

Eames Accessories Collection

Charles & Ray Eames



vitra.

Eames Assessoires Collection



Charles and Ray Eames took great pleasure in designing their personal surroundings. In addition to objects collected during their travels, they also created smaller decorative and useful items as well as furniture. They combined all of this in the legendary Eames House to form a constantly changing collage of their lives. The Accessories Collection includes a selection of these objects by Charles and Ray Eames.

The designer couple searched for solutions to old and new problems in everything they did: they experimented with innovative structures, materials, forms and methods. They introduced groundbreaking ideas time and again, driven by a strong desire to unite design and functionality. Yet Charles and Ray never saw their work as complete. With every new development or relevant insight, they seized the opportunity to improve and refine their creations even further. This is one of the many reasons why Eames designs remain as relevant today as they were when they were first introduced.



Vitra has now collaborated with the Eames Office to update several of the Eameses' wooden accessories, using European timber and more natural surface treatments. The colours of selected Eames accessories have also been revised, drawing on the original neutral and multi-hued Eames palettes to create a range that is both authentic and contemporary.



Stools

Charles & Ray Eames, 1960

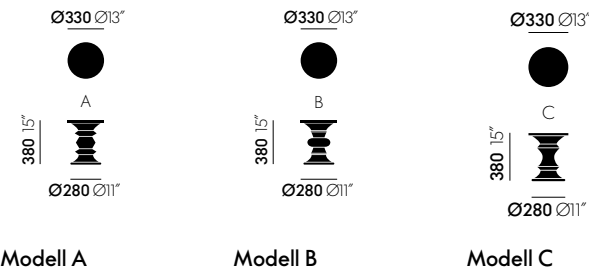


In 1960, the Eames Office was commissioned by Time Inc. to outfit the interiors of three lobbies in New York's Rockefeller Center. As part of this project, Charles and Ray Eames created the legendary Lobby Chairs and a series of solid wood stools. They designed the seats of these stools to be concave enough to provide a comfortable place to sit, but not so deep that a teacup would tilt and spill. The lathe-turned stools can therefore also be

used as occasional tables. The various models are differentiated by the distinctive profiles of their shafts.

- **Material:** solid wood, laminated sections of natural chestnut, lathe-turned, hard wax oiled finish or laminated sections of dark walnut, lathe-turned, oiled finish.
- **Origin of wood:** chestnut (*Castanea sativa*) from Poland; walnut (*Juglans nigra*) from Hungary.

DIMENSIONS



Modell A

Modell B

Modell C

SURFACES AND COLOURS



Solid wood





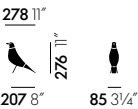


Charles and Ray Eames enriched the collage-like interior of their private home, the Eames House, with numerous objects and accessories that they brought back from their travels. For over fifty years, the figure of a wooden bird has stood in the centre of the living room – an artefact of American folk art that was evidently highly treasured by the couple, since it also appeared frequently as an accessory in photographs taken by Charles and Ray.

The Eames House Bird is available in ash with a black or white lacquer finish, as well as in walnut. All versions are crafted to showcase the natural grain of the wood, adding to the figure’s lively charm.




- Materials**
- **Eames House Bird black**
 - **Solid wood body:** ash, black lacquer finish.
 - **Legs:** steel wire.
 - **Origin of wood:** ash (*Fraxinus excelsior*) from Europe (Germany, Poland or Ukraine).
-
- **Eames House Bird cotton white**
 - **Solid wood body:** ash, cotton white oiled finish.
 - **Legs:** steel wire.
 - **Origin of wood:** ash (*Fraxinus excelsior*) from Europe (Germany, Poland or Ukraine).
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- **Eames House Bird walnut**
 - **Solid wood body:** dark walnut, oiled finish.
 - **Legs:** steel wire.
 - **Origin of wood:** walnut (*Juglans nigra*) from Hungary.

