

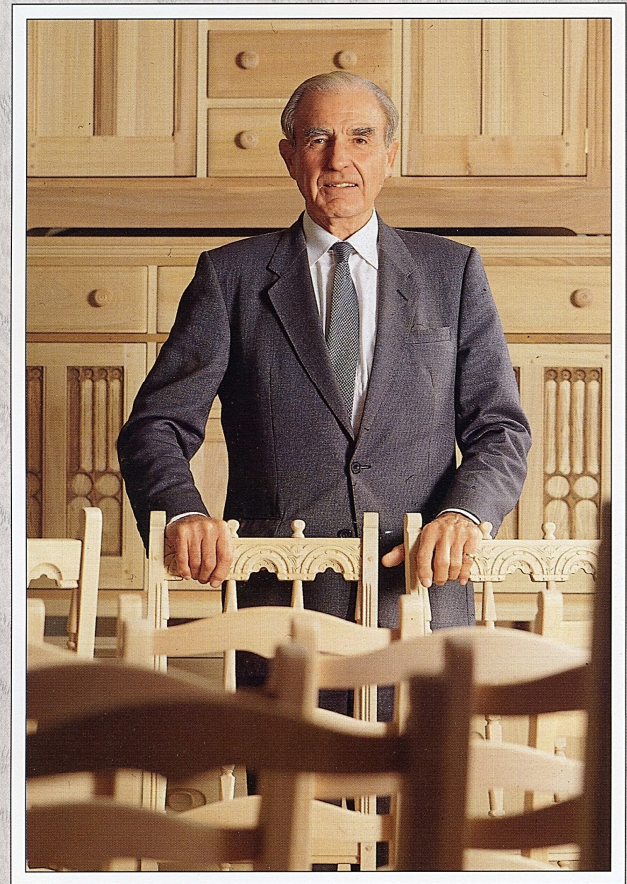
# DESIGNS *for* LIVING

VOLUME ONE  
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**ERCOL**

BRITAIN'S MASTER FURNITURE MAKER






## Foreword

It is with a sense of privilege that I have the responsibility and pleasure of opening this new book of ours.

Furniture making, to us, is far more important and rewarding than just the involvement of running a company, however exciting that may be. Our driving factor, our clear-cut and overriding priority, centres around design and people. These factors are inseparable and one cannot succeed without the other.

By "people" we mean those who work with us and those we work for. The importance of the human factor should hardly need explaining, but although well understood, it is seldom given the priority which is absolutely essential.

So in the knowledge that this new book represents the lifework of many friends and colleagues, I dedicate it to people, both where they work and in their homes.



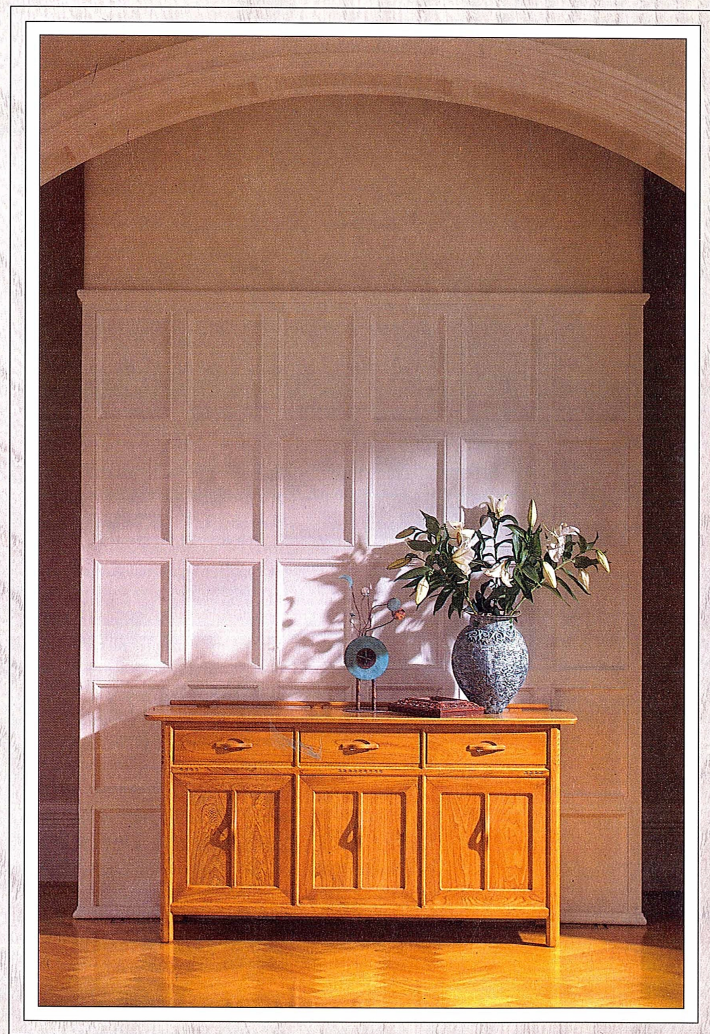
Lucian B. Ercolani, DSO, DFC.  
Chairman.

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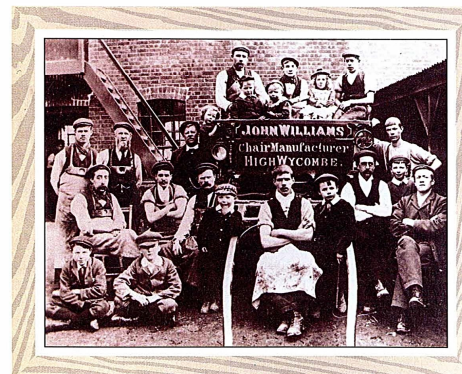
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Front cover; Arlington Dresser.  
Facing page; Arlington three-door sideboard.





# CHAPELS, CHILDREN *and* CHAIRS.



*High Wycombe is at the centre of a furniture-making tradition that started in the Chiltern woods over three hundred years ago. For Wycombe-based furniture makers Ercol, the challenge is to adapt this tradition to the needs of homemakers in the year 2000.*

At the legal speed limit, a car and its occupants will travel from junctions four to five of the M40, High Wycombe to Stokenchurch, in a little over five minutes, before descending the Chiltern escarpment into the Oxfordshire plain. It's a pleasant, if unremarkable journey along the borders of Oxfordshire and Buckinghamshire, the scenery a mix of farm land, housing and the occasional clump of woods, but there are few clues to indicate that history is rushing past at seventy miles an hour.

History? You're likely to search the reference books in vain for lengthy entries on Wycombe or the Chilterns. Nearby Windsor and its riverside neighbour, Runnymede, attract visitors from Tokyo and Texas alike. Ahead, the dreaming spires of Oxford beckon the tourists' coaches. But the casual student of English history could be forgiven for thinking that the town of High Wycombe and its surrounding woodlands have remained in the wings of history whilst other towns have taken centre stage.

Nonetheless, this calm landscape has earned its place in history, as the birthplace of an industry which became famous throughout the world. It was the scene of a battle, not between armies, but between country craft and town industry. Because in High Wycombe and its surrounding hamlets, over one hundred years ago, furniture-making became big business, triumphing in the process over an older, rural craft tradition.

Inevitably, the story begins in the woods. The Chiltern Hills which surround High Wycombe were once covered in beech woodlands, stretching in a thick, green belt of densely-packed





trees for mile after mile, so plentiful that it became known as "the Buckinghamshire weed." Beech, although its grain is plain to look at, has one great virtue for furniture making; it is a remarkably workable wood. It can be sawn, turned on a lathe, shaped and even bent in a bow, far more easily than most other timbers, as well as taking stain and colour very well.

These virtues mean that as a material for chairmaking, beech is perfect; not, perhaps, for fine pieces that would have been commissioned for a nobleman's dining hall, but ideal for the strong, durable three-legged stools and country chairs that became the hallmark of the area.

Perhaps the local farmers were the first to discover this, making furniture for their own firesides. Two hundred years ago, the Chilterns would have been a wild and forested land, and the inhabitants would have needed a pioneer's willingness to tackle everything from house-building to animal husbandry. With the exception of the goods supplied by the markets and the

travelling pedlars, everything a Chiltern farmer needed, he made, including the chairs his family sat upon.

But there were others who had their eyes on those woodlands and their crop of Buckinghamshire weed. Thirty miles down the road, in London, the great masters of furniture-making – Sheraton, Chippendale, Hepplewhite, Manwaring – were making magnificent furniture for the wealthy and the landed gentry. Not even the wealthiest of customers, however, would have ordered Chippendale chairs for the servants quarters, and so the first Wycombe workshops came into existence to meet the demand for unadorned, serviceable furniture. Supplying these workshops were a host of specialist outworkers, some cutting trees into plank, others turning chair legs, others shaping the wooden chair seats, a skill known as bottoming.

These woodland-based specialists became known as Bodgers. Today, to be called a bodger is to have one's craftsmanship insulted, but there's no indication that the original Bodgers were

*Rough-hewing the billets before turning them on the pole lathe.*

*Seal of the High Wycombe Furniture Manufacturers' Federation featuring the Wycombe swan.*

*Below: the arch of chairs was Wycombe's traditional greeting for visiting Royalty and dignitaries.*

*Right: Lucian R. Ercolani OBE, founder of Ercol and father of the present Chairman.*

anything less than skilled men. For a Bodger, a typical day could begin at four in the morning, as he started his walk through the dark woods from his cottage home to arrive at the stand of beech he was working, in time for the first of the daylight. A day's work might include digging the sawpit and felling the tree, cutting it into plank, or turning chair legs and stretchers on a crude pole lathe, working into the gathering dusk. These were the hard disciplines that instilled a deep, instinctive understanding of solid wood in each Bodger.

Wycombe's furniture found a ready market, especially the Wycombe chair. Great cartloads of chairs were sent off to be sold throughout the country. Hundreds of workshops in Wycombe and surrounding villages like Stokenchurch, Lane End and Naphill sprang into existence to meet the demand. Wycombe became a one-product town, a chairmaking town. As the century grew older, and the crude, primitive steam-driven machinery of the workshops became more efficient and more reliable, it soon became possible to see the day when the

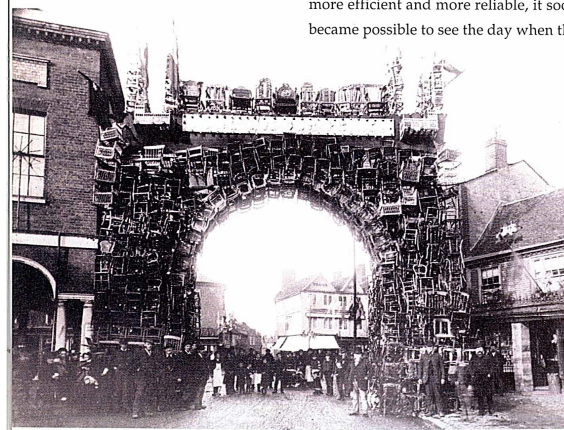
entire tree could be cut and worked in a furniture-making factory, and the Bodgers' way of life would be lost forever, as their sons and grandsons found jobs in High Wycombe furniture workshops.



By the end of the 19th Century, High Wycombe was a boom town, attracting men and women from other parts of the country. This influx of new people brought with them elements of their own backgrounds – and religious faith – to Wycombe and their increased prosperity gave them the opportunity to raise the large families that were a characteristic of the Victorian age. Wycombe became the town of Chapels, Children and Chairs.

High Wycombe didn't simply supply the congregations for its many chapels; it also provided the seating for them, too. The simple curved-back church chair was a Wycombe best-seller: when St Paul's Cathedral needed 4,000 new rush-seat chairs for its congregations, it ordered them from Walter Skull and Sons of High Wycombe, at 3/4d delivered, or 20 shillings a bundle of six.

But as well as the simple, honest and hard-wearing Wycombe chair, there were increasing signs that Wycombe's skills were being put to more ambitious use. As *The History of Wycombe Chairmaking* relates, "the first decade of the 20th Century had seen the full flowering of Wycombe's achievements in the field of furniture production, and with the emphasis on furniture, not just







Rudolf Speer

#### THE WYCOMBE WEIGH-IN.

Following an ancient custom, High Wycombe's mayor is weighed each year on a special set of jockey scales (complete with red plush seat) suspended from a large brass tripod. As the weight is recorded the Mace-bearer shouts out the figure, adding "and some more" if he (or she) has gained over the year and the words "and no more" if the weight has remained the same or is reduced.

In times past, the mayor was jeered if the words "and some more" were heard by the spectators, this being taken as proof that he had grown fat at their expense.



chairs...bedsteads at £1,000 or more each, sideboards which may well become museum pieces in the not-too-distant future, coffers and chests enriched with the purest of carving; all of these were normal products, not rare happenings. Wycombe's reputation had never stood higher."

In this thriving and creative environment, entire dynasties of furniture makers were founded; 'Gommes, Parkers, Messengers, Skulls, Griffiths, Andersons...some still famous today, others whose names have disappeared,

victims of a changing world.

By the time a 22-year old Italian, Lucian R. Ercolani, took his first job as a furniture designer at Parkers in 1910, High Wycombe was prosperous, settled and perhaps a little complacent. The future looked good; it would have seemed inconceivable, back in the last days of Edwardian England, that solid wood furniture would one day be the exception, not the norm, or that by the 1990's much of Britain's furniture would come from overseas.

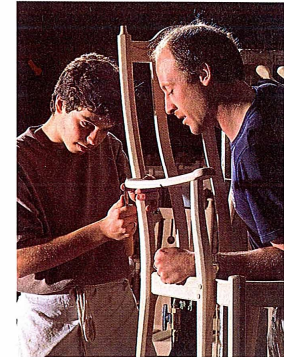
Today the distinctive facade of Ercol,

perched on the side of a hill above the main London road, seems a fixed landmark to the people of the town. Ercol is part of the fabric of the community; when the local schools advise their post-GCSE students on future careers, Ercol's craft apprenticeships are regarded as an excellent start for a fortunate few. But back in 1920, when young Ercolani left the neighbouring firm of Gommes and started work on his own account with just twelve men, his new firm was not immediately a part of the High Wycombe establishment. Hardly surprising; Lucian Ercolani, who with his sons and his fellow directors made that tiny workshop grow into a thriving, busy company, was a lifelong revolutionary.

Below: designs from Amos Catton's pattern book, circa 1850.

Commercial travellers with pattern books would visit as far afield as Leeds, taking orders for production at Wycombe.

Right: a young apprentice learns the craft of furniture making.



how he would make it. And because he and his men always delivered on that promise, with meticulous workmanship, the fame of Ercol started to grow.

His methods were often radical, too. At a Wycombe Federation meeting in 1939, he was asked by a curious rival how he managed to make a chair for 6d less than the price allowed by the government, while still surpassing the set quality standards. Ercolani replied honestly and simply, that he had analysed the entire process from timberyard to finished chair, and had split it into a number of distinct operations. By arranging to have the work brought to the craftsman, rather than have each craftsman fetch and carry for himself, he could produce a better chair while giving his people a more rewarding and interesting job. "My philosophy" he told his questioner rather loftily, "takes into account the fatigue of a man as well as his boredom, and has enabled me to make suitable adjustments". In the 1990's, such a philosophy is an essential part of man management; in the pre-war years, when people talked of masters, not managers, it was the mark of a visionary.

Ercolani's enthusiasm and vision led to his re-discovery of some of the simple craft furniture traditions of Wycombe's distant past. Invited to submit new designs for the "Britain can make it"



exhibition in 1946, Ercol's founder realised that the new social order of the post-war years would sweep away many of the old class divisions. Instead of submitting the kind of heavy, elaborately carved pieces that had made Wycombe famous in the Twenties and Thirties, Ercolani created a group of furniture inspired by the Windsor chair, breathtakingly simple in its execution and scaled to the size of ordinary homes. It was the only design accepted. Today, 45 years later, the Windsor Collection is still one of Ercol's design themes.

But however fondly the older craftsmen remember the "Old Man", however many the stories and legends that are told and re-told about him – like the time a prospective purchaser objected to the price of a cabinet, whereupon the Old Man calmly ordered it to be sliced exactly in half, end to end, at the band-saw shop, to demonstrate its hidden workmanship – it's true to say that Ercol could not have grown or developed if it had been built around one single personality, no matter how remarkable.

Grow and develop Ercol certainly has. The company now stands out as one of the few left in the world to use solid wood in the making of all its pieces, from chairs to cabinets and tables, with designs that offer a wide choice from the traditional to the individualistic. Ercol furniture is known and sought-after far beyond the UK, and is made using craft technology that was unknown in the original Mr Ercolani's day. Even the briefest of visits will reveal that Ercol is an optimistic place, as confident of its future as it is proud of its past. Without being fanciful, it's possible to liken Ercol's own company structure to the woodlands they know so well; as individuals retire, so new

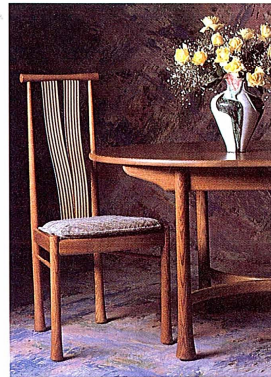


talents grow to take their place.

Don Pedel is Ercol's Design Director and the man who had the daunting task of taking over the reins from Ercol's first designer, the Old Man himself.

"We had the odd clash," he says, with dry understatement. But he defines one of the most important achievements of the company by a single word: overlap.

"The company I joined, back in the late fifties, was a part of a very different society," he explains. "Behind the works, in those days, were rows of bike sheds; that's how most people travelled to work. Today, that same space is a car park, because today's is a far more affluent society. The people we make our furniture for have changed, too; they



*Part of the furniture group for the "Britain can make it" exhibition.*

*Today's Ercol: designs that offer a wide choice, from the traditional to the individualistic.*



*Canterbury Dresser: carving and detailing as an outward reflection of the piece's craftsmanship.*

take holidays abroad, they have videos, dishwashers and fitted carpets. As a furniture designer, the pieces you create must reflect the changing values of the people you make them for. So in that time, our designs have changed, our people have changed, even the way we make furniture has changed...but we've never broken with our past traditions. We have always kept this "overlap", this passing on of ideas and craft and understanding from one person to the next."

Don Pedel pauses for a moment, chooses his words with care to express the thought more precisely. "Compare Ercol today with the Ercol of ten, twenty, thirty years ago. You wouldn't find a single piece today that's exactly as we made it in the past and yet the company has never once changed direction. That's what I mean by overlap."

His point about the changing tastes

and values of Ercol's public is clearly illustrated by a comparison of an old Ercol catalogue with today's range. Certain pieces, such as the Windsor dining chair or Old Colonial sideboard, are recognisably part of the range the company offered several decades ago; the company is proud of the fact that there is no planned obsolescence at Ercol, a philosophy which has earned it an enviable loyalty from its customers.

But many of the pieces, although still in keeping with earlier design themes, have more richness and detailing than their predecessors. It's partly because the material itself has become more precious and therefore valuable, and partly because the advent of hi-tech machinery, when guided by the craftsman, has had a liberating effect upon design. As a result, Ercol's customers throughout the world



nowadays enjoy carving and detailing as an outward reflection of their furniture's craftsmanship.

