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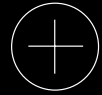
TRADE

FALL 2024



"WE'RE NOT TRYING TO TRANSFORM WHAT CRAFTSPEOPLE DO; WE'RE TRYING TO TRANSLATE IT." – PETER MABEO

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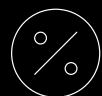
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We feature Trade designer projects in catalogs, emails, and social media to promote your business to our design-savvy global audience.

Fall never fails to inspire fresh ideas, and this season, there's plenty to look forward to. Just for our Trade members: exclusive stories, special product previews, and our latest launches, including the Eames Lounge Chair and Ottoman in a new bamboo-based leather alternative.



New from Knoll®

Originally designed in 1929 for a Czech villa, the Tugendhat™ Chair is an elegant embodiment of the technical precision and artistic intention that courses through all of Mies van der Rohe's work. "There's a hedonism to the chair's design and its use of materials," says Jonathan Olivares, Senior Vice President of Design for Knoll, which recently reissued the archival piece. "The steel isn't asked to do too much that steel wouldn't do on its own, and the upholstery isn't stretched to the limits of imagination, yet they are executed with style."

Mies designed the cantilevered chair to work in concert with the interiors of Villa Tugendhat. The home's iron columns are reflected in the chair's tubular steel frame, while cushions provide an informality that matches the warmth of its surroundings. Last produced in 1948, Tugendhat reflects a perfect union of form and function that's ideally suited to how we live now.

DWR Q&A: Jonathan Olivares

Knoll’s Senior Vice President of Design on what makes Ludwig Mies van der Rohe’s Tugendhat Chair an archival piece that’s perfect for today.

By Karen Day



Above: The Villa Tugendhat and Mies van der Rohe in his MR Side Chair.



IN WHAT WAYS DOES THE TUGENDHAT CHAIR EMBODY LUDWIG MIES VAN DER ROHE’S DESIGN PHILOSOPHY?

The Tugendhat Chair embodies the technical precision and artistic intention that runs through van der Rohe’s work. There is a hedonism to the chair’s design and its use of materials – you have to remember, the man loved pocket watches, great suits, and cigars. I like to think of Mies’ work as nonfiction. The steel isn’t asked to do too much that steel wouldn’t do on its own, and the upholstery isn’t stretched to the limits of imagination, yet they are executed with style.

“The chair carries the spirit of the architecture for which it was conceived – allowing a client to take a piece of Villa Tugendhat, and van der Rohe’s ethos, into their own interior.”

HOW DOES IT FEEL TO SIT IN THE TUGENDHAT CHAIR?

The chair’s cantilevered base and non-tufted loose cushion provides a high degree of comfort and informality that exists in tension with the chair’s elegant construction and materiality.

HOW DOES THE TUGENDHAT CHAIR RELATE TO THE REST OF THE TUGENDHAT VILLA?

The reflective chrome of the home’s columns and the chair’s structure, and the levity that each affords to the structure they carry, produce an overall light and elegant atmosphere in the house. In a sense, the house and the chairs work in concert.

WHAT INSPIRED ITS RESURRECTION AS AN ARCHIVAL REISSUE FOR KNOLL?

When I look to reissue items from Knoll’s past, I consider whether they’re relevant today, and what their contribution to Knoll’s overall offering is. While Knoll’s archives are vast, the criterion for reissues limits the choices. Having been executed for van der Rohe’s Tugendhat House, the Tugendhat Chair embodies the very thesis of Knoll: Furniture should be conceived in relation to the interior that hosts it. Like many of Knoll’s iconic pieces, the chair carries the spirit of the architecture for which it was conceived – allowing a client to take a piece of the Tugendhat House, and van der Rohe’s ethos, into their own interior.

“I like to think of Mies’s work as nonfiction. The steel isn’t asked to do too much that steel wouldn’t do on its own, and the upholstery isn’t stretched to the limits of imagination, yet they are executed with style.”

WERE THERE ANY CHALLENGES TO FABRICATING A PIECE THAT HASN’T BEEN PRODUCED FOR SO LONG?

The original drawing set left a small amount of ambiguity in some areas that had to be very artfully interpreted.

WHAT’S YOUR FAVORITE MIES QUOTE AND WHY?

I don’t really have one, but there’s a Charles Bukowski quote that sums up my feelings on the Tugendhat Chair perfectly: “Style is the answer to everything. A fresh way to approach a dull or dangerous thing. Doing a dull thing with style is preferable to doing a dangerous thing without it. To do a dangerous thing with style is what I call art.”



Taking shape

A timeline of the innovative use of bent steel.

By Karen Day

Inspired by steel's flexibility and strength, in the 1920s designers Marcel Breuer, Eileen Gray, and Ludwig Mies van der Rohe began experimenting with the material as a way of transforming traditional silhouettes into sleek, architectural forms. Their innovative output ushered in a new era of aesthetics and functionality that forever altered the future of furniture design.

Laccio Table

Marcel Breuer, 1924

Seeing how steel could be “bent like macaroni” to make bicycle frames, Breuer began experimenting with the material as a way of reducing furniture to its elemental lines. “I was very much engaged in the transparency of the form,” he noted in 1925.



MR Side Chair

Ludwig Mies van der Rohe, 1927

With tubular steel, Mies was able to give the classic 19th-century rocking chair new form. The material's strength and malleability are highlighted in this cantilevered design, which gently bounces with the sitter.



Adjustable Table E1027

Eileen Gray, 1927

Perfectly proportioned, Gray's E1027 Table added another layer to steel's dynamic appeal. The height-adjustable frame allows the table to hover over the sitter in a variety of settings, increasing its visual weightlessness.



Tugendhat Chair

Ludwig Mies van der Rohe, 1929

With the Tugendhat Chair, Mies used tubular steel's strength and flexibility to create a refined, cantilevered form, while adding thick cushions. The material combination lends itself to exceptional comfort.