DIMENSIONS



Eames House Bird

COLOURS AND MATERIALS

 68 ash, black, lacquer finish	 77 ash, cotton white, oiled finish	 38 walnut, dark, oiled finish
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Solid wood





Eames Elephant (plywood)
Charles & Ray Eames, 1945

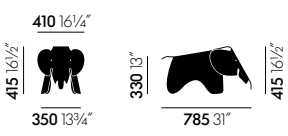


Charles and Ray Eames developed a toy elephant made of plywood in 1945; however, this piece never went into production. One prototype was shown at the Museum of Modern Art in New York in 1946 and still survives in the Eames family archives today. After issuing a first limited edition in 2007, Vitra commenced serial production of the Eames Elephant in plywood in 2018. It is available as a dark version in European walnut and a light version in chestnut.

The charming pachyderm additionally exists as the Eames Elephant RE made of recycled post-industrial plastic, which is ideal for children, and as a smaller version in the same material, Eames Elephant (small) RE – both in a choice of assorted colours.



- Materials**
- **Eames Elephant (plywood)**
 - **Material:** moulded plywood with face veneer in chestnut or walnut, lacquer finish.
 - **Origin of wood:** chestnut (*Castanea sativa*) from Slovenia; walnut (*Juglans nigra*) from Austria.

DIMENSIONS



Eames Elephant (plywood)

SURFACES AND COLOURS

- | | |
|--|--|
|  26
Chestnut, natural, lacquer finish |  31
Walnut, natural, lacquer finish |
|--|--|

Moulded plywood



Eames Elephant RE


Charles & Ray Eames, 1945



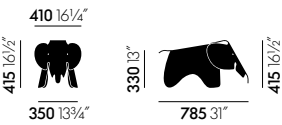
Charles and Ray Eames developed a toy elephant made of plywood in 1945. Manufactured in recycled post-industrial plastic, the Eames Elephant RE can now be enjoyed by the target group for which it was originally intended: children – whether as an indoor-outdoor toy or simply as an attractive object for a child’s bedroom.

The Eames Elephant also comes in plywood as well as in the scaled-down version Eames Elephant (small) RE made of recycled plastic.

- **Material:** dyed-through recycled polypropylene from industrial waste, 100% recyclable, matt finish.

 **Outdoor use:** suitable for utilisation outdoors on a temporary or seasonal basis, following care instructions. After prolonged exposure to the elements, clean and store away in a dry, sheltered place to ensure lasting use and avoid any deterioration in appearance.

DIMENSIONS



Eames Elephant

SURFACES AND COLOURS



Recycled plastic

Eames Elephant (small) RE
Charles & Ray Eames, 1945

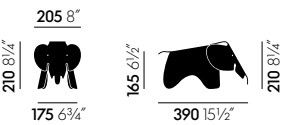


Charles and Ray Eames developed a toy elephant made of plywood in 1945. A scaled-down version, the Eames Elephant (small) made of robust recycled plastic, can be used as a child's toy or as a decorative object, whose friendly face adds a charming note to any setting.

The Eames Elephant also comes in a larger version, in recycled plastic or elegantly moulded plywood.

- **Material:** dyed-through post-industrial recycled polypropylene, 100% recyclable, matt finish.
- **Outdoor applications:** suitable for use in outdoor conditions on a temporary or seasonal basis, following care instructions. After prolonged exposure to the elements, clean and store away in a dry, sheltered place to ensure lasting use and avoid any deterioration in appearance.

