



# JS . THONET

A PERSONAL INTERPRETATION BY JIL SANDER

# Thonet and Jil Sander

**THONET**



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# THONET

## Thonet and Jil Sander

In 2025, Jil Sander will venture into the world of furniture design for the first time for Thonet, refining iconic Bauhaus classics with her flair for colours and textures. Through her concept, which consistently combines traditional values with innovation, Jil Sander has overcome the separation of fashion and classic in her work and mapped the future. In her examination of Thonet's steel raw classics, she provides a of finely balanced material and colour optimisations, archetypes of modern furniture design are new class.











































# THE COLLECTION

**THONET**



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# EDITION SERIOUS

# THONET



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# EDITION SERIOUS

# THONET

Jil Sander's collaboration with Thonet is her first foray into the world of furniture design. With the JS . THONET signature collection, she has taken the most famous tubular steel classics from the late 1920s and put her own stamp on them. For the SERIOUS line, Jil Sander worked closely with the Thonet Design Team to take the S 64 tubular steel classic and the B 97 table set to a new level, using glossy frames with a titanium-like appearance. Marcel Breuer designed the S 64 in 1928, during his time in Berlin. The SERIOUS reinterpretation of the S 64 features a seat and backrest in either leather upholstery (available in four different colours) or in the dark-coloured canework version DARK MELANGE. The chair's wooden frames and armrests are done in a matching high-gloss lacquer.

Sander's SERIOUS line also features the B 97 table set – the perfect addition to the S 64 cantilever chair. The table set's dimensions are reminiscent of Marcel Breuer's B 9 nesting table. Its altered design, however, offers a practical advantage: the opening on one side allows the tables to be positioned over the edge of a sofa, armchair or bed. They can also be pushed into one another to save space. The tabletop is available in four different colours of high-gloss lacquer as well as a marble version in the colour nero marquina. These luxurious reinterpretations have been created using a holistic approach, underscoring the exceptional design of the original while sensitively elevating every last detail. All pieces in this collection feature Jil Sander's engraved signature on the frame.