Wassily Chair

Marcel Breuer, 1925

It's the precise welding of curved steel tubes that gives the Wassily Chair its structural integrity. The joints are strong and visually seamless, contributing to the design's clean lines and lasting durability.



MR Chaise

Ludwig Mies van der Rohe, 1927

Shaped to fit the human form, Mies' curvaceous chaise holds the sitter aloft to create a feeling of floating in space. The steel frame is engineered to support the cantilevered design, where the seat extends beyond the base.



Cesca Chair

Marcel Breuer, 1928

The Cesca Chair took Breuer's penchant for reduction to the next level. Simplified to its inherent linear qualities, the chair seems to float in thin air, with its subtle curves held together by the juxtaposition of a wood seat and back.



Barcelona Chair

Ludwig Mies van der Rohe, 1929

Mies swapped thin tubular steel for flat stainless steel with the Barcelona Chair, which gives its distinctive H-shape frame incredible strength and stability. A shining example of precision craftsmanship, the steel is hand-buffed to a mirror-like finish.





INTRODUCING

Beni Rugs

EXCLUSIVE STYLES AT DESIGN WITHIN REACH

Every Moroccan rug tells a story.
Beni Rugs is writing the next chapter.

By Rachel Filipinas

There's a swirl of activity at the Beni Rugs Studio. It's a dynamic showcase of creativity and motion: the deft movement of weavers at the looms, experts shearing and washing rugs, finished rugs drying under the Moroccan sun. Located in Tameslouht, Morocco, this vertically integrated facility – the first of its kind in Morocco – is where all the steps of rug-making happen under one roof. This is where Beni Rugs weaves together past and present.

Founded in 2018 by Robert Wright and Tiberio Lobo-Navia, Beni Rugs brings a new point of view to a 3,500-year-old tradition. Traditional Moroccan rugs originated centuries ago with the semi-nomadic Berber tribes of North Africa. An intrinsic part of their culture, weaving was part functionality, part artistry. Typically made from wool, their tapestries reflected the weavers' native regions: Designs, colors, and techniques could be tied back to specific areas.



WEAVING HISTORY: BENI RUGS' UNIQUE APPRENTICESHIP PROGRAM PAIRS NOVICES WITH EXPERIENCED WEAVERS TO LEARN THE CRAFT – A SKILL TYPICALLY PASSED DOWN FROM GENERATION TO GENERATION.



TOOLS OF THE TRADE: THERE ARE 55 LOOMS AT THE BENI STUDIO. AT EVERY LOOM IS A HANDMADE BASKET OF TOOLS: MEASURING TAPE, A HAMMER TO COMPACT YARN INTO A TIGHT WEFT, AND A KNIFE TO CUT THE YARN.

Today, Beni Rugs expands the world of rug-making into a space that both honors traditions and transcends its history. Weavers are offered childcare, transportation to and from the studio, and wages that are 2–4 times the national average. They’re also offered opportunities for career advancement to further hone their skills. Every rug is a collaboration between designer and weaver, bringing together contemporary designs with centuries-old craft. “The beautiful moments happen when we take these global design perspectives and then filter them through an artisan’s hands on a loom,” Robert says.



“Because each weaver’s technique varies slightly, it’s kind of like handwriting.”
– TIBERIO LOBO-NAVIA

Meet Zineb Toufahi (left), weaver

HOW LONG HAVE YOU BEEN WEAVING?

Since I was 12 years old.

DO YOU REMEMBER THE FIRST WOVEN ITEM YOU WORKED ON?

It was for a family member when I was 15. It was a huge rug for me at that time, 2.5 x 5 meters. I used to use henna and herbs to dye natural wool because at the time I had no way of getting dyed wool.

HOW DID YOU LEARN YOUR CRAFT?

My neighbor. She was like a mother to me. She was very strict with me because she wanted me to learn discipline.

WHAT IS THE HARDEST PART OF WEAVING?

Setting the loom. It’s not difficult, but it’s a long and tedious process.

WHAT’S THE MOST FULFILLING PART ABOUT YOUR JOB?

Knowing that I did a good job is the best feeling.

Meet Saida Bahloudi (right), fellow weaver

HOW LONG HAVE YOU BEEN WEAVING?

I’ve been weaving since I was 15 years old.

HOW DID YOU LEARN YOUR CRAFT?

My grandmother taught me.

WHAT’S THE MOST FULFILLING PART ABOUT YOUR JOB?

Getting complimented after I finish a perfect rug. Also, when we have a difficult designs or samples to make, I’m the one chosen for them because they know I can make those.

DO YOU LISTEN TO MUSIC WHILE WORKING?

No, the only sound I like listening to while working is the hammering of the rugs. I like to be completely focused when weaving.



WHAT GOES INTO MAKING A BENI RUG?

- 100 POUNDS OF FRESHLY SHORN LIVE WOOL
- 2 WEAVERS
- 7 WEEKS OF WEAVING
- 110,805 KNOTS
- 3 WASHES
- 3 WEEKS UNDER THE MOROCCAN SUN
- 3,500 YEARS OF CRAFT TRADITION



From the finest wool ...

Beni Rugs works with a third-generation family company to source the finest heritage-quality live wool, shorn humanely from living Atlas Mountain sheep with the longest, silkiest fleece. An 8' x 10' rug requires up to 100 pounds of wool.

... to works of art.

It can take up to 12 weeks to make a single 8' x 10' rug. Incredible handiwork is woven into each step: Once the loom is set up, a rug is woven, sheared, washed, dried, and mended. The final result? A soft, durable rug that showcases its quality in materials, techniques, and artistry that will last for generations.

INTRODUCING

Poltrona Frau

A workshop where human hands are “the most advanced technology.”

By Samantha Swenson



Headquartered in Tolentino, Italy, Poltrona draws on the expertise of craftspeople who have honed their skills over generations. Senior artisans train novices in specialties of furniture production.