DIMENSIONS



Eames Elephant (small) RE

SURFACES AND COLOURS

41 pale rose RE	12 deep black RE	93 sky blue RE	
77 Eames Red Orange RE	17 emerald RE	04 white RE	18 canary RE

Recycled plastic

Eames Elephant RE
Eames Elephant (small) RE

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04
white RE



18
canary RE



77
Eames Red
Orange RE



17
emerald RE



41
pale rose RE



93
sky blue RE



12
deep black RE





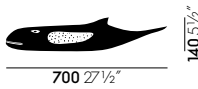


Charles and Ray Eames surrounded themselves in their legendary Eames House with their own designs and an extensive collection of folk art, as well as other small objects found on their travels, in nature and in everyday life. Almost everything they collected was related to aspects of design and form, as Ray explained: ‚We never collected anything just as collectors, but because something was inherent in the piece that made it seem like a good idea to be looking at.‘ The Eameses organised and decorated their living space with great seriousness and tremendous joy, making the Eames House an ever-changing collage, a reflection of their life.

A prominent feature of the Eames collection was a huge wooden whale over two metres in length, an anonymous work of North American folk art. Charles and Ray Eames were exceptionally fond of the painted object: it occupied a permanent place in the Eames Office and was also used in photo shoots – such as the first photos of the Lounge Chair. The smaller-scale reproduction of the Eames House Whale by Vitra is crafted from ash wood and hand-finished using water-based paints.

- Materials**
- **Material:** solid ash wood, hand-painted.
 - **Origin of wood:** ash (*Fraxinus excelsior*) from Eastern Europe.

DIMENSIONS



Eames House Whale



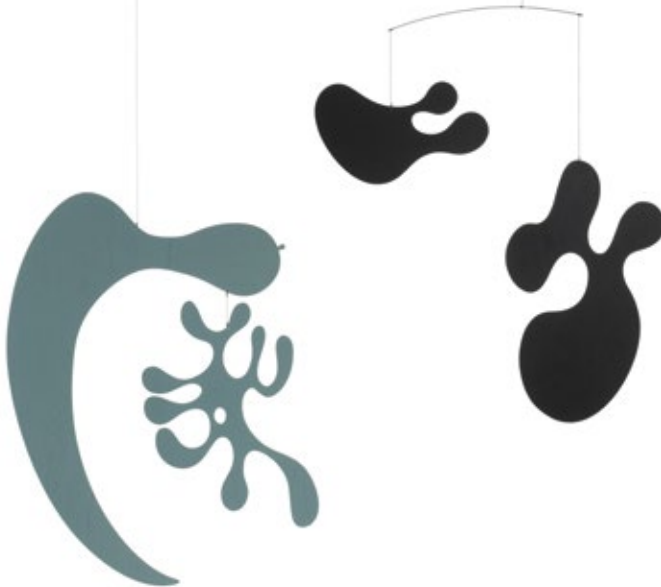


Plywood Mobile

Charles & Ray Eames, 1941



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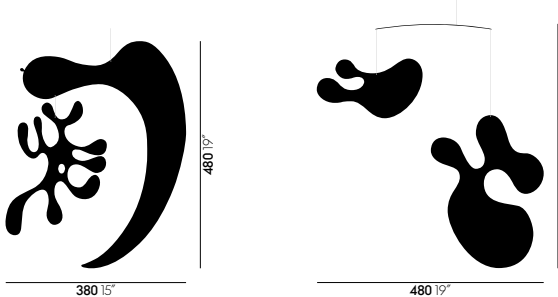


In the early 1940s, Charles and Ray Eames conducted a series of experiments for the purpose of refining their plywood moulding techniques. These investigations led to the creation of an object whose biomorphic contours are strongly reminiscent of Ray's artwork and graphics. The Eameses hung the piece as a mobile from the ceiling of their Los Angeles apartment. Plywood

Mobile Model AL is now being joined in the Vitra portfolio by Model C, which is likewise inspired by one of Ray's paintings. Both mobiles consist of two abstract, organically shaped plywood elements that playfully revolve around one another.

- **Material:** aircraft plywood, lacquer finish.