# S 64 P SERIOUS 01

# THONET

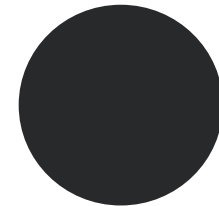


## 01 graphite black

### Materials



frame  
glossy titan



seat and backrest, armrests  
beech, graphite black,  
high-gloss lacquer



leather  
graphite black

# S 64 P SERIOUS 02

# THONET

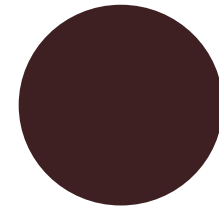


02 graphite ruby red

## Materials



frame  
glossy titan



seat and backrest, armrests  
beech, graphite ruby red,  
high-gloss lacquer



leather  
graphite ruby red

# S 64 P SERIOUS 03

# THONET

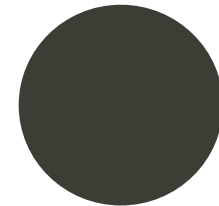


03 graphite green

## Materials



frame  
glossy titan



seat and backrest, armrests  
beech, graphite green,  
high-gloss lacquer



leather  
graphite green



# S 64 P SERIOUS 04

# THONET

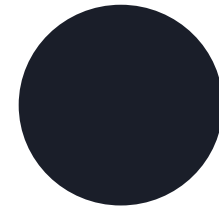


04 graphite blue

## Materials



frame  
glossy titan



seat and backrest, armrests  
beech, graphite blue,  
high-gloss lacquer



leather  
graphite blue

# S 64 V SERIOUS 05

# THONET

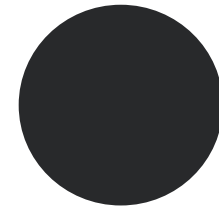


## 05 graphite black DARK MELANGE

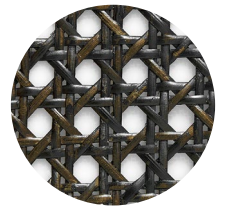
Materials



frame  
glossy titan



seat and backrest, armrests  
beech, graphite black,  
high-gloss lacquer



canework  
DARK MELANGE  
with supporting  
synthetic mesh

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# B 97 SET SERIOUS 01

**THONET**



01 graphite black

## Materials



frame  
glossy titan

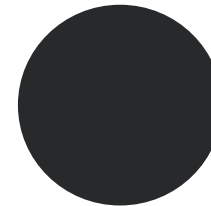


table top graphite black,  
high-gloss lacquer



# B 97 SET SERIOUS 02

THONET



02 graphite ruby red

## Materials



frame  
glossy titan

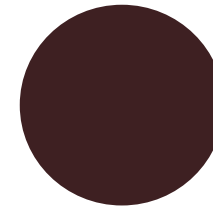


table top graphite ruby red,  
high-gloss lacquer

# B 97 SET SERIOUS 03

**THONET**



03 graphite green

## Materials



frame  
glossy titan

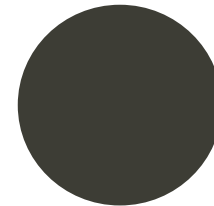


table top graphite green,  
high-gloss lacquer

# B 97 SET SERIOUS 04

**THONET**



04 graphite blue

## Materials



frame  
glossy titan

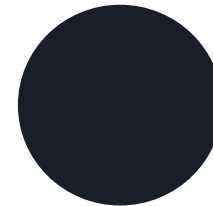


table top graphite blue,  
high-gloss lacquer



# B 97 SET SERIOUS 05

**THONET**



## 05 Nero Marquina Gloss

### Materials



frame  
glossy titan



table top marble  
nero marquina gloss

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# EDITION NORDIC

# THONET



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# EDITION NORDIC

# THONET

Jil Sander's collaboration with Thonet is her first foray into the world of furniture design. With the JS . THONET signature collection, she has taken the most famous tubular steel classics from the late 1920s and put her own stamp on them. For the NORDIC line, the S 64 cantilever chair and the B 97 table set have been done in a warm, matt nickel silver finish. Marcel Breuer designed the S 64 in 1928, during his time in Berlin. The NORDIC reinterpretation of the S 64 features wooden elements with white pigmented oak and a seat and backrest in either leather upholstery or light-coloured canework.

Sander's NORDIC line also features the B 97 table set – the perfect addition to the S 64 cantilever chair. The B 97 table set's dimensions are reminiscent of Marcel Breuer's B 9 nesting table. Its altered design, however, offers a practical advantage: the opening on one side allows the tables to be positioned over the edge of a sofa, armchair or bed. They can also be pushed into one another to save space. The tabletop is available in a matt marble glacier hue. These luxurious reinterpretations have been created using a holistic approach, underscoring the exceptional design of the original while sensitively elevating every last detail. All pieces in this collection feature Jil Sander's engraved signature on the frame.



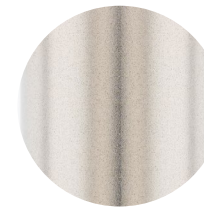
# S 64 P NORDIC 01

# THONET



## 01 light caramel

### Materials



frame  
nickel silver matt



seat and backrest, armrests  
oak, white pigmented



leather  
light caramel

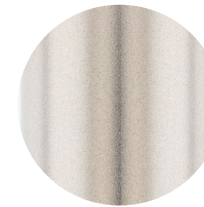
# S 64 P NORDIC 02

# THONET



## 02 burnt walnut

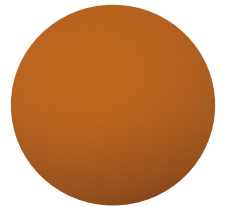
### Materials



frame  
nickel silver matt



seat and backrest, armrests  
oak, white pigmented



leather  
burnt walnut

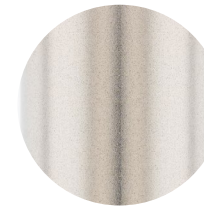
# S 64 P NORDIC 03

# THONET



## 03 alabaster white

### Materials



frame  
nickel silver matt



seat and backrest, armrests  
oak, white pigmented



leather  
alabaster white



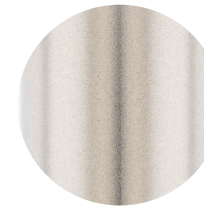
# S 64 V NORDIC 04

# THONET



## 04 canework

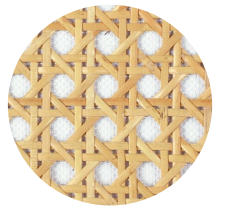
### Materials



frame  
nickel silver matt



seat and backrest, armrests  
oak, white pigmented



canework  
with supporting  
synthetic mesh

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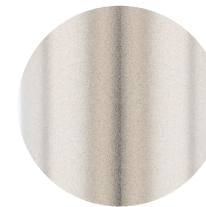
# B 97 SET NORDIC 01