For example, six specialists are responsible for different elements that make up the storied Dezza 48 Armchair, which requires at least 12 hours of handcraft, just as when it was first designed by Gio Ponti in 1965. The DWR-exclusive chair’s solid beech frame

When it comes to leather, Italians know best – even more so, Poltrona Frau, a premier furniture maker steeped in traditions of craft, with over a century of leather and upholstery expertise. Since its founding in 1912, Poltrona Frau has expanded into areas like leather upholstery for luxury cars like Ferarri, but its heritage of unparalleled workmanship remains unchanged. And at Poltrona, all the important elements are done by hand.

is hand-upholstered with two leather hides, featuring a two-button tufted back and meticulous hand-stitching.

It’s revealing that Poltrona Frau describes its artisans’ hands as “the most advanced technology in the world” – one that ensures that even the unseen elements, such as internal stitching and the distribution of padding, are impeccable – epitomizing its belief in creating furniture designed to last for generations.

Hide-and-seek

For more than a century, Poltrona Frau has been renowned for the superlative quality of its leather and workmanship – a living legacy for which it coined the term “leathership.” Collaborating closely with tanneries in Italy’s Veneto region, Poltrona Frau exclusively uses full-grain leather, choosing hides for their supple texture and soft hand while ensuring they meet strict technical standards for durability over time. No imperfection is too small to go unnoticed: Artisans are trained to detect near-invisible scratches and reject those hides. From warm natural shades to deep, rich colors, every hide celebrates the beauty and luxury of leather.



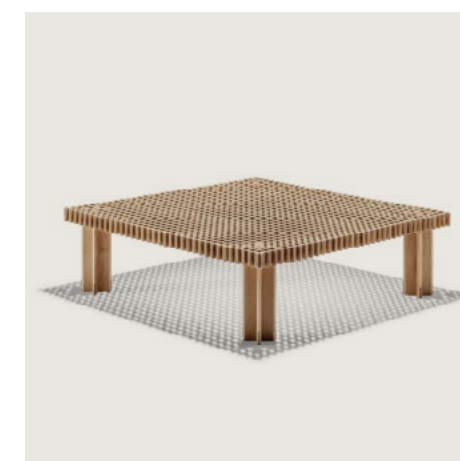
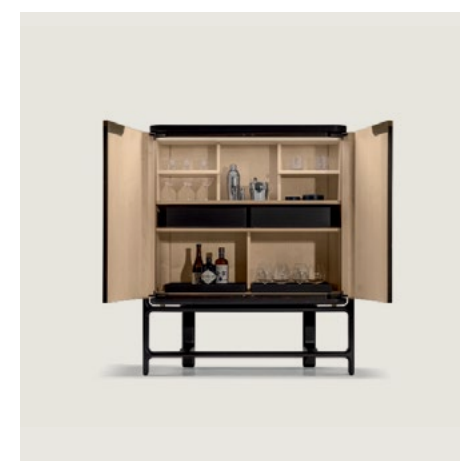
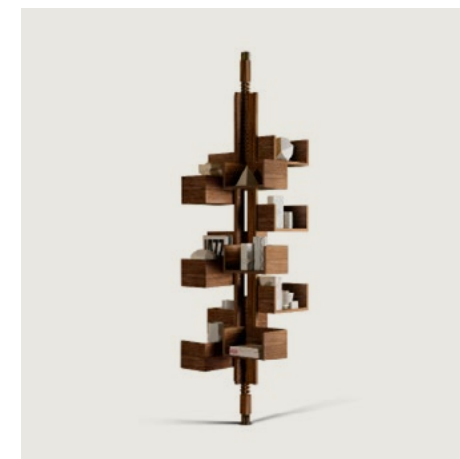
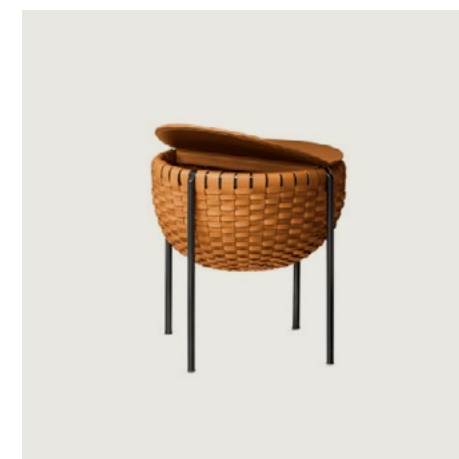
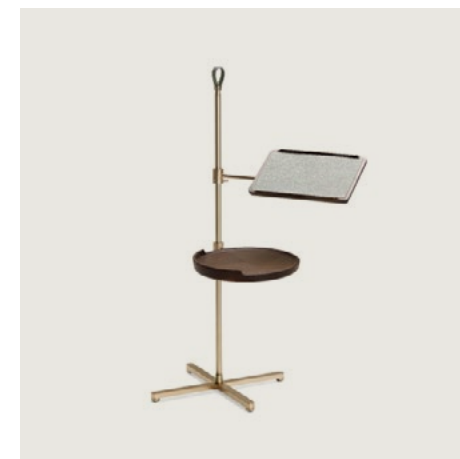
Ciao, Tolentino!

Located in central Italy’s Marche region, where traditions of Italian craftsmanship have thrived for centuries, the medieval town of Tolentino is renowned for its leather industry. (It’s home to many manufacturers of luxury leather goods recognized worldwide.) Here, Poltrona Frau has its headquarters, and 95% of its products are made within a 20-mile radius.





**THE MAKING OF THE DEZZA 48
ARMCHAIR, ONLY AT DWR:**
6 SPECIALIZED ARTISANS
2 LEATHER HIDES
12+ HOURS OF HANDCRAFT
10 UNIQUE UPHOLSTERY TOOLS
1 METICULOUSLY CRAFTED CHAIR



Exquisitely crafted in Italy

Experience true Italian luxury with beautifully handcrafted furniture from Poltrona Frau – newly available at Design Within Reach. Designed by legendary Italian designer Gio Ponti in 1965, the DWR-exclusive Dezza 48 Armchair offers plush comfort with its sweeping curves and down-filled headrest. Designs like the intricately woven leather Plot Room Divider and pleated Esedra Pouf showcase Poltrona Frau's signature combination of luxe materiality and precise workmanship.