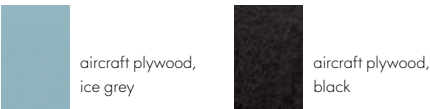
DIMENSIONS



Plywood Mobile Model AL

Plywood Mobile Model C

SURFACES AND COLOURS



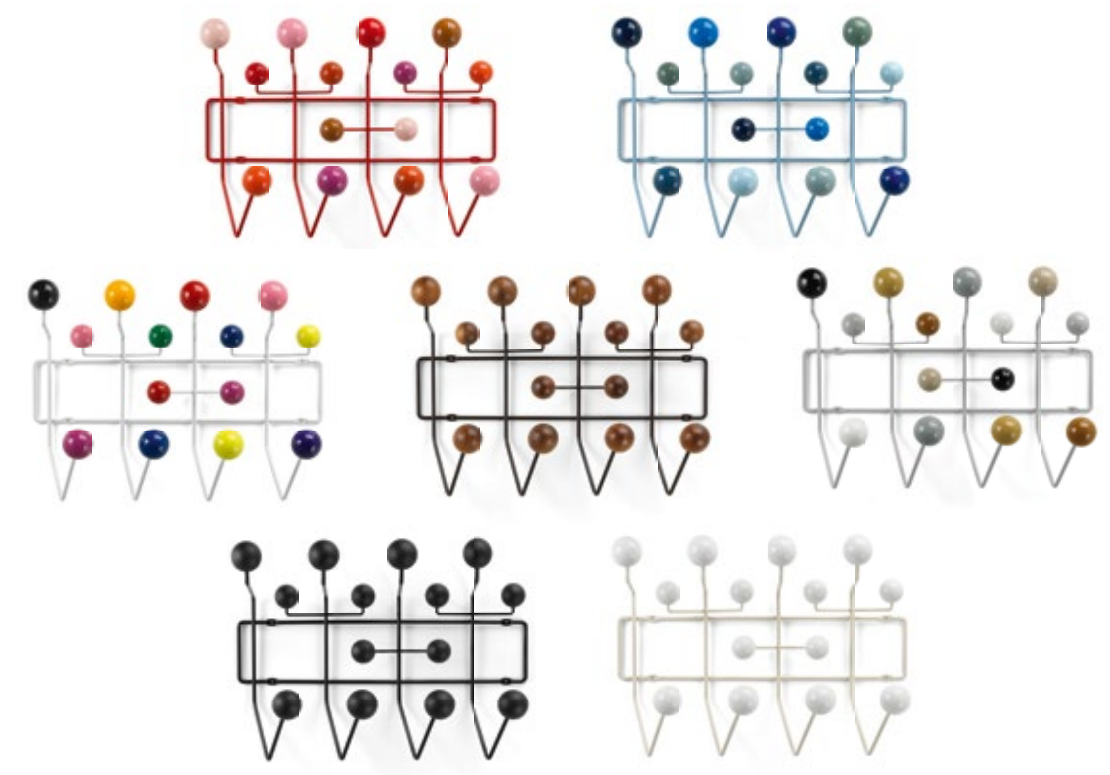
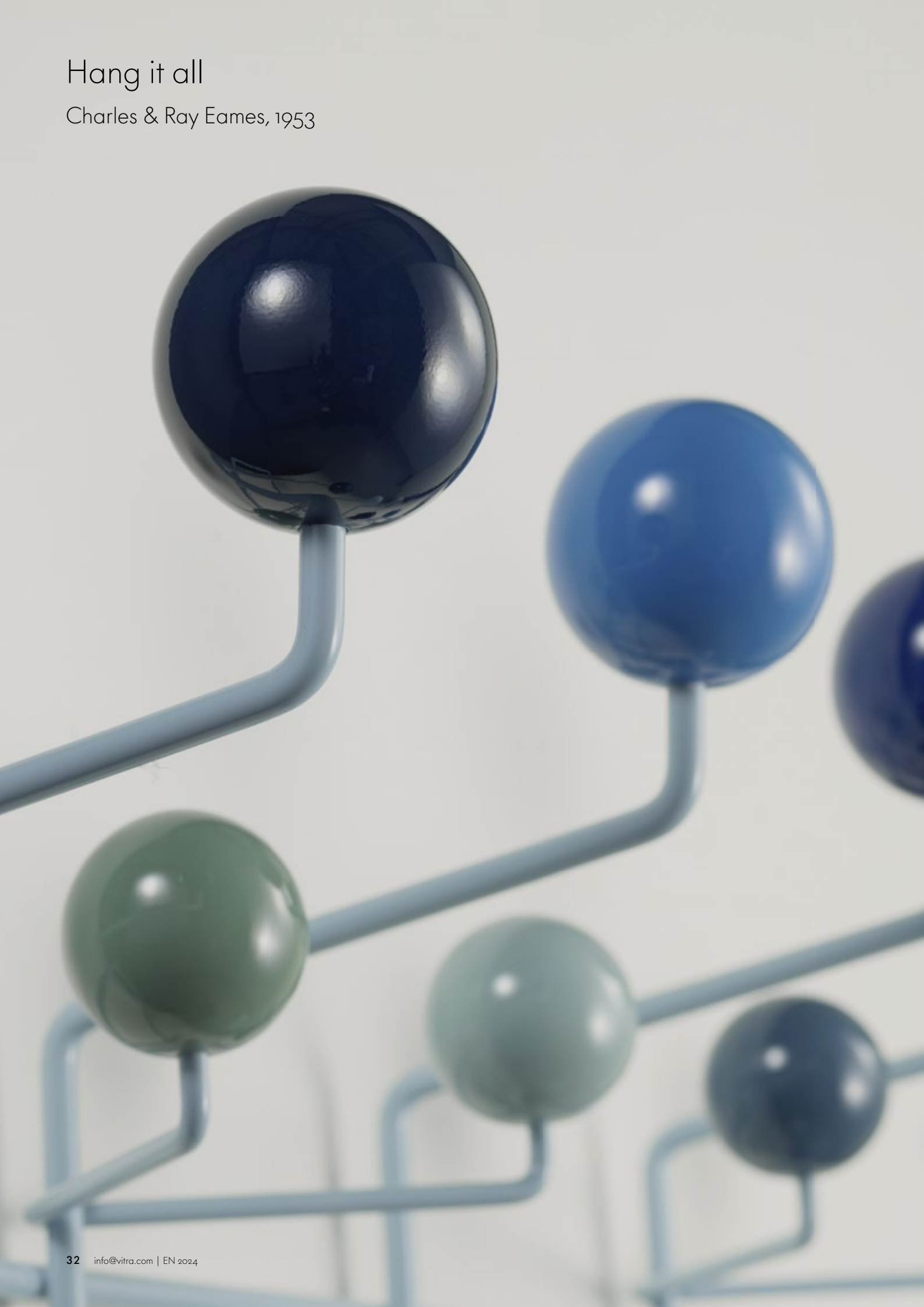
Aircraft plywood