**THONET**



01 glacier matt

## Materials



frame  
nickel silver matt



table top marble  
glacier matt

**JS . THONET** A PERSONAL INTERPRETATION BY JIL SANDER

# INTERVIEW

THONET



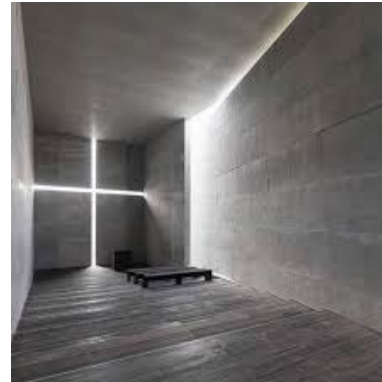
**JS . THONET** A PERSONAL INTERPRETATION BY JIL SANDER

# Interview with Jil Sander

THONET

It is a well-known fact that you have always felt inspired by design and architecture. Which interior designers and architects have been particularly influential in your life?

I am particularly interested in the interplay between architecture and interior design, including the use of lighting. For me, the Ibaraki Kasugaoka Kyokai by Tadao Ando was a formative experience. American architect Jay Smith also inspired me a lot, and I spent fourteen years working with the architect Michael Gabellini. We created 80 retail spaces together. Zaha Hadid and I explored the idea of a collaboration, but unfortunately we never got the chance to realise all of our ideas. My own interiors were inspired by the work of Donald Judd and Eileen Gray.



Ibaraki Kasugaoka Kyokai Kirche



Uniqlo +J Collection Tokyo by Michael Gabellini

**Are their influences also evident in your fashion designs, and, if so, in which pieces?**

Actually, I wouldn't really say so. In my fashion designs, I was influenced more by modern art. But the sculptural aspect, thinking three-dimensionally and the material quality are all key for me when it comes to fashion design.



# Interview with Jil Sander

THONET

“Inspiration is for amateurs,” painter Chuck Close was quoted as saying, “the rest of us just show up and get to work.” Do you agree with him?

There is some truth to that. Every morning, I head to my studio. Creativity requires continuity and habit, but it is also not possible without a vision. Take a ballet, for example: it takes an extraordinary amount of discipline and practice until the dancers have the choreography down. But practice aside, there also has to be an idea at the start.

*„... CREATIVITY REQUIRES CONTINUITY  
AND HABIT, BUT IT IS ALSO NOT  
POSSIBLE WITHOUT A VISION ...”*

Do you believe the cliché that with exceptional creativity comes a certain amount of dysfunction? The advertiser Jean-Remy von Matt once said: “I am convinced that creative people are fundamentally dysfunctional. Show me a creative person who is normal and I’ll show you a person who is only moderately creative.”

This is me. It wasn’t until later in life that I tackled the challenges of finding my way around a supermarket and using a cashpoint. I was a bit helpless because I just didn’t have time for these everyday tasks before.

# Interview with Jil Sander

THONET

You recently claimed, "Only when the old becomes tedious is there room for the new." What exactly did you mean?

What I mean is that people don't want to rotate through the same clothes in their closets forever. When I can figure out what it is that I don't like any more about the old piece, then I'm that much closer to the new. Even things we love can become too familiar. I want to refresh them and breathe new life into them. Technological advances are helpful in the process of reinventing a product. The result should be something that fits right now in the present and that people desire.

At the same time, there are also things that stand the test of time and live on regardless of new fashions and trends. How do you think we can recognise a design classic? What sets it apart?

You can tell you have a design classic when you never tire of it and if it's a piece that somebody would be pleased to inherit one day.