INTRODUCING

Lesire Collection

Designed by Peter Mabeo for Mabeo Studio,
exclusively at DWR

An homage to crochet techniques mastered by South African women in the 1950s, the Lesire Collection translates soft into hard. It's crafted from durable panga panga wood from southeast Africa, which artisans hand-carve to achieve its scalloped effect.





DWR Q&A: Peter Mabeo

Based in Botswana, the self-taught designer and Mabeo Studio founder designs furniture that celebrates the richness of African craft and artisans.

By Rachel Filipinas

HOW DID MABEO STUDIO BEGIN?

We started as makers in 1998 on local generic projects. But we wanted to do something more interesting, broader, more inclusive. We set up a platform to work with craftspeople and international designers, primarily wooden furniture. The relationship between the making, the studio, and designers is blurred and interchangeable.

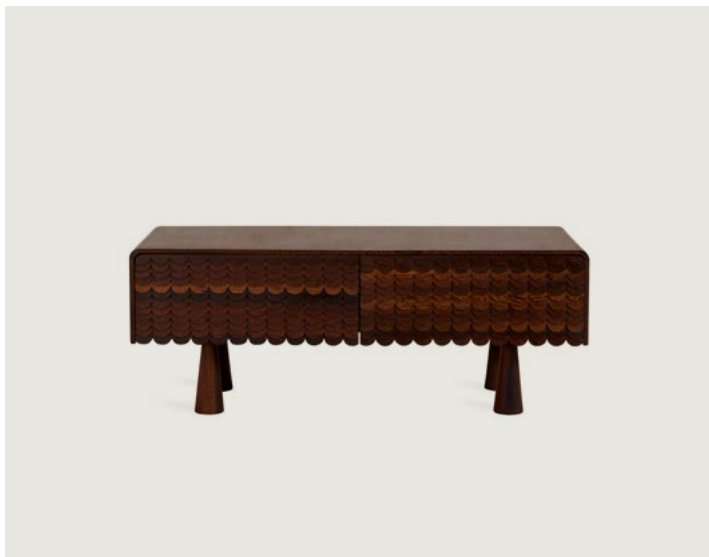


AS A DESIGNER, WHAT IS YOUR RELATIONSHIP TO WORKING WITH CRAFTSPEOPLE?

From how we see it, originally, traditional objects were made to be functional, to have a physical, esoteric, or ceremonial function. Objects were not based on art, as it is broadly defined. We consider this, and we also have to look at how objects, where we are located in Botswana, have become tainted by tourism. When working with craftspeople, we’re not trying to transform. It’s more of a question of trying to translate what is there in an easy and respectful way, where technique, relationships, and material are investigated. The interest is personal, but maybe it can be contagious and filter through somehow to others and to the overall work.

CAN YOU TELL US ABOUT THE NAME LESIRE AND ITS DESIGN PROCESS?

Lesire is a word for a textile that is typically lace, with a scalloped edge detail. It is part of culture that became assimilated into villages around our studio from the 1950s. Making a collection from wood with the textile details in mind was a way of creating space for craft details that we relate to that became intrinsic to the collection. Working with a solid material ought not to stop us from relating to a pattern from a soft material, the same way working in international design should not isolate us from our simple craft work. We hope this approach will have a grounding, calming, and tactile quality in any space – that the attitude in approaching the project, the materials we use, and the craft will come across somehow.



Against the grain

The Lesire Collection is distinguished by hand-carved scallop detailing – a striking pattern made even more hypnotizing by panga panga wood. “Panga panga wood has a richness about it,” Mabeo says. “It can lend itself in so many different environments.” The panga panga wood is sustainably sourced from a forestry stewardship organization in Mozambique. “When we found this species, it was difficult to find people who were harvesting it with a certain mentality beyond the typical sustainability practice,” Mabeo says. “They have a holistic view and consider nature and society. Having access to great material through considerate people is a great way to begin the process of realizing a collection where integrity is always considered.”



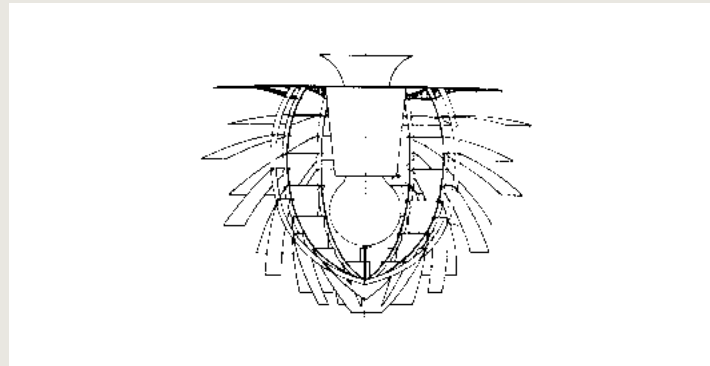
Shape shifter

The Mabeo Studio workshop is based 45 minutes outside of Gaborone, the capital city of Botswana. In addition to the core team, Mabeo brought on a team of 15 woodworkers to contribute to the Lesire Collection. When it came to the question of shaping the panga panga into something softer and fluid, he approached the challenge with an open mind. “We just start the process,” he says. “Decisions are made visually as we interact with the material. There’s a lot of labor that goes into this collection. The small details are a way of sharing our skills and looking for space within the process to share this.”



In a new light

For 150 years, Danish lighting company Louis Poulsen has created designs that shape light – working with designers from around the world to make lighting that transforms an entire space with just the flip of a switch.



PH ARTICHOKE LAMP'S LEAVES ARE POSITIONED TO CONCEAL THE BULB AND OFFER GLARE-FREE LIGHT FROM ANY ANGLE.