Hang it all

Charles & Ray Eames, 1953

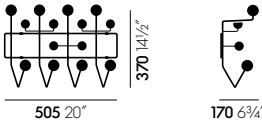


Used instead of simple hooks, the brightly coloured wooden balls of the ‚Hang it all‘ coat rack are aimed at encouraging children to literally hang up all their things. Thanks to the uniform distance between the balls, multiple coat racks can be mounted side by side for additional storage. ‚Hang it all‘ is a cheerful alternative to boring coat hooks – and not just for children’s rooms.

The original multi-hued design of the ‚Hang it all‘ was conceived by Ray Eames. She also made sketches of other colour schemes, which have served as the basis for new versions developed in collaboration with the Eames Office: cool, warm, neutral, warm white, black ash and natural walnut.

- Materials**
- **Frame:** coated steel wire.
 - **Solid wood balls:** natural walnut; painted ash or beech in various colours.
 - **Origin of wood:** ash (*Fraxinus excelsior*) from Eastern Europe; walnut (*Juglans nigra*) from Eastern Europe; beech (*Fagus sylvatica*) from Poland.

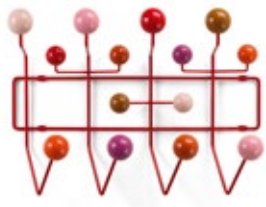
DIMENSIONS



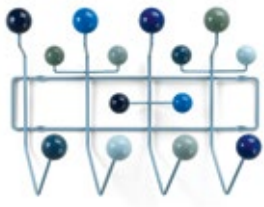
Hang it all

Hang it all

Charles & Ray Eames, 1953



Warm



Cool



Multi-coloured



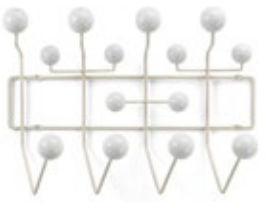
Walnut, natural



Neutral



Ash, black



Warm white





Occasional Table LTR

Charles & Ray Eames, 1950



The LTR (Low Table Rod Base) is a small, versatile occasional table designed by Charles and Ray Eames, who used it in their own home in a variety of different ways. A number of these tables are still found in the Eames House today. Standing individually or in groups, some are decorated with objects collected by the Eameses, while others simply serve as a practical side table next to an armchair or sofa.

The base of LTR comes in stainless steel or with a powder-coated finish in black or white. The table tops are available in solid wood or with a linoleum or high-pressure laminate surface.

Materials

- **Wooden table top:** solid wood in natural oak with oiled finish, dark stained oak with protective natural lacquer finish, or American walnut with oiled finish.
- **Origin of wood:** chestnut (*Castanea sativa*) from Hungary, oak (*Quercus robur*) from Western Europe and/or Poland, walnut (*Juglans nigra*) from Poland.
- **HPL table top:** poplar plywood core, lacquered edge, high-pressure laminate surface.
- **Linoleum table top:** poplar plywood core, lacquered edge, linoleum laminate surface.
- **Marble table top:** Carrara marble (Italy).
- **Base:** steel wire with powder coating or stainless steel; powder-coated or chrome-plated for the model with marble table top.

DIMENSIONS



Occasional Table LTR

SURFACES AND COLOURS




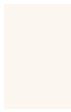





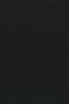
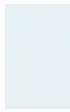


 36 Chestnut, natural, hard-wax oil finish	 10 dark brick
 38 walnut, dark, oiled finish	 12 white (smooth)
 04 oak, dark, hard wax oiled finish	 11 jade
 30 black (smooth)	 12 smoke blue
Table top solid wood	Table top HPL
 50 marble Carrara	 30 basic dark powder-coated (smooth)
Table top linoleum	Table top marble
 04 white powder-coated (smooth)	 07 stainless steel, polished finish
Base	 01 chrome

Table top HPL



12
white (smooth)



30
black (smooth)



50
marble
Carrara

Table top linoleum



10
dark brick



12
smoke blue



11
jade

Table top solid wood



36
Chestnut, natu-
ral, hard-wax oil
finish



38
walnut, dark,
oiled finish



04
oak, dark, hard
wax oiled finish

Occasional Table LTR

Charles & Ray Eames, 1950





Elliptical Table ETR

Charles & Ray Eames, 1951

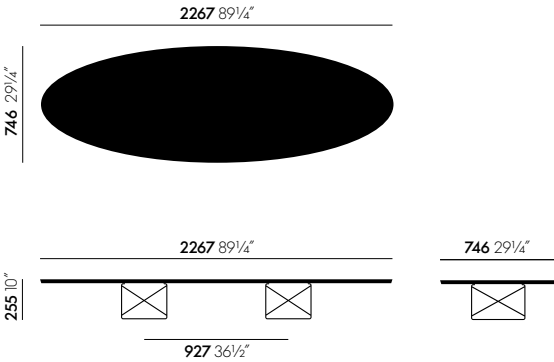


On account of its resemblance to a surfboard, the low elliptical coffee table ETR (Elliptical Table Rod Base) quickly acquired the nickname ‚surfboard table‘.