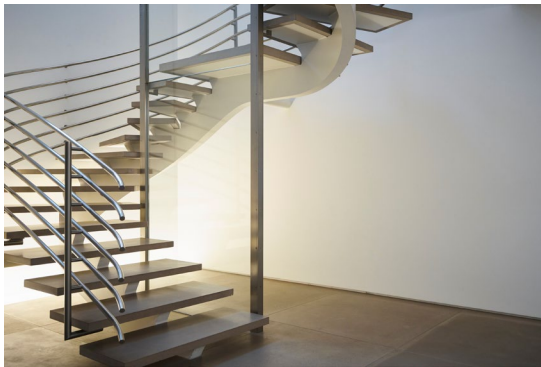
*"... YOU CAN TELL YOU HAVE A DESIGN CLASSIC WHEN YOU NEVER TIRE OF IT AND IF IT'S A PIECE THAT SOMEONE WOULD BE PLEASED TO INHERIT ONE DAY ..."*

# Interview with Jil Sander

# THONET

**Which classics have been a part of your life?**

The Thonet 209 bentwood chair that has stood in my kitchen for many years now. The spiral staircase we designed for my flagship stores, which is also in my studio and whose nickel-silver alloy finish gave me the idea for the Thonet chairs. And, lastly, for as long as I can remember, I have been using the Faber Castell Fine Pen 1511 as well as their pencils, which I always keep really sharp.



**Which values did you and do you associate with the Thonet brand?**

What impressed me the most was the company's meticulous manufacturing processes and its general approach, which brings together tradition and innovation to create exceptional new classics.

**How would you describe the Thonet S 64 to someone who is blind?**

I would ask them simply to touch it. People with sight loss have a heightened sense of touch so the quality would be very obvious to them.

# Interview with Jil Sander

THONET

**Why did you decide to get involved in the collaboration with Thonet?**

Firstly, I was drawn to the idea of timelessness, and I also couldn't resist the possibilities that lay waiting in an almost 100-year-old classic design. The chair's design and fundamental structure have stood the test of time and deserve contemporary recognition. It was a fun challenge to work together in spirit with one of the most influential Bauhaus designers. My goal was to take the chair as Breuer meant it to be and bring it into the here and now.

*„... MY GOAL WAS TO TAKE THE S 64 AS BREUER MEANT IT TO BE AND BRING IT INTO THE HERE AND NOW.*

*THE CHAIR'S DESIGN AND FUNDAMENTAL STRUCTURE HAVE STOOD THE TEST OF TIME AND DESERVE CONTEMPORARY RECOGNITION ... "*

**Do you have one of Marcel Breuer's cantilever chairs yourself?**

No, but I have seen them in offices, in lots of films and at friends' places. The chair's strong presence in our collective consciousness comes down to the materiality of the design statement. In redesigning it, we elevated the chair's elegance and enhanced its high-quality elements, so that people could appreciate it again, almost like seeing it for the first time.

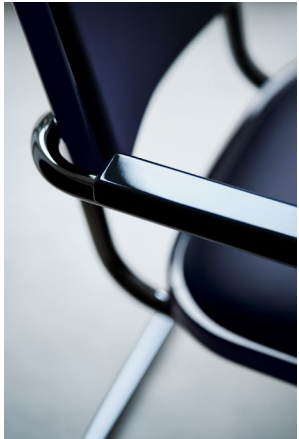


# Interview with Jil Sander

# THONET

**Give us a glimpse into your creative process: how did you create the designs for Thonet?**

It was clear from the start that I was not allowed to change the shape of the chair. So it was about finding new materials.



First, we travelled back into the past, examining the manufacturing facilities in Frankenberg and scouring the Thonet archives. Then we began experimenting with interesting material samples. I am good at envisioning while designing and I first take things in visually. I just knew we should change the chrome part of the design. The nickel-silver alloy had already featured strongly in my flagship stores, so I was familiar with its effect. And for the leather, I knew immediately that it had to be matt. During the design process, we were constantly switching all of the elements around, trying out different coordinating combinations. The colour nuances in the lacquer and the metal, for example, are very subtle.