HENNINGSEN'S DESIGNS WERE BASED ON A MULTI-SHADE SYSTEM THAT LAYERS SHADES TO DIRECT LIGHT HORIZONTALLY AND VERTICALLY FOR AN EVEN, DIFFUSED GLOW.

The company's journey began in the late 1800s and was sparked by a lifelong collaboration with renowned architect and designer Poul Henningsen, who elevated lighting to the realm of great design. Henningsen drew from scientific principles to create breathtaking designs that offered glare-free, beautifully diffused light. Since then, Louis Poulsen has continued to create designs inspired by Henningsen's principles: exceptionally crafted lighting tailored to reflect and support the rhythm of natural light.



KNOWN AS "THE MASTER OF LIGHT," HENNINGSEN EXPLORED THE RELATIONSHIP BETWEEN LIGHT, SHADOWS, GLARE, AND REPRODUCTION OF COLOR.

New and only at
Design Within Reach

New colors – like this DWR-exclusive Sand colorway – bring a fresh look to Louis Poulsen icons like the PH5 Pendant.





Throughout its 150 years, Louis Poulsen has worked with designers like Verner Panton and Arne Jacobsen to set new standards in modern lighting. The company has also continued to innovate through explorations in new technologies and fresh color palettes – from DWR-exclusive colorways like the PH5 Pendant in Sand and special anniversary editions of their most iconic designs, each distinguished by a pale rose hue on the inside shades and touches of brass that bring warmth to light.





Past Perfect

In Pennsylvania, a midcentury modern home gets a second life.

By Rachel Filipinas

When architectural historian Margaret Grubiak and her husband Michael visited Mies van der Rohe’s famous Tugendhat House in

the Czech Republic, they were struck by its beauty and openness. It was the first time that they had looked at modernism as something they could call home. “I told Margaret then that we would live in something like this,” Michael says. “I was joking, of course.” Ten years later, they stumbled upon the Dau House.

Designed in 1959 by Robert von Gerbig – who worked in the office of renowned Philadelphia architect Louis Kahn – the Dau House infuses modernism with warmth, featuring sleek and spare lines, accents

of rich mahogany and colorful terrazzo, and expanses of glass that reveal the world outside. Unique to the home are touches of Japanese influence that add a sense of serenity: a glass courtyard with a Japanese maple tree and interior shoji screens that act as ornament and function as they divide the shared living and dining spaces.

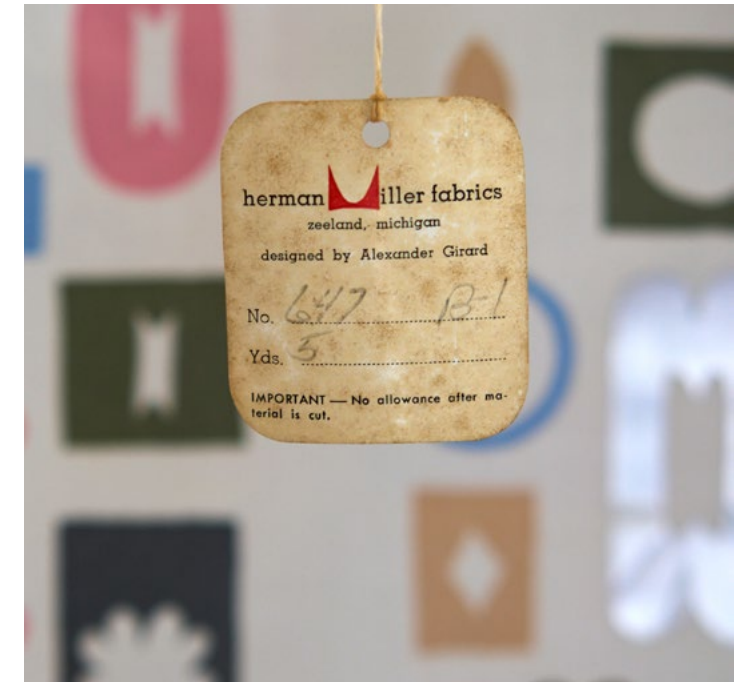
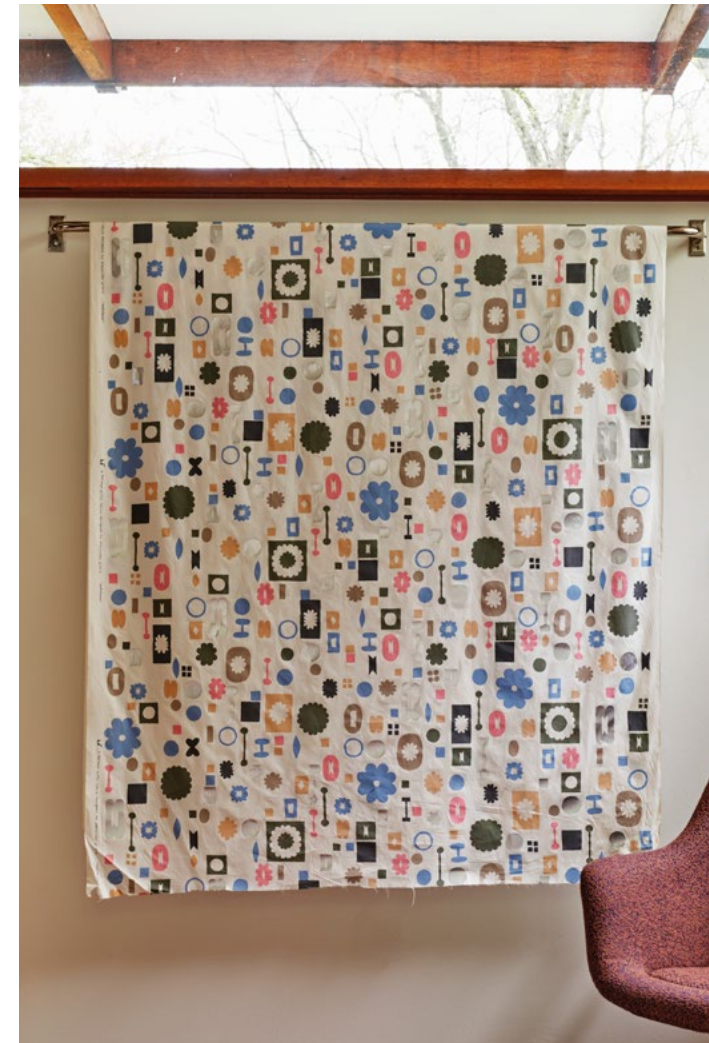
As only the second owners of the Dau House, Margaret and Michael feel a profound sense of responsibility to preserve the home’s beauty and history. “The original owners really wanted it to go to someone