The top comes in either white or black with a refined two-part base exemplifying a common theme in the work of the Eameses – namely that of bent steel wire welded together to make a rigid structure.

- Materials**
- **Table top:** poplar plywood core, lacquered edge, high-pressure laminate surface.
 - **Base:** powder-coated steel wire.
 - **Applications:** recommended for domestic use only.

DIMENSIONS



Elliptical Table ETR

COLOURS AND MATERIALS

	12 white (smooth)		04 white powder-coated (smooth)
	30 black (smooth)		30 basic dark powder-coated (smooth)
Table top		Base	





Classic Trays

Various Designers, 1945-1974



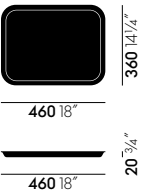
The designers Alexander Girard and Charles and Ray Eames were leading figures in American design during the post-war era. While textile design was the primary focus of Girard's oeuvre, he was also admired for his work in the graphic arts as well as furniture, exhibition and interior design.

The expansive oeuvre of Charles and Ray Eames not only encompasses product design, architecture, exhibition design and cinematography, but also includes a large number of graphic designs, most of which were created by Ray Eames.

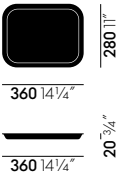
The Classic Trays, which are made of laminated plywood, come in assorted motifs created by Alexander Girard for various purposes and selected by Vitra in cooperation with the Girard family. The Dot Pattern was designed by Charles and Ray Eames in 1947 and later used on pillows, cushions, blankets and other objects.

- **Material:** laminated plywood (oak, Romania), food-safe, not dishwasher-safe.

DIMENSIONS



Classic Tray large

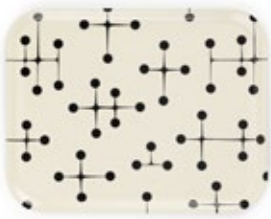


Classic Tray medium



Classic Tray small

Charles & Ray Eames



Classic Tray large, Dot Pattern light



Classic Tray large, Dot Pattern reverse dark



Classic Tray medium, Dot Pattern light



Classic Tray medium, Dot Pattern reverse dark

Alexander Girard



Classic Tray small, Baby's Breath



Classic Tray small, Love Heart





Eames Wool Blanket

Charles & Ray Eames, 1947

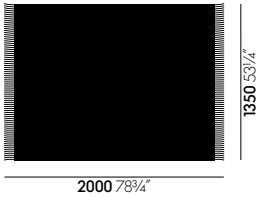


Like many other prominent twentieth-century architects and designers, Charles and Ray Eames also sought to implement their ideas about colours, shapes and materials in the design of textiles. The 'Dot Pattern' was created in 1947 in conjunction with an exhibition at the Museum of Modern Art in New York. The pattern is a large-scale graphic composition made up of crosses and dots, thereby referencing the abstract paintings by Ray Eames from the 1930s.

The Eames Wool Blankets are produced in a jacquard weave, which means that the colours of the "Dot Pattern" are reversed on the front and back. Available in several hues, the wool blankets are made of 100% high-quality Merino lambswool, and are particularly light, fine and soft to the touch while also providing optimal warmth and thermal balance.

- **Material:** 100% Merino lambswool, produced in a jacquard weave.
- **Characteristics:** Merino lambswool is a high-quality natural fibre obtained from the first shearing of Merino lambs. It is extremely light, fine and soft to the touch while also providing optimal warmth and thermal balance.
- **Quality:** working with premium natural fibres requires considerable technical know-how and manual skill. For this reason, Vitra blankets are made by a German blanket manufacturer with over 100 years of experience in fabricating products from natural fibres. Their expert hand craftsmanship ensures the high-quality execution of the designs.

