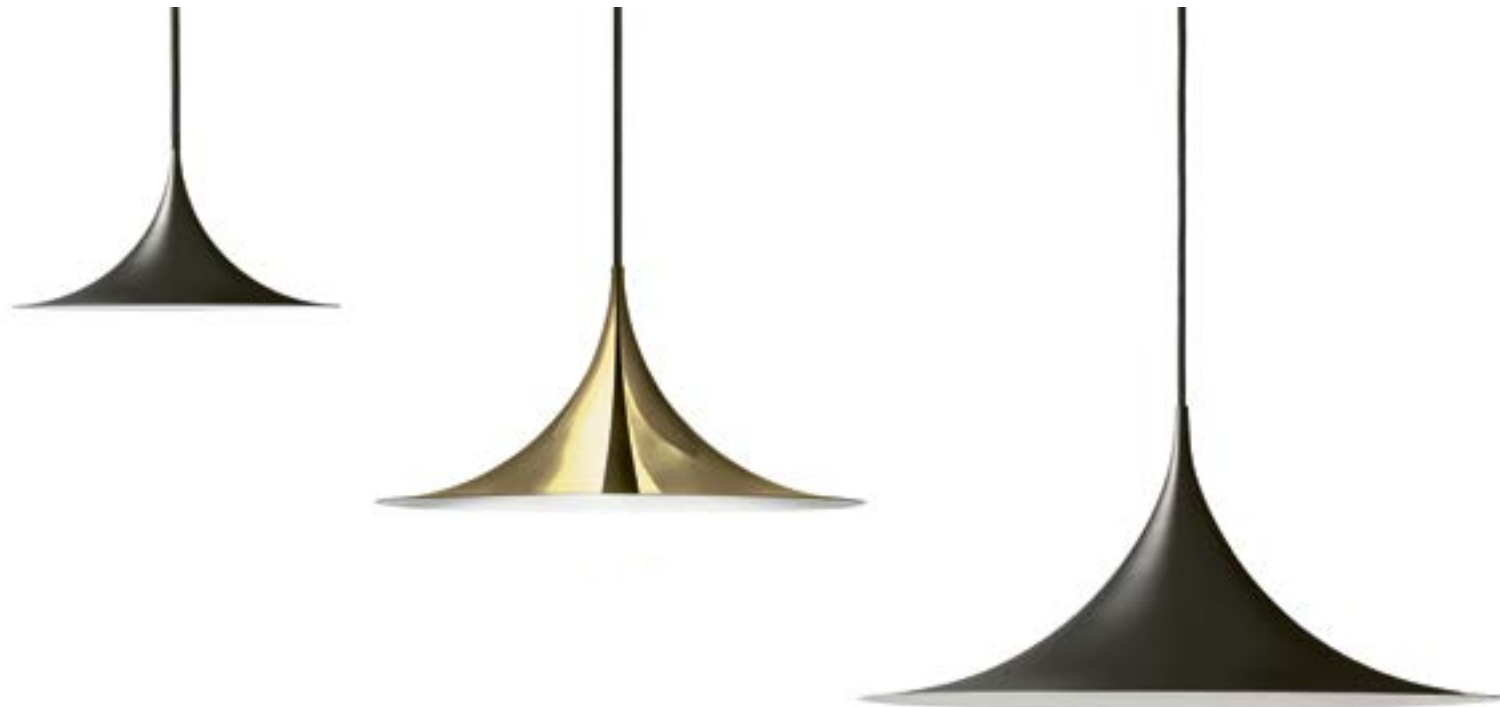


Semi Pendant  
By Bonderup & Thorup  
1968

THE SEMI COLLECTION

Designed by Thorup & Bonderup

1968



SEMI PENDANT S, M & L S & M: ● ○ ● ● ● ● ● ● ● ● L: ● ○ ● ● ● ● ● ● ● ●

The pendant is made of powder coated aluminum. S & M are available in the colours: matt black, matt white, glossy anthracite grey, glossy orange, glossy blue-grey, brass, chrome & copper. The L is available in matt black, matt white, brass, chrome & copper.

S: H:15 x Ø30 M: H:23,5 x Ø47 L: H:30 x Ø60

THE GROSSMAN COLLECTION

Designed by Greta M. Grossman

1950



GRÅSHOPPA PENDANT ● ● ● ● ● ● ● ● ● ●

The Gråshoppa shade is fixed with a brass tube and brass fittings on the top. For mounting on the ceiling, the pendant is equipped with a steel bracket covered by a half spherical canopy in brass and a brass tube. The powder coated shade is available in the colours: jet black, anthracite grey, vintage red, blue-grey & matt white.

H:23/39,5 x Ø15

THE PEDRERA COLLECTION

Designed by Barba Corsini & Joaquim R. Millet

1953



PEDRERA PENDANT PD3 & ANA PD3: ● ● ● ● ● ● ● ● ANA: ● ●

This cylindrical pendant lamp is made of perforated metal. PD3 is available in the colours: matt black, nickel, blue, matt white, and ANA comes in black & white.

PD3: H:26 x W13 ANA: H:63,5 x D:20

THE BESTLITE COLLECTION

Designed by Robert D. Best

1930



BESTLITE PENDANT BL9 S & M ● ○ ● ● ● ● ● ● ● ● BONE CHINA ○ ○

The pendant lamp is available in chrome with matt black, matt white, off white & full chrome, and available in brass with charcoal black, grey, matt white & all brass. Both pendants are also available with a bone china shade. The colour of the textile cord matches the colour of the shade except all chrome which comes with black textile cord

S: H:14 x Ø16 M: H:18 x Ø16

BESTLITE PENDANT BL9 L & XL ● ○ ● ● ● ● ● ● ● ●

The pendant lamp is available in chrome with matt black, matt white & off white and available in brass with charcoal black, grey & matt white. The colour of the textile cord matches the colour of the shade.

S: H:14 x Ø16 M: H:18 x Ø16

THE TURBO COLLECTION

Designed by Louis Weisdorf

1965



TURBO PENDANT S & L ○

The pendant is made of 12 identical aluminium slats, spirally twisted and joined together to get the spherical form. All the surfaces are powder coated in matt white and the fabric wire and the canopy are also matt white. The pendant is available in two sizes.

S: Ø36 L: Ø62

THE RONDE COLLECTION

Designed by Oliver Schick

2013



RONDE PENDANT S & L ● ● ● ● ● ● ● ● ● ●

The pendant is made of spun aluminum. The outer surface is spray painted in ultra-matt finish and comes in the colours: charcoal black, anthracite, pigeon grey, rusty red & matt white. The inside is white lacquered. The fabric wire and the canopies are always black except for the matt white version, where both fabric wire and canopy are white.