who would be stewards of the house,” Margaret says. “Everything we do asks the question, ‘What’s right for the house?’”

That question guided the choice of furnishings, too. The house had an amazing collection of midcentury modern designs from the likes of Paul McCobb, George Nelson, and Harry Bertoia. Margaret and Michael acquired a few pieces from the original owners, including two George Nelson Bubble Pendants – both beautifully yellowed with age. Naturally, they bought two more to match.

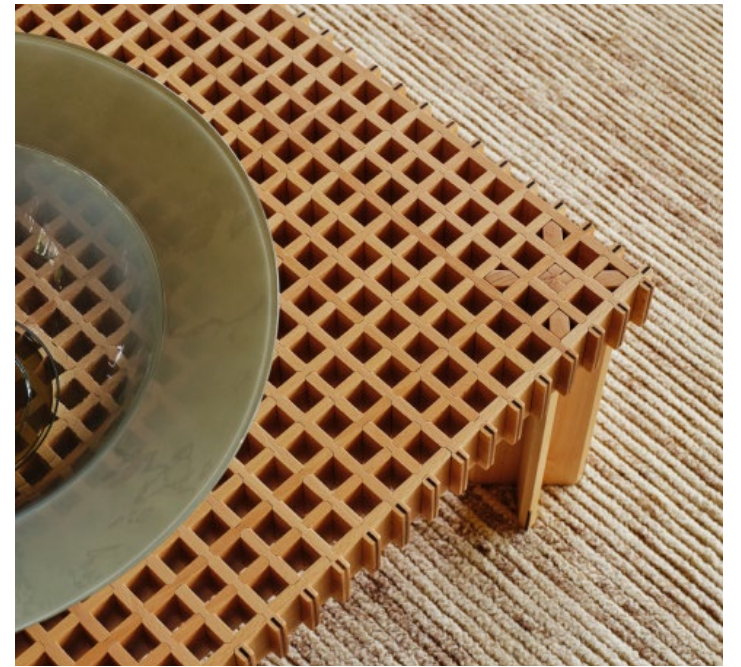
Material palette

Windows open the home to the world outside, while a material palette of mahogany and terrazzo bring warmth to the Dau House's clean lines. "One of the modernist principles is this seamless transition between exterior and interior," Margaret says. "This house has it in spades because the terrazzo continues from the courtyard to the inside."



Lost and found

In addition to acquiring a few midcentury designs from the original owners, Margaret and Michael found a surprise tucked away in a closet. "It's a roll of Herman Miller fabric designed by Alexander Girard called 'Multiform,'" Margaret says. "It still has the original Herman Miller tag from the '50s or '60s. It was just sitting in the back of the closet. Now we have it hanging up in our living room."



Fine lines

Considered function meets beautiful form.

Italian designers Afra and Tobia Scarpa wanted to capture easy elegance when they designed the Bastiano Sofa, produced by Knoll. An icon of modern design, the collection was an immediate

bestseller – thanks to its sophisticated form that offered an exceptionally comfortable sit. New to DWR, the Kyoto Table (1974) from Poltrona Frau cuts a striking silhouette with its distinctive joinery. Inspired by the woodworkers of Kyoto, designer Gianfranco Frattini devised a special joint that highlights the table's strength and craftsmanship, and the legs can be moved anywhere within the open wood grid.



Knoll

“Design is a profession without a rule book. That which remains, and is worth talking about, is that final and concrete result: the object.”
– Tobia Scarpa



INTRODUCING

Pollock Executive Chair

Designed by Charles Pollock for Knoll®

When Charles Pollock challenged himself to create a chair inspired by a single line, he designed a Knoll icon. Distinguished by a curved aluminum rim and arms that serve as both structure and ornament, this 1963 chair exemplifies Pollock's staunch belief that the sitter should drive a chair's design. With its intuitively ergonomic seat, molded back, and waterfall seat edge, the Pollock Executive Chair delivers comfort and modern elegance.



“The whole thing boils down to one question: What’s the human need?”

– Charles Pollock





A warm reception

When the weather cools, comfort calls.



MUUTO

Bring a welcoming warmth to your living space with Muuto's fresh perspectives on Scandinavian design. Designed by Oslo-based design studio Anderssen & Voll, the In Situ Sofa combines refined simplicity with soft, deep-seated comfort. The Cover Lounge Chair

is Danish designer Thomas Bentzen's elegant take on the timeless barrel chair. Referencing the values of honest craftsmanship and materials, it's crafted entirely from wood with no metal hardware.



A breath of fresh air

Designer and architect Poul Kjærholm sparked a dynamic movement in Danish design with his midcentury furniture produced by Fritz Hansen. Trained as a cabinetmaker, he was passionate about elevating and juxtaposing humble materials like steel, rope, and wicker. Kjærholm brought these elements together in designs like the 1952 PK24 Wicker Lounge Chair – a marvel of engineering that pairs handwoven wicker with organically curved steel and a leather cushion.





INTRODUCING

Morrison Dining Table

New DWR exclusives serve up modern elegance.