DIMENSIONS



Wool Blanket



Eames Wool Blanket
mustard



Eames Wool Blanket
taupe



Eames Wool Blanket
light blue



Eames Wool Blanket
black



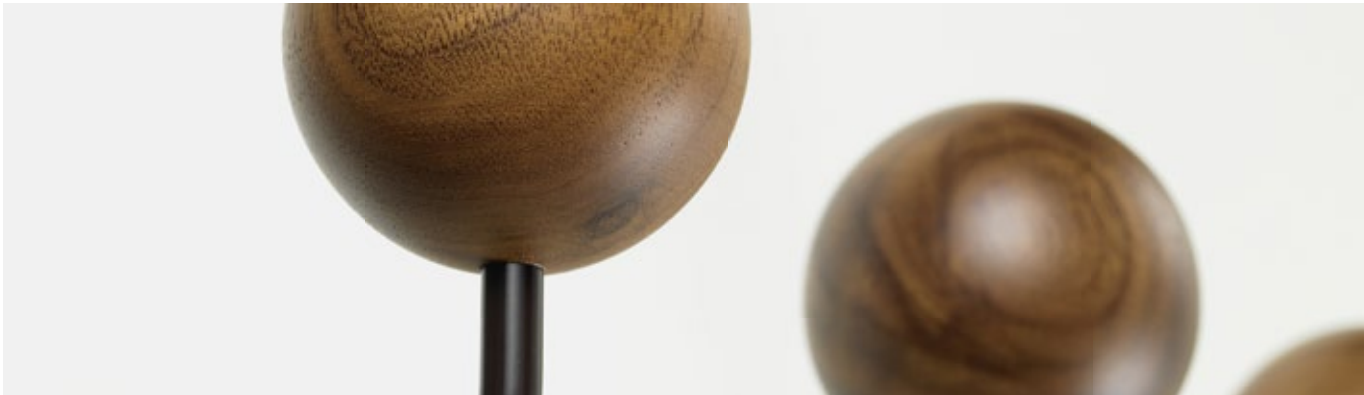


European woods



Vitra is committed to using wood as sustainably as possible, without compromising on quality, durability or aesthetics. To shorten supply chains and reduce reliance on heavily used species like oak, Vitra is steadily increasing the share of European-sourced timber in its product portfolio and adding new varieties grown in Europe: cherry, chestnut and walnut. These new options complement the existing European woods in the collection, such as oak and ash.

Water-based wood lacquers



Water-based lacquers will replace the petroleum-based polyurethane coatings previously employed for products whose use or aesthetics still require lacquered surfaces. Water-based coatings have a reduced carbon footprint and a significantly lower solvent content.

Oiled and hard-wax oiled wood finishes



Wherever possible, wooden surfaces are treated with oil, resulting in a matt finish that customers can easily maintain themselves. If somewhat stronger protection is required, hard wax oil is used, which also gives the wood an attractive matt sheen. These new surface treatments not only provide a natural aesthetic, but are also better for the environment.

Linoleum



Linoleum is a high-quality material with a soft, pleasant feel. It consists of over 80% bio-based and natural raw materials, such as of linseed oil, resin and sawdust. Their high level of CO₂ absorption during the growth phase makes linoleum climate-positive and an active contributor to climate protection. Linoleum's matt surface is hygienic, easy to clean and anti-static so that it does not attract dust.

Recycled post-industrial plastics



Recycled post-industrial plastics are sourced from waste that is generated during the manufacturing process, such as in the automobile industry – which means they have not been previously used by end consumers. Composed of just a single type of plastic, they consequently have superior flow properties, which enables the creation of intricate shapes and glossy surfaces. As a general rule, Vitra favours the use of post-consumer plastics, for example used packaging from waste collection programmes. However, if no post-consumer plastic is suitable for a specific product or component, Vitra will consider the use of post-industrial plastics – preferably originating from its own production sites.