# Interview with Jil Sander

**THONET**

In the end, you created two lines, one of which has the working title **SERIOUS** and features the colours graphite ruby red, graphite green, graphite blue and graphite black.

For me, the **SERIOUS** line expresses concentration and focus. I wanted the chair's iconic status to be apparent at first glance and its details to slowly reveal themselves. The shades of leather are subtle and yet the way the Bordeaux red, olive and black are fractured by the dominant graphite tone injects emotion into the chair's design. We also optimised the rear view of the chair. In seating arrangements, it can appear inspirational. In private spaces, however, it lends a sense of calm to a room and is not in the least bit overpowering.

*„... I WANTED THE CHAIR'S ICONIC STATUS TO BE APPARENT AT FIRST GLANCE AND ITS DETAILS TO SLOWLY REVEAL THEMSELVES ...“*

**For the **NORDIC** line, on the other hand, you combined a matt nickel finish with wooden elements.**

In **NORDIC**, I was inspired by the Nordic design tradition, which works a lot with wood. The clear Nordic light and the colours available in nature shine through in the design, such as the brushed moss hue of the canework. In these versions, I took a Nordic design approach, and also let myself be inspired by the sensuality of natural materials. To enhance this effect, I used a nickel-silver finish in the light-coloured whitewashed wood and leather version.

# Interview with Jil Sander

# THONET

Which products, brands and architectural elements inspired you during this collaboration?

The finish on Steinway grand pianos, the leather upholstery of elegant English cars and the matt nickel-silver on the spiral staircases in my flagship stores.



How involved were you in creating the chairs after the design phase was completed?

I was very involved. We fine-tuned each and every detail right up to the end.

You are known to have a bit of a perfectionist streak, and your “not yet!” was often heard at fashion shows when you felt that something was not quite right. Was this also the case during the creation of your signature collection?

Of course.

# Interview with Jil Sander

# THONET

How did the idea come about to design matching tables for your signature collection?

Once the cantilever chairs were finished, they were screaming for a piece to complement them. So, we created the nesting sidetables with matching colours and materials.



Are there any other furniture classics that you would like to reinvent and refine?

Actually, I would be interested in any classic piece.

**Marcel Breuer designed the S 64 in 1928, during his time in Berlin. Do you see aesthetic, cultural or societal parallels between the twenties of the 20th and the 21st centuries?**

Yes, I do. We are once again in an age of upheaval, one in which conservative and progressive views are clashing with one another. It's possible that it will be precisely this pressure that drives innovation. The world is facing some big problems, but people are resourceful and always interested in finding solutions. That makes me confident that we will be able to get the issues under control and make the necessary changes.



# Interview with Jil Sander

# THONET

**Breuer served as the head of the Bauhaus furniture workshop. What is your personal connection to the Bauhaus? How much influence has it had on your work and your aesthetics?**

The Bauhaus aesthetic was very present in architecture, objects and graphics when I was young and had a great influence on me. I share many of the Bauhaus ideas: reduction to the essentials, refreshing classics, material consciousness and material research, functionality, serial quality and the drive to create new beauty. When I began my career, these principles were almost completely lacking in women's fashion, and that was a huge motivating factor for me. I think the interplay between art and design, which is evident in the Bauhaus, can also be seen in my work.

*„... THE BAUHAUS AESTHETIC WAS VERY PRESENT IN ARCHITECTURE, OBJECTS AND GRAPHICS WHEN I WAS YOUNG AND HAD A GREAT INFLUENCE ON ME ...“*



# Interview with Jil Sander

# THONET

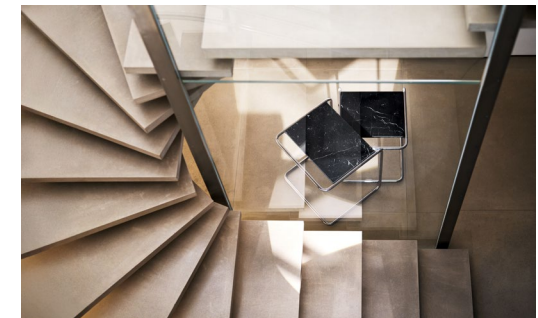
Quality in the design, material and manufacture of a product is reflected in its price. This was also sometimes an insurmountable problem for Bauhaus designers. Do we simply have to accept that exceptional quality has its price and therefore can't be available to everyone?