A piece like the Canterbury Dresser is a long way from the church chairs of the last century, and many of Wycombe's old firms have closed their doors in the course of those years. The Wycombe of the 1990's no longer is a town of chapels, children and chairs, and although the remaining furniture makers are still major employers, the town's character seems as defined by its new industries and its leisure and retail complexes as it is by the old landmarks. But Ercol's story shows that it is possible for a flourishing tradition of craftsmanship in solid wood to meet the needs of today's home-makers, right in the heart of the town where it started, hundreds of years ago.

And as a company that places a great deal of value on its understanding of the woodlands and their continuance, it may be that Ercol's story has something else to tell us. That the battle that started over a century ago, between the craft traditions of the woodlands and the technology of the workshops does not, perhaps, have to end in defeat for either side.



#### HIGH WYCOMBE'S GIFTS TO THE ENGLISH LANGUAGE...



Imagine that you're a Bodger, and that you and your mate are cutting a freshly-felled tree into plank. You take one end of the two-man saw and stand on the top of the trunk, while the other jumps down into the sawpit, a damp trench where he works under a constant shower of sawdust. You now have a good idea why the Bodger's term for this unequal pair, "Top dog" and "Underdog" have worked their way into everyday usage.

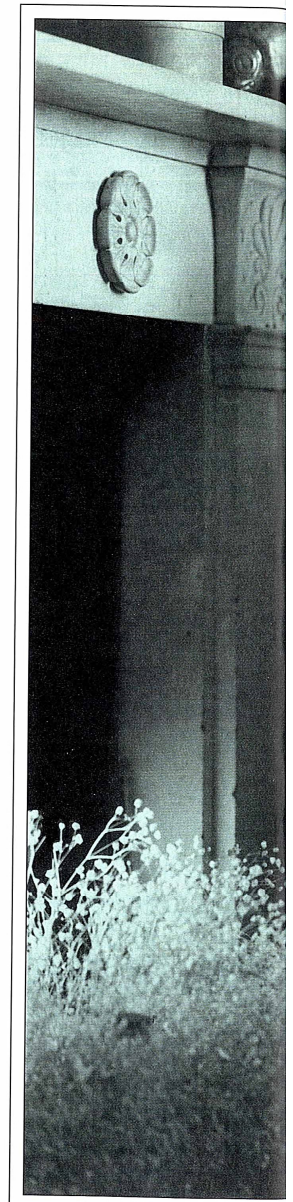
Early Wycombe chairmakers may also have been the originators of a

phrase that's in use wherever blunders occur. The first Windsor chairs were assembled with variable degrees of moisture still in the various components, particularly the traditional elm seat. As the wood dried out over the subsequent years, it wasn't uncommon for the seat to twist or warp slightly. When this happened, instead of all four legs staying square to the floor, one leg would "cock up", turning the chair into a three-legged balancing act for the unfortunate sitter.

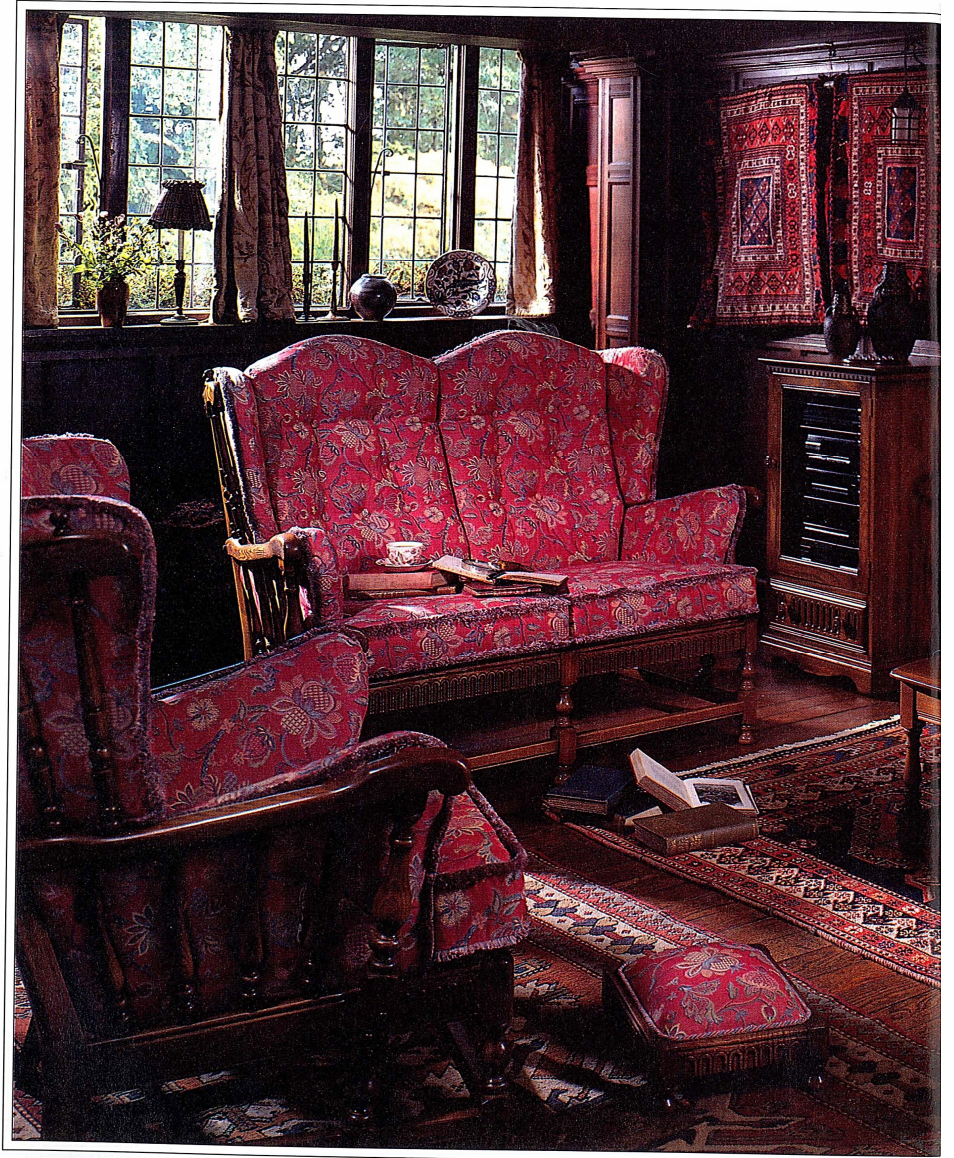
## A RICH TRADITION

*You can tell a great deal about a country by its furniture traditions. English traditions speak of a land where solidity and honesty are prized. Although the strong, sturdy lines of the furniture are softened with an understated touch of decoration, these motifs never dominate the architecture of the piece or spring into the realms of the impractical or of fantasy.*

*The next few pages celebrate those traditions, framed in Ercol's solid wood craftsmanship.*











A setting that breathes ease and comfort; Cloister chair (left), Cloister 2-seater settee (centre) and one of the Trinity nest of tables, with the owner's hi-fi components neatly and stylishly contained within the Winchester hi-fi cabinet. Golden Dawn finish.



Left: the Evergreen easy chair and Credence cupboard in Golden Dawn finish.

Below: the Cloister easy chair, Marlborough rug chest and Ewelme corner cabinet display the richness of solid wood. In the background: Chairmaker's Chair. Finish: Golden Dawn.







A beautiful, elegant dining room like this makes every meal a pleasure. Ercol's Hampton dining chairs shown here with the Dorchester extending table, all in Golden Dawn.



Top: this splendid country kitchen setting enhanced by the Ercol Latimer dining chairs and Beamish refectory table in Traditional finish.

Right: Everyone's dream of an English cottage; Springtime easy chairs in Golden Dawn finish by the roaring fire.





Right: Ercol's Mural cabinets show their true versatility with this magnificent display. Golden Dawn finish.

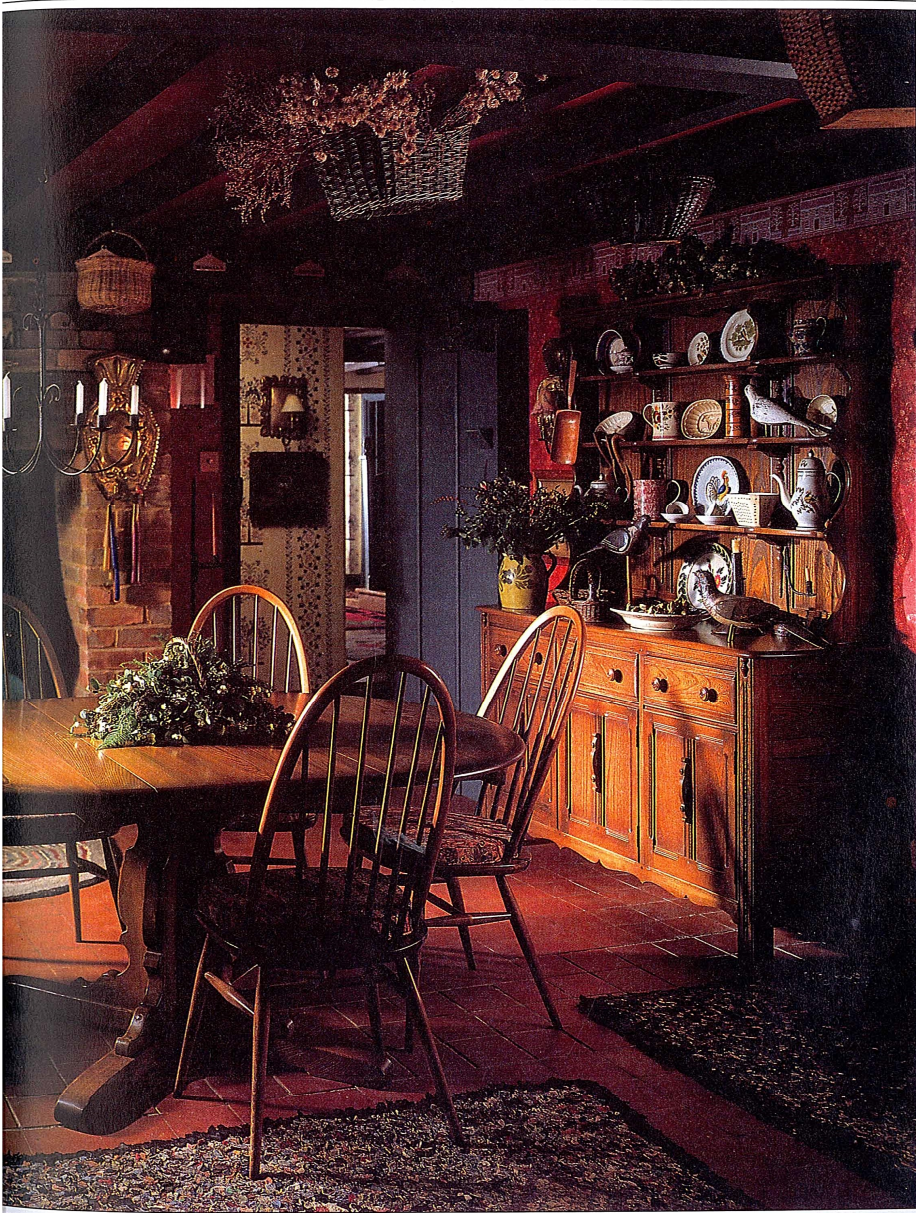
Below: this high-ceilinged room provides an expansive showcase for the York Minster 2-seater settee and armchair, in Traditional finish.



The imaginative use of colour in the decor of this splendid country kitchen makes an excellent backdrop to these Ercol pieces. The Lavenham dresser, Chester pedestal table and Quaker dining chairs (with Chairmaker's Swan Chair on far left) hark back to English furniture traditions without in any way being slavish copies of them.







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## M A N'S *oldest* F R I E N D ?



*The story of human civilisation goes hand in hand with the story of timber. From Ancient Greece to the middle of the last century, timber – for trade, for fuel, for industry and for building – has been crucial to power and influence. In past ages, man has exploited timber as though the supply were inexhaustible. Today, companies like Ercol are showing the way for man to find a new relationship – and a new balance.*





Our school teachers have a lot to answer for. Remember learning about the various ages of man – the Iron Age, the Bronze Age, the Stone Age and so on? In fact, every single age of man right up to the last century ought to be called the Timber Age.

Ancient Athens, known as the cradle of Western Civilisation, grew in importance as its surrounding forests dwindled. Its prosperity was based on the tall-masted wooden ships that made its navy a force to be feared throughout the Ancient World, and on the merchant fleets that found their protection in the welcoming haven of Pireus harbour. Without the timber for those fleets, and yet more timber to fuel the furnaces that smelted the metals for their armour, and yet more timber still to build the sprawling city that grew over the centuries, Athens would have been no more than a tiny fishing port.

**FIGHTING FOR FORESTRY.** The rise of Ancient Rome, too, was built on timber. At the height of its power and wealth, Rome maintained a fleet of sixty ships to search the lands of the Mediterranean just to find the wood to heat its public baths. Like Athens before it, Rome needed wood to sustain itself; Rome's conquest of Gaul, of Germany and even Britain may have been due to the need to secure new sources of timber, as the land surrounding the city changed from forest to farmland.

And yet today, when we visit Rome or Athens as tourists, we see just the stones of the Parthenon, or the remains of the Colosseum. Our history books tell us about great battles or rulers, but they don't tell us about the one common thread running throughout man's time on earth: that the nation which controlled the supply of timber was the



nation that held the balance of power.

When the air-conditioned coaches take us up to the Acropolis, and we gaze out from the marble pillars of the Parthenon to the surrounding plain, we don't see the vast forests that made it all possible.

#### THE DISAPPEARING FORESTS OF THE ANCIENT WORLD.

The woods and forests that built the Ancient World were never replanted. Our ancestors believed that the earth's resources were inexhaustible, a belief that has proved terribly mistaken over the centuries.

Today, the publicity given to the "Greenhouse effect" and similar environmental issues can give the impression that man-made environmental damage is a modern problem. But according to author and historian John Perlin, whose book *A Forest Journey* chronicles the role of wood in the development of civilisation, mankind has been changing the environment – not always very wisely – for thousands of years. Perlin's fascinating account reveals that entire countries were stripped of their life-giving trees long

*Without timber, the invasion of 1066 would never have happened.*

*This panel from the Bayeux Tapestry shows Norman woodmen cutting timber for the invasion fleet.*

before the first aircraft, trains or cars ever replaced the horse.

There are many examples from history. Cyprus was forest from shore to shore, until the Ancient Greeks made it the copper-smelting centre of the Mediterranean, with furnaces that devoured mile after mile of forestry. Nearer to our own time, the island of Barbados was once a wonderland of trees and wildlife, until the island's vast forestry was felled to feed Europe's newly-discovered, insatiable appetite for sugar.

#### SWEET APPETITE FOR TIMBER.

Sugar mills, ironworks, shipping, housing, transport, heating...until the 19th Century's age of coal and our present-day age of oil, timber supplied all man's requirements. The sugar mills of Barbados and Madeira, with their vast, bubbling cauldrons heated by log fires, soon stripped the islands bare of trees, just as the iron foundries of Britain swiftly ate their way through thousands

of acres of British forests.

The Britain of the 1990's is very different from the forested land that was the backdrop to Shakespeare's stories, or to Robin Hood's adventures. It is far more heavily populated, cultivated and industrialised, and as a result, people throughout the UK are increasingly concerned to preserve the remaining green areas. No-one can re-write history, but there are hopeful signs that we can still help to preserve – and perhaps increase – the few forests that do remain.

#### PRESERVATION AND CULTIVATION.

As individuals and as groups, we can all help to improve our local woodland environment. There are several charities in Britain dedicated to the task of rescuing derelict and abandoned woodland and turning it into recreational land. There are also many "plant a tree" appeals, which encourage the public to take an interest in creating new woods and thus improving their local environ-

*Below, a world of wood; ship, cart, warehouse and even the gutters are all made from wood in this 19th Century scene.*







Left: a man in his element; Tom Dean in his beloved woodlands.

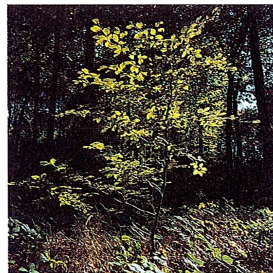
ment. Few places put the visitor more in tune with the natural world than a mixed woodland, and it's a hopeful sign for future generations that schools and school children are taking such an active role in their creation.

But Ercol's joint Managing Director Tom Dean believes that woodlands must also be used commercially if they are to thrive. He makes the point that the principle of natural regeneration, where trees create new saplings by dropping seeds on the woodland floor, can only function if mature trees are removed as they reach their peak.

"If you clear fell an area, literally take out every tree, young and old, you may destroy the woodland permanently," he explains. "That's what happened all around the world in previous centuries, and sadly, that's still going on in some of the world's most important rainforests today. In well-managed broadleaved woodlands, by contrast, the landowner or forester literally selects individual trees, taking out one tree here, another one there, but leaving plenty of younger growth all around to take their place and support the woodland."

#### SELECTIVE FELLING TO SAVE WOODLANDS.

This principle is known as selective felling, and the landowners and foresters who work with Ercol usually undertake it in line with a forestry plan that has been approved by the Forestry Commission. Such work calls for experience and judgement in keeping a delicate balance, making sure that new saplings have enough space and light in the canopy of leaves above them to grow straight and tall, but that they're also sufficiently sheltered from the winds that can destroy them before they have the chance to put down strong roots. But is it really necessary to remove trees? Shouldn't we leave the woodlands alone?



#### OPERATION TREELINK - BRINGING TOGETHER THE CHILDREN OF THE WORLD THROUGH TREE-PLANTING.

It's appropriate that Ercol, whose workshops are based in the heartland of the Chilterns, is involved with an initiative to involve children in creating new woodlands for the future.

Treelink was the brainchild of the Rotary Club of High Wycombe. The scheme invites contributions from businesses and industry to purchase and donate tree seedlings for local schools, for planting and future study. Surplus funds go to establish tree nurseries in third world countries, where trees can determine the difference between life and death.

This imaginative development has won the Rotary International Presidential Award for its contribution to the environment. If you, too would like to make a contribution towards treeplanting through the children of the world, please contact: The Secretary, The Rotary Club of High Wycombe, P.O. Box 41, Bucks HP11 2BG.



"Because trees die from the centre outwards, appearances can be very deceptive," asserts Dean; "By the time a tree actually looks dead, its core has been deteriorating for many years. That's a shame for two reasons; first, that old tree will have taken nutrients from the soil that could have fed a healthy young sapling, and second, we'll have lost the chance to turn that wood into something of lasting value and beauty. Fact is, if we don't take out mature timber and use it, nature will take it out for us. In my view, that's

wasting a marvellous natural resource."