S: H:24 x Ø20 L: H:28 x Ø40



PORTRAIT GRETA M. GROSSMAN

# GROSSMAN'S LIGHT AND SENSIBILITY

Designer portrait about Greta M. Grossman

*At Gubi we have a love affair with Grossman and it is essential to us, that this unique Swedish female design icon, who took the US by storm in the 1940's and 50's stays honored and remembered for her contributions to the Californian Design movement.*



GROSSMAN INTERIOR

Few have accomplished what Greta M. Grossman did in her time, much less women – only to then disappear from the scene and become almost completely forgotten.

Grossman was one of the first women to graduate from the Stockholm School of Industrial Design in the early 1930's, today known as Konstfack. Like so many of her peers, she was influenced by European Modernism and great architects such as Walter Gropius and Mies van der Rohe. But, at the same time her designs still remained unique and surprisingly functional, while simultaneously delicate and powerful. She had her own vision!

*"The only advantage a man has in furniture is his greater physical strength."*

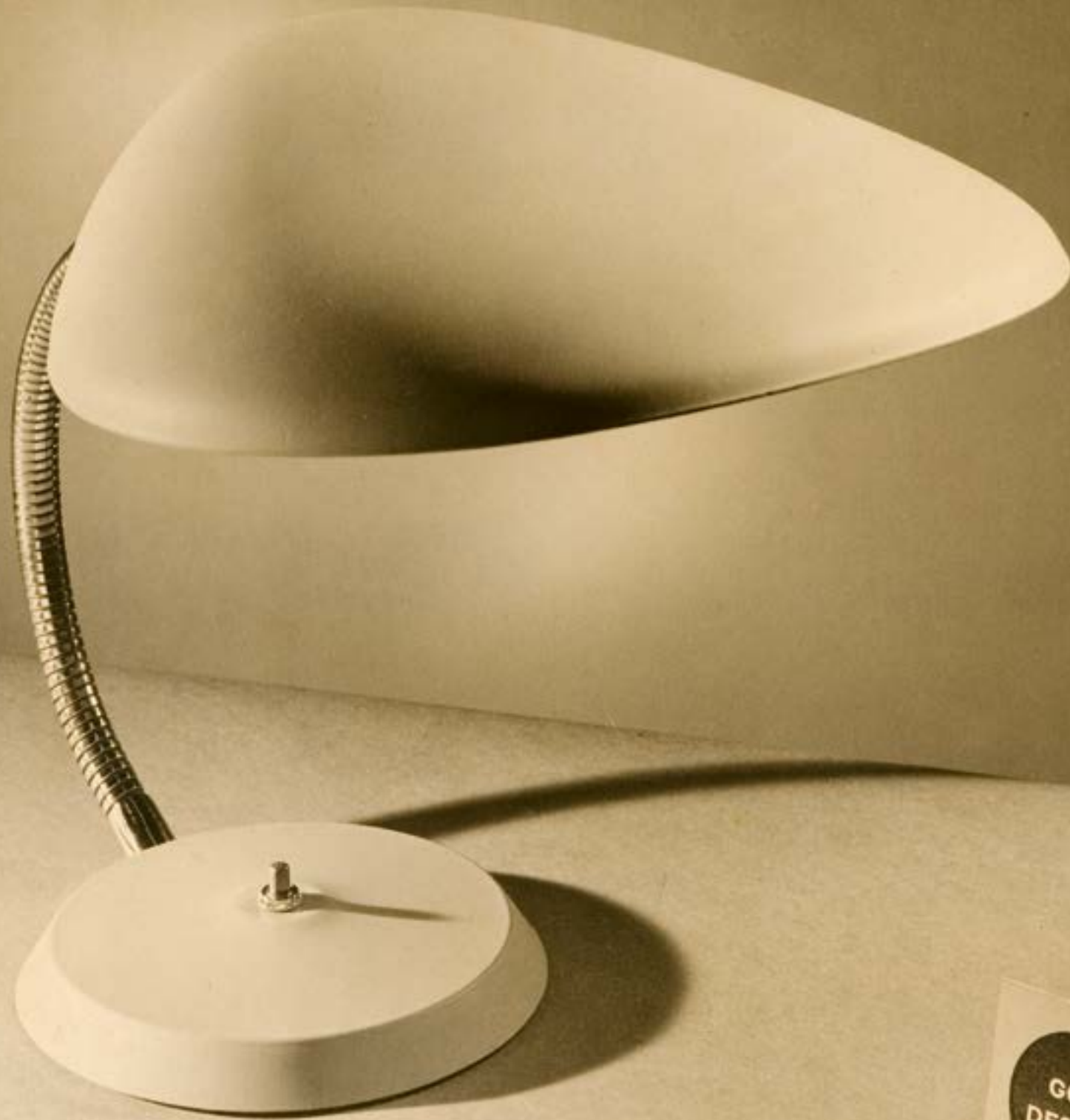
The lack of recognition for female talents kept her on her toes – It definitely sparked a strong will and determination to prove her capacity to the world, but it had already started when she joined a local furniture factory and carpentry. Working solely among men, she quickly proved herself and got a sense of the craftsmanship and materials – she got a feel of the furniture industry from the ground up – something that without a doubt made her able to keep her designs equally aesthetic and useful later in life.

She was a woman of many talents – working with everything from sculpting, drawing and writing to architecture. However, it was really in some of her less known furniture and perhaps even more in her lamps designs that her unique sense of form and delicate design language really came to life. Grossman's lights were always distinguished by the use of simple, soft-edged forms and the use of fashionable but contemporary colors. To Grossman modern design was;

*"not a super imposed style, but an answer to present conditions... developed out of our preferences for living in a modern way."*

In the late 1940's and 50's Grossman conceived a variety of designs for the lighting manufacturer Ralph O. Smith and the furniture manufacturer Glenn of California. She was acutely aware of the American design aesthetic that was becoming popular, and she blended it with the understated language of Scandinavian design to create her own distinctly California-style furniture.





ARTICLE FROM WHEN GROSSMAN ARRIVED TO THE US // INTERIOR GROSSMAN

She used new materials, introduced a playful nature to her pieces, and responded to the changing lifestyle of the modern California household. The most famous of these lights is the Gräshoppa floor lamp from 1948 and the Cobra table lamp from 1950, that also won the Good Design Award and was subsequently exhibited at the Good Design Show at the Museum of Modern Art.