Discover designs that transcend simplicity, thanks to a mix of materials and unexpected details. Designed by Egg Collective exclusively for DWR Authored, the Morrison Collection sits at the intersection of high craft and functionality. The latest addition to the collection, the Morrison Dining Table features elegant proportions and a scalloped marble top in a variety of options. The new Aura Cabinet by Treku offers a sleek, versatile storage solution, with soft green and grey open and closed compartments complemented by warm oak drawers. Designed by Poul Henningsen and produced by Louis Poulsen, the PH5 Pendant Lamp has layered shades that direct light horizontally and vertically to create an even, diffused glow.



INTRODUCING

Raleigh Desk

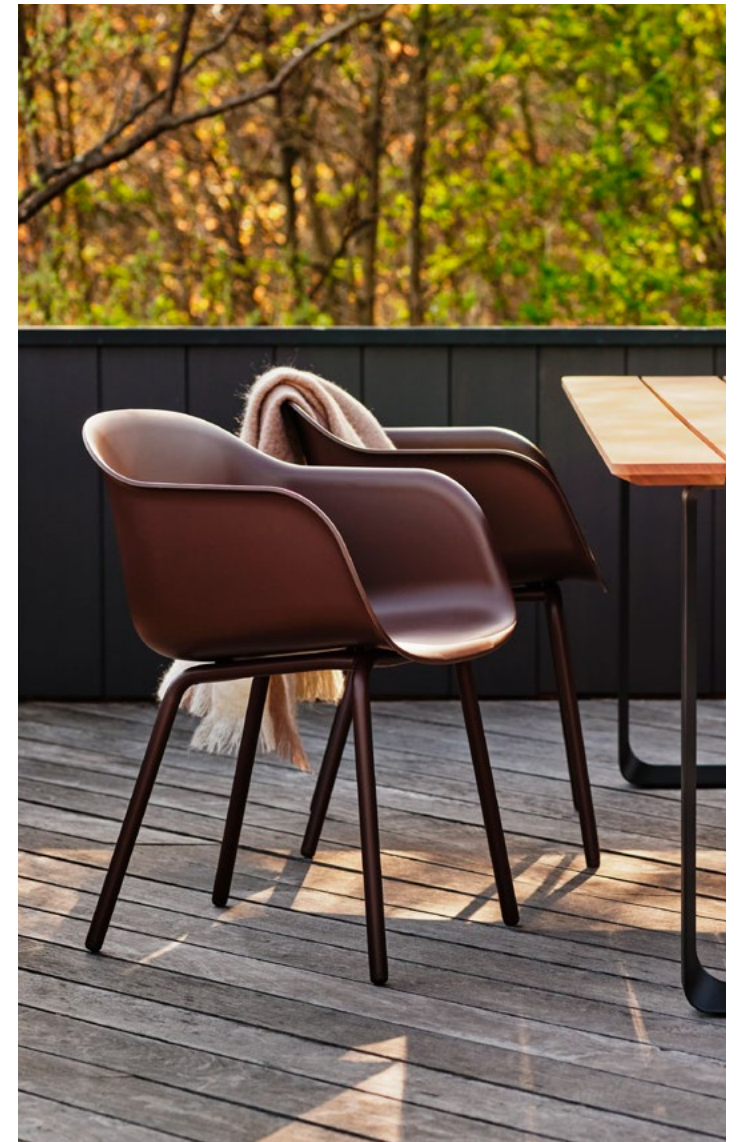
Designed by Jeffrey Bennett and Nicholas Dodziuk,
exclusively for DWR Authored

The Raleigh Collection has been a longtime favorite for its clean lines that draw from midcentury Danish design. Crafted from oak or walnut, this desk features rounded legs and supports in the spirit of the collection. Subtle details bring this desk's quiet beauty to life: integrated drawer pulls, a roomy drawer – which can be installed on the left or right – that opens to reveal dovetail joinery, and a back storage compartment that keeps cords neatly concealed.



“Design has to solve problems and capture the human spirit at the same time. It has to accomplish both if it's going to contribute to the common good.”
– Nicholas Dodziuk





Extend the season

Featuring outdoor designs from Muuto

Embrace the shift in seasons with hardy outdoor designs that withstand any weather. Designed by TAF Studio for Muuto, the 70/70 Outdoor Table is crafted from durable sapele mahogany hardwood that tops a weather- and UV-resistant powder-coated aluminum sled base. Muuto's Fiber Outdoor Chair offers a softly rounded contrast to the table's sleek lines. Made from up to 85% recycled plastic, its curved shell blends indoor comfort with outdoor-ready durability.

Opposites attract

Embrace the many sides of modern design.





Simoon Glass Dining Table

Designed by Patricia Urquiola for Glas Italia

Equal parts substantial and evanescent, the Simoon Dining Table is crafted entirely from ultra-light, durable bonded glass reminiscent of sea glass. The surface is finished with finely ground Murano glass for a tactile contrast to the table's smooth lines. Described by designer Patricia Urquiola as "miniature architectures," these ethereal tables are offered in three gem-like hues that beautifully reflect light.





In great detail

Discover how new shapes, textures, and colors can shift the mood of a room. Hand-blown glass takes on playful geometric forms with the Sferico Glasses from renowned Italian designer Joe Colombo. Norwegian designer Kristine Five Melvær was inspired by ancient Etruscan amphoras when she designed the striking Ikiperu Vase.



Softlands Collection

Designed by Gabriel Tan,
exclusively for DWR Authored

Exploring the idea of “soft islands” that feel like private getaways, designer Gabriel Tan created the Softlands Outdoor Collection for DWR. Sheltering shapes draw you in, and plush cushions covered in durable Sunbrella® fabric offer an indulgent escape. Tan deftly mixes materials – from the dining tables’ ceramic stone tabletop and reeded teak base to the chairs’ woven cord – to layer in inviting texture, creating a collection that invites you to relax.