Tom Dean gives the example of a belt of trees in the High Wycombe area, all of them over 80 years old. "They had grown for generations without ever being thinned. In the course of time those trees had choked out all the new saplings, which meant that there was no young growth to succeed them. When the last windblow happened (the gales of January 1990) the entire clump came down. The result is that today there are no trees left at all. In a managed wood, that kind of disaster shouldn't happen;

#### THE MARCH OF THE DUTCH ELM BEETLE.

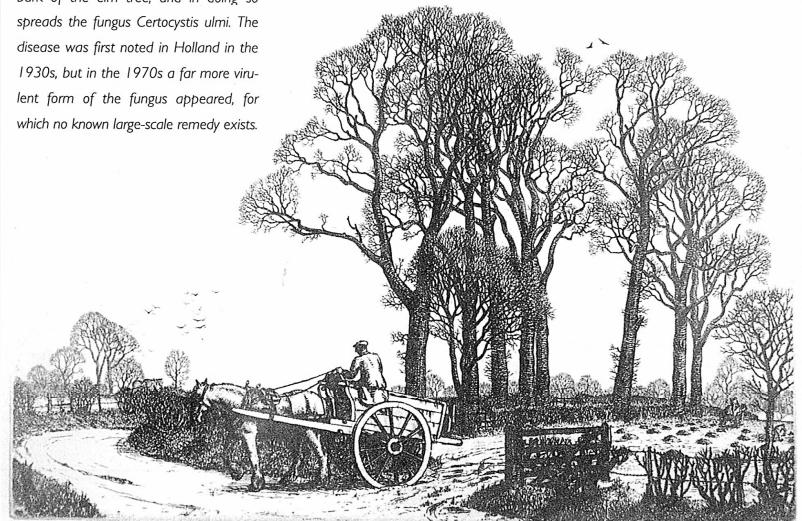
The tall, magnificent elm, so long a feature of Britain's countryside, is now a rare sight. But on this occasion the fault lies not with man, but with a tiny insect, the elm bark beetle.

The beetle lays its eggs beneath the bark of the elm tree, and in doing so spreads the fungus *Cercosyria ulmi*. The disease was first noted in Holland in the 1930s, but in the 1970s a far more virulent form of the fungus appeared, for which no known large-scale remedy exists.

The disease spreads more slowly in Northerly climes, and so the only areas less badly affected appear to be North America, Canada and parts of China.

There is one slight consolation, however. By pioneering a kilning and

conditioning technique that enabled elm to be used for furniture making, Ercol have helped to ensure that the wild beauty of elm's graining will never be forgotten for as long as it lives on in their furniture.



Elms at West Wickham, S.R. Badrini.





you lose one or two individual trees but the woodland survives. Nature has a funny way of showing you the right way to do things."

Ercol Furniture took the decision, more than twenty-five years ago, not to use tropical hardwoods from what have now become the 'endangered rain-forests'. Instead, the company's designs depend on three timbers – the close-grained, highly workable beech, and the grained hardwoods of ash and elm, all of which are native to the UK. But it is crucial to Ercol's philosophy that their timbers, wherever they are sourced, should be harvested from well-managed, self-sustaining woodlands.

#### A WORLDWIDE SEARCH.

One of nature's less benign gifts to man has been Dutch Elm disease which now spreads unchecked throughout the world. Clearly, Ercol's foresters would be unable to find regenerating supplies of elm, no matter where they looked, although there are still some areas the deadly fungus has yet to reach. But the disease did have one good effect, because it prompted Ercol to look

beyond the UK to the woodland resources of the world and then plan their own role in sustaining an increasingly precious resource.

"We knew that Britain's beech woodlands should be able to yield us sustainable supplies of good beech for as far into the future as we're able to see," Tom Dean explains. "In other words, the timbers we take out each year are going to be equalled or exceeded by the new growth in the woodland. It's a perfect balance, because taking mature trees actually helps the younger trees to grow."

Unfortunately, the picture was less rosy for ash and elm. "Beech is a workable wood, the very basis of chair-making; it takes bending and shaping very well indeed. But Ercol also needs a timber with a more interesting grain, for surfaces like tables, cabinets and dressers. With the decline of elm, we needed to look further afield, to find places where we could help to maintain a natural balance with grained hardwoods."

Tom Dean's search covered the globe,

*From raw material to someone's home; an harmonious blend of ash and elm.*

before he and his fellow directors focused on North America and Canada. "We crossed some areas off the list because they were politically unstable, or because they didn't have a truly conservationist attitude to their timber resources. Ercol, and Ercol's customers, care about wood; they don't want to be part of a system that misuses forestry. We also wanted to continue to use timbers that are part of an English furniture-making tradition as well as being part of our own design tradition. That narrowed the shortlist down from around 10,000 hardwoods in hundreds of countries to just two timbers and two possible partners."

There was a final element to the choice – personal chemistry. "We weren't looking for suppliers, we were looking for partners. In the end, we set up a joint venture in Minnesota, with

people who feel the way we do about working with wood."

The foresters and sawmill owners of Menahga and Bagley, Minnesota, where Ercol's new joint venture is based, have a surprising amount in common with High Wycombe's roots. Many of them are of Scandinavian or German extraction, with a long tradition of living and working with wood, a pioneering spirit that has echoes in Wycombe's past. Near neighbours may be twenty miles away,

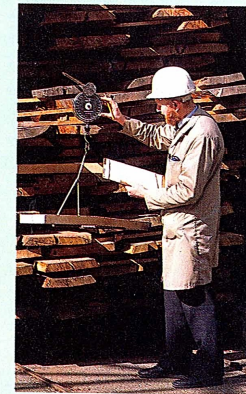


#### A CRUSADE TO CUT WASTE.

Experts tell us that cutting waste is one of the keys to a more environmentally-friendly society. One of the major differences between the methods of the past and a company like Ercol today is that nowadays, far less of the tree goes to waste.

A chairmaker in a small turn-of-the-century workshop would have bored all the holes in legs, seat and stretchers by eye, using a chest "bib and brace" and his own experience. Only when the chair was "knocked up" – loosely assembled prior to gluing – would he have known whether the piece was square and level. Many a chair leg or stretcher would have ended up on the workshop fire!

Today, in contrast, all Ercol's boring and turning operations are controlled to a



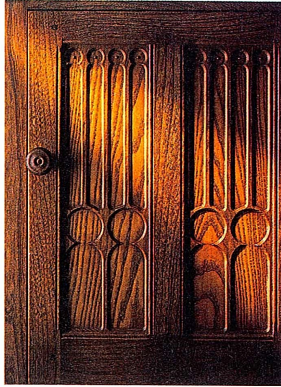
high degree of accuracy, using timber that is carefully dried and kilned to an exact moisture level. Ercol can then store each

component separately until it is needed, and at the same time know that the finished furniture will be straight, true and level, with far less waste.

Tables and cabinet surfaces are also made using more of the tree's precious timber than ever before, thanks to modern techniques. Planks are matched by eye, then glued together to form a single surface that's far stronger than if it had been made of a single section of tree.

This crusade to cut waste means that today, in Ercol's workshops, far more of the precious timber ends up as a lasting piece of solid wood furniture. It's an excellent example of the way that the latest in technology can be used to conserve one of the world's most important natural resources.





at the end of a long, bumpy forest track; self-reliance is the order of the day. A life spent working in extremes of temperature, with the nearest town many miles away, breeds people who are hardy and who have an instinctive understanding of wood, an empathy with their own environment. The parallel with the original Chiltern chairmakers, the Bodgers, who lived and worked in the woods around High Wycombe, is strong.

Ercol has long been rare among furniture makers in its involvement in the care and maintenance of woodlands. Instead of buying timber through agents or shippers, Ercol has a team of foresters who literally visit each woodland. But Ercol's involvement in North America gives the company, for the first time, the opportunity to extend its role on a worldwide stage, taking it well into the 21st Century.

Part of the reason for Ercol's involvement with the woodlands is pragmatic; making furniture in solid wood, with the grain so crucial a part of the finished piece, it makes practical sense to control the quality of the timber at source. But

the people at Ercol also feel a strong sense of responsibility for the future generations. "Let's just say that if something is important to you, if it provides you with both your living and your inspiration, you're likely to make sure you look after it. That's how we feel about the woodlands," asserts Tom Dean.

#### A NEW AGE OF TIMBER?

The furniture that Ercol's craftsmen make is based around the use of timber as a sustainable resource, with the furniture-maker part of an overall balance of growth and replacement. Their philosophy is based on impeccably "green" principles; encouraging the replacement of those resources and using them to create something of lasting value.

Such an awareness is a long way from previous Ages of Timber, when wood supplied our ancestors with their heating, their transport, their building materials and their fuel for industry. Today, Ercol is proving that it is possible to find a new relationship with man's oldest friend, by using timber for the one purpose in which it has never been surpassed: fine furniture for our homes.

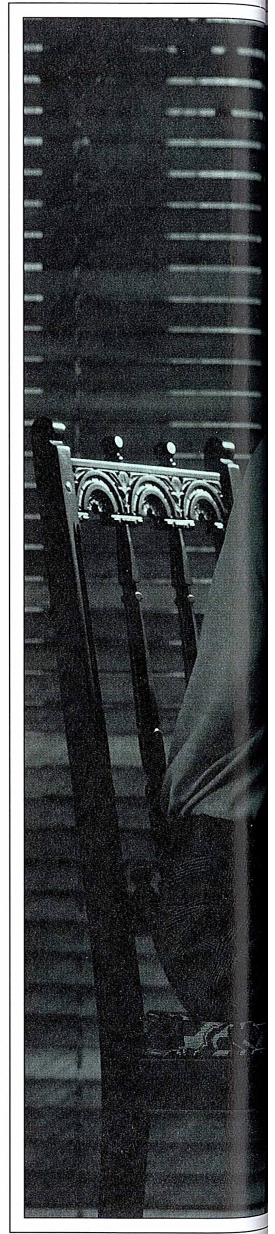
*Elm's graining will never be forgotten... it lives on in fine furniture.*



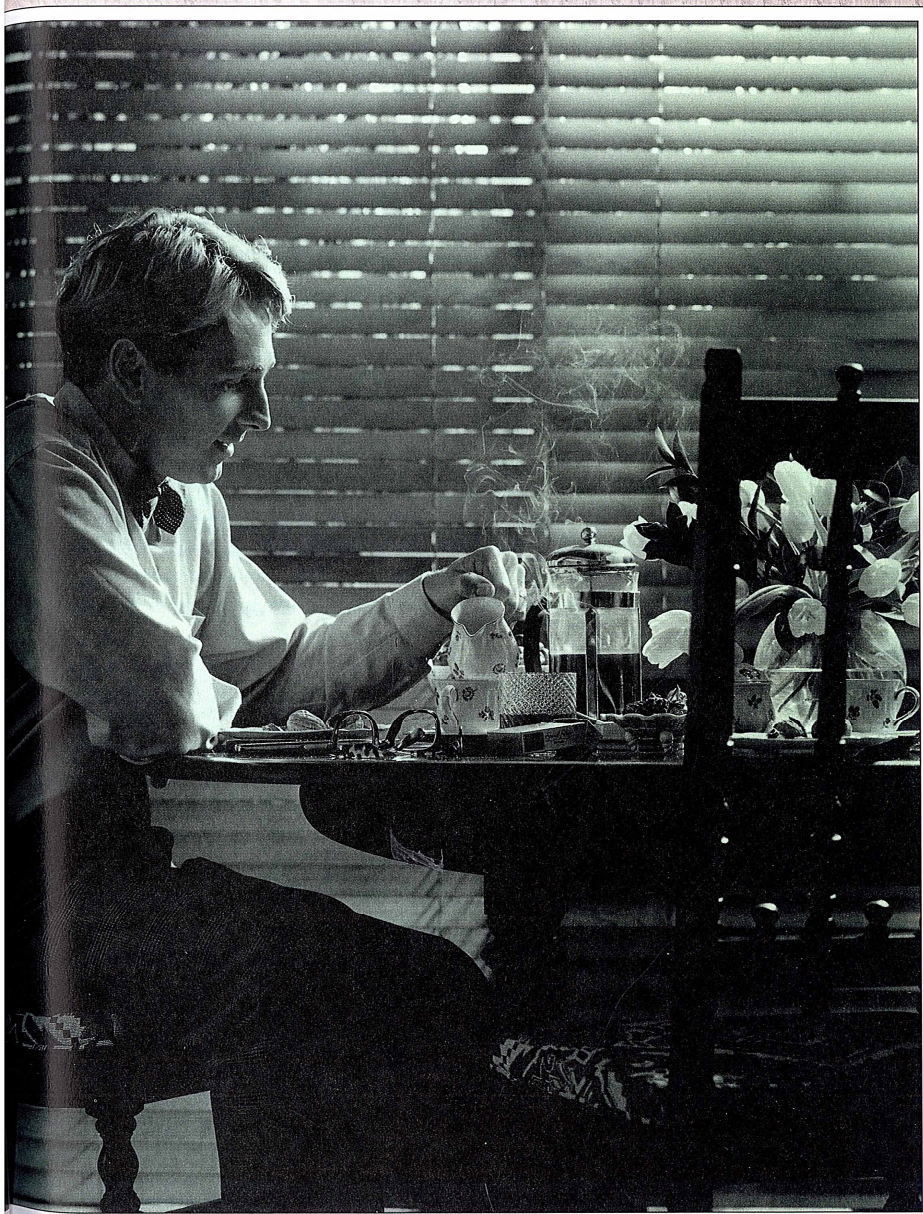
## LIGHT to THE EYE

*Creating a room with a lighter touch is the most challenging of all tasks for the home maker. Nothing hides the quality of the workmanship or the timber; instead, the very soul of the wood is open and clear for all to read.*

*One Japanese lady was asked why she had chosen Ercol for her home. She smiled, touched her eyelid, and replied, "Because it is light to the eye."*











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*The grandeur of this spacious dining room is perfectly complemented by the enriched simplicity of the furniture. Shown here, in Light finish, are the Burford extending table, Wheatsheaf dining chairs and Arlington 3-door sideboard.*

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Left: the sunlight, filtering through the conservatory, gives the solid wood in Golden Dawn finish a soft lustre. Furniture shown: Canterbury Dresser, Woburn extending table and Yorkshire dining chair.

Above: Connoisseur Bureau in Golden Dawn.







The deep cushioning of the Cloister chair, York Minster chair and three-seater settee makes this a scene of inviting repose. In the foreground, the Cloister footstool provides the last word in thoughtful comfort. In the background, the Canterbury Dresser. Finish; Golden Dawn.



Above: Elegant formality with the Old Colonial ladderback chair and Wadham draw-leaf table in Traditional finish.

Right: Windsor cabinets in Light finish showing interior lighting; a showcase for your treasured possessions.



Calm, quiet and comfortable, this cottage living room, although small, shows the Jubilee 2-seater settee and chair to advantage.



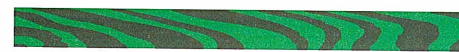


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## WORKING *with the* GRAIN.



What does it take to earn the title of Britain's master  
furniture maker? As Ercol's extraordinary craft workshop  
demonstrates, it takes time, skill, investment...  
and the occasional act of faith.

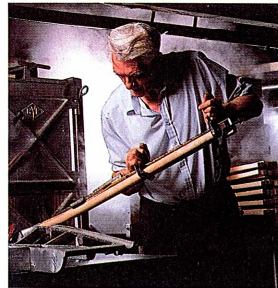
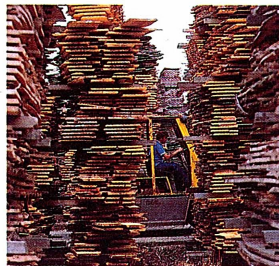




**I**t's a shame that an understandable concern for safety prevents Ercol from offering a guided tour of their craft workshops as a tourist attraction. If they ever did, it would be a sure-fire winner.

Forget all your preconceived ideas about workplaces where bored people turn out the same items, hour after hour. With solid wood, as any of Ercol's craftsmen will tell you, no two pieces of timber are ever the same. Forget, too, about the pale, uncooperative lengths of timber that amateur do-it-yourselfers like you and I buy from our local merchant. At Ercol, they're like magicians, making solid wood behave in ways that you'd hardly believe possible.

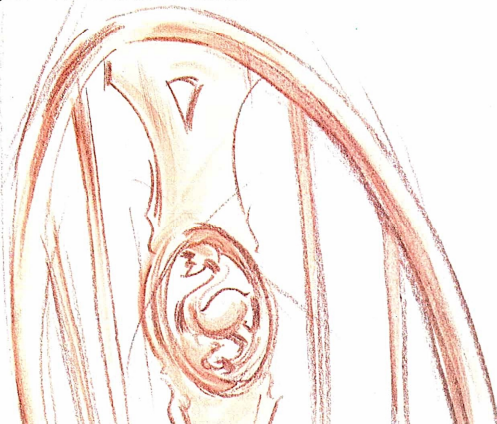
Have you ever wondered, for instance, how it's possible to persuade a solid stave of beech to bend back on itself, until it's virtually horseshoe shaped, to form the back of a Windsor chair? Or how it's possible to match together different pieces of timber from different trees for a table-top or cabinet so that the infinite variety of grain becomes an harmonious single entity, a natural balance of the wild and the straight? On our imaginary guided tour, a demonstration of each of these skills would have the tourists' flashguns and motordrives working overtime. But they're just two examples from a



company which has probably amassed as much know-how about furniture-making in solid wood as any maker in the world.

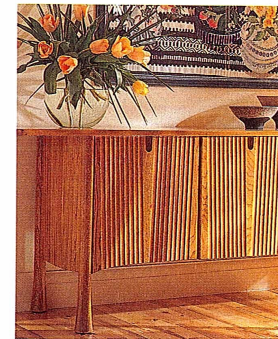
Almost as fascinating as the know-how itself are the various stories of how such mastery was acquired. For Ercol is not run by steely-eyed planners, keen to note the trends and fashions of the day and jump on each passing bandwagon. Instead, the company's discoveries have often come as pure serendipity, a word defined as the talent for making happy and unexpected discoveries as if by accident.

Take Ercol's involvement with elm, for instance. Elm's grain is often magnificently wild, shown to beautiful effect on large surfaces like tables and cabinets.



*The age-old skill of bending a beechwood bow, here given a new twist in Ercol's Jubilee chair.*

*Below: Close control of the air-seasoning and kilning process: the secret of Ercol's success with elm*



But until around fifty years ago, it was commonly accepted that this very wildness made elm unstable in the dry environment of a home, and so few furniture-makers had ever used it.

It is now a matter of record that by patient experimentation and close control of the air seasoning and kilning process, Ercol's team were able to tame elm's instability, so that it could at last be used for fine furniture. But the key to the entire story, at least as far as Ercol's furniture-makers are concerned, is that the company made a major investment in buying elm before they knew that they could make furniture with it. Madness or inspiration? Present-day Chairman, Lucian B. Ercolani, describes it as an "act of faith" and few could deny that it is faith in their own abilities which has led Ercol's people to some of their most remarkable achievements.

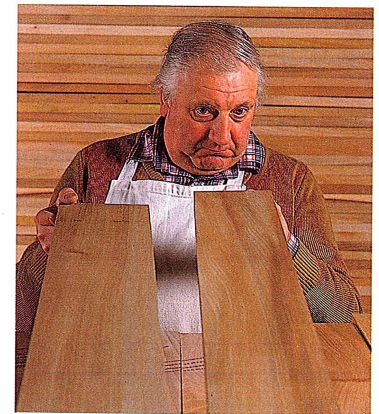
Some of these achievements in furniture-making seem almost to tease the onlooker, to challenge him or her to understand how something was made. The back slat of a Chairmakers Chair, for instance, seems to be just one piece of solid wood, and yet it passes through the arm bow at its narrowest point. How? Ask an Ercol chairmaker, and he may relent and tell you.

The door of a Saville cabinet? That's another piece of modest virtuosity. With its shadows and its distinctive patterns

of graining, it both draws the eye and puzzles the mind, like one of those Escher drawings in which a figure ascends an endlessly rising staircase. Only when you open the door and look along the top of it does the truth dawn; someone has painstakingly matched together twenty-three separate pieces of ash, side by side, before butting them together, fluting them and creating from them what seems to be a single, sinuous, rippling panel of solid wood.