In 2013 and from exactly these two iconic designs Gubi will extend the Grossman Collection with a series of re-editions – The Gräshoppa Task Lamp, The Gräshoppa Pendant and The Cobra Wall Lamp. All designs are original and will be available in a series of finishes and colors that stay true to Grossman’s designs and vision.

The Gräshoppa Task Lamp and The Cobra Wall Lamp were first seen as part of her installations in the late 40’s and early 50’s and were part of the extensive collection of lights that was originally designed for the

Barker Brothers together with Ralph O. Smith, a manufacturer in Burbank, California who put most of Grossman’s lighting design into production. However, as many other of her designs, they were only produced in very limited numbers which make the original models extremely rare and very much a collector’s item. The Gräshoppa Pendant is a re-styling by Gubi using the original screen as a pendant.

The Grossman Collection now consists of nine iconic designs; The Gräshoppa floor lamp, the new task light and pendant, The Cobra table lamp, floor lamp and now also wall light. Notable is also the entire 62-series consisting of a desk and three different dressers with three, four and six drawers. Each and every Grossman design is unique, light and iconic in expression – equally relevant today as when first introduced.

# FURNITURE

*Furniture is the building blocks with in which we create a home. There are many aspects to consider, and the choice of your future dining chair, writing desk or your sofa is not to be taken lightly. There's a demand for functionality, for comfort and also integrating your pieces with the architecture and layout of the space itself. We encourage that you take your time and carefully select the memories and stories you should surround yourself with for many years to come.*

*In the furniture collection the Gubi chair family, designed by Komplot design in 2003, has been extended with a slender and light metallic center base. To compliment this series, we have designed a whole new range of wooden Gubi dining tables. These extensions bring forward fresh and different opportunities for it's use and styling. Also, the iconic Beetle chair and Paper tables from GamFratesi, recently awarded the EDIDA Young Designer Talent Award, are future classics that we are happy to welcome into with the family!*

CHAIRS



Gubi Chair  
By Komplot Design  
2003



Beetle Chair  
By GamFratesi  
2013



Gubi Chair  
By Komplot Design  
2013



Masculo Chair  
By GamFratesi  
2014





Beetle Chair  
By GamFratesi  
2014



Nagasaki Chair  
By Mathieu Matégot  
1954



Gubi Chair  
By Komplot Design  
2003



Masculo Chair  
By GamFratesi  
2008



THE GUBI CHAIR COLLECTION

Designed by Komplot Design

2003 & 2013



Center base with HiRek, center base with walnut shell & center base with fully upholstered shell  
H:45/81 x W:50 x D:53.5

Swivel base with HiRek, sledge base with HiRek & sledge base with oak shell  
H:45/81 x W:50 x D:53.5



Wood base with HiRek, wood base with front upholstered & wood base with black stained beech  
H:45/81 x W:54 x D:53.5

2D CHAIR  
Swivelbase with walnut shell, woodbase with oak shell & centerbase with black stained beech  
H:45/81 x W:54 x D:53.5

THE GUBI CHAIR COLLECTION

The chair is available with a shell in HiRek material in the colours: black, shy cherry, orange sweet, venetian gold, mistletoe green, midnight grey, blue morning, nightfall blue, rainy grey, misty grey, grey moon, white cloud, white and with a veneer shell in american walnut, oak or black stained beech. Likewise, the shell comes in a fully upholstered version in a range of different fabrics and leathers, as well as HiRek or wooden shell, with front upholstery. The shell can be combined with the base varieties: a sledge base, available in two different heights, in chrome or a black painted steel; a wooden base in american walnut, oak or black painted beech, also available in two different heights, with a chrome or brass footrest; a swivel base in chrome and a centerbase in black painted metal.

HiRek available in:

Wood shell and base available in:

Sledge and swivel base available in:

Center base available in:

Frontside upholstered and fully upholstered shells are available in a wide range of fabric or leather. Contact Gubi for more information

THE GAMFRATESI COLLECTION

Designed by GamFratesi

2008 & 2013



BEETLE CHAIR



The seat and back are in laminated moulded veneer. This fully upholstered chair is available in a wide range of fabrics or leathers. The steel base comes in a non-stackable base with conical legs available in black painted steel, chrome and brass plated steel.

H:44,5/86 x W:59 x D:58

THE GAMFRATESI COLLECTION

Designed by GamFratesi

2008 & 2013



MASCULO CHAIR



The frame is made of powder coated steel and comes in black or chrome. The upholstered seat and back are available in a wide range of fabrics and leathers.

H:46/73 x W:69 x D:56



BEETLE CHAIR CASTOR



The seat and back are in laminated moulded veneer. This fully upholstered chair is available in a wide range of fabrics or leathers. The steel base comes in a non-stackable base with castors available in black painted steel.

H:46/86 x W:56 x D:58,5



MASCULO SWIVEL CHAIR



The swivel base have four legs and are able to turn 360degrees around center. The frame is made from powder coated steel in black or in chrome. The seat and back is upholstered and available in fully upholstered in fabrics or leather.

H:46/75 x W:69 x D:56

THE MATÉGOT COLLECTION

Designed by Mathieu Matégot

1954



NAGASAKI CHAIR



This three-legged chair is made of perforated metal sheet and is available in colour combinations: black/black, black/red, black/yellow & black/white.

H:74 x W:54 x D:50

STOOLS



Gubi Stool  
By Komplot Design  
2013



Gubi Stool  
By Komplot Design  
2003



Gubi Stool  
By Komplot Design  
2013



Beetle Stool  
By GamFratesi  
2014



LOUNGE CHAIRS



Masculo Lounge Chair  
By GamFratesi  
2014



Adam Lounge Chair  
By Kersten H. Holmquist  
1956



Bonaparte Chair & Pouffe  
By Gubi Olsen  
1982



Copacabana Chair  
By Mathieu Matégot  
1955







Masculo Lounge Chair  
By GamFratesi  
2008



Eva Lounge Chair  
By Kersten H. Holmquist  
1956



Quistgaard Safari Chair  
By Jens Quistgaard  
1966

## THE GUBI CHAIR COLLECTION

Designed by Komplot Design

2003 & 2011



Sledge base with fully upholstered shell & walnut shell

Wood base with fully upholstered shell & walnut shell

### GUBI LOUNGE CHAIR

The lounge chair is available with a veneer shell in american walnut, oak or black stained beech, as well as in a fully upholstered version in a range of different fabrics and leathers and a wooden shell. The base is available in two different varieties: a sledge base in chrome or black painted steel and a wooden base in oak, american or black stained beech.