Softlands Collection by Gabriel Tan



Exclusively at Design Within Reach
studios and DWR.com





INTRODUCING

Rohde Easy Chair

Designed by Gilbert Rohde for Herman Miller®

As Herman Miller's first design director, starting in 1932, Gilbert Rohde shaped the future of the brand, bringing modernist ideals and a firm belief in human-centered design to the company. For the first time in over 80 years, Herman Miller reintroduces two Rohde designs that showcase his love of biomorphic design. Expertly upholstered with tufted detailing, the remarkably comfortable Rohde Easy Chair features a curved seat that envelops the sitter. Rohde's Paldao Table marries freeform lines with the natural beauty of burl wood.



“The most interesting thing in the home is the people who live there, and I’m designing for them.”
– Gilbert Rohde

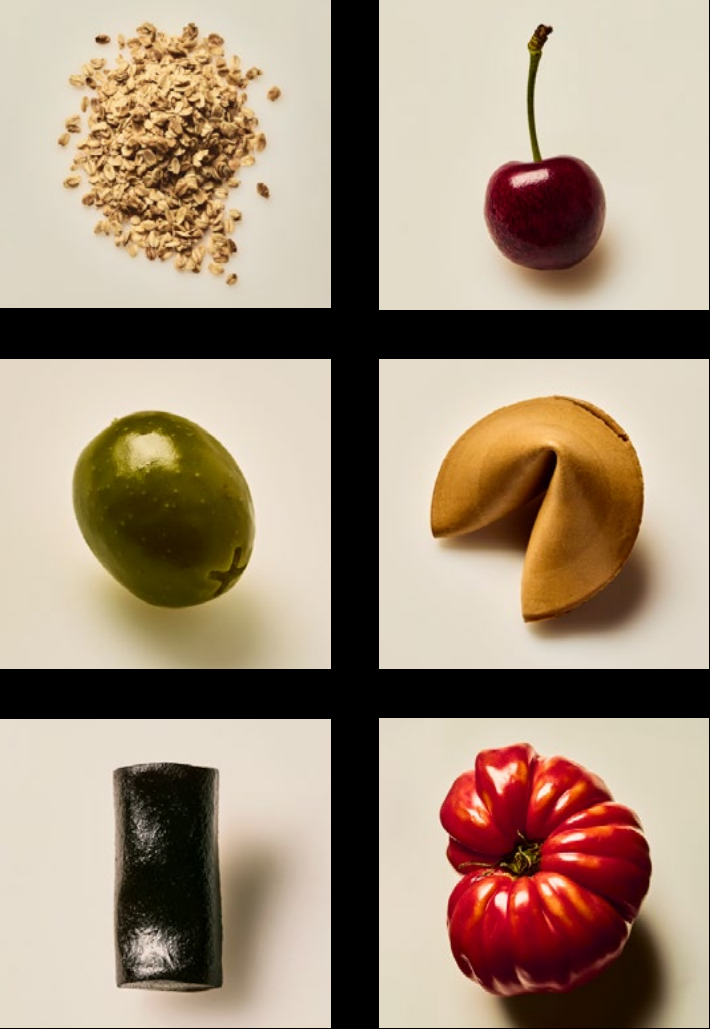


NEW AND ONLY AT DWR

Fortune Chair

Discover comfort that's simply delicious with this indoor-outdoor chair, designed by JUMBO for Heller – exclusively at Design Within Reach.

Inspired by the nostalgic charm of the fortune cookie, JUMBO founders Monling Lee and Justin Donnelly designed the Fortune Chair for Heller. Crafted from recycled and recyclable plastic in six appetizing food-inspired colors, its deceptively simple design is the result of incredible precision. The team prototyped and test-fit four versions of the bucket seat before moving to the final model: a spherical, visually symmetrical outer shell with an organically shaped inner shell that conforms to the human body, achieved via a state-of-the-art aluminum mold. “Ultimately, I think we have a really comfortable chair,” Justin Donnelly says.



COLOR PALATE: THE FORTUNE CHAIR IS MADE IN SIX APPETIZING HUES INSPIRED BY THE DESIGNERS' SHARED LOVE OF FOOD.



NEW AND ONLY AT DWR

ELLISON STUDIOS Outdoor Collection

Designed by Sarah Ellison for ELLISON STUDIOS,
exclusively at DWR

Decadent. Classical. Enveloping. ELLISON STUDIOS' trademark designs are distinguished by '70s-inspired style and unapologetic comfort. We're excited to bring their new and bestselling collections outdoors and into the sun for the first time.

Re-engineered for the outdoors in sun-resistant fabric and quick-dry foam filling, the sculptural Muse Outdoor Collection and Alva Outdoor Lounge Collection offer worry-free comfort. The Arch Outdoor Dining Chair, made from molded UV-resistant plastic, and the Earth Outdoor Tables, made from molded concrete sealed with a watertight finish, deliver low-maintenance durability within their sculptural silhouettes.



INTRODUCING

Perron Pillo Sofa

Designed by Willo Perron for Knoll®

From residential interiors to set designs, multidisciplinary designer Willo Perron isn't afraid to test the boundaries. The Perron Pillo Sofa delivers unforgettable comfort within an unexpected form. What appears to be a freestanding stack of oversized pillows, is a sofa is composed of individual modular components that can easily be combined and reconfigured to offer lounge-like comfort and incredible versatility in any space.



EXCLUSIVE PREVIEW



Veta


Coming this fall: a new exclusive collection with Mexico City-based furniture maker Veta. Founded in 2012 by Rodrigo Mendoza and Celeste Medina, Veta believes that good design should also have meaning. At the very factory that once produced furniture for Knoll America, Veta prides itself on preserving the traditional handcrafted processes that flourished in Mexico in the 20th century. Its predominantly wooden pieces are built entirely by hand, fusing a reverence for modernist design with Mexican craft.

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Knoll  **Herman Miller**

 **MUUTO** **HAY**

Audo **BENI** 

louis poulsen **ELLISON STUDIOS.**

FLOS  **Cassina**