For a business like Ercol, with thousands of customers and hundreds of retailing partners both in the UK and overseas, innovation demands an act of bravery, treading a path that none has trod before. Original designs like the Saville cabinet and craft techniques like the bending of a beechwood chair back demand great skills from every member of the workforce. Where do those skills come from? In Ercol's case, they are literally self-taught.

Most of the people at Ercol have completed a craft apprenticeship within the company's own workshops, before they are allowed to graduate as chair-



*Top: the fluted door panel of the Saville cabinet: modest virtuosity.*

*Below: matching grain by eye: the vital element of human judgement.*



## A BIT OF HEARTACHE, A BIT OF SWEAT...

By any reckoning, Ercol's range of solid wood furniture must be considered one of the most enduringly popular design themes in Britain - perhaps even the world. This makes the creation of new pieces a daunting task for Ercol's design team, for they have to design furniture that has a fresh perspective to it but which nonetheless manages to dovetail with the existing collections.

So how do they go about it? Design Director Don Pedel is disarmingly honest about the process.

"Quite frankly, we don't start with some enormous brief that states the market needs this, that or the other. We're a team. An idea comes to you, and you offer it to your colleagues, then to the jig-shop for prototypes, and slowly, slowly it develops from there."

Within Ercol, the idea of design as a process of teamwork is firmly entrenched, but Don is emphatic that this does not amount to design by committee. "An idea that starts as a sketch on a piece of paper may take months to develop to a final design, and in that time it undergoes many subtle changes, but I have always felt that you know, instinctively, right from that first sketch when something is right."

Pressed to define that "rightness", he takes a while to consider his reply. "A piece of furniture should have some magic ingredient, something that you fall in love with. Buying furniture is a very personal thing: it's something that you're putting in the heart of your home, to be part of your life for many years. So at the

same time as creating this "love at first sight", our designs must have an enduring quality to them, a harmony of line and detail, with facets that the owner can discover over the years."

Creating such detailing places a great deal of reliance on the skills of the men and women who turn the designs into reality, in the workshop. Between them and the design studio, a certain amount of good-natured leg pulling goes on when

notion of "something to fall in love with" very well. An oval of wood in the centre back slat of a Windsor chair, the design suggests the shape of a swan on the water by three cutaway sections within the oval. Although the effect is one of simplicity, it becomes more intriguing the more one looks at it, and, as Graves points out, it was no easy matter to make, either.

Difficult, maybe, but not impossible.

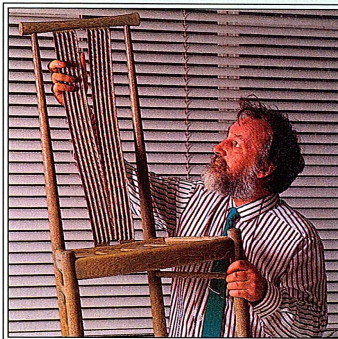
Every designer in Ercol's studio has direct experience of working with wood, something which is crucial to the integrity of the finished piece, according to Don Pedel.

"To design you have to know your material. You've got to have cut joints, put them together. You must have a feel for timber, literally know how timber works. It's part and parcel."

He looks around the studio at the people quietly working on drawing boards, examining prototype designs, selecting fabrics...creating the pieces that will join Ercol's collections in the years to come.

"I don't believe in getting too high-flown about design, coming out with a lot of fine-sounding theories. Design is creating beautiful things for people to enjoy. Along the way you'll encounter a bit of heartache, a bit of sweat, but at the end you've got something that people are going to get excited about."

Photo: "Something that you fall in love with" - Don examines the Saville dining chair.



a newly-designed piece proves a test of skills to make, but it's done with the pride of craftsmen who have never yet been beaten by the challenge.

"We've got the notion here of designing something then working out how to make it," says Roy Graves, a youthful-looking veteran of some 15 years in Ercol's machine shop. "We make it to the design, rather than designing to suit the making. Take the Swan slat design; it wasn't easy to work out how to make that, but by hook or by crook we were going to do it."

The design in question expresses the

makers, cabinetmakers, upholsterers, polishers or machinists. The apprenticeship is, effectively, three years of learning the skills of a furniture maker; three years that begin with the apprentices making their own tool-case and include the making of their own piece of furniture, to give each apprentice an understanding which translates into a better final product.

As Edward Tadros, Deputy Chairman and a familiar figure around "the works" points out, somewhat ruefully, it seems as though Ercol's apprentice school has trained half the skilled furniture-makers in Southern England - including some who have since set up shop on their own! But he also points out that teaching the skills of furniture-making is not a case of setting the same projects, year in, year out.

"Look around our workshop today and you'll see that we're using new tech-

nology alongside the best of traditional craft techniques" he explains. "New technology is helping us to create shapes and forms in solid wood that simply were not possible before - and it's worth pointing out that the self-same technology is also helping us to make furniture with more accuracy, greater quality and better use of time and material. But new technology for Ercol isn't like putting a new robot on some car assembly line. Solid wood is unique and ever-varying, so between the machine and the wood you must always have the vital element of skilled human judgement."

This commitment to exploring the limits of their capability has convinced Ercol to re-appraise the entire skills training process. "Effectively, what has happened with us is the reverse of some industries' experience," explains Tadros; "Instead of a machine replacing human skill, with us, every advance actually

"We make to the design, rather than design to the making" says Roy Graves, here admiring the Swan slat.







demands greater levels of skill and understanding from the craftsman or craftswoman."

This gives even more impetus to Ercol's long-held belief in the benefits of having a highly motivated, versatile workforce. It is a belief they have practised for many years, "We have always understood that each individual has his

Glance around Ercol's workshop at the people working there, and you'll see from the expression on their faces that this is an unusual place. There's genuine absorption in the task at hand, rather than the remote expression worn by people when they're a reluctant part of a repetitive process. You'll also note some fascinating contrasts; on one workbench you'll see someone using a simple chisel, a tool unchanged in form for hundreds of years, while next to it the very latest in precision routers conjures a 3-D tracery from a flat panel as delicately as a butterfly landing on a leaf. But an Ercol craftsman won't see anything odd about the contrast; what matters is simply that you should use the best tool for the job, whether it's a £25 chisel or a £250,000 hi-tech router.

The result of such dedication becomes evident when you examine the finished piece, something that is literally unique, both in the material from which it is made and the skill with which it is made. The value of this individuality is clearly appreciated, judging by the ever-growing numbers of Ercol owners from the West Country to the Far East. Happily, their appreciation seems sure to keep Ercol's furniture makers working with the grain for many years to come.



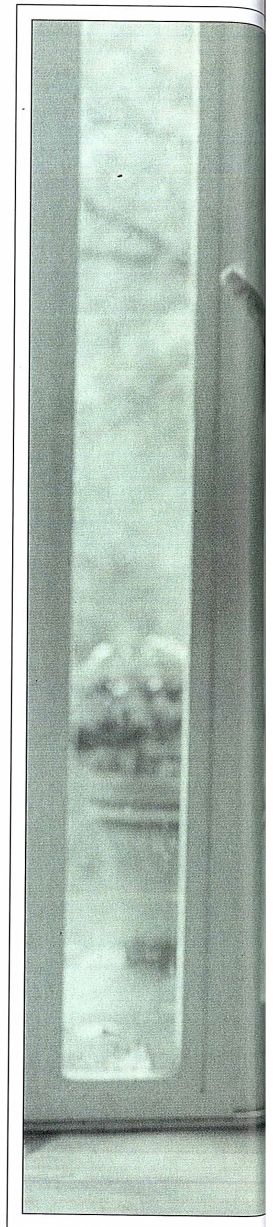
or her own particular craft, like upholstery, cabinet-making, chair-making, or machining, but there is now an increased emphasis on the broadening of that individual's skills. This makes everyone's job more varied and rewarding, but at the same time, it helps Ercol to meet the individuality and needs of the homemaker."

*Above: Traditional tracery conjured from a flat panel.*

*Below: Edward Tadros, third generation furniture-maker of the Ercolani family.*

## A NEW PERSPECTIVE

*Solid wood has been a part of the home for as long as human civilisation has existed, and yet it still has the capacity to surprise and enthrall us. In these pages, we see a fresh perspective on solid wood furniture, either through familiar designs in new and imaginative settings, or with designs that are making their debut in the Ercol Collection.*











A combination of the familiar and the fresh; Ercol's Arlington display cabinet, a recent addition to the collection, shown here as the centrepiece to a room furnished with the popular Salisbury armchairs and 2-seater settee. Light finish.



Left: the clean, sculptural lines of the Campden drop-leaf table and Wheatsheaf dining chairs in Light finish.

Below: another interpretation of the Arlington theme: a sister-piece to the Arlington display cabinet (see previous page), this delightful dresser in Light finish.







Above: the cool setting of this architectural showpiece is in harmony with the pale upholstery fabric on the Saville suite, shown in Traditional finish.

Right: Latimer dining chairs, Saville extending table in Light finish.



Below: Jubilee easy chair and 2-seater settee in Light finish, complementing the bright, open feel of this artistic room.

Right: a demonstration of masterly design and craftsmanship, the Saville extending dining table, Saville dining chairs and Saville sideboard in Light finish.







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*The*  
YOUNG  
DESIGNERS



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*Sadeer Madhloom... echoes traditional  
Arabian interiors.*



Anyone who has ever enjoyed the process of putting together a room's decor has probably envied the lot of the professional interior designer, especially those given a completely clean sheet as their starting point. So when House and Garden magazine asked three alumni of the Inchbald School of Design to work from the same source materials, the results proved to be a marvellous showcase for imagination and originality.

All three designers were given their choice from a range of fabrics, a range of floor coverings and a range of furniture. The furniture range was Ercol, and the finished results demonstrate a striking diversity of personal styles.

Piers Northam admired the Scandinavian feel of the Saville Collection and the sculptural shapes of the chairs. His design is both masculine and at the same time highly theatrical, reflecting his interest in shape and texture. Piers now works at Derek Frost Associates.

The dark wood finish of Ercol's Old Colonial furniture provided the focus for Stephen Ryan's interior design. He liked the theme of music and literature from olden times but at the same time aimed for a contemporary feel to the room. He describes the result as "Modern colonial". Stephen, now Chief Designer at David Hicks International, enjoyed the opportunity to do something completely different with the House and Garden brief.

Sadeer Madhloom, an Anglo-Iraqi who lectures at the Inchbald School of

Design, has created for his room a circular space that echoes the traditional interior of Arabian homes. His choice of



Piers Northam:  
the sculptural feel  
of Saville.



Modern Colonial:  
Stephen Ryan's  
vision.

Ercol Windsor furniture, with the time-hallowed bow back of the Swan chair, blends beautifully with the cool simplicity of the room, a highly successful fusion of the traditional and the modern.

## The ERCOL COLLECTION

As each piece of Ercol furniture features the unique graining of solid wood and is available in up to three different finishes, there's plenty of scope for you to make your choice of Ercol furniture a truly individual one.

The three Ercol finishes are:

### ● Light (LT)

Light is the closest of Ercol's finishes to the natural simplicity of fresh-cut wood. It shows the characteristics of the different timbers that Ercol uses to great advantage, whilst allowing them to harmonise perfectly.

### ● Golden Dawn (GD)

A finish that echoes the look of sunlight on wood, a magnificently warm feeling that will draw your eye to the graining. A consistent favourite with home owners throughout the world.

### ● Traditional (TR)

There's a genuine richness and depth to Ercol Traditional finish that could only show through with solid wood. Can be used with both traditional and modern settings.

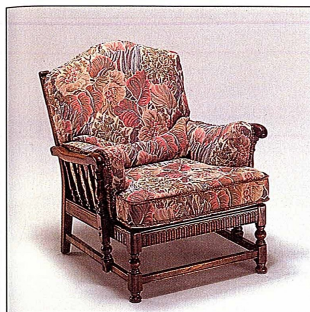






*Cloister Easy Chair and Lancaster Dresser.*





**York Minster Easy Chair** ● ● 881  
 Overall width 89cm 2'11"  
 Overall depth 96cm 3'2"  
 Overall height 95cm 3'1½"  
 Seat height 47cm 1'6"



**York Minster Two-Seater Settee** ● ● 881/2  
 Overall width 155cm 5'1"  
 Overall depth 96cm 3'2"  
 Overall height 95cm 3'1½"  
 Seat height 47cm 1'6"



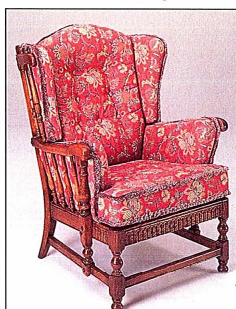
**York Minster Three-Seater Settee** ● ● 881/3  
 Overall width 214cm 7'0"  
 Overall depth 96cm 3'2"  
 Overall height 95cm 3'1½"  
 Seat height 47cm 1'6"



**York Minster Extension Stool** ● ● 882  
 Overall width 59cm 1'11"  
 Overall depth 59cm 1'11"  
 Overall height 43cm 1'5"



**Cloister Two-Seater Settee** ● ● 932/2  
 Overall width 140cm 4'7"  
 Overall depth 85cm 2'9½"  
 Overall height 110cm 3'7¼"  
 Seat height 48cm 1'7"



**Cloister Easy Chair** ● ● 932  
 Overall width 84cm 2'9"  
 Overall depth 85cm 2'9½"  
 Overall height 110cm 3'7¼"  
 Seat height 48cm 1'7"

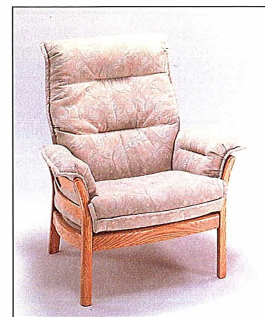


**Cloister Footstool** ● ● 966  
 Overall width 36cm 1'2¼"  
 Overall depth 31cm 1'0¼"  
 Overall height 16cm 0'6¼"

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

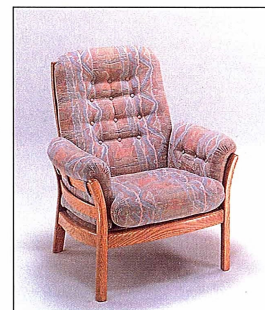
Upholstery



**Saville Easy Chair** ● ● ● 930  
 Overall width 90cm 2'11½"  
 Overall depth 94cm 3'1"  
 Overall height 100cm 3'3½"  
 Seat height 46cm 1'6"



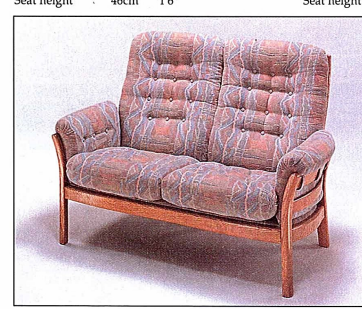
**Saville Three-Seater Settee** ● ● ● 930/3  
 Overall width 200cm 6'6½"  
 Overall depth 94cm 3'1"  
 Overall height 100cm 3'3½"  
 Seat height 46cm 1'6"



**Sunningdale Easy Chair** ● ● ● 850  
 Overall width 86cm 2'10"  
 Overall depth 86cm 2'10"  
 Overall height 97cm 3'2"  
 Seat height 46cm 1'6"



**Sunningdale Three-Seater Settee** ● ● ● 850/3  
 Overall width 198cm 6'6"  
 Overall depth 86cm 2'10"  
 Overall height 97cm 3'2"  
 Seat height 46cm 1'6"

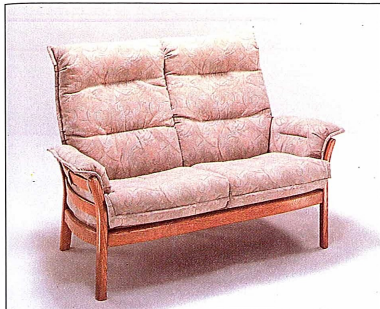


**Sunningdale Two-Seater Settee** ● ● ● 850/2  
 Overall width 143cm 4'8½"  
 Overall depth 86cm 2'10"  
 Overall height 97cm 3'2"  
 Seat height 46cm 1'6"

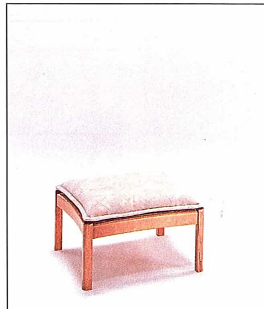


**Sunningdale Extension Stool** ● ● ● 898  
 Overall width 59cm 1'11¼"  
 Overall depth 59cm 1'11¼"  
 Overall height 36cm 1'2¼"





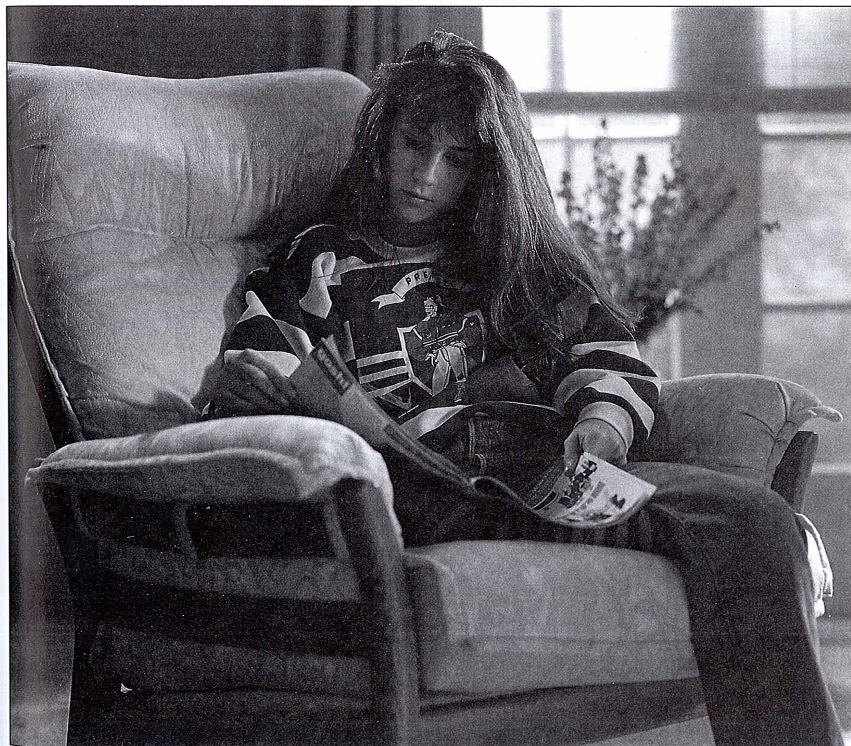
**Saville Two-Seater Settee** ● ● ● 930/2  
 Overall width 144cm 4'8½"  
 Overall depth 94cm 3'1"  
 Overall height 100cm 3'3½"  
 Seat height 46cm 1'6"



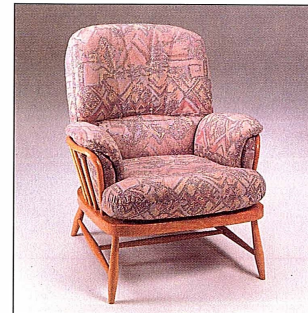
**Saville Extension Stool** ● ● ● 931  
 Overall width 61cm 2'0"  
 Overall depth 61cm 2'0"  
 Overall height 39cm 1'3"