Wood base: H:41/70 x W:64 x D:70 Sledge base: H:41/69 x W:67 x D:62

Wood shell and base available in:



Sledge and swivel base available in:



Frontside upholstered and fully upholstered shells are available in a wide range of fabrics or leather. Contact Gubi for more information

## THE GAMFRATESI COLLECTION

Designed by GamFratesi

2008 & 2014



### MASCULO LOUNGE CHAIR & MASCULO SWIVEL LOUNGE CHAIR



The frame is made of powder coated steel and comes in black or chrome and in both sledge and swivel base. The upholstered seat and back are available in a wide range of fabrics and leathers.

H:35/70 x W:54 x D:64

The swivel base have four legs and are able to turn 360degrees around center. The frame is made from powder coated steel in black or in chrome. The upholstered seat and back are available in a wide range of fabrics and leathers.

H:35/70 x W:54 x D:64

### BEETLE LOUNGE CHAIR



The seat and back are in laminated moulded veneer. This fully upholstered chair is available in a wide range of fabrics or leathers. The steel base comes in a non-stackable base with conical legs available in black laquered steel, chrome or brass plated steel.

H:36/82 x W:63 x D:72

## THE PARADISET COLLECTION

Designed by Kerstin Hörlin-Holmquist

1956



### ADAM LOUNGE CHAIR



The lounge chair is fully upholstered in a moulded polyurethane foam with hand sewn piping, matching buttons and with solid wood legs in black black stained oak, lacquered american walnut or mat lacquered oak.

H:94 x W:74 x D:79

### EVA LOUNGE CHAIR



The lounge chair is fully upholstered in a moulded polyurethane foam with hand sewn piping, matching buttons and with solid wood legs in black black stained oak, lacquered american walnut or mat lacquered oak.

Chair: H:99 x W:71 x D:79

Pouffe: H:40 x W:51 x D:50

### POUFFE



The pouffe is fully upholstered in polyurethane foam with hand sewn piping. Legs in same material as the chair.

Pouffe: H:40 x W:51 x D:50

## THE GUBI OLSEN COLLECTION

Designed by Gubi Olsen

1982



### BONAPARTE LOUNGE CHAIR & POUFFE



The chair and pouffe are built on a frame of solid wood covered with polyurethane foam. The detachable and reversible seat cushion on the chair is made of polyurethane foam and is supplied with springs. The upholstery on the frame is fixed and is available in a wide range of fabrics and leathers. The legs are available in black stained beech, oak & steel.

Chair: H:102 x W:78 x D:75

Pouffe: H:40 x W:78 x D:75

## THE MATÉGOT COLLECTION

Designed by Mathieu Matégot

1955



### COPACABANA LOUNGE CHAIR



The construction is based on a curved tubular frame surrounding the round seat and the back is made of perforated sheet metal, ending with the continuous rear legs. The loose cushion is made in leather or fabric with matching buttons & piping.

H:69 x W:62 x W:86

SOFAS



Grand Piano Sofa  
By Gubi Olsen  
1982



Paradiset Sofa  
By Kersten H. Holmquist  
1956



Grand Piano Sofa  
By Gubi Olsen  
1982



Bonaparte Sofa  
By Gubi Olsen  
1982



Diva Daybed  
By Gubi Olsen  
1982

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## THE PARADISET COLLECTION

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*Designed by Kerstin Hörlin-Holmquist*

1956



### PARADISET SOFA



PARADISET is a 2.5 seater sofa, fully upholstered, solid beech frame, hand sewn piping with matching buttons and solid wood legs in mat black stained oak, lacquered walnut or mat lacquered oak.

*H:86,5 x W:181 x D:82*



### DIVA DAYBED



The daybed has a wooden frame and a polyurethane mattress. The top mattress, back and arm cushions are made of polyurethane foam and are available in a wide range of leathers, fabrics and colours. The cylindrical legs are in solid aluminium and the back bracket is in chrome.

*H:42/30 x W:200 x D:150*



### GRAND PIANO CHAISE LONGUE



The 3-seater sofa/chaise longue is available with a right- or left side arch. It is built on a frame of solid wood covered with polyurethane foam. The upholstery on the frame is fixed and comes in wide range of fabrics and leathers. The sofa comes with cylindrical legs in black stained oak, conical legs in oak or solid polished chrome.

*H:88 x W:220 x D:77*

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## THE GUBI OLSEN COLLECTION

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*Designed by Gubi Olsen*

1982



### BONAPARTE SOFA



The sofa is built on a frame of solid wood covered with polyurethane foam. The detachable and reversible seat cushion is made of polyurethane foam and is supplied with springs. The upholstery on the frame is fixed and is available in a wide range of fabrics and leathers. The legs are available in black stained beech, oak & steel.

*H:88 x W:220 x D:77*



### GUBI POUFFE

The GUBI Pouffe series is available in round and organic shapes in a wide range of sizes, fabrics and colours. The pouffes are made of HR37125 foam and the cover is detachable. Also available as Piano Lounge.

*H:32 x Ø70, Ø90, Ø120, Ø190*



### INUIT DAYBED



The Inuit daybed takes its name from its Greenlandic sealskin cover, but is also available with a wide range of leathers and fabrics. It is built on a solid wooden frame with a polyurethane mattress. The daybed comes with legs in solid polished oak or aluminum.

*H:40 x W:200 x D:85*

TABLES



Gubi Dining Table  
By Komplot Design  
2013





Aoyama Table  
By Paul Leroy  
2007



Y! Table  
By Henning Larsen Architects  
2009



Cubi Dining Table  
By Komplot Design  
2013

## THE GUBI TABLE COLLECTION

Designed by Komplot Design

2013



### GUBI DINING TABLE



The dining table is available with a round, elliptical or rectangular tabletop and comes in oak, american walnut & black stained ash and a white laminate top with black table edge & black stained ash legs.

Round: Ø120    Rectangular: W:200 x D:100    Elliptical: W:230 x D:120



### GUBI TABLE V2.0



The table is available in a variety of shapes and sizes as a Circular and Elliptical dining table, in laminate or marble table tops. The columns are made from a steel tube. The tabletop is available in blackstained ash, american walnut, oak & white formica. In marble it is available in nero marquina, verde guatemala & carrara bianca. Black metal center desk is optional and full intigrated in the table top surface.