Quality is justified and it is beneficial. Only those who have never experienced quality are able to go without it.

*„... QUALITY IS JUSTIFIED AND IT IS BENEFICIAL. ONLY THOSE WHO HAVE NEVER EXPERIENCED QUALITY ARE ABLE TO GO WITHOUT IT ...“*

Those who know quality, also know that it is worth saving for. High-quality things teach us to consume less. These are objects we love and wouldn't dream of exchanging.

*„... HIGH-QUALITY THINGS TEACH US TO CONSUME LESS. THESE ARE OBJECTS WE LOVE AND WOULDN'T DREAM OF EXCHANGING ...“*



# Interview with Jil Sander

# THONET

You have been quoted as saying: "When a design is successful, it looks as if I haven't done anything." But this cannot be said of your signature collection.

I strive to create a result that looks natural and not at all forced. The signature collection simply looks as if we had taken Breuer's cantilever chair and carefully polished it. Despite the new details, the original is immediately recognisable.



JS . THONET A PERSONAL INTERPRETATION BY JIL SANDER

*„... THE SIGNATURE COLLECTION SIMPLY LOOKS AS IF WE HAD TAKEN BREUER'S CANTILEVER CHAIR AND CAREFULLY POLISHED IT. DESPITE THE NEW DETAILS, THE ORIGINAL IS IMMEDIATELY RECOGNISABLE ...“*

This was certainly not your first design/interior design project, for example you were also involved in the design process for your flagship stores. What excites you about projects like these?

I get excited about doing things right, so that I feel good about being in the finished room or using the thing I have designed.

# Interview with Jil Sander

# THONET

Can it sometimes be a burden to see the world with such aesthetically critical eyes? You have said that you really have to physically stop yourself rearranging the furniture when you visit your friends in their homes.

Oh, definitely! It is sometimes really hard for me to keep my ideas for improvement to myself.



What is your next design project going to be? What are you working on right now?

I'm always dreaming of new projects and sounding out design possibilities. This means I am thinking about and preparing for my work before it even starts. My designs are always with me, even when I'm not in the studio. When I do finally sit down to work on them, I'm simply finalising my ideas. But ambitious projects are rarely realised without a vision. So you might say that success begins in the mind.