#### Wood Finishes

- Light
- Golden Dawn
- Traditional



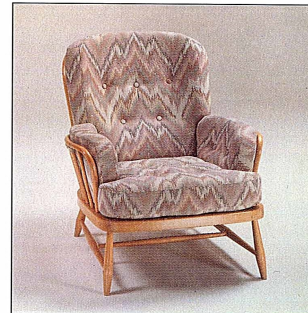
Upholstery



**Salisbury Easy Chair** ● ● ● 952  
 Overall width 82cm 28¾"  
 Overall depth 93cm 30¾"  
 Overall height 92cm 30¾"  
 Seat height 43cm 1'5"



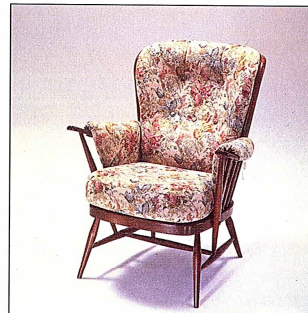
**Salisbury Three-Seater Settee** ● ● ● 952/3  
 Overall width 196cm 6'5"  
 Overall depth 93cm 30¾"  
 Overall height 92cm 30¾"  
 Seat height 43cm 1'5"



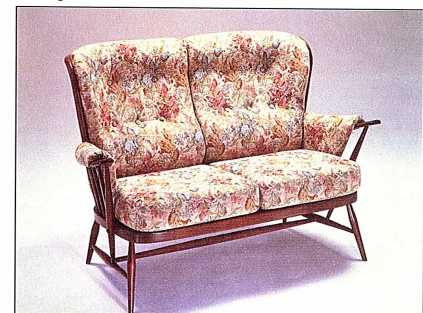
**Jubilee Easy Chair** ● ● ● 766  
 Overall width 82cm 28¾"  
 Overall depth 92cm 30"  
 Overall height 85cm 29½"  
 Seat height 43cm 1'5"



**Jubilee Three-Seater Settee** ● ● ● 766/3  
 Overall width 196cm 6'5"  
 Overall depth 93cm 30¾"  
 Overall height 85cm 29½"  
 Seat height 43cm 1'5"



**Springtime Easy Chair** ● ● ● 914  
 Overall width 77cm 2'6½"  
 Overall depth 87cm 2'10½"  
 Overall height 95cm 3'1½"  
 Seat height 47cm 1'6½"



**Springtime Two-Seater Settee** ● ● ● 914/2  
 Overall width 140cm 4'7½"  
 Overall depth 87cm 2'10½"  
 Overall height 95cm 3'1½"  
 Seat height 47cm 1'6½"

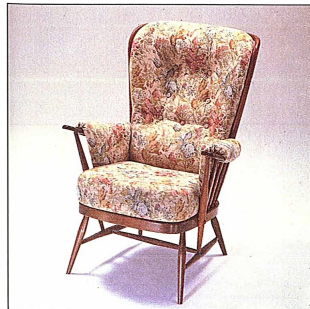




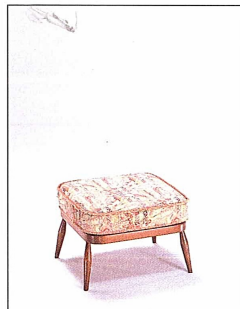
**Salisbury Two-Seater Settee** ●●● 952/2  
 Overall width 141cm 47½"  
 Overall depth 93cm 30½"  
 Overall height 92cm 30¼"  
 Seat height 43cm 15"



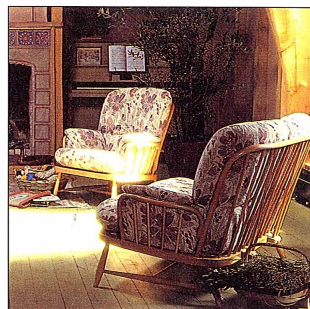
**Jubilee Two-Seater Settee** ●●● 766/2  
 Overall width 141cm 47½"  
 Overall depth 93cm 30½"  
 Overall height 85cm 29½"  
 Seat height 43cm 15"



**Evergreen High Back Easy Chair** ●●● 913  
 Overall width 77cm 26½"  
 Overall depth 87cm 210½"  
 Overall height 107cm 36"  
 Seat height 47cm 16½"



**Windsor Extension Stool** ●●● 205  
 Overall width 53cm 19"  
 Overall depth 53cm 19"  
 Overall height 39cm 13½"



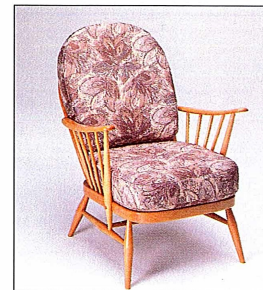
*Salisbury Easy Chair and Two-Seater Settee.*

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

Upholstery

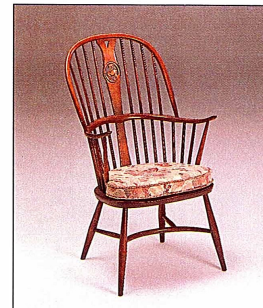
Upholstery



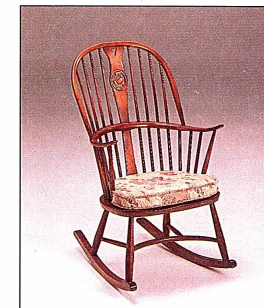
**Windsor Easy Chair** ●●● 104  
 Overall width 71cm 23¾"  
 Overall depth 85cm 28¾"  
 Overall height 89cm 211"  
 Seat height 44cm 15½"



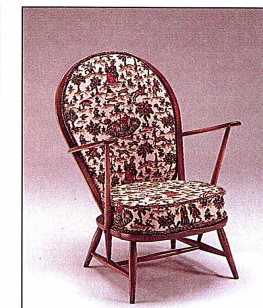
**Windsor Three-Seater Settee** ●●● 104/3  
 Overall width 173cm 58"  
 Overall depth 86cm 29¾"  
 Overall height 89cm 211"  
 Seat height 44cm 15½"



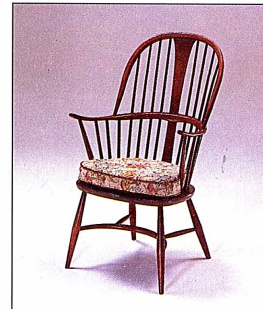
**Chairmakers Swan Chair** ●●● 948  
 (also available with back cushion)  
 Overall width 60cm 1'11¾"  
 Overall depth 66cm 2'2"  
 Overall height 107cm 3'6"  
 Seat height 48cm 1'7"



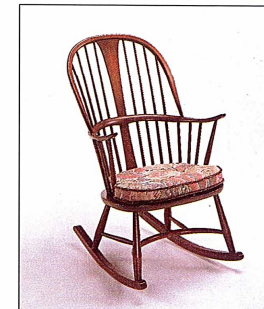
**Chairmakers Swan Rocking Chair** ●●● 949  
 (also available with back cushion)  
 Overall width 60cm 1'11¾"  
 Overall depth 76cm 2'6"  
 Overall height 105cm 3'5½"  
 Seat height 47cm 1'6½"



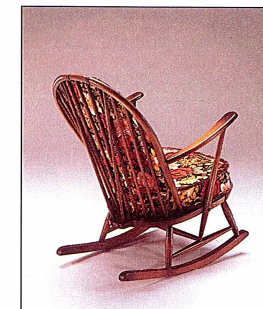
**Grandfather Easy Chair** ●●● 317  
 Overall width 74cm 25"  
 Overall depth 76cm 2'5½"  
 Overall height 95cm 3'1½"  
 Seat height 39cm 1'3½"



**Chairmakers Chair** ●●● 911  
 (also available with back cushion)  
 Overall width 60cm 1'11¾"  
 Overall depth 66cm 2'2"  
 Overall height 107cm 3'6"  
 Seat height 48cm 1'7"

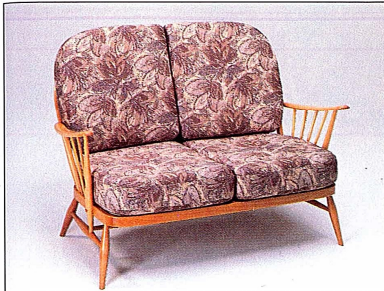


**Chairmakers Rocking Chair** ●●● 912  
 (also available with back cushion)  
 Overall width 60cm 1'11¾"  
 Overall depth 76cm 2'6"  
 Overall height 105cm 3'5½"  
 Seat height 47cm 1'6½"

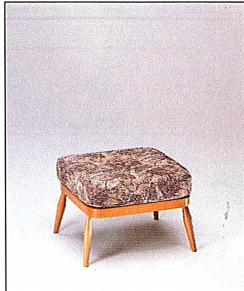


**Grandfather Rocking Chair** ●●● 315  
 Overall width 74cm 25"  
 Overall depth 79cm 2'7"  
 Overall height 95cm 3'1½"  
 Seat height 44cm 1'5½"

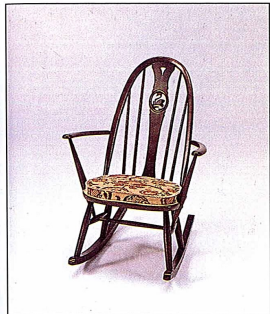




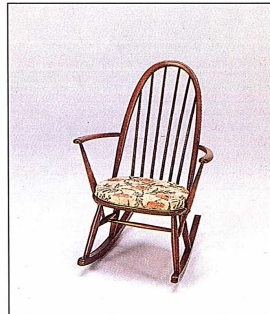
**Windsor Two-Seater Settee** ● ● ● 104/2  
 Overall width 133cm 4'4½"  
 Overall depth 86cm 2'9½"  
 Overall height 89cm 2'11"  
 Seat height 44cm 1'5½"



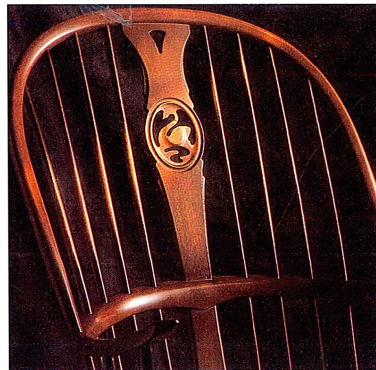
**Windsor Extension Stool** ● ● ● 205  
 Overall width 53cm 1'9"  
 Overall depth 53cm 1'9"  
 Overall height 39cm 1'3½"



**Swan Rocking Chair** ● ● ● 891  
 Overall width 64cm 2'1"  
 Overall depth 74cm 2'5"  
 Overall height 90cm 2'11½"  
 Seat height 41cm 1'4"



**Quaker Rocking Chair** ● ● ● 889  
 Overall width 64cm 2'1"  
 Overall depth 74cm 2'5"  
 Overall height 90cm 2'11½"  
 Seat height 41cm 1'4"



#### Wood Finishes

- Light
- Golden Dawn
- Traditional

Upholstery

FABRICS

## The finishing touch.

Your choice of fabrics can make a world of difference, not just to the way your furniture looks, but to the entire "feel" of a room. Look through the pages of this book, and you can see for yourself that the fabrics you choose can make upholstered furniture seem anything from warm and inviting to bold and dramatic.

When you choose your Ercol upholstery, consider the relationship between the wood finish you choose and the fabrics. A pale fabric with traditional finish can look unexpectedly harmonious, as can a dazzlingly colourful fabric with Ercol's light finish.

Ercol's own range of fabrics are on

display at every appointed Ercol stockist. There are almost 100 fabrics in the range, each fabric is on display in loose swatches to assist you in your selection.

Alternatively, if you feel like setting a different style, or perhaps matching upholstery to an existing fabric theme in your home, then Ercol's upholsterers will make up a set of cushions and covers in your own choice of fabric, subject to flame retardancy certification and suitability for upholstery.

Every fabric in Ercol's own range has passed Britain's government-set flame retardancy regulations and the abrasion test which is part of the relevant British Standard (BS 2543).



All the swatch fabrics are marked with this rating (see chart below).

**OD Occasional Domestic**

**LD Light Domestic**

**GD General Domestic**

**SD Severe Domestic**

**SC Severe Contract**

**OD (Occasional Domestic use)** grades are suitable only for upholstery intended for occasional or very light usage. They are not recommended for furniture with upholstered arms and/or self piping unless intended for non-living room usage (e.g. bedrooms and hallways). Buttoning is not advisable on fabrics with a tear strength of less than 20N.

**LD (Light Domestic use)** grades

are generally fashion fabrics of lower mass per unit area, or fabrics incorporating exposed float yarns and suitable for light, careful living room use. Piping is not recommended and arms should be well padded. Buttoning is not advisable on fabrics with a tear strength of less than 20N.

**GD (General Domestic use)** grades are suitable for most styles of upholstery for general domestic use.

**SD (Severe Domestic/General Contract use)** grades are suitable for upholstery likely to be subject to severe domestic use, such as environments where the furniture is likely to be used throughout the day.

**SD (Severe Contract use)** grades are suitable for all types of upholstery.

Fabrics



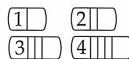
The clean, sculptural lines of the Stonor Chair and Saville Table






**Burford Extending Table** ● ● ● 954

1. Overall length closed	160.5cm 5'3 1/2"	Comfortable seating for 4 people, up to 10 people extended
2. Open one leaf	191cm 6'3 1/2"	
3. Open two leaves	221.5cm 7'3 1/2"	
4. Open three leaves	252cm 8'3 1/2"	
Overall width	92cm 3'0"	
Overall height	73cm 2'4 1/2"	



**Saville Extending Table** ● ● ● 926

1. Overall length closed	163cm	5'4"	
2. Overall length extended	213cm	7'0"	
Overall width	108cm	3'6 1/2"	
Overall height	73cm	2'4 1/2"	
Comfortable seating for up to 6 people when closed, 8 people extended			



**Saville Extending Banquet Table** ● ● ● 925

1. Overall length closed	178cm 5'10"	Comfortable seating for up to 8 people closed, 10 people semi-extended, 12 people fully extended
2. Overall length extended	227cm 7'5 1/2"	
3. Overall length fully extended	277cm 9'1"	
Overall width	123cm 4'0 1/2"	
Overall height	73cm 2'4 1/2"	



**Campden Drop-Leaf Table** ● ● ● 955

1. Overall length closed	63cm 2'0 3/4"	1 2 3
2. Overall length with one leaf	94cm 3'1"	
3. Overall length with both leaves	125cm 4'1"	
Overall width	113cm 3'8 1/2"	
Overall height	73cm 2'4 1/2"	

Comfortable seating for up to 4 people



**Southwold Pedestal Table** ● ● ● 883

Overall width	122cm 4'0"	1 2 3
Overall length	165cm 5'5"	
Overall height	73cm 2'4 1/2"	



Comfortable seating for up to 8 people

### Wood Finishes

- Light
- Golden Dawn
- Traditional



**Woburn Extending Table** ● ● ● 705

1. Overall length closed	163cm 5'4"		
2. Overall length extended	213cm 7'0"		
Overall width	108cm 3'6"		
Overall height	72cm 2'4 1/2"		
Comfortable seating for up to 6 people closed, 8 people extended			



**Wadham Draw-Leaf Table** ● ● ● 434

1. Overall length closed	137cm 4'6"	1 2 3
2. Overall length with one leaf	175cm 5'9"	
3. Overall length both leaves	213cm 7'0"	
Overall width	84cm 2'9"	
Overall height	75cm 2'5 1/2"	

Comfortable seating for up to 6 people closed, 8 people extended



**Beamish Refectory Table** ● ● ● 757

Overall length	183cm 6'0"	1 2 3
Overall width	88cm 2'10 1/2"	
Overall height	73cm 2'4 1/2"	

Comfortable seating for up to 8 people



**Chichester Drop-Leaf Table** ● ● ● 945

1. Overall length closed	63cm 2'0 3/4"	1 2 3
2. Overall length with one leaf	94cm 3'1"	
3. Overall length with both leaves	125cm 4'1"	
Overall width	113cm 3'8 1/2"	
Overall height	73cm 2'4 1/2"	

Comfortable seating for up to 4 people





**Old Colonial Drop-Leaf Table** ● ● ● 377

1. Overall length closed	63cm 2'0 3/4"	1 2 3
2. Overall length with one leaf	94cm 3'1"	
3. Overall length with both leaves	125cm 4'1"	
Overall width	113cm 3'8 1/2"	
Overall height	71cm 2'4"	

Comfortable seating for up to 4 people



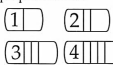
**Chester Extending Pedestal Table** ● ● ● 788

1. Overall length closed	115cm	3'9"	 
2. Overall length extended	165cm	5'5"	
Overall width	115cm	3'9"	
Overall height	73cm	2'4 1/2"	
Comfortable seating for up to 4 people closed, 6 people extended			





<b>Dorchester Extending Table</b> ●●● 946	
1. Overall length closed	160.5cm 53 1/4"
2. Open one leaf	191cm 63 3/4"
3. Open two leaves	221.5cm 73 3/4"
4. Open three leaves	252cm 83 3/4"
Overall width	92cm 30"
Overall height	73cm 24 1/4"



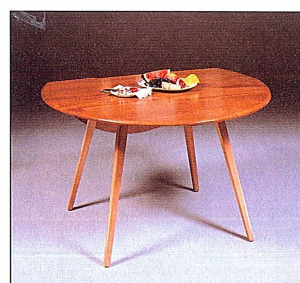
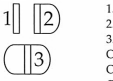
Hampton Dining Chairs and Dorchester Extending Table.