H:72,5 x W:110/130/150

## THE LEROY COLLECTION

Designed by Paul Leroy

2007



### AOYAMA TABLE - CAFE & DINING



The round cafe table and rectangular dining table are available with different sized table tops in white or in black painted laminate, black stained ash. The base columns os available in black or white painted metal.

Cafe: H:72 x Ø120/130/160    Dining: H:72 x W:240/280 x D:120

## THE Y!TABLE COLLECTION

Designed by Henning Larsen Architects

2009



### YTABLE - DINING & BAR



The bar and dining table are available with different sized tabletops in a variety of finishes: black stained ash or oak, laminate, linoleum and black soft coating. The base comes in black or white painted metal.

Dining: H:72 x W90/100 x L180/200/240    Bar: H:105 x W70/80 x L160/180/240

LOUNGE TABLES



Pedreira Table  
By Barba Corsini  
1954





Paper Tables  
By GamFratesi  
2013



TS Tables  
By GamFratesi  
2014

## THE GAMFRATESI COLLECTION

*Designed by GamFratesi*

2013



### TS TABLE (S, M & L)



TS Table is available in three sizes, with a marble table top and black lacquered frame contrasting the marble top. The selection of the marble top is: nero marquina, marrone emperador, verde guatemala & carrara bianca.

*Small: H:51 x Ø40    Medium: H:41 x Ø55    Large: H:35 x 80*

## THE MATÉGOT COLLECTION

*Designed by Mathieu Matégot*

1954



### KANGOUROU TABLE



This side table consists of two small tables, a smaller one inside the larger. It is made of perforated metal sheet and is available in colour combinations: black/black, black/red, black/yellow & black/white.

*H:40 x W:48/18*



### COPACABANA LOUNGE TABLE

The Copacabana Lounge table was created in 1955-56 by Mathieu Matégot. The table is decorated with large round perforations on the table top supported on three slender legs. The lounge table is lacquered and available in black.

*H:36 x Ø96*

## THE PEDRERA COLLECTION

*Designed by Barba Corsini*

1953



### PEDRERA TABLE

This coffee table comes with a black painted steel base and an organic shaped glass top.

*H:38 x W:106 x D:86 cm*

## THE GUBI TABLE COLLECTION

*Designed by Komplot Design*

2003



### GUBI LOUNGE TABLE

The tabletop is made of moulded 3-D veneer and is available in black stained beech, american walnut or oak. The base comes in a chrome or a black sledge version or in a wooden base in black stained beech, american walnut or oak.

*Sledge Base: H:41 x D:68/50    Wood Base: H:41,5 x W:72 x D:68*



### PAPER TABLES (S, M & L)



The table is available in three different heights and tabletop sizes. The wooden three-legged base and veneer tabletop comes in walnut & oak.

*Small: H:50 x Ø42    Medium: H:40 x Ø60    Large: H:33 x Ø80*

STORAGE & DESKS



Dedal Bookshelf  
By Mathieu Matégot  
1954



Grossman Desk  
By Greta M. Grossman  
1952

Grossman Dresser 3  
By Greta M. Grossman  
1952



Dedal Bookshelf  
By Mathieu Matégot  
1954

Grossman Dresser 6  
By Greta M. Grossman  
1952





Demon Shelf  
By Mathieu Matégot  
1954



Matégot Trolley  
By Mathieu Matégot  
1954

THE GROSSMAN COLLECTION

Designed by Greta M. Grossman

1952



GROSSMAN DESK

The desk is made of american walnut veneer combined with a high-gloss black laminate table top and cabinet door. The cabinet has three built-in drawers. The legs are powder coated steel and the back leg and door knob is made of solid american walnut, both with a clear lacquer.

H:72 x W:120 x D:60



DRESSER 3

The dresser is made of american walnut veneer combined with high-gloss black laminate cabinet and top. The legs are made in black powder coated steel and the knobs are solid american walnut, either black lacquered or with a clear lacquer.

H:72 x W:120 x D:45



GROSSMAN DRESSER 4 & 6

The dresser is made of american walnut veneer combined with high-gloss black laminate cabinet and top. The legs are made in black powder coated steel and the knobs are solid american walnut, either black lacquered or with a clear lacquer.

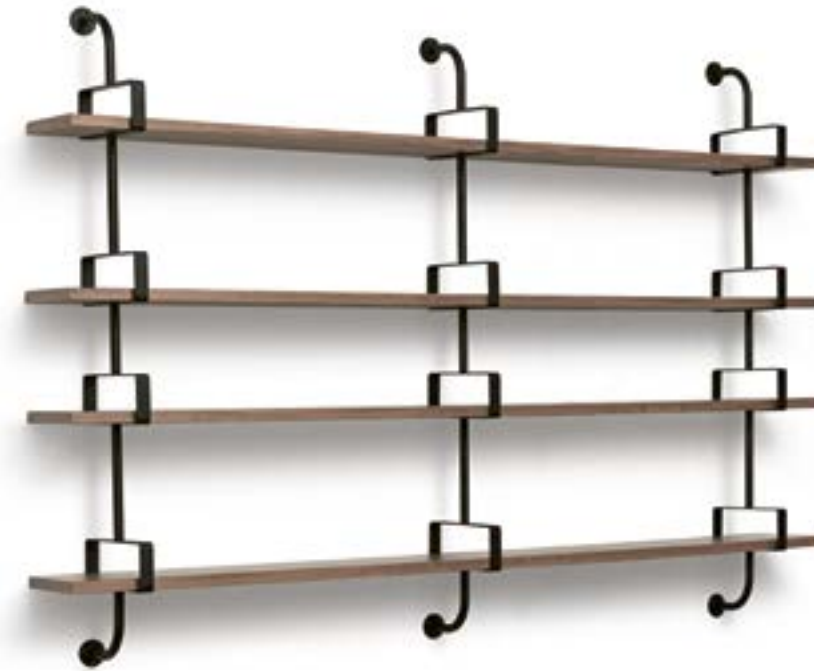
Dresser 4: H:89 x W:80 x D:45 Dresser 6: H:72 x W:160 x D:45



THE MATÉGOT COLLECTION

Designed by Mathieu Matégot

1954



DÉMON SHELF 1, 3, 4 & 5 SHELVES

The Biblio-Démon modular shelving system was designed in the years 1952-1954, is a beautiful and timeless design. Consisting of black painted metal brackets and one, three, four and five shelves, which are available in four different lengths, it is possible to combine a number of different systems. The shelves comes in black stained ash, walnut or oak.