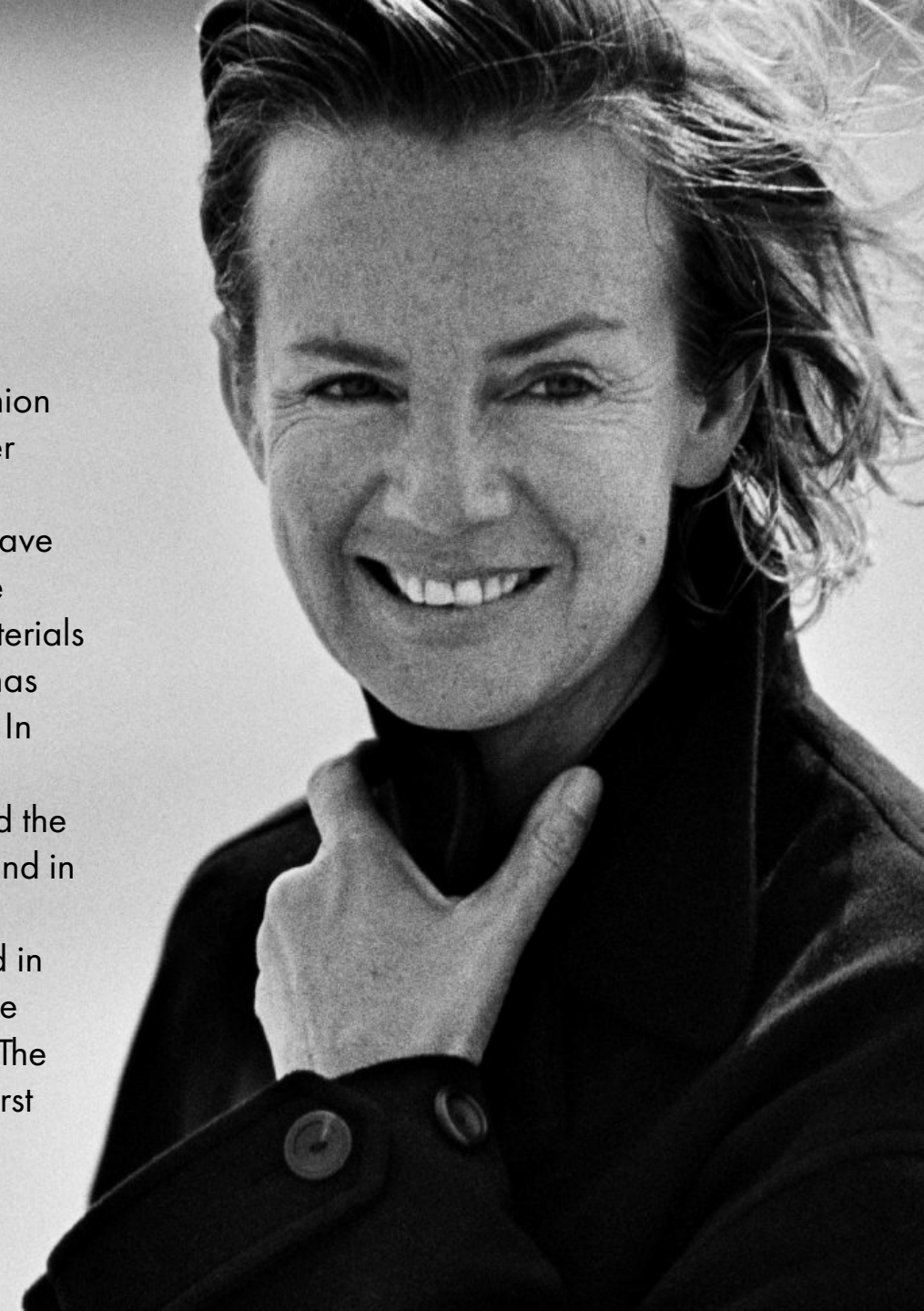


# The person Jil Sander

German fashion designer Jil Sander is known for her purism, combining innovation and minimalism to make a modern statement. Her designs are grounded in technical and aesthetic developments with an effortless, contemporary style, free of gender stereotypes.



Jil Sander first emerged on the fashion scene in 1968 when she started her company and designed her first collection. Since then, few others have influenced the world of fashion like Sander. Her eye for detail and materials is legendary. Over the years, she has continued to expand her portfolio. In 1979, she launched JIL SANDER COSMETICS. In 1982, she granted the first Jil Sander licence for glasses and in 1984, the first for handbags. Her company went public in 1989, and in 1996, together with Alain Mikli, she launched JIL SANDER EYEWEAR. The following year she presented her first ever JIL SANDER men's collection.



Sander has also made a name for herself through the pioneering presentation of her products. Her advertising campaigns, beauty product packaging and the design of her flagship stores have all emphatically thrown convention to the wind. For the design of her stores, she collaborated with New York architect Michael Gabellini, resulting in futuristic rooms filled with innovative material decisions and avant-garde lighting.



Flagship-Store Paris



Her flagship store in Paris – opened in 1993 at Rue Avenue Montaigne No. 50 – became a pilot project for more than 80 stores worldwide. In 1995, she founded JIL SANDER AMERICA INC., expanding into the United States and opening her flagship store in New York City. During that same year, she also opened multiple flagship stores in East Asia, including in Tokyo and Seoul.

In 1999, the JIL SANDER brand entered into a joint venture with Prada. Sander stepped back from the design world in the year 2000 and left her company. She returned from 2003 to 2005, and again from 2012 to 2013, in the role of creative director. Between 2009 and 2011, Sander designed five +J collections for Uniqlo, followed by three more in the period from 2020 to 2021.



+J Collection for Uniqlo

Jil Sander is the recipient of numerous awards, including the Cross of the Order of Merit of the Federal Republic of Germany, the International Linen Council Fil d'Or award (Italy), the Designer of the Year award from the FECJ Institute (Japan), the Brit Insurance Fashion Award from the Design Museum in London and the ADC award from the German Art Director Club.





711 Kuchle