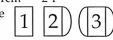
<b>Aldeburgh Refectory Table</b> ●●● 822	
Overall length	152cm 50"
Overall width	84cm 29"
Overall height	72cm 24 1/2"



<b>Burnham Gate-Leg Table</b> ●●● 610	
1. Overall length closed	22cm 8 1/2"
2. Overall length with one flap	81cm 27 1/4"
3. Overall length with both flaps	140cm 47"
Overall width	128cm 42 1/2"
Overall height	71cm 24"



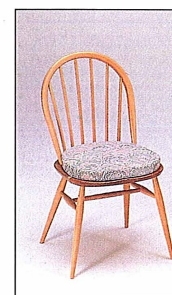
<b>Windsor Drop-Leaf Table</b> ●●● 384	
1. Overall length closed	63cm 20 7/8"
2. Overall length with one leaf	94cm 31"
3. Overall length with both leaves	125cm 41"
Overall width	113cm 38 1/2"
Overall height	71cm 24"



#### Wood Finishes

- Light
- Golden Dawn
- Traditional

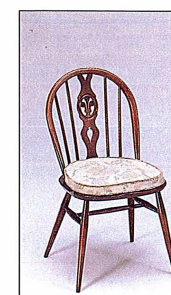
## Dining Tables



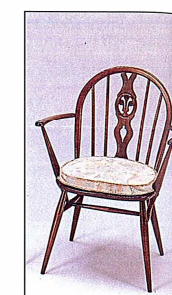
<b>Windsor Chair</b> ●●● 877	
Overall width	50cm 17 3/4"
Overall depth	51cm 18"
Overall height	89cm 21 1/4"
Seat height	47cm 16 1/4"



<b>Windsor Armchair</b> ●●● 877A	
Overall width	64cm 21"
Overall depth	51cm 18"
Overall height	89cm 21 1/4"
Seat height	47cm 16 1/4"



<b>Fleur-de-lys Chair</b> ●●● 878	
Overall width	50cm 17 3/4"
Overall depth	51cm 18"
Overall height	89cm 21 1/4"
Seat height	47cm 16 1/4"



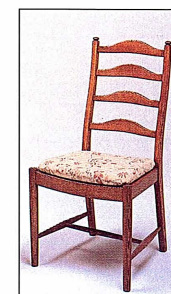
<b>Fleur-de-lys Armchair</b> ●●● 878A	
Overall width	64cm 21"
Overall depth	51cm 18"
Overall height	89cm 21 1/4"
Seat height	47cm 16 1/4"



<b>Latimer Chair</b> ●●● 909	
Overall width	51cm 18"
Overall depth	60cm 1'11 1/2"
Overall height	90cm 2'11 1/2"
Seat height	47cm 16 1/2"



<b>Latimer Armchair</b> ●●● 909A	
Overall width	60cm 1'11 1/2"
Overall depth	60cm 1'11 1/2"
Overall height	90cm 2'11 1/2"
Seat height	47cm 16 1/2"



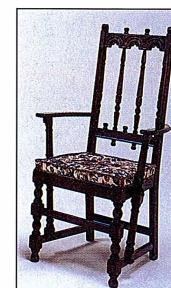
<b>Penn Ladderback Chair</b> ●●● 823	
Overall width	52cm 18 3/4"
Overall depth	56cm 1'10"
Overall height	99cm 3'3"
Seat height	47cm 16 1/2"



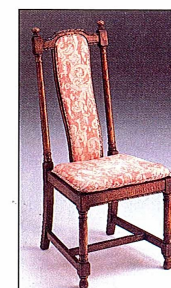
<b>Penn Ladderback Armchair</b> ●●● 823A	
Overall width	57cm 1'10 1/2"
Overall depth	56cm 1'10"
Overall height	99cm 3'3"
Seat height	47cm 16 1/2"



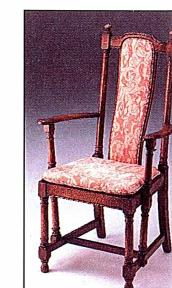
<b>Yorkshire Chair</b> ●●● 730	
Overall width	46cm 16"
Overall depth	53cm 19"
Overall height	110cm 37 1/4"
Seat height	47cm 16 1/2"



<b>Yorkshire Armchair</b> ●●● 730A	
Overall width	60cm 1'11 1/4"
Overall depth	53cm 19"
Overall height	110cm 37 1/4"
Seat height	47cm 16 1/2"

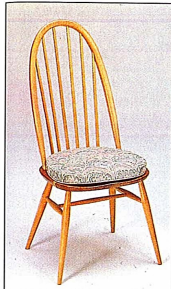


<b>Hampton Chair</b> ●●● 944	
Overall width	48.5cm 17"
Overall depth	61cm 20"
Overall height	109cm 37"
Seat height	48.5cm 17"

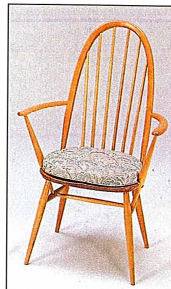


<b>Hampton Armchair</b> ●●● 944A	
Overall width	61cm 20"
Overall depth	61cm 20"
Overall height	109cm 37"
Seat height	48.5cm 17"

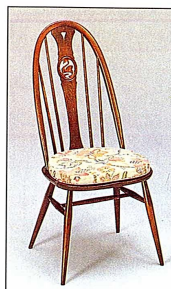




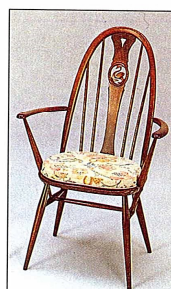
**Quaker Chair** ● ● ● 875  
Overall width 50cm 17 3/4"  
Overall depth 60cm 1'11 1/2"  
Overall height 101cm 33 3/8"  
Seat height 47cm 1'6 1/4"



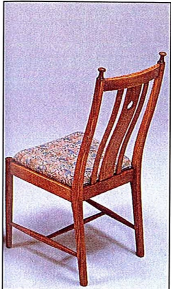
**Quaker Armchair** ● ● ● 875A  
Overall width 64cm 21"  
Overall depth 60cm 1'11 1/2"  
Overall height 101cm 33 3/8"  
Seat height 47cm 1'6 1/4"



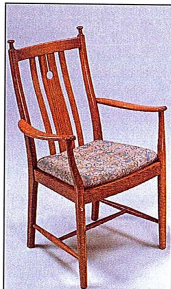
**Swan Chair** ● ● ● 876  
Overall width 50cm 17 3/4"  
Overall depth 60cm 1'11 1/2"  
Overall height 101cm 33 3/8"  
Seat height 47cm 1'6 1/4"



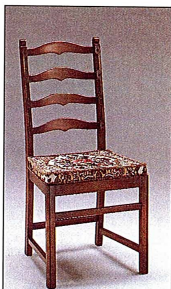
**Swan Armchair** ● ● ● 876A  
Overall width 64cm 21"  
Overall depth 60cm 1'11 1/2"  
Overall height 101cm 33 3/8"  
Seat height 47cm 1'6 1/4"



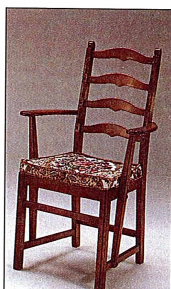
**Stonor Chair** ● ● ● 872  
Overall width 52cm 1'8 3/4"  
Overall depth 58cm 1'11"  
Overall height 100cm 3'3 1/4"  
Seat height 47cm 1'6 1/4"



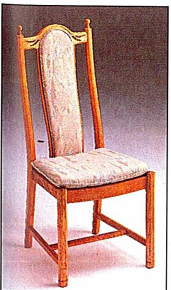
**Stonor Armchair** ● ● ● 872A  
Overall width 57cm 1'10 1/2"  
Overall depth 58cm 1'11"  
Overall height 100cm 3'3 1/4"  
Seat height 47cm 1'6 1/4"



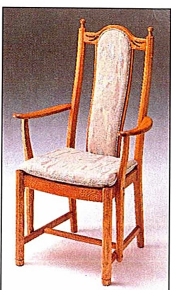
**Old Colonial Ladderback Chair** ● ● ● 715  
Overall width 46cm 1'6"  
Overall depth 51cm 1'8 3/4"  
Overall height 99cm 3'2 3/4"  
Seat height 48cm 1'6 3/8"



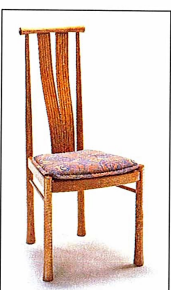
**Old Colonial Ladderback Armchair** ● ● ● 715A  
Overall width 61cm 20"  
Overall depth 51cm 1'8 3/4"  
Overall height 99cm 3'2 3/4"  
Seat height 48cm 1'6 3/8"



**Wheatseaf Chair** ● ● ●  
Overall width 49cm 17 1/2"  
Overall depth 58.5cm 1'11"  
Overall height 106cm 3'5 1/2"  
Seat height 48.5cm 1'7"



**Wheatseaf Armchair** ● ● ● 956A  
Overall width 60cm 1'11 1/2"  
Overall depth 58.5cm 1'11"  
Overall height 106cm 3'5 1/2"  
Seat height 48.5cm 1'7"



**Saville Chair** ● ● ● 927  
Overall width 50cm 17 3/4"  
Overall depth 56cm 1'10"  
Overall height 106cm 3'5 1/2"  
Seat height 49cm 17 1/4"

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

#### Dining Chairs



*It could only be Ercol... detail carving on Marlborough Rug Chest.*





Canterbury Dresser

● ● 884D

Overall width 156cm 5'1½"  
Overall depth 51cm 1'8"  
Overall height 198cm 6'6"  
Cutlery tray in left hand drawer.



Lancaster Dresser

● ● 933D

Overall width 145cm 4'9"  
Overall depth 53cm 1'9"  
Overall height 189cm 6'2½"  
Cutlery tray in top drawer.



Canterbury Sideboard

● ● 884

Overall width 155cm 5'1"  
Overall depth 51cm 1'8"  
Overall height 89cm 2'11"  
Cutlery tray in left hand drawer.



Lancaster Sideboard

● ● 933

Overall width 145cm 4'9"  
Overall depth 53cm 1'9"  
Overall height 88cm 2'10½"  
Cutlery tray in top drawer.

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

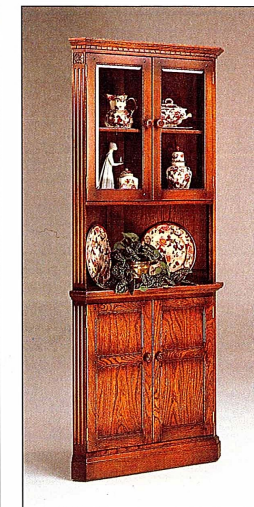
Cabinets



Lavenham Dresser

● ● 962D

Overall width 146cm 4'9½"  
Overall depth 51cm 1'8"  
Overall height 193cm 6'4½"  
Cutlery tray in top left hand drawer



Hampden Glazed Corner Cabinet with Lights

● ● 935

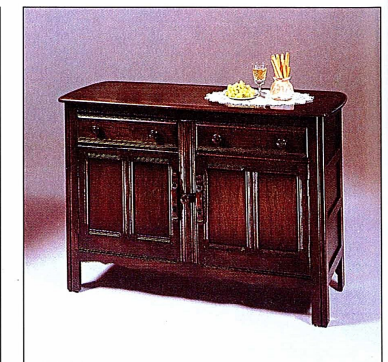
Wall space required 54cm 1'9¼"  
Overall height 181.5cm 5'11½"



Lavenham Sideboard

● ● 962

Overall width 146cm 4'9½"  
Overall depth 51cm 1'8"  
Overall height 86cm 2'10"  
Cutlery tray in top left hand drawer

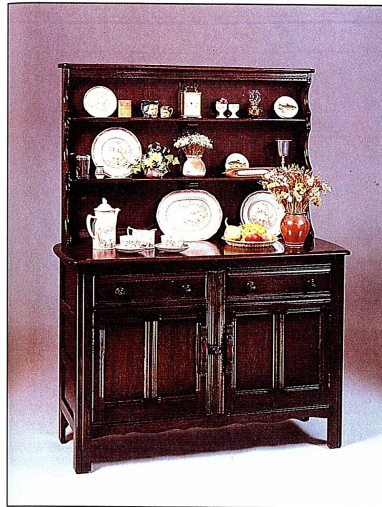


Old Colonial Sideboard

● ● 331

Overall width 123cm 4'0½"  
Overall depth 48cm 1'6½"  
Overall height 84cm 2'9"  
Cutlery tray in left hand drawer





Old Colonial Dresser ● ● 331D

Overall width 123cm 4'0½"  
Overall depth 48cm 17"  
Overall height 160cm 5'3"  
Cutlery tray in left hand drawer



Old Colonial Corner Cabinet ● ● 474

Wall space required 55cm 19½"  
Overall height 183cm 6'0"



The Lancaster Rose, carved in solid wood.



Old Colonial Buffet ● ● 331B

Overall width 123cm 4'0½"  
Overall depth 49cm 17½"  
Overall height 125cm 4'1"  
Cutlery tray in left hand drawer

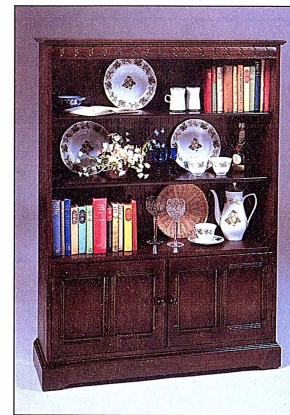


Ewelme Hanging Corner Cabinet ● ● 937

Wall space required 44.5cm 15½"  
Overall height 105cm 35¼"

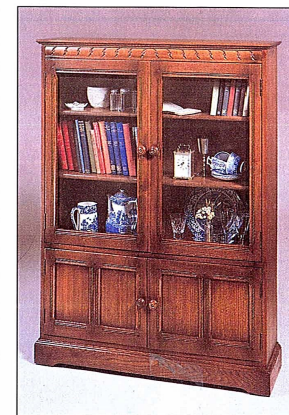
#### Wood Finishes

- Light
- Golden Dawn
- Traditional



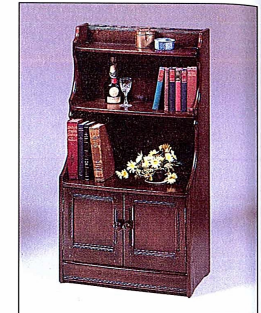
Grasmere Bookcase ● ● 723

Overall width 101cm 33¾"  
Overall depth 31cm 10"  
Overall height 137cm 4'6"



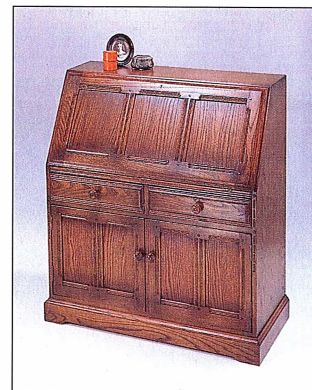
Grasmere Glazed Bookcase ● ● 724

With Lights 724L  
Overall width 101cm 33¾"  
Overall depth 31cm 10"  
Overall height 137cm 4'6"



Ambleside Bookcase ● ● 476

Overall width 61cm 2'0"  
Overall depth 35cm 11½"  
Overall height 111cm 37½"



Connoisseur Bureau ● ● 867

Overall width 98cm 32½"  
Overall depth 46cm 1'6"  
Overall height 108cm 3'6½"  
Size of fall 41cm 1'4"

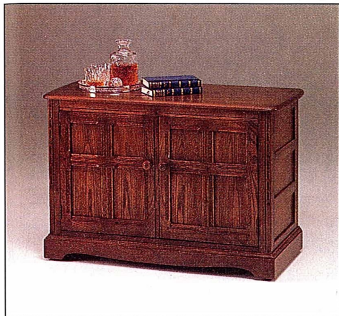


Winchester Hi-Fi Cabinet with Glazed Door ● ● 961

External Dimensions  
Overall width 56cm 1'10"  
Overall depth 49cm 17½"  
Overall height 96cm 3'2"  
Record Deck Space:  
Maximum width 45cm 1'5½"  
Maximum depth 43cm 1'5"  
Maximum height 16cm 0'6¼"  
Stacking Space:  
Maximum width 46cm 1'6"  
Maximum depth 43cm 1'5"  
Maximum height 45cm 1'5½"  
Central back panel is removable







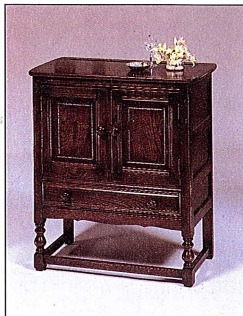
Malvern Freestanding Hi-Fi Cabinet (with Record, CD and Tape Storage)

Overall width 105cm 3'5½"  
Overall depth 51cm 1'8"  
Overall height 70cm 2'3½"  
Centre back panel is removable



Stacking space:

Overall width 46cm 1'6"  
Overall depth 42cm 1'4½"  
Overall height 54cm 1'9¼"



Credence Cupboard

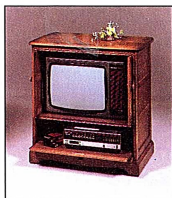
Overall width 79cm 2'7"  
Overall depth 43cm 1'4½"  
Overall height 87cm 2'10½"



Old Colonial T.V./Video Cabinet

Overall width 93cm 3'0½"  
Overall depth 55cm 1'9¼"  
Overall height 95cm 3'1¼"  
Back panels are removable

Maximum T.V. Space  
Width 74cm 2'5½"  
Depth 45cm 1'5¾"  
Height 53cm 1'9"  
Maximum Video Space  
Width 79cm 2'7"  
Depth 40cm 1'3¾"  
Height 18.5cm 7½"



Marlborough Chest with Drop Front

Overall width 112.5cm 3'8¼"  
Overall depth 47.5cm 1'6¾"  
Overall height 56.5cm 1'10½"  
Back panel is adjustable  
to accommodate wiring

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

Cabinets

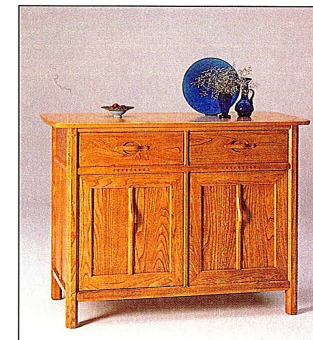


*The Arlington is a recent introduction to the Ercol collection, a design that breathes vitality and freshness. Whether you choose the two or three-door version, sideboard dresser or glazed cabinet, this imposing piece cannot fail to become a focal point in your home.*



Arlington Two-Door Dresser

Overall width 110cm 3'7½"  
Overall depth 54cm 1'9¼"  
Overall height 182cm 5'11½"  
Cutlery tray in left hand drawer



Arlington Two-Door Sideboard

Overall width 110cm 3'7½"  
Overall depth 54cm 1'9¼"  
Overall height 80cm 2'7½"  
Cutlery tray in left hand drawer





**Arlington Dresser**

• • • 958D

Overall width 156cm 51½"  
Overall depth 54cm 19½"  
Overall height 182cm 511½"  
Cutlery tray in left hand drawer



**Arlington Glazed Display Cabinet with Lights**

• • • 958L

Overall width 156cm 51½"  
Overall depth 54cm 19½"  
Overall height 179cm 511¼"  
Cutlery tray in left hand drawer



**Arlington Sideboard**

• • • 958

Overall width 156cm 51½"  
Overall depth 54cm 19½"  
Overall height 80cm 27½"  
Cutlery tray in left hand drawer

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

Cabinets



**Saville Display Dresser**

• • • 923D

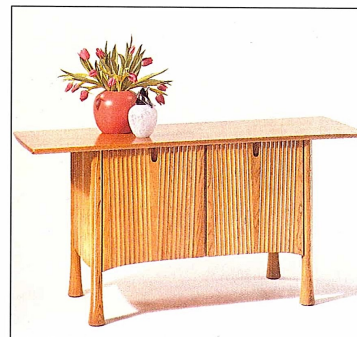
Overall width 150cm 411"  
Overall depth 53cm 19"  
Overall height 192cm 63¾"  
With cutlery tray in right hand cupboard.



**Saville Display Cabinet**

• • • 922

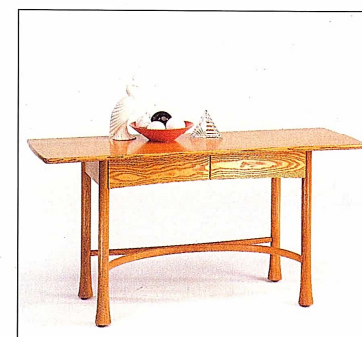
Overall width 149cm 410¾"  
Overall depth 50cm 17½"  
Overall height 192cm 63¾"  
Drawers have removable divisions.



**Saville Two Door Sideboard**

• • • 923

Overall width 150cm 411"  
Overall depth 53cm 19"  
Overall height 73cm 24¾"  
With cutlery tray in right hand cupboard.



**Saville Side Table**

• • • 920

Overall width 149cm 410¾"  
Overall depth 50cm 17½"  
Overall height 73cm 24¾"  
Drawers have removable divisions.