Shelf length:	Shelf height:	Depth
95, 155, 215 & 275	1 shelf / 46	27
	3 shelves / 105	
	4 shelves / 140	
	5 shelves / 155	



DEDAL BOOKSHELF

The bookcase is made of perforated metal sheet and is available in colours: black, red, yellow, grey & white.

H:49.5 x W:90 x D:19



MATÉGOT TROLLEY

The trolley is connected by steel tubes, includes a newspaper holder and has rotating castors. It comes with a black baseband in a tray in different colours: black/black, grey/black & white/black.

H:72 x W:70,5 x D:57,5



PORTRAIT GAMFRATESI

DESIGN PROCESS BEETLE

# FROM A BEETLE TO A CHAIR

Q&A with GamFratesi

*GamFratesi & Gubi have embarked on a new journey... In 2013 two new design items, the Beetle Chair & the Paper Table, from young and progressive Danish-Italian design duo – Enrico Fratesi & Stine Gam – will see the light of day.*

*Together with the Masculo Chair from 2008 these will now constitute the GamFratesi Collection, an eclectic repertoire of design experimentation defined by the dynamic meeting between classic Danish and Italian design traditions combined with the couples characteristic use of playful and surprising elements – Oh yeah, and beetles, of course. We had a chat with the duo about the process of getting from a bug to a chair and how a messy stack of ruled paper can become the source of inspiration for a table.*

**Q: How do you get from the first idea to a final model?**

A idea can come from a deep reflection or from a spontaneous vision. Often even in the most unexpected moments. Research and working in the workshop are very important to us and it is never just a drawing. We work strictly with the Scandinavian approach. In all the projects we are used to having our hands on the materials, working directly on the physical prototype.

**Q: What is your fascination with insects? Why Beetle...**

We first designed the Beetle chair prototype for the annual exhibition

Mindcraft 12 in Milan curated by Danish Crafts. We found the general anatomy of the insects very interesting. The structure is made of different plates separated by thin sutures and this external shell supports and protects the animal's body. All these elements are perfectly linked and work in a fascinating way. Among the different insects the classic beetle looks gentle and charming so we ended up looking closely at beetles...

**Q: How do you get from the insect world to furniture?**

The design of the chair reinterprets the characteristic elements of the beetles' sections: shape, shells, sutures, rigid outside and soft inside, while maintaining comfort and functionality.

**Q: A stacking chair with castors... that's very unusual.**

**Why did you make it like this?**

We started of by looking at the dynamic ability of the insect in space and reinterpreted that to a four-legged chair on castors. We then proceeded with the idea of adding more value to the design, by creating a structure that allows the chair to be stacked.



FROM A BEETLE TO A CHAIR

PROTOTYPE MASCULO LOUNGE

**Q: How do you maintain the balance between traditional & surprising?**

Often, a small detail is all it takes to achieve or ruin an expression, and we are very curious about that. We work intensely with the balance between harmony and disharmony, believing that somewhere in between you obtain reflection. This for instance, can be seen in the use of piping on the Beetle chair which also defines the shape. It is particularly clear on the back where the two shells meet.

**Q: What are your individual roles and how do you compliment each other in your work?**

We do work very closely through all the different stages of the creative and developing process. We share many of the same competences and interests, and appreciate being able to work in such a tight collaboration. It is a rather symbiotic process, where we are both so much into it, that it often is impossible to distinguish who started and finished what. Enrico is very methodic and structured, while Stine is more loose and messy. But in many aspects we are very similar, for instance, when it comes to convictions, joy, anger or frustrations. Our range is quite parallel.

**Q: You continually travel and work in two places... What do you get from this?**

Studying, researching and moving constantly between our two countries have become such a natural part of us that it will most likely show in our work. Copenhagen is a unique place, a real sustainable city with a functional infrastructure and many cultural activities. Italy has a unique tradition and history. Also, we know some amazing craftsmen in Italy that work with us on the prototyping stage.

**Q: Paper Tables... There's almost a contradiction in the name itself. How did this come about?**

It was not a project that was defined in advance. One day the placing of two sheets of paper suddenly created a focus in the chaos on the desk. By catching and enclosing in the confusion of lines in circles, they started to appear with a certain geometrical beauty and logic. The result is simply reinterpreted in the tables by the use of veneer.

**Q: What has been the main challenge in the design process?**

For the Beetle it was the issue of merging the two shells, avoiding any visible connection, and resolving the upholstery with a precise solution. In terms of the Paper table, it was the challenge of defining the veneer typology and colours that expressed the idea behind the project most suitably. The simple play of veneers, become as a silent and delicate graphic in the space.

**Q: How do you see the two new designs in connection with the rest of the Gubi Collection?**

The chair is a friendly combination of classic and contemporary lines in unification with great quality and craftsmanship - the fundamental characteristics of the Gubi collection. The chair is suited for informal meetings, allowing mobility around the table creating a flexible and spontaneous workspace. The tables work as a functional and playful product in the collection as they can create different expressions and functions, depending on the size and number of tables combined.

# ACCESSORIES

*Accessories are objects that reflect our taste and create a personal atmosphere – it enhances that space that it is put into and makes a statement. These items can break the boundaries of a traditional decor and may be used to form a new direction - they are also often the subject of conversation. They can be equally sculptural as functional. We hand-picked these objects for you to show off our individual style and personality.*

*The latest collectibles are new rectangular versions of the exclusive and handcrafted Adnet mirror. Designed by Jacques Adnet in 1946, it is the perfect example of French Modernism. Also the delicate, almost playful Mategot series, created by Mathieu Mategot in the 1950's, has been extended with a re-issue of the iconic coatrack in brass and all black.*

ACCESSORIES



Adnet Circulaire  
By Jacques Adnet  
1946



Adnet Rectangulaire  
By Jacques Adnet  
1946

Adnet Circulaire  
By Jacques Adnet  
1946



Adnet Rectangulaire  
By Jacques Adnet  
1946



Adnet Circulaire  
By Jacques Adnet  
1946

Adnet Circulaire  
By Jacques Adnet  
1946





Matégot Coatrack  
By Mathieu Matégot  
1954



Matégot Coatrack  
By Mathieu Matégot  
1954

THE MATÉGOT COLLECTION

Designed by Mathieu Matégot

1954



MATÉGOT COATRACK

The coat rack centre is made of a brass and the three coat arms are black powder coated metal with ends in black or multicolour: white, yellow & red.