Saville Three Seater Settee and Display Cabinet.



Saville Three Door Sideboard

Overall width 194cm 6'4½"  
Overall depth 53cm 1'9"  
Overall height 73cm 2'4½"  
With cutlery tray in right hand cupboard.

● ● ● 924



The Saville sideboard's central pull-out compartment is designed to be both ornamental and useful; with adaptable dividers, giving you the versatility to use the space for drinks, L.P.'s, compact discs, or dozens of other uses.

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

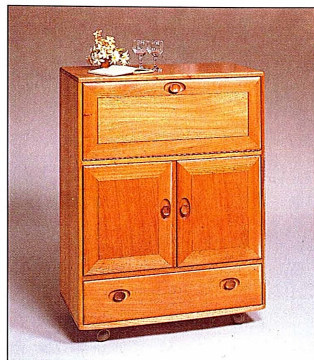
Cabinets







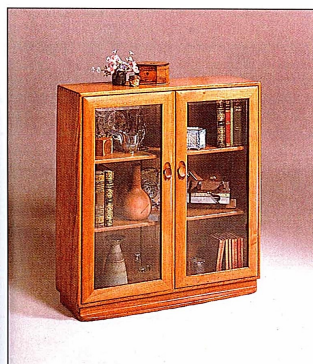
**Windsor Corner Cabinet** ● ● ● 743C  
 Wall space required 53cm 19"  
 Overall height 179cm 5'10½"



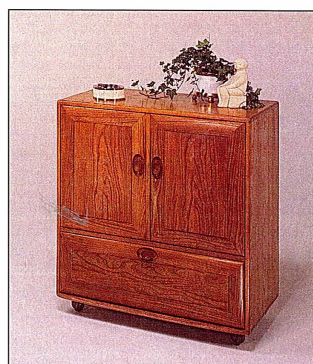
**Windsor Serving Cabinet**  
 Overall width 83cm 28½"  
 Overall depth 46cm 1'6"  
 Overall height 109cm 3'7"



● ● ● 469



**Windsor Two-Door Glazed Bookcase** ● ● ● 810  
 With Lights and Lipped Glass Shelves 810L  
 Overall width 91cm 30"  
 Overall depth 31cm 1'0"  
 Overall height 99cm 3'3"



**Windsor T.V./Video Cabinet**

Overall width 85cm 2'9½"  
 Overall depth 53cm 1'9"  
 Overall height 94cm 3'1"  
 Top back panel is removable

Maximum T.V. Space  
 Width 73cm 25"  
 Depth 46cm 1'6¼"  
 Height 53cm 1'8¾"  
 Maximum Video Space  
 Width 81cm 27¼"  
 Depth 40cm 1'3¼"  
 Height 21cm 8¾"

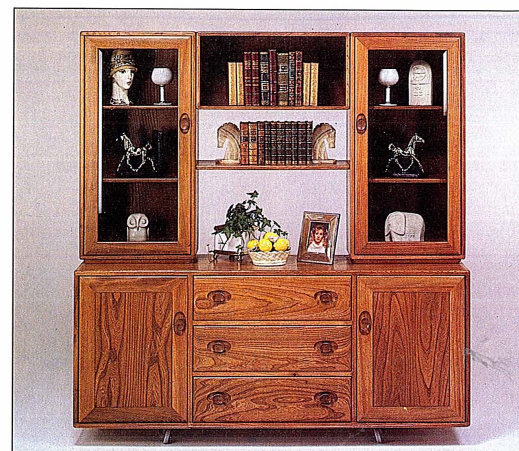


● ● ● 845

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

## Cabinets

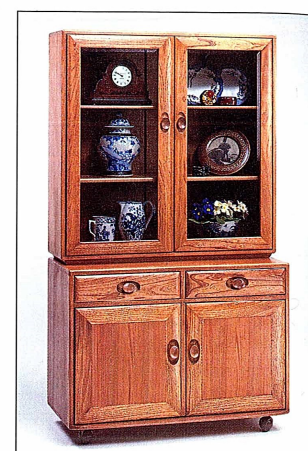


**Windsor Sideboard and Glazed Display Cabinet**  
 with Lights, Lipped Glass Shelves and Adjustable Castors

Comprises 819 Two-Door Glazed Cabinet Top (two One-Door Display Cabinets, one Open Centre Cabinet and loose shelf), mounted on a 455 Sideboard.  
 Overall width 156cm 5'1½"  
 Overall depth 46cm 1'6"  
 Overall height 162cm 5'3¾"

N.B. See below for Windsor base details.

● ● ● 455L



**Windsor Glazed Cabinet (Top Unit Only)**  
 with Lights and Lipped Glass Shelves

Overall width 91cm 30"  
 Overall depth 31cm 1'0"  
 Overall height 93cm 3'0¼"

N.B. See 808 below for base details.

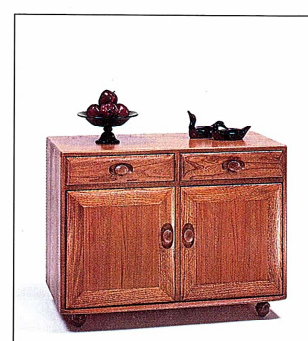
● ● ● 818



**Windsor Sideboard with Adjustable Castors**

Overall width 156cm 5'1½"  
 Overall depth 46cm 1'6"  
 Overall height 69cm 2'3"  
 Cutlery tray in top drawer

● ● ● 455



**Windsor Cabinet Base with Adjustable Castors**

Overall width 91cm 30"  
 Overall depth 46cm 1'6"  
 Overall height 69cm 2'3"  
 Cutlery provision in left hand drawer

● ● ● 808





Windsor Glazed Cabinet (Top Unit Only)  
with Lights and Lipped Glass  
Shelves

Overall width 47cm 1'6 1/2"  
Overall depth 31cm 1'0"  
Overall height 93cm 3'0 1/4"  
Windsor Glazed Cabinet Top with hinge on  
right, 817R.

N.B. See below for Windsor base details.



Windsor Cabinet Base with  
Adjustable Castors

Overall width 47cm 1'6 1/2"  
Overall depth 46cm 1'6"  
Overall height 69cm 2'3"  
Windsor Cabinet Base with hinge on right,  
807R.



Craftsmanship in close-up...Ercol's mitred and dovetailed joints are an eloquent  
testimony to the skills of Britain's master furniture makers.

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

#### Cabinets



Mural Cabinets... a classic of the Ercol Collection.





**W**e have all admired the rich, traditional look of a wood-panelled library or drawing room in some English Stately Home...but few of us, alas, are lucky enough to have the space to furnish our own homes in the manner of a Blenheim Palace or Harewood House.

Fortunately, Ercol's Mural cabinet range provides an excellent solution, giving you the glowing patina of traditional, carved, hand-finished solid wood, but married to the practicality of a free-standing range of wall units.

Mural cabinets will fit into rooms, however small, and yet can grow and extend to provide a magnificent run of shelves, cupboards and glazed cabinets that would adorn a huge dining hall. It's an investment that you keep and add to as you move from house to house.

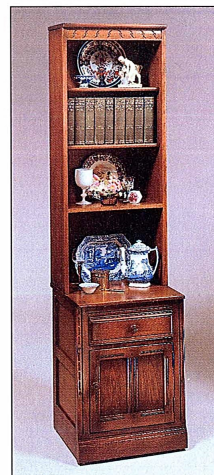
Whether you choose a single Mural cabinet with its accompanying end units or an entire run, you'll have a piece of furniture that is a superb focus for the room, as well as being uniquely practical for storage and display.



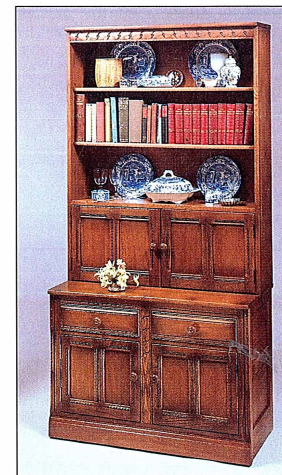
Mural Cabinets

## Mural Cabinets

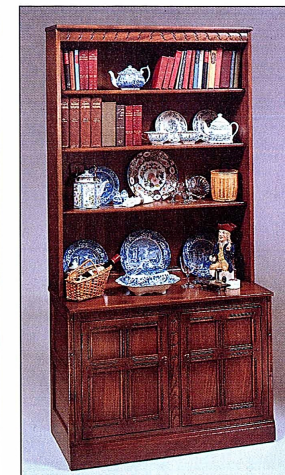
### TOP UNITS WITH LIGHTS



Single Width Top Unit with Open Shelves ● ● 599L  
Overall width 52cm 18½"  
Overall depth 30cm 11½"  
Overall height 126cm 41½"



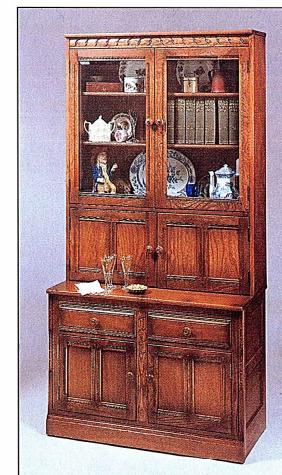
Double Width Top Unit with Open Shelves & Cupboard ● ● 585L  
Overall width 98cm 32½"  
Overall depth 30cm 11½"  
Overall height 126cm 41½"



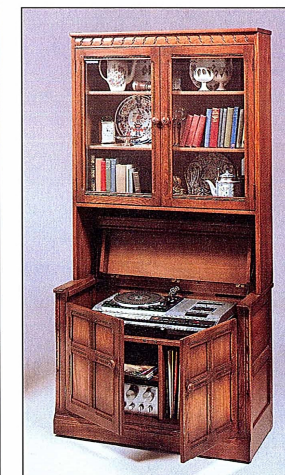
Double Width Top Unit with Open Shelves ● ● 583L  
Overall width 98cm 32½"  
Overall depth 30cm 11½"  
Overall height 126cm 41½"



Single Width Top Unit with Glazed Door ● ● 588L  
Overall width 52cm 18½"  
Overall depth 30cm 11½"  
Overall height 126cm 41½"



Double Width Top Unit with Glazed Doors & Cupboard ● ● 588L  
Overall width 98cm 32½"  
Overall depth 30cm 11½"  
Overall height 126cm 41½"



Double Width Top Unit with Glazed Doors ● ● 586L  
Overall width 98cm 32½"  
Overall depth 30cm 11½"  
Overall height 126cm 41½"  
Now with revised interior to accommodate music centres, midi and mini hi-fi systems

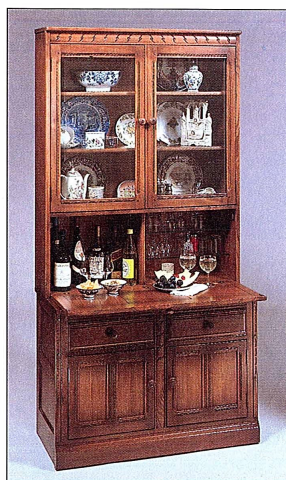




Double Width Top Unit with Open Shelves & Drop Flap Cupboard

● 584L

Overall width 98cm 32½"  
Overall depth 30cm 11¾"  
Overall height 126cm 41½"



Double Width Top Unit with Glazed Doors & Drop Flap Cupboard

● 587L

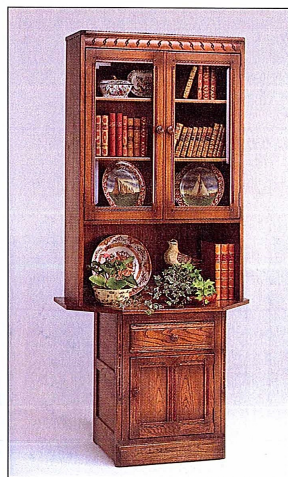
Overall width 98cm 32½"  
Overall depth 30cm 11¾"  
Overall height 126cm 41½"



End Top Unit

● 862

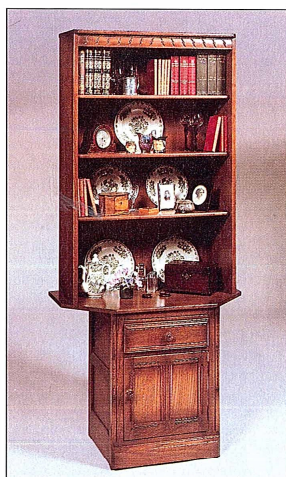
Wall space required 30cm 11¾"  
Overall height 126cm 41½"



Corner Unit with Glazed Doors

● 590/887L

Overall height 196cm 65"  
Wall space from corner required 84cm 29"

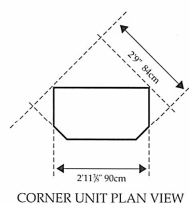


Corner Unit with Open Shelves

● 590/889L

Overall height 196cm 65"  
Wall space from corner required 84cm 29"

All top units except 862 are supplied with lights unless otherwise stated. Bookshelves have B after the numbers instead of an L and are available to special order



CORNER UNIT PLAN VIEW

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

Mural Cabinets

## Living with Mural Cabinets

Mural cabinets take the traditions of English cabinet making and translate them into the lifestyle of the 1990s. Mural units are versatile enough to be used either as "stand alone" pieces or as part of a run of cabinets. Each piece is fitted with levellers, making it easy to line up units even if the floor is not perfectly level.

But there's another side to Mural versatility; the fact that you choose and match base units and top units to fit your needs. With the base units, you have the choice of cupboard, cupboard and drawers or hi-fi compartment, while the top units provide a choice of open shelves, shelves with cupboard, or featuring glazed doors covering shelves. Ornaments, books, glassware, records and CDs can all be accommodated; it's up to you to decide which type of unit would best suit your requirements.

Interior lights are fitted to Mural top units, gently highlighting your favourite ornaments and creating a sense of depth and warmth in your room. Alternatively, you may prefer to use the shelves for books, without lights; your Ercol stockist will order the version that best fits your requirements.

### BASE UNITS



Double Width Base Unit

● 581

Overall width 98cm 32½"  
Overall depth 50cm 17½"  
Overall height 70cm 23½"  
With drawers and cupboards, cutlery tray in left hand drawer



Double Width Base Unit

● 580

Overall width 98cm 32½"  
Overall depth 50cm 17½"  
Overall height 70cm 23½"  
With cupboards and interior shelf



Single Width Base Unit

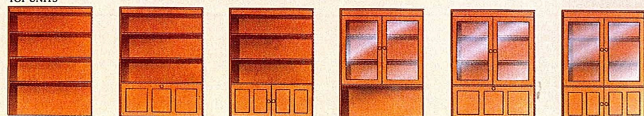
● 598

Overall width 52cm 18¾"  
Overall depth 50cm 17½"  
Overall height 70cm 23½"  
With drawer and cupboard



## DOUBLE UNITS

### TOP UNITS



583L 583B 584L 584B 585L 585B 586L 586B 587L 587B 588L 588B

### BASE UNITS



580 581 938

## SINGLE UNITS

### TOP UNITS



599L 599B 888L 888B

### END UNITS



862

### CORNER UNITS



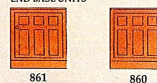
590/589L 590/589B 590/887L 590/887B

### BASE UNITS



598

### END BASE UNITS



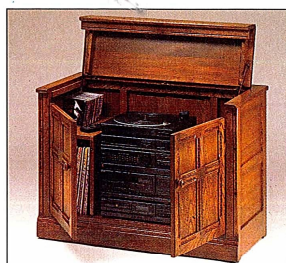
861 860

L denotes lights (supplied as standard). B denotes bookshelves (to special order)



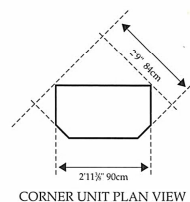
Left End Base Unit ● ● 860

Wall space required 47cm 1'6 1/2"  
Overall height 70cm 2'3 1/2"  
Right End Base Unit ● ● 861



Double Width Hi-Fi Unit with Record, CD and Tape storage ● ● 938

Overall width 98cm 3'2 1/2" Stacking space:  
Overall depth 50cm 1'7 1/2" Overall width 46cm 1'6"  
Overall height 70cm 2'3 1/2" Overall depth 42cm 1'4 1/2"  
Central back panel is removable. Overall height 54cm 1'9 1/2"



CORNER UNIT PLAN VIEW

## Wood Finishes

- Light
- Golden Dawn
- Traditional

Mural Cabinets



Cloister Two-Seater Settee and Winchester Hi-Fi Cabinet... a combination for easy listening.





Maximum T.V. Space  
Width 74cm 25½"  
Depth 45cm 15½"  
Height 53cm 19"  
Maximum Video Space  
Width 79cm 27"  
Depth 40cm 13¾"  
Height 18.5cm 7¼"



Old Colonial T.V./Video Cabinet with Removable Back ● ● 839

Overall width 93cm 30½"  
Overall depth 55cm 19½"  
Overall height 95cm 31¼"

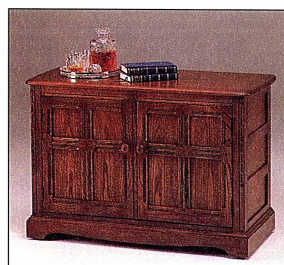


Maximum T.V. Space  
Width 73cm 25"  
Depth 46cm 16½"  
Height 53cm 18½"  
Maximum Video Space  
Width 81cm 27¾"  
Depth 40cm 13¾"  
Height 21cm 8¼"



Windsor T.V./Video Cabinet with Removable Back ● ● ● 845

Overall width 85cm 29½"  
Overall depth 53cm 19"  
Overall height 94cm 31"



Stacking Space:  
Width 46cm 16"  
Depth 42cm 14½"  
Height 54cm 19½"



Malvern Freestanding Hi-Fi Cabinet (with Record, CD and Tape Storage) ● ● 939

Overall width 105cm 35½"  
Overall depth 51cm 18"  
Overall height 70cm 23¾"

Central back panel is removable



Maximum Record Deck Space:  
Width 45cm 15½"  
Depth 43cm 15"  
Height 16cm 06½"  
Maximum Stacking Space:  
Width 46cm 16"  
Depth 43cm 15"  
Height 45cm 15½"



Winchester Hi-Fi Cabinet with Glazed Door ● ● 961

Overall width 56cm 17½"  
Overall depth 49cm 17½"  
Overall height 96cm 32" Back panel is removable and lid lifts



Warwick Table ● ● 929

Overall width 74cm 25½"  
Overall depth closed 47cm 16½"  
Overall depth extended 79cm 27"  
Overall height 48cm 17"  
Fitted with fold down flap to fit into a corner.



Woodstock Table ● ● 960

Overall width 72cm 24½"  
Overall depth closed 47cm 16½"  
Overall depth extended 76cm 26"  
Overall height 48cm 17"  
Fitted with fold down flap to fit into a corner.