H:34 x W:38 x D:20



THE ADNET COLLECTION

Designed by Jacques Adnet

1950



ADNET CIRCULAIRE & ADNET RECTANGULAIRE

The round and rectangular mirrors are made from hand-stitched Italian aniline full grain leather and come in black or tan. Both mirrors are available in three different sizes. The buckets and rivets are oxidized brass.

CIRCULAIRE: S: Ø45 M: Ø58 W: Ø70  
RECTANGULAIRE: S: H:70 x W:50 M: H:115 x W:70 L: H:180 x W:70





PORTRAIT JACQUES ADNET // THE ÉCOLE DES BEAUX-ARTS

SIDE TABLE IN LEATHER AND GLASS // ADNET TOOK PART IN THE ANNUAL ART EXHIBITION SALON D'AUTOMNE

# FRENCH MASTER OF THE DECORATIVE ARTS

Designer portrait about Jacques Adnet By Cedric Morriset

*Architect and interior designer, Jacques Adnet, defined himself as “innovative and classic, the champion of a tradition looking to the future”. This premonition appears surprisingly precise as his designs stand out as some of the most convincing examples of timeless design today – the perfect blend of traditional craftsmanship and modern foresight.*

*Danish design house Gubi is proud to materialize Adnet's vision once again, with the re-launch of two of his beautiful mirrors: Adnet Rectangulaire and Circulaire.*

“He was ahead of contemporary trends”, said Alain-René Hardy of Adnet in the definitive monograph on the artist which he co-authored with Gaëlle Millet (published by Editions de l'Amateur). For this expert on the decorative arts of the 20th century, Adnet was also always among the first artists to express new trends, proof of which can be seen in the various stages of his career.

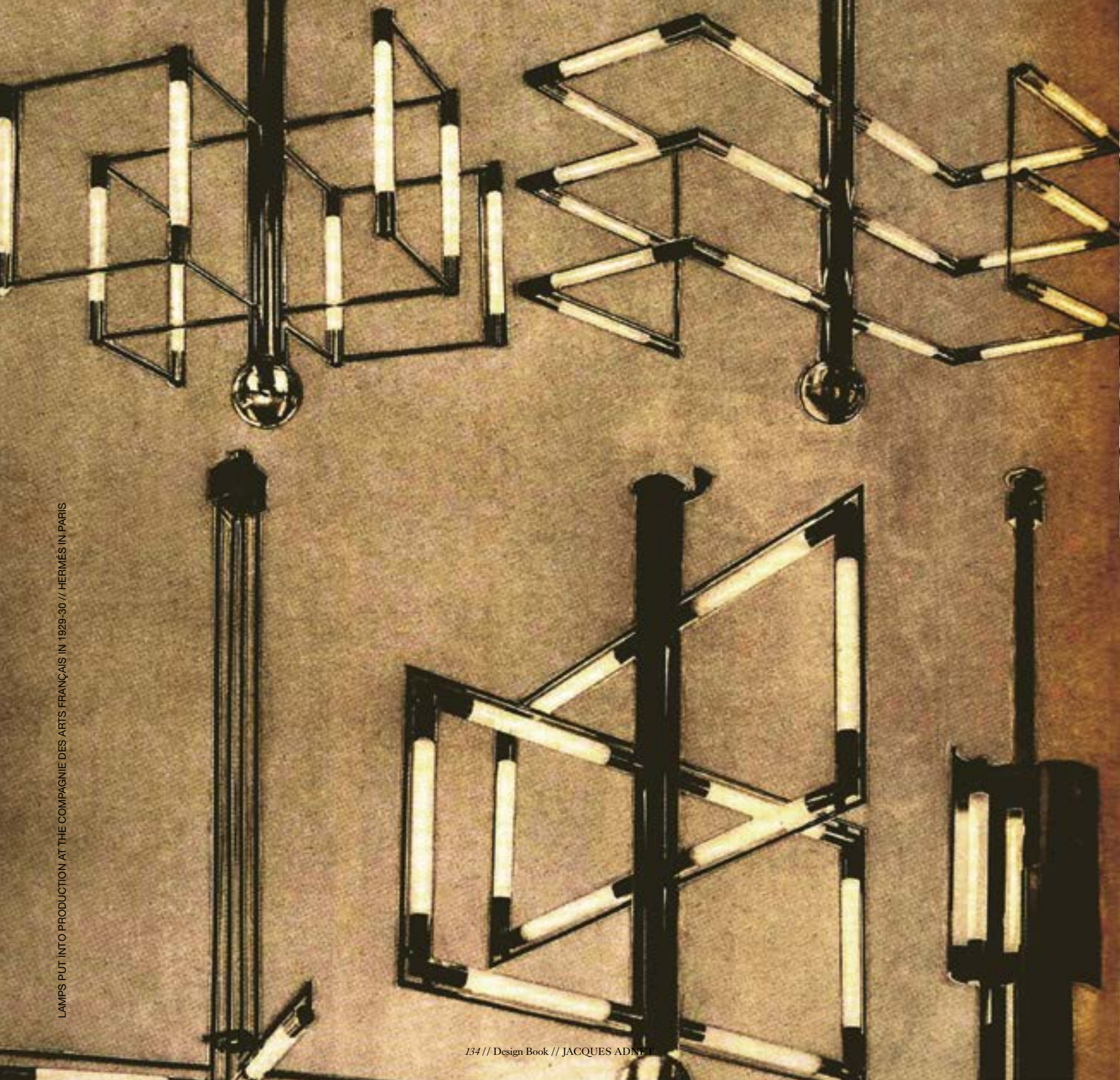
In the 1920s, each great Parisian store had its own design studio with its own name: the design studio belonging to Printemps was called “Primavera”; the studio of Bon Marché, “Pomone”. At the Galeries Lafayette, Maurice Dufrene was the artistic director of “La Maîtrise”. Adnet graduated from the École des Beaux-Arts in Paris in the early 1920s, and came by chance into contact with this well-known decorative artist, who gave him an opportunity in the design studio. Scarcely had Adnet arrived there

before he made a name for himself by rejecting the established style, a move that propelled him in 1927 to the directorship of the Compagnie des Arts Français, which had been purchased by a shareholder of Galeries Lafayette.

As the successor of Süe and Mare, Jaques Adnet not only developed creations in a new “bourgeois modernist” style, but also audaciously invited collaborations from a number of major creators of the period, including Charlotte Perriand, Jean Puiforcat and numerous wallpaper artists.

Adnet was an innovative thinker, but was also original in his choice of form and materials, including metal and glass. It was therefore natural that the glass manufacturer and research company Saint Gobain should commission him to design a pavilion dedicated to the material for the 1937 Exposition Internationale des Arts et Techniques in Paris. The pavilion was as spectacular in its construction as in its taste, and earned Jaques Adnet not only the Grand Prix d'Architecture et d'Ensemble Mobilier, but also the first choice of new glass technologies.

# L'ART DÉCORATIF



LAMPS PUT INTO PRODUCTION AT THE COMPAGNIE DES ARTS FRANÇAIS IN 1928-30 // HERMÈS IN PARIS



SKETCH OF THE PAVILLION - A COLLABORATION WITH ARCHITECT RENÉ COULON // INTERIOR SKETCH FROM SALON AVEC BIBLIOTHEQUE 1948

“Jacques Adnet put these to good use”, recalled Alain-René Hardy. He was one of the first artists to employ coloured mirrors and the new architectural glass, with which he created chairs and tubular bedside tables. He also produced the mirrors and small items of furniture entirely constructed of silvered glass screwed to a frame which were to make his name.

In the aftermath of a period of creation inspired, under the influence of the Regionalist movement, by ancient furniture – which can also be seen in the work of Charlotte Perriand (particularly in her tripod stools and straw-bottomed chairs) – in the post-war period, Adnet began to cover his furniture with leather. Although a true member of the avant-garde in his time, the decorative artist was not alone in employing this technique. While Jaques Quinet and Paul Dupré-Lafon produced furniture covered in metal, throughout the 1950s and 1960s, Jaques Adnet employed wood, bamboo or a wide choice of coloured leather.

The quintessence of the “Adnet spirit”, the Adnet Rectangulaire and Adnet Circulaire mirrors embody both the creator’s passion for glass and the integration of leather that made his reputation. These timeless mirrors, one

circular with a leather strap and the other rectangular and studded with the buckets are characteristic for his work, revive the talent of one of the most revered French designers, whose perennial and innovative work is still highly sought after.

“This leather furniture has always been popular”, explained Alain-René Hardy, “because it represents good taste and good style. The legend that tells that Jaques Adnet had his furniture covered by Hermès also undoubtedly contributed somewhat to his success.”

With these designs being part of the Gubi collection, Adnet’s visionary work has now found its place among the best-known signatures of modern design. The continuing story of a never-ending success.

*Cédric Morisset, an Independent Journalist and Curator and Design Consultant has been working in the field of interior and product design as a design consultant for major companies in the world of luxury products, retail design and media. In addition to his consulting business, Cédric Morisset also work as a journalist for Le Figaro, AD France and L'Express.*



BL5 Wall Lamp  
by Robert D. Best



BL7 Wall Lamp  
by Robert D. Best



BL3 M Floor Lamp  
by Robert D. Best



BL6 Wall Lamp  
by Robert D. Best



BL4 Floor Lamp  
by Robert D. Best



BL2 Table Lamp  
by Robert D. Best



BL10 Pendant Lamp  
by Robert D. Best

**1930**  
THE BESTLITE COLLECTION  
Designed by Robert D. Best [1892-1984]



BL9 M Pendant Lamp  
by Robert D. Best



BL1 Table Lamp  
by Robert D. Best



Grashoppa Floor Lamp  
by Greta M. Grossman



Grossman Dresser 3  
by Greta M. Grossman



Grossman Desk  
by Greta M. Grossman



Cobra Table Lamp  
by Greta M. Grossman



Cobra Wall Lamp  
by Greta M. Grossman



Grashoppa Task Lamp  
by Greta M. Grossman



Grashoppa Pendant Lamp  
by Greta M. Grossman



Cobra Floor Lamp  
by Greta M. Grossman



Adnet Circulaire M  
by Jacques Adnet



Adnet Rectangulaire L  
by Jacques Adnet



Pedrera Table  
by Barba Corsini & Joaquim Ruiz Millet



PD3 H2O Pendant Lamp  
by Barba Corsini & Joaquim Ruiz Millet



ANA Pendant Lamp  
by Joaquim Ruiz Millet



ABC Table Lamp  
by Joaquim Ruiz Millet



PD1 H2O Table Lamp  
by Barba Corsini & Joaquim Ruiz Millet



PD2 Floor Lamp  
by Barba Corsini

**1948**  
THE GROSSMAN COLLECTION  
Designed by Greta M. Grossman [1906-1999]



Copacabana Chair  
by Mathieu Matégot



Nagasaki Chair  
by Mathieu Matégot



Demon Shelf  
by Mathieu Matégot



Kangourou Table  
by Mathieu Matégot



Trolley  
by Mathieu Matégot



Dedal Bookshelf  
by Mathieu Matégot



Coatrack  
by Mathieu Matégot



Bonaparte Chair & Pouffe  
by Gubi Olsen



Bonaparte Sofa  
by Gubi Olsen



Gubi Stool Wood Base  
by Komplot Design



Gubi Chair Wood Base  
by Komplot Design



Gubi Chair Center Base  
by Komplot Design

**1954**  
THE MATEGOT COLLECTION  
Designed by Mathieu Matégot [1910-2001]



Turbo Pendant S & L  
by Louis Weisdorf



Gubi Dining Table Rectangular  
by Komplot Design



Semi Pendant S, M & L  
by Bonderup & Thorup



Gubi Lounge Table Wood Base  
by Komplot Design

**1965**  
THE TURBO COLLECTION  
Designed by Louis Weisdorf

**1968**  
THE SEMI COLLECTION  
Designed by Bonderup & Thorup

**2009**  
THE Y! TABLE COLLECTION  
Designed by Henning Larsen Architects



Y! Table  
by Henning Larsen Architects



Grand Piano Sofa  
by Gubi Olsen



TS Table  
by GamFratesi



Beetle Chair  
by GamFratesi

**2007**  
THE LEROY COLLECTION  
Designed by Paul Leroy



Aoyama Table  
by Paul Leroy

**2013**  
THE RONDE COLLECTION  
Designed by Oliver Schick



Ronde Pendant S & L  
by Oliver Schick



Masculo Chair  
by GamFratesi

**2008**  
THE GAMFRATESI COLLECTION  
Designed by GamFratesi



Paper Table S, M & L  
by GamFratesi

**1966**  
THE QUISTGAARD COLLECTION  
Designed by Jens Quistgaard [1919-2008]



Quistgaard Safari Chair  
by Jens Quistgaard

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