Old Colonial Drop-Leaf Supper Table ● ● 506

Overall top open 107cmx90cm 3'6"x2'11½"  
Overall top closed 107cmx43cm 3'6"x1'4½"  
Overall height 48cm 17"



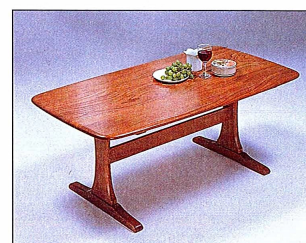
Trinity Nest of Tables ● ● 732/3

Overall length 114cm 39"  
Overall width 50cm 17½"  
Overall height 41cm 14"



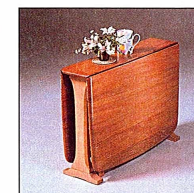
Old Colonial Coffee Table ● ● 869

Overall length 75cm 25½"  
Overall width 75cm 25½"  
Overall height 38cm 13"



Windsor Refectory Supper Table ● ● ● 874

Overall length 128cm 42½"  
Overall width 67cm 22½"  
Overall height 51cm 18"



Windsor Gate-Leg Coffee Table ● ● ● 820

Overall top open 102cmx69cm 3'4"x2'3"  
Overall top closed 19cmx69cm 7½"x2'3"  
Overall height 46cm 1'6½"



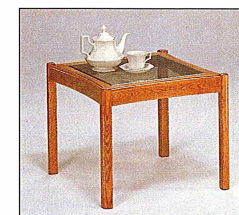
Windsor Coffee Table ● ● ● 459

Overall length 104cm 35"  
Overall width 46cm 1'6"  
Overall height 36cm 12"



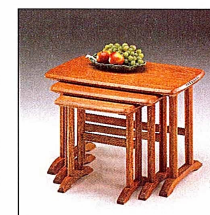
Saville Glass Top Lounge Table ● ● ● 917

Overall length 107cm 3'6½"  
Overall width 59cm 1'11½"  
Overall height 49cm 17½"



Saville Glass Top Lamp Table ● ● ● 916

Overall length 59cm 1'11½"  
Overall width 59cm 1'11½"  
Overall height 49cm 17½"



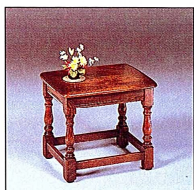
Chedworth Nest of Tables ● ● ● 957

Overall length 62.5cm 20½"  
Overall width 39.5cm 13¾"  
Overall height 42cm 14½"





**Old Colonial Lamp or Bedside Table** ● ● ● 792  
Overall length 48cm 17"  
Overall width 44cm 15½"  
Overall height 54cm 19½"



**Trinity Lamp Table** ● ● ● 733  
Overall length 46cm 16"  
Overall width 37cm 12½"  
Overall height 38cm 13"



**Chantry Nest of Tables** ● ● ● 498  
Overall length 57cm 110½"  
Overall width 35cm 11½"  
Overall height 42cm 14½"



**Windsor Nest of Tables** ● ● ● 354  
Overall length 65cm 21½"  
Overall width 44cm 15½"  
Overall height 40cm 13½"



**Minerva Table** ● ● ● 844  
Overall length 125cm 41"  
Overall width 53cm 18½"  
Overall height 40cm 13½"



**Pandora Table** ● ● ● 735  
Overall length 80cm 27¼"  
Overall width 80cm 27¼"  
Overall height 40cm 13¾"



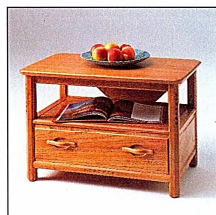
**Windsor Three Tier Trolley** ● ● ● 458  
Overall length 71cm 24"  
Overall width 46cm 16"  
Overall height 77cm 26¼"



**Windsor Plate Rack** ● ● ● 268  
Overall width 97cm 32"  
Overall depth 13cm 5½"  
Overall height 50cm 17½"



**Warwick Table** ● ● ● 929  
Overall width 74cm 25½"  
Overall depth closed 47cm 16½"  
Overall depth extended 79cm 27"  
Overall height 48cm 17"



**Woodstock Table** ● ● ● 960  
Overall width 72cm 24½"  
Overall depth closed 47cm 16½"  
Overall depth extended 76cm 26"  
Overall height 48cm 17"

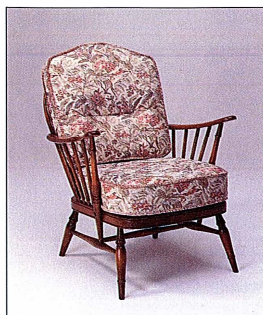
#### Wood Finishes

- Light
- Golden Dawn
- Traditional



Cottage Easy chair and Kendal Bookcase.

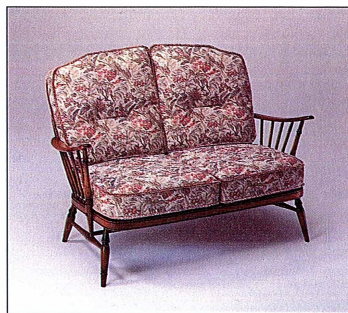




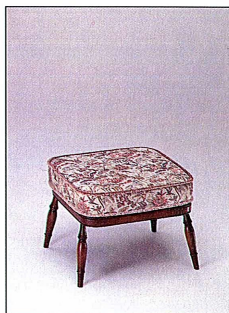
**Cottage Easy Chair** ● ● ● 994  
 Overall width 71cm 23 1/2"  
 Overall depth 83cm 28 3/4"  
 Overall height 89cm 21 1/2"  
 Seat height 44cm 15 1/2"



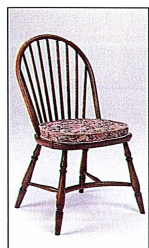
**Cottage Three Seater Settee** ● ● ● 994/3  
 Overall width 173cm 58"  
 Overall depth 86cm 29 3/4"  
 Overall height 89cm 21 1/2"  
 Seat height 44cm 15 1/2"



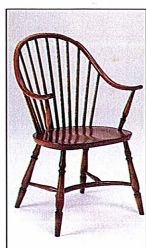
**Cottage Two Seater Settee** ● ● ● 994/2  
 Overall width 133cm 44 1/2"  
 Overall depth 86cm 29 3/4"  
 Overall height 89cm 21 1/2"  
 Seat height 44cm 15 1/2"



**Cottage Extension Stool** ● ● ● 995  
 Overall width 53cm 19"  
 Overall depth 53cm 19"  
 Overall height 39cm 13 1/2"



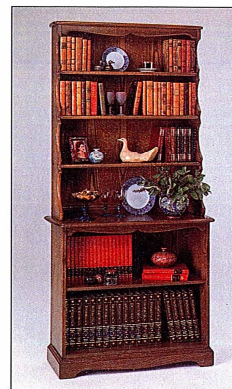
**Speen Chair** ● ● ● 992  
 Overall width 51cm 18"  
 Overall depth 60cm 11 1/2"  
 Overall height 90cm 21 1/2"  
 Seat height 47cm 16 1/2"



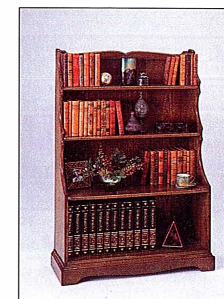
**Speen Armchair** ● ● ● 992A  
 Overall width 60cm 11 1/2"  
 Overall depth 60cm 11 1/2"  
 Overall height 90cm 21 1/2"  
 Seat height 47cm 16 1/2"

#### Wood Finishes

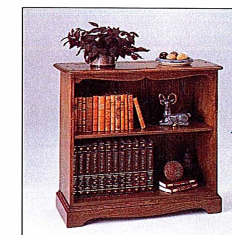
- Light
- Golden Dawn
- Traditional



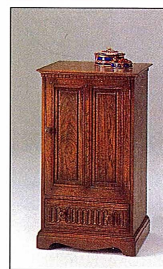
**Coniston Bookcase** ● ● ● 972B  
 Overall width 93cm 30 3/4"  
 Overall depth 36cm 12"  
 Overall height 191cm 63 3/4"



**Kendal Bookcase** ● ● ● 983  
 Overall width 88cm 210 1/2"  
 Overall depth 33cm 11"  
 Overall height 126cm 41 1/2"



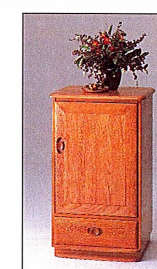
**Keswick Bookcase** ● ● ● 972  
 Overall width 93cm 30 3/4"  
 Overall depth 36cm 12"  
 Overall height 82cm 28 3/4"



**Winchester Hi-Fi Cabinet with solid door** ● ● ● 971  
 Overall width 56cm 1'10"  
 Overall depth 49cm 1'7 1/2"  
 Overall height 96cm 3'2"



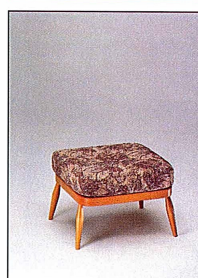
**Windsor Hi-Fi Cabinet with Glazed Door** ● ● ● 986  
 Overall width 56cm 1'10"  
 Overall depth 49cm 1'7 1/2"  
 Overall height 93cm 30 3/4"



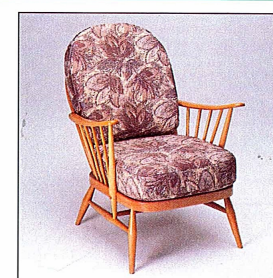
**Windsor Hi-Fi Cabinet with solid door** ● ● ● 987  
 Overall width 56cm 1'10"  
 Overall depth 49cm 1'7 1/2"  
 Overall height 93cm 30 3/4"



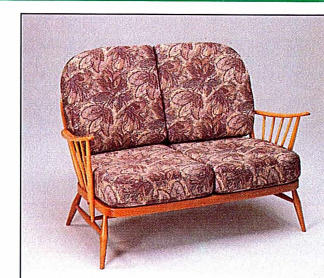
**Windsor Table** ● ● ● 970  
 Overall width 72cm 24 1/2"  
 Overall depth closed 47cm 16 1/2"  
 Overall depth extended 76cm 26"  
 Overall height 48cm 17"



**Windsor Extension Stool** ● ● ● 205  
 Overall width 53cm 19"  
 Overall depth 53cm 19"  
 Overall height 39cm 13 1/2"



**Windsor Easy Chair** ● ● ● 104  
 Overall width 71cm 23 1/2"  
 Overall depth 83cm 28 3/4"  
 Overall height 89cm 21 1/2"  
 Seat height 44cm 15 1/2"



**Windsor Two-Seater Settee** ● ● ● 104/2  
 Overall width 133cm 44 1/2"  
 Overall depth 86cm 29 3/4"  
 Overall height 89cm 21 1/2"  
 Seat height 44cm 15 1/2"





Connoisseur Two Pedestal Desk with Filing and Drawers ●●● 997

Overall width	152cm	4'11 1/2"
Overall depth	75cm	2'5 1/2"
Overall height	77cm	2'6 1/2"



Ely CD, Cassette & Video Store ●●● 988

Overall width	40cm	1'3 1/4"
Overall depth	24cm	9 1/2"
Overall height	123cm	4'0 1/4"



Monmouth T.V. Table with drawer and drop flap ●●● 984

Overall length	125cm	4'1 1/4"
Overall width	56cm	1'10"
Overall height	56cm	1'10"



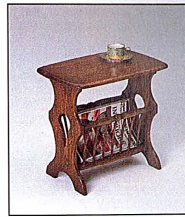
Burlington Coffee Table ●●● 985

Overall length	124cm	4'0 3/4"
Overall width	60cm	1'11 1/2"
Overall height	48cm	1'7"



Burlington Lamp Table ●●● 940

Overall length	60cm	1'11 1/2"
Overall width	59cm	1'11 1/4"
Overall height	48cm	1'7"



Chaucer Magazine Rack ●●● 974

Overall length	55cm	1'9 1/4"
Overall width	36cm	1'2"
Overall height	50cm	1'7 3/4"



Windsor Three-Seater Settee ●●● 104/3

Overall width	173cm	5'8"
Overall depth	86cm	2'9 1/4"
Overall height	89cm	2'11"
Seat height	44cm	1'5 1/2"



Evergreen Two-Seater Settee ●●● 913/2

Overall width	139cm	4'6 1/4"
Overall depth	87cm	2'10 1/4"
Overall height	107cm	3'6"
Seat height	47cm	1'6 1/2"

#### Wood Finishes

- Light
- Golden Dawn
- Traditional

### THE INHERITANCE FACTOR

How long do you expect your furniture to last? With Ercol furniture, you can confidently expect the solid wood and the craftsmanship to last for several human lifetimes. After all, solid wood chairs, cabinets and chests from centuries ago have lasted in excellent condition to the present day, and there's no doubt that Ercol's jointing and glueing techniques are stronger and more accurate than has ever been possible before.

Naturally, items like cushions, webbing and fabrics have a finite life. How long they last depends so much on usage that it's truly impossible to give an average figure. All fabrics selected by Ercol for their collections are flame retar-

Replacement cushions are available via your Ercol stockist. Just some of the reasons why Ercol furniture is an investment for the future.

### FURNITURE CARE.

Ercol's solid wood is enhanced by a durable finish that provides some protection against domestic wear and tear. Obviously, solid wood is a natural material and can be scorched or scratched. (Unlike a veneered surface, this isn't necessarily a disaster; one of the hidden advantages of solid wood is that damage can often be repaired, provided the work is undertaken by experts. In such cases, ask your Ercol stockist for his recommendations.)

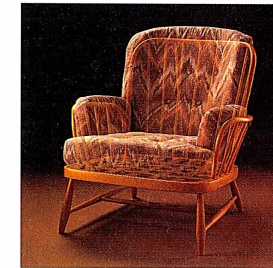
New Ercol owners are often pleasantly surprised to discover that they don't need to give their furniture the "kid glove" treatment. It will shrug off everyday spills like wine or food, provided it's dealt with promptly; if, however, someone in your family wants a surface for glueing, kit-making or painting, we'd suggest you steer them away from your Ercol table.

For maintenance, we recommend a little Ercol wax from time to time. It has been formulated to Ercol's specifications; applied sparingly, it will bring out the deep, rich lustre of the wood.

dant and are classified by the BSI rub test; for details, please refer to the Fabrics section on page 68.

Occasionally you may inherit or discover a past Ercol design which, with a bit of love and care, can be restored. Your local Ercol retailer is the person to contact for advice and assistance.

All Ercol's current range of upholstered furniture is designed so that the upholstery can be removed and replaced, and therefore you will never need to buy another sofa or easy chair.





### YOUR LOCAL ERCOL EXPERTS

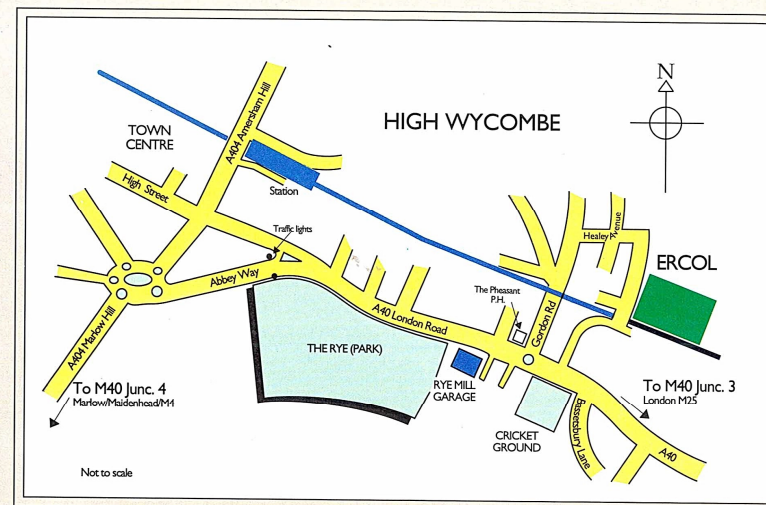
There's a lot to know about Ercol furniture, and if you're thinking of buying something made by Britain's master furniture makers it helps to have well-informed advice.

Many of Ercol's approved stockists nationwide have one or more members of staff who have completed the Ercol Diploma Course; this makes a big difference when you're making such an important choice for your home. He or she will be able to show you all the design and craft details that add to the pleasure of ownership, as well as demonstrating the wide choice of designs, finishes and upholstery fabrics in the Ercol Collection.

In the years to come, when you need replacement cushions or covers, your Ercol stockist will be able to advise you on fabric choice and take care of all the ordering details for you.



*An investment for the future*



### *The Ercol Showroom*

The Ercol Collection contains a wealth of furniture, most of which is available in three finishes and a wide range of fabrics.

To appreciate the true beauty and feel of Ercol solid wood furniture, you are invited to visit the recommended specialist stockist for your area. You are also welcome to visit the Ercol showroom at High Wycombe.

**Showroom opening times:**  
**Mon-Fri (excl. Christmas and Bank Holiday Weekends): 9.00am-5.00pm.**  
**Saturday: 9.30am-4.00pm.**

The showroom is closed for refurbishment at certain times of the year as well as being closed for the Christmas period and Bank Holiday Weekends. If you plan to visit us please ring (0494) 521261 to check opening hours before setting out.



## About this book...

The paper used in the printing of this brochure has been rated under the "Eco-check" system, a method of monitoring the environmental acceptability of paper products that has been introduced by R.A. Brand and Company Limited in advance of projected legislation on the subject.

Under the Eco-check system, papers and paper mills are examined under five separate criteria: fibre source sustainability (ensuring that the pulp has been taken from renewable, managed forest resources); energy source and efficiency of the production process; minimising of chlorinated organics, including dioxins, in the production process; liquid effluent and solid waste levels from the paper mill; and finally gaseous emissions from the mill. For each section that meets the required standard, the Eco-check system awards one star, with five being the maximum.

This book has been printed on Grandeur Web Matt, a paper awarded a 5-star Eco-check rating through specification with Brands Papers.



## Acknowledgements

We would like to thank the following for many of the visual references and historical pictures used in this book-

High Wycombe Central Library.  
Museum of Chairs and Local History, High Wycombe.  
Mr Christopher Gilbert of Leeds City Art Galleries.

Victoria and Albert Museum Picture Library.

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Stylists Jane Crowe and Annie Waite.

Additional photography by David Guyon, John Mason, Mike Taylor and Chris Warren  
Additional styling by Ella Cottrell.

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Watts Lord Limited.

Colour Origination by  
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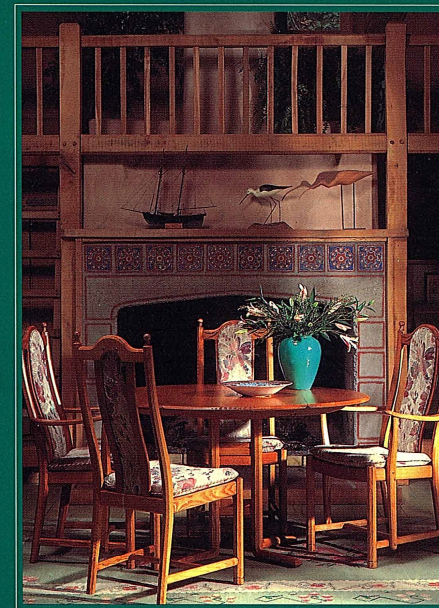
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Designed and Produced by  
Watts Lord Limited

**ERCOL**

Britain's master furniture maker.

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Ercol reserves the right to alter the specifications of its fabric and furniture collections without prior notice. Every effort has been made to show the furniture in these pages as accurately as possible, given the limitations of the printing process. However, as each piece of wood has its own characteristic grain and colouration that matures with the years, a photograph can only be a guide to the way Ercol furniture will look in your home. If you'd like to know more, why not visit a stockist or the Ercol showroom and examine the real thing?

**ERCOL**

BRITAIN'S MASTER FURNITURE MAKER